

**STRUCTURAL ANALYSIS OF THEME THROUGH
TECHNIQUE OF YESHITELA'S NOVELS**

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By:- Martha Badi

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By: Martha Badi

**Department of Foreign Languages & Literature
Institute of Language Studies**

Approved by the examination committee

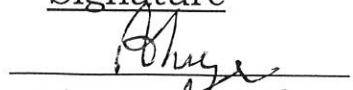


<u>Name</u>	<u>Signature</u>
1. Dr. Abiye Daniel, Advisor	
2. Dr. Akalu Getaneh, Examiner	
3. Dr. Birhanu Mathews, Examiner	

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Abstract

The objectives of this thesis mainly focuses on an attempt to implement structural analysis method on texts, that help one to arrive at intended themes. For this purpose, Yeshitla Kokeb's novels Wogegta and Dosegnaw have been selected. The themes of these novels, emancipation and commitment respectively, are highlighted through the utilization of characterization and plot techniques.

The analysis of the techniques doesn't mainly focus on content. As a critique, it is dealt here as an achieved content, the form, the work of art. Different structures by which the form got constructed, had helped to explicitly show, how the techniques are utilized for the purpose aforementioned. Hence, those different structuring methods of theoreticians that proved to suit the analysis are only applied. Moreover, the researcher has endeavored to devise her own structuring approach.

The research has revealed that the economic, social and political life of our society can easily clearly be visualized through the utilization of different structuring methods. It has also proved the existence of adopting theoretical frame works ,which might help one to invent her/his own theory of structuring method.

The first chapter of this thesis comprises the introduction, and the methodology the researcher employed in analyzing the texts and the problems encountered .The literature review of different theoreticians, who have done analysis on character and plot is shown in the second chapter.

In Wogegta among others, the researcher has tried to apply the most detailed consideration of the organization of lexies, which Roland Barthes distinguished as five "codes" which are applied in the reading of a text. Structures of these literary codes, i.e. the proairetic code (code of action); the cultural code (which refers to all the system of knowledge

and values); the symbolic code (which refers to the theme); the connotative code (which expresses themes developed around characters); and the hermeneutic code (code of puzzle) which help in the characterization technique are attempted to be applied on the text in the third chapter. Moreover, the theories contribution to the advancement of the emancipation and other themes is also examined.

Furthermore, in the fourth chapter, plots of Dosegnaw with its relevance to the development of commitment and other themes are endeavored to be structurally highlighted. Hence, Greimase's 'contractual sequence', Todorov's postulation of a set of basic categories, Barthese's cultural code identification and Shklovsky's type of parallelism and their contribution towards the progression of the themes are examined.

The researcher had intermingled Barthese's codes with characterization techniques and has attempted to establish viable structures. The structures relevance to the development of the themes is also examined. Besides from among different types of characterization methods, I have pinpointed those areas in the chronological characterization method that should be ramified. Moreover, the researcher has adopted Greimase's "four term homology" into "three" so that it fits to analyze Doseganw thoroughly. Specifically, my investigation deals with :

- (a) Different characterization technique theories which are combined with Barthese's codes moreover theories of analysis of plots are also interpreted.
- (b) The effect of applying a characterization method on Wogegta's theme is explored .
- (c) The effect of plot construction on Dosegnaw's theme is also examined.

CHAPTER ONE

INTRODUCTION

The traditional view that the world consists of independently existing objects, whose concrete features can be perceived clearly and individually is substituted by Vico's idea of the existence of relationship, without which these objects couldn't exist. This idea of women's/man's nature of perception emphasizes then the human minds imposition of graspable shape, on what she/he perceives. It follows then that, nothing or experience is inherently significant, but only so, when it is comprehended in the set of relationships, the structure of which it forms a part.

So, to realize this world and make tangible some of it's secrets, it requires one to thoroughly understand a novel (which is considered as an approximate reflection of the world), through associations, by which it gets constructed. Moreover, the fact that it is perceived in its structural form makes the task of recognition/investigation much simpler.

Theoreticians such as Barthes, Robert Scholles & Robert Kellog, Levi-Strauss, Gremias, Todorov, Propp and Shklovsky have devised means on how to structurally grasp a text. A need raised then on my part to experience/ apply different theoreticians models of structural analysis, on Ethiopian texts and investigate their practicality. This also enables, literature teachers, critics, students...etc, to lead a way, as to how one could extract structures from text, and also how to create her/his own structures.

I got initiated on this subject after having read the view of O. Anozie, (Agaredech Jemaneh 1996:31) the African critic forwards, as need arised to refute/or at least shape the view he forwards. He claims the non-existence of theory of criticism by all Africans, asserting that all is adopted from Europeans. I thought in my opinion that the view is

somewhat exaggerated. Hence, even if I am not capable of mentioning someone, I have at least tried to provide my share not to imitate the European model by adopting my own method of theoretical framework.

The researcher has attempted to establish a combination of different theories and has extracted a new string from the previous theory, which she had not labelled any identification so far.

The review of literature is presented in the second chapter. Different theories of structuralism, character and plot analysis are presented. Hence, with respect to characterization, the analysis of human behavior in its structural form as Merleau-Pontry noted, being a dialectical interchange between man and the world is applied as a model of analysis. His circular dialectic which asserts the structure of the human body's exerting a further selective operation on this body's act and other theories, had helped in the analysis of human being behaviors which will be explained in the third chapter.

Moreover, analytical structuralism of Levi Strauss' which focuses on laws of composition and which peculiarly seeks to explain empirical systems by postulating "deep" structures and other methods (Levi Strauss cited in Fowler's 1975:131) are also explained in the fourth chapter.

1.1. Rationale

This research differs from previous studies, because of its being the first of its kind in the Ethiopian context. Firstly rather than structuralist approach, which Agaredech (Agaredech Jemaneh 1996) had thoroughly did it has also employed a structurally analyzing method. And secondly, the researcher has attempted to develop/establish her own string of analyzing method by adopting her own theoretical framework.

I have good reasons to select Yeshitla's work. The existing generation is well acquainted with young author's recent works, than earlier ones. Nonetheless, in the literary realm, a habit of analyzing

previous well-known texts had already prevailed, which in my opinion will be a barrier which impede peoples' understanding of the research. Even if they had read those previous novels, because of the readers being new to the earlier culture (for their understanding would be limited to the texts presentation only), things might be perceived with hesitation. Hence, for the researcher it seems appropriate to base her analysis on texts with which the texts culture is nearer to and/or people who read it, so that understanding would be much easier.

Therefore, questions such as what do we mean by structural analysis? What are the themes of the novels, and how are they technically revealed? What kind of theory and structural analysis method would be appropriate for such analysis? are attempted to be resolved.

As I have already mentioned in the abstract, in addition to applying models of theoreticians, for the fact that there exists a possibility of extracting different meanings and structures from a text, the main goal concerning these texts is to find out abstract idea and to formulate appropriate different structures. I especially personally believe that almost some Ethiopian texts have abstract economic, social and political issues, which the author needs to disclose. Hence, the existence of lucid or obscure censorship, initiate the writer to express his idea subtly. For the main reason that, man by nature is surrounded by all sorts of problems and that the values of the individual has a possibility to be expressed in his writing, the motive of the text (the conception the author has) could easily be detected through the analysis of the text, expressed in it's simplest structural form.

1.2. Research Methods

It is (Piaget's 1970: 5), the philosopher who laid the basis for structuralism, provision of the introduction of the characteristics of structure, which provides the bases for further investigation. He

expresses the notion of structure as comprising key ideas of wholeness, the idea of transformation, and the idea of self-regulation.

While the basic tenet of structure lies on the stated general premise the remaining detailed analysis could be considered as components. Of course, because structure is a term mostly used in various sciences, such as mathematics, chemistry, physics, biology...etc it has also furnished formative influences in linguistics and psychology, due to the fact that theoreticians of the latter's disciplines had started to use the term. Thus different linguistic structural models acquired from these disciplines have served as an essential model of literary analysis.

As mentioned in the abstract, this study heavily depends on structural models developed in psychology and linguistics. On the basis of these models psychological abstractions will be formulated and an attempt will be made to test their applicability empirically.

1.3. Problems Encountered

My examination is purely based on library work. I have used books which treat character and plot analysis, structures, social, economic and ideological explanations.

I haven't come across many books which deal with structural analysis. Even those books on structuralism which I had used last semester cannot be found now. Moreover, the modern research of our university for it lacks sufficient database in literature, was not helpful. So, these limitations had laid their burden on the exploration and has forced the researcher to be obliged to develop her own analyzing methods.

After I materialize my ideas I had interviewed the author Yeshitla on some issues. Unfortunately, before exhausting different aspects of the texts' he left his country for good.

CHAPTER TWO

REVIEW OF LITERATURE

My topic structural analysis of theme through technique, incorporates many concepts. Every notion embraces various strings of ideas. The phrase 'structural analysis' and the word 'technique' are methods, we apply on the text to make the theme vivid.

Structure, with its analysis which is interpreted by different theories is included in the following discussion, followed by the technique, the means by which the writer's experience, her/his subject matter compels her/him to attend. The chosen texts Wogegta & Dosegnaw possess various technical devices. The devices render basic contribution in the construction of their themes. For the basic reason that characterization and plot techniques are highly fore grounded and assist greatly in depiction of theme, the remaining part of this section comprises the structural explication of the theme. (Sturrock 1993:111).

Even though, the researcher has sought to adhere to those already mentioned limited devices which the text employs, and try to elaborate what kind of structures one can extract from the work, the other elements are also incorporated.

Structure, that which the structuralism movement highly applauds, in a bid to perceive entities autonomously comprises the largest part of my explication, for it is the endowment of the structuralism movement. Hence brief explanation is rendered

2.1. Structuralism

Structuralism is an intellectual movement by which an idea of wholeness as opposed to disintegration is advocated. It aims 'complete' a knowledge of the world as possible. It declares that the world that we see is a totality of 'facts'. And these 'facts' reveal the existing state of affairs as a whole i.e something which is not only tangible but also provable (Piaget 1970:5)

Structuralism, as the term suggests, is concerned with structures, and more particularly with examining the general laws by which they work (Eagleton 1983:94). Structuralism has emerged in different countries at different times. For our purpose here, among those distinguished practitioners of the model, I'll only dwell on those whose models fit my purpose.

In France being highly associated with French thinkers in the 1960's, it is said that 'structuralism' that emerged from the structuralist linguistics developed mainly by Ferdinand de Saussure in his lectures at the University of Geneva in 1906 and 1911 (Guerin & Labor 1979: 238). Bearing this in mind, those that assert it's being unpublished in the United States until 1963 point out that, 'Structuralism as it attract interest in the United States came only after the publication of Claude Levi-Strauss' Structural Anthropolgy in the 1920s (Guerin & Labor 1979: 242).

To start with it's definition, even though different attempts have been made to define structuralism it is often said to be hard to define because it has taken too many different forms for a common denominator to be in evidence (Piaget 1970:1). Nevertheless, by investigating the various meanings it has acquired in the sciences, among synthesis made which seem feasible, Sturrock has defined the term as follows:

Structuralism is thus by definition a holistic mode of thought and as such increasingly in tune with the age we live in, since demands that we should think holistically rather than in the atomistic ways of old are constantly heard. (Sturrock 1993: xii).

So, thinking holistically presupposes the shaping of the chaotic entities. This re-formation in turn, entails the establishment of relationships of combinations and contrasts. In this regard, man's view of the world then started to be governed by his making order and categorization of things, which at last would be determined by the nature of our sense organs.

Structuralists main focus is on the text. They deny any claim or privilege for any author, any school, any period, and any "correct" explication. The task of knowing the meaning of the text is laid upon the critical reader. What is coded by the author must be decoded. As (Daiches 1981:374) suggests:

The task of structural analysis we may thus say, is to formulate the underlying systems of convention which enable cultural objects to have meaning for us...It asks rather how the meaning of literary works are possible.

In addition to giving shape to nature in their mind, (nature itself has already formed it) structuralists started to give order to language rendering it a certain pattern. Hence, this notion of structuralism is related to the modern science of 'Semiology', the study of signs and symbols.

Structure which has been the core concept upon which our discussion relies, is fundamental to the study of syntax (Burton Roberts 1986:8). It is a mechanism by which one becomes capable of categorizing entities. Moreover, just as a microscope it helps to reveal insignificant elements to be seen vividly.

Structures are divisible into different entities known as constituents, which can further be disseminated into categories. The

constituents are arranged in a specifiable way, which has got a specific function in the structure of a thing as a whole. (Burton 1986: 8) It is as Burton suggests, when anything can be analyzed in this way that we say it has structure.

What are structures composed of? How do the categories and constituents function? What will be the result of such synthesization? How is the result integrated with the whole text? Answering these questions will give us an insight in to how our further analysis is going to be performed.

While looking into the compositions of a structure three key ideas are raised. These are wholeness, transformation, and self regulation. (Piaget 1970: 5). A structure which indicates aggregate of elements is a complete whole interrelated arrangement of entities, which are governed by a sort of intrinsic laws. The interaction which is formed by the integration of the entities brings a result of transformation. This transformation is governed by its' defined 'implicit' laws of composition. It is only in such particular arrangement that the established system operates; regulated by the specific elements and their intentional (not chaotic) arrangements. The constituent elements of a structure do not have the same existence outside the whole system as they have within it. The structure is not closed.

Structuralism doesn't strictly adhere to naturalization. Even if it accepts the definiteness of a meaning, it does not close the system. In short $2+2=4$ could also be 5,6,7... depending on the analyst ability to explore hidden meanings. As (Culler 1975: 210) admits,

Structural analysis does not move towards a meaning or discover the secret of a text. The work as Barthes says, is like an onion, a construction of layers (or levels, or systems) whose body contains finally no heart, no Kernel, no secret, no irreducible principle, nothing except the infinity of its own envelops which envelop nothing other than the unity of its own surface.

In Saussure's book Course in General Linguistics, theory of language systems are forwarded. The concept of language as a sign system or structure is an important bestowment which contributes to the development of structural linguistics. For him, language is a sign system. He described that system and its elements by re-defining the 'sign' the basic element of linguistic structure. According to him a linguistic sign has dual aspects, 'concept' and 'sound-image', which he termed as 'signifie' (signified) and signifiant (signifier). Saussure insisted this relationship as being arbitrary. The 'sound-image' concerns to that we hear. We imagine what we hear when we read or think (Sturrock 1993:14).

To demonstrate this fact let's look at the word 'cat'. In alienation, the alphabets represent different phonemes. Nonetheless, the word 'c-a-t' is made up of three specifically inter-related phonemes 'c', 'a' and 't'. It is because once we have heard the word, (from among the system we knew) that we relate and imagine the animal in our mind and give its meaning by relating the concept to what we had actually heard.

Nevertheless, the word and the creatures relation is arbitrary or conditional. Instead, if one violates this syntagmatic relation (horizontal structure) and transpose the relationship she (he will end-up in a new word formation, that we have not heard and read 'tac' being) perceiving it as meaningless. Had we heard of such construction before, we might have labelled a meaning we know.

Moreover if we replace the phoneme 'c' by 'r' the word then will acquire a different concept, creating another creature, that has different behavior.

Hence, this arbitrariness of relationship between a sound-image and a concept affirms the structural nature of language system. Saussure here is concentrating on the relationship of the object and its designation.

Returning to the example cited above, the interchanging of the first phoneme 'c' by 'r' had formed the word 'rat' creating different creature which emphasize Saussure's other cardinal distinction of diachronic axes of vertical construction. This study is made as language changes through time. It shows the character of language as being constant and changing at the sametime.

To know or to investigate the structure of a language we should implement these events in our study. Without the structure the event would be formless and without meaning. Thus, if one gets involved with the text, and is really eager to anatomically dissect and reveal different meanings of the text and have the need to expand poetics, she/he may need to apply the aforementioned conceptions of structuralism.

Therefore, as a structure, language is a self defining, self-regulating whole which does not make any appeal to a reality outside of itself, and it is a relational structure whose constituent parts have no significance by themselves, but by their relations to one another.

Before moving to Saussure's other crucial gift, it would be pertinent to have a bird's eye view about society and it's values on which our discussion will by and large rely. Social, economic and political assets of a society are very important notions that concern (I should say) every individual. Specially, I believe that a critic who has great concern not only for literary values, but also who has deep regard for societal short-comings and is in need of participating in the overall problems alieviating scheme, must address these issues.

Since these notions are relevant aspects of literature, the literary critic should be able to indulge in the foregrounding of these values. Of course, their representation in their structural form, for structural analysis is more interested in specifying the function of constituent, their isolation could render its part, in clearly manifesting the crucial problems of a society which could also extend up to the extent of devising a solution,

Back to what we had said, its worth noting here to mention again Saussure's other cardinal distinction which serves to reveal the text's inherent values. For him, the whole phenomenon of language has two distinctions. 'The one between 'langue' and 'parole' or as they are usually given in English 'language' and 'speech'. For him, 'the whole phenomenon of language has two distinctions. 'Langue' is the term given to the 'system', or totality of language stored in the 'collective' consciousness'. (Sturrock 1993: 9)

Thus, one can say this system comprises of catalogue of the elements of a language together with rules of their combination. Parole can be said, 'as the one selected by individuals from among the total source of the language they are born into'. As Sturrock puts it, 'the first is an abstraction and the second is real' (Sturrock 1993: 9).

Therefore, relating the two axes which we have discussed, one can analyze a text, horizontally and vertically, by associating to what she/he has read and give on interpretation in relation to the total system, value, or norm acquired.

The linguist's other task is to know what these words mean to the speaker of the language, their proper formation, grammar, and the way they use these words to properly signify what they aim to represent. As Barthes concluded,

'...it was probably the serious resort to the lexicon of signification look to see who uses the signifier and signified, synchrony and diachrony and you will know whether the structuralist view of things has taken shape (Sturrock 1993:11)

Moreover, understanding a language is not memorizing a set of individual utterances. The role of the individual utterances will remain with its giving evidence about the nature of the underlying system unless and otherwise one sees them in their relations.

Most of the time, due to many reasons aesthetic ideological...etc what is written on a text, is not the direct representation of the text's

intention. The real meaning or motive of a text is somehow imbedded. Thus, meaning construction must certainly involve the exploration of various types of compositions.

Even if we look at details of the practical application of the theories in chapter four and five, the other prelude upon which our discussion relies is based upon Chomsky's intervention in between the theories. The task of the linguist as he stated will be to describe the structure which allows the person to utter those words. This we call the surface structure, that are apparent in our syntax. But Chomsky added, 'because of their ambiguity and their having many possibilities of being interpreted', suggests a clue to another level of linguistic structure i.e. the deep structure (Chomsky cited in Sturrock 1993:11)

As Chomsky puts it 'the deep structures are not ambiguous; they are open to one semantic interpretation, and they are turned into surface structures by 'transformational' rules, or 'generative' grammar. He presented these transformations in his phrase, 'structure-dependent...in the sense that they apply to a string of words by virtue of the organization of these words into phrases (Chomsky cited in Sturrock 1993:11). After having evidence about the underlying system from individual utterances, the linguist will know the surface structures (and apply the deep structure if ambiguity arises and transform it to the best structure of string of words and phrases.

2.2. Character Analysis

In the previous section I drew your attention to technique by explaining my determination to focus on those which are highly foregrounded. Hence, it is characterization which is dealt here.

Character as you may know is a substantial element of a novel. The art of depicting character is termed as characterization. Among the books chosen for analysis in Wogegta, unlike other techniques the

characterization method is that which is highly foregrounded. For the basic reason of its essentiality to be analyzed it's treated here from different perspectives.

Let's start with the core concept on which our analysis relies. (Stevick 1967:156) defines character as,

the protagonist's motives, purposes, and goals, his habits, behavior, and will, and may be noble, or base, good or bad, sympathetic, complete or incomplete, mature or immature .

These attributes help provide the basis for evaluating the effectiveness of the characterization methods employed, 'in their relation to other aspects of the novel, to a plot, a moral, their fellow characters, atmosphere, etc. (Stevick 1967: 223) upon which it is based. Evaluating the 'efficiency' of a technique thus depends on measuring the effectiveness of the portrayal of characters. Authors in their efforts to depict a character have come to bring about better techniques. Even if the political, economic and social conditions of a country may influence the utilization of techniques, certain features have so far been established.

What had been said about the character, that is her/his actions, beliefs aspirations joys, sorrows...etc are the ones which are used as the character's identity, which in turn help as means in the identification of the theme, by scrutinizing other devices of the text. It's a matter of devoting sometime on the imbedded behaviors, establishing a relationship among them, relating the isolated characteristics with reference to the system we have. Making such identification makes one capable of seeing the character vividly.

It's like our acquaintance with people. The more we get closer to them, and the greater the time spent, we come to an indepth realization of characters. By relating their behavior to others, and by evaluating what we have in mind against what exist in that system, we will be able to

identify the intrinsic behavior gradually, of course, depending on our ability to evaluate people.

By the characterization technique, I mean then, the examination of how the text manages to portray the characters' motives, purposes, goals, habits and come to acquire the identity of portraying "real," "probable" and "true to life", to illuminate the idea of a fictional character by the categories of time, identity causality and freedom...and to relate the nature and purpose of fictional characters to the web of other characters that surrounds each of them (Stevick 1967: 222) in relation to a theme she/ he intended to forward and measure how successfully he has managed.

Moreover, knowingly, or unknowingly the author may be in a position to render sufficient information or he may not. In addition to what has so far been granted, one can visualize the character's personality more than the author does, with the help of such a research. Hence, it is this effort exerted to bring out to light the characters identity which serves as a standard for evaluating the text's potential, which also helps directly in the depiction of her/his character vividly by helping audience to arrive at a different perspective of the method and consequently different meaning.

But my main focus here is not evaluating the characters against other devices such as plot, moral, their fellow character...etc. I will strictly adhere to the assessment of the characterization against the depiction of different social economic and political values and their contribution to the advancement of the themes, which (I could say) are so far not been exhausted by other researchers of Yeshitla's novels. In the overall evaluation of the success of characterization, rather than being able to establish personalities, my focus lies on the techniques the text implements to develop characters and reveal the theme. In this regard, in considering the different aspects of characterization, it is important to disclose more than which must be known.

At this juncture it will be relevant to pinpoint my research direction. Those well known methods and ways of their practical application is going to come first. Then follows the recent achievements of characterization methods with their respective usages. The fact that I'm indebted to present the procedure both is attributable to my inclination of the necessity of introducing both, so that one could acquire a knowledge of both. Moreover, my analysis which is going to follow comprises both.

Characters, as most of us know are depicted either by telling or showing. In characterization through telling, the text narrates the story with description. It tells us every important detail of a character. While, by characterization through showing the text reveals characters through their dramatic actions. The first is 'exposition and direct commentary by the author' while the latter is characters revealing 'themselves directly through their dialogue and their actions (Pickering & Hoepfer 1997:63).

A character's name is mostly labelled in a way it expresses the behavior of the character it signifies. Not only characters names, but also title of texts are used as means of expressing the intention of the text they refer. Names, can also contain literary or historical allusions that aid in characterization by means of allusion (Pickering & Hoepfer 1997: 64).

In characterization through appearance, one finds clues revealing the personality of characters. The characters physical appearance, that is their dress, hair, facial expression, gestures, emotions...etc, tells a lot about the identity of characters (Pickering & Hoepfer 1997: 64).

True too, while characterizing by the author, 'the author interrupts the narrative and reveals directly, through a series of editorial comments the personality of characters including the thoughts and feelings that pass through the characters minds (Pickering & Hoepfer 1997: 64).

Likewise, in characterization through dialogue, the author initiated characters to say what is in her/his mind to another character. The talk carries with it the speakers attitudes, values, and beliefs. Such

conversation 'may consciously or unconsciously serve to reveal the speaker's inner most character and personality (Pickering & Hoepfer 1997: 65).

In characterization through action, Pickering & Hoepfer suggest that it is 'the single most important and definitive method of revealing character (Pickering & Hoepfer 1997: 67).

They further explain it's being necessary to scrutinize the events of plot for what they seem to reveal about character. Quite true, it is from these events that we realize the emotional and psychological states of the characters as well as about their conscious attitudes and values. (Pickering & Hoepfer 997: 67).

Discussion of the prevalent techniques suffices. I will take you now to the recent achievements which are the main concern of this thesis. This century is marked by tremendous types of characterization techniques. Limiting our concern with those aspects which are directly related to our concern, I'll focus on those distinguished five kinds of dynamic characterizations. They are, the developmental, the chronological, the saga, the narrative and characterization through thought.

The other parameter lies in the text's portraying of flat and round characters. It is when a text depicts both that it is said to be complex. As Stevick suggests, "a novel that is at all complex often requires flat people as well as round and the outcome of their collisions parallels life more accurately" (Stevick1967: 227).

Both methods have got their own privileges. Flat characters can easily be recognized whenever they arrive. They never need reintroduction, have not to be watched for development and provide their own atmosphere. In addition, they are easily remembered by the reader

afterwards. For the main reason that they were not changed, by circumstances they remain in the readers mind.

Round characters embody a number of qualities and traits and are complex, multi-dimensional characters of considerable intellectual and emotional depth. Most importantly they have the capacity to grow and change, and such characters engross reader (Stevick 1967: 227)

A capacity to change as a result of their experiences is a distinguishable feature of characterization and is a major characteristics exhibited by dynamic characters.

To relate our discussion with our premise structure, Barthes signifies codes as structures. For him the identification of codes is the extraction of structures. As he suggests, 'codes enable one to identify elements and class them together under particular functions. Each code is one of the voices of which the text is woven (Culler 1975: 202).

Barthes has illustrated the identification of meanings as being related with the identification of codes. They are established by conventions. When one reads a text, he extracts new and different combinations. When a text is written, it means that a different system of writing is established. It suggests that a different metric is laid.

The message /theme of a text is imbedded in these codes, nodes endowed with various meanings. Messages are therefore determined by the interaction of the different devices, i.e. story, plot, characterization, setting and language. To make possible the extraction of various meanings then, with regard to characterization, one should lay emphasis on these codes and try to extract their hidden meanings. It is here that structural analysis is needed to probe the deep patterns of a work.

Hence, I have combined the characterization technique (which will be elaborated) with Barthes's distinguished five codes.

1. The developmental characterization is the one 'in which the character's personal traits are attenuated so as to clarify his progress along a plot line which has an ethical basis.

(Scholles & Kellogg 1966: 69). This technique is intermingled with Barthes's proairetic code, which identifies it as a code of action, in which it asks the reader to find meaning in the sequences of events (Culler 1975: 203).

As we can see in our discussions, in Wogegta, many of those irrelevant narrations of characters which doesn't contribute to their advancements, or the progression of the theme are weak. This study has attempted to bring to light these reductions, and their deliverance for character development. Nonetheless, to make circumstances more vivid the researcher has identified areas which need further deletion.

2. Chronological characterization is that 'in which the characters personal traits are ramified so as to make more significant the gradual shifts worked in the character during a plot which has a temporal basis (Scholles & Kellogg 1966:169). The intermingling is with the cultural code which contains allusions to cultural values and background including proverbs stereo-typed knowledge and scientific fact. (Culler 1975: 142).

When a text expands the inward personalities of characters in one way or another you/we will find the characters expressing cultural values. As one may suspect, cultural aspects are places of fortification, where elusive actions are imbedded. Thus, in my opinion, one may become capable of isolating those cultural codes, where there exist many tributaries.

3. Saga characterization is 'an almost pure and perfect example of the external approach to character. Nearly every character is formally introduced in saga with a sentence or two of attributes (Scholles & Kellogg 1966: 172). It could also go hand in hand with the semic code which presents materials

relating to characters with the description and the characterization. (Culler 1975: 142).

Characters while portrayed (in telling) are endowed with descriptions of their external behavior. Moreover, while characters are explicated the text, most of the time, will not restrict itself by such explanations only. It will probe into the characters internal behavior whereby it is in someway related to the outward explanation.

4. Narrative characterization 'is the one which presents the inward life of characters in narration by employing direct narrative statements (Scholles & Kellog 1966:171). Hence, symbols which are comprised in any narration are intertwined with this. The symbols playing a great role in adding strength to the text by revealing the past, existing and estimated future situations (Culler1975: 226).

Symbols as we all know are 'means for expanding meaning, for saying several things at once (Daiches1981: 167). While narrating the performance or actions of different characters, as a move to embody many perspectives, and as a means of magnifying concepts, one uses symbols so that he can easily describe his motives. To arrive to this end, those narrations that comprise symbols are extracted and the symbols equivalent interpretations are also elaborated.

5. Characterization through thought /psychological characterization is 'peering directly into the mind and dramatizing or analyzing thoughts instead of words and deeds (Scholles & Kellog 1966: 175). It could be intertwined with Hermeneutic code which concerns the 'puzzle, the question it raises and eventually answers (Culler 1975: 203).

Human beings are always engrossed with different questions which may or may not be resolved. Protagonist and antagonist characters most

of the time share common interests which will be a cause to their conflict. The source of their contradiction lies in their having her/his own puzzle a question raised which might end up in being answered or not. Therefore, an attempt is made to alienate those questions that are resolved and those that remain as riddles.

The aforementioned yardsticks are attempted to get revealed in their structural forms, and of course with the evaluation of their providing element/substance to the theme.

2.3 Analysis of the plot

As it is already noted in the previous section, other than characterization, plot is the other important element which is significant to any novel. It is also known to be 'the preferred object of structural analysis, for it provides an order which is both sequential and logical (Culler1975: 205).

As our task of evaluation proposes the refinement of theme, here the groundwork for the analysis of the plot based on different theories towards the development of the theme is attempted to be explained. The effective construction of the plot to attain an intended theme is also forwarded. But, before we move into detailed elaboration of the plot it's worth noting/ relevant to have a simple definition of the term. Barthes defines plot as "Sequences of actions which constitute the armature of the readable or intelligible text." (Culler1975: 205). Obviously, a novel is constructed from a story. As we can see in our daily experience, anything whatsoever, when told randomly (without maintaining it's 'proper', conventional construction/ might result in misunderstanding, produce an undesired effect, or maintain discomfort. It does not necessarily mean that the story must follow a progressive /consecutive order, but it has to acquire a certain pattern, through which one could be capable of grasping

a certain concept (with its twisting backwards and forth), of course, with the interplay of surprise and suspense.

Nonetheless, the necessity of plot for a novel was a controversial issue before the nineteenth century. During this period, the idea of plot was considered as childish, unimportant and an artificial framework. The advocates were citing 'Gil Blas', 'Don Quixote', the plays of Shakespeare (Stang 1959:29) as greatest and intensely dramatic novels with no plot.

Nevertheless people have gradually come to realize its necessity, provided that it renders the story, a certain hierarchical link whereby one may be capable of substantiating her/his idea. The fact that a story lacks a plot, 'an abstract construction', might lead it to be recognized as a chaotic work, which will be a cause for misconception and/or confusion of an idea.

Thus a plot's importance has become undebatable by some, and I'm in favour of, and among those who regard plot as significant to a story. It is the specific arrangement of different actions, events, and circumstances which brings about the formulation of a story caused by an initial conflict. And these various inter-dependent elements need a cut-off point, where the conflict gets aggravated or loosened, which enable one to make a pause with suspense and surprise, and formulate a conjunction of what she/he has read with what she/he is visualizing. It is this turning point which formulates the different episodes.

Each episode in turn is co-related with the other by threads of significant actions, which bear some necessary and logical (psychological) relationship upon the resolution of a conflict, or the remaining puzzle, which is a reflection of theme.

It follows consequently that to arrive at an intended theme easily, the thorough explication of a text in its structural form with regard to the aforementioned details would be necessary. Hence, to establish the structure upon which the plots are built, the analytical method is found useful, as O. Toole recommends an analytical approach will help us at

this stage to explore the structure of the story in sufficient detail to arrive at a provisional statement of the theme (Fowler 1975:150). But, before we look at some methods of plot analysis let's get acquainted with some conceptions which could add to our understanding.

As we know, there are different types of plot forms. An Epic plot, a plot of Romance, a Mimetic plot, a Chronological plot, a Comic and Tragic plot (Scholles & Kellog1966: 208-229) and others. From among many, the plots of Dosegnaw could be categorized in the Epic plot. This could be attributable to the fact that, 'the plot is inherent in the concept of the protagonist, but that concept is not realized in the narrative until this character is expressed through action (Scholles & Kellog1966: 209).

As one can realize in our latter discussion in chapter five even if the protagonist bore his plan in his mind and might expect his going to be encountered by an antagonist and presuppose his retaliation action, either the character himself nor the narrator tell us his imagination before the occurrence. It is right at the spot of the conflict that we encounter his responsive action.

As Scholles & Kellog admit, because the traditional form is broken into its empirical and fictional elements, the empirical element further splits into historical and biographical form, the latter being identified as the common plot. Hence, for the main reason that the historical form is being based on an event from the past with its causes and consequences, torn from it's irrelevant and casual surroundings and isolated in the form of a narrative, or based on a related sequence of event treated in this manner (Scholls & Kellog1966: 214) the text at hand by and large lies, and is categorized in the latter form which asserts, the stories taking shape from birth, life, to death of an actual individual (Scholls & Kellog1966: 214) .

Nonetheless, for the fact that Dosegnaw is a story of the authors inward life, it is autobiographical in plot and content. Moreover, it is also a narrative art. On the one hand, because of it's having qualities of

presenting selectivity of details, because of the way the chapters are shaped toward a crisp conclusion and because of its prose style, its art. In addition to this, because of its chronological ground plan which inevitably provides a loose framework of episodes crises and resolution it is narrative. The text has also got a simple chronological plotting of the historical kind of empirical narrative.

So, because an autobiographical form cannot come from the protagonist's death, as most autobiographical novels, Dosegnaw's narrative is hanging unresolved. And to analyze the autobiographical plot's structure with their contribution to the enhancement of the theme, among the different models of practitioners general methods of narration, together with cultural codes and parallelism are illustrated here.

Stevick has forwarded different kinds of plot categorizations which include both content and plot. He has established three major categories as plots of fortune, plots of character, and plots of thought. These categories are further sub-divided. The plots of fortune comprise the action plot, the tragic plot, the punitive plot, the sentimental plot and the admiration plot. In describing plots of character he had also forwarded the maturing plot; the reform plot, the testing plot, and the degeneration plot. In the last, plot of thought, he has identified the education plot, the revelation plot, the affective plot and the disillusionment plot (Stevick 1967:157-165).

Dosegnaw's plot suits Stevick's Testing plot. He elaborates the quality of this plot by explaining,

that a sympathetic, strong, and purposeful, character is pressured in one way or another, to compromise or surrender his noble ends and habits: he either takes the bribe or he suffers the consequences. He wavers and the plot turns on the question of whether or not he will remain steadfast. (Stevick 1967: 162).

Even if it is irrelevant to mention the text's finishing here, the protagonist has plan to fulfil his commitment. But, as is the case in every aspect of life, he is encountered with many challenges, a hindrance for the attainment of his target. It is this etiological struggle which seemed to drop/withdraw which moves the story.

Having in mind what Stevick said and turning back to our purpose at hand, its worth to mention here the method by which the analysis is going to be performed.

1. Contractual sequence

The first approach which is going to be implemented in the fourth chapter is Claude Levi Straus and A.J. Greimases' model of contractual sequence. As the name suggests, it refers to situations which contain an implicit contract or violation of a contract (Fowler1975: 131).

The basic structure of a story as the theoreticians argue, 'is that of a four term homology, in which A is to B as C is to D (Fowler1975: 131). As Greimas argues, to grasp a story one needs 'to organize it according to a structure of this kind so that the initial situation is to the final situation as a problem is to it's resolution (Greimas cited in Flower 1975:131)

Any performance has got a begining and end. There might arise occasions where the end of the performance might be unknown. In texts those circumstances that started mostly end up. Character thoughts, ambitions plans, actions, etc. wind up at some point¹. Because it has become possible to locate these nodes so that one can have a conducive way for analysis, the theoreticians have forewarded the aforementioned methods. Likewise, there also exist other situations which move side by side, or parallel to the identified. So, our task in the text will be to isolate those situations, actions,...etc in the suggested pattern.

Furthermore, as Greimas view suggests, most stories, move either from a negative to a positive contract (alienation from society to

reintegration with society) or from a positive contract to a breaking of that contract (Fowler 1975: 132).

As it is demonstrated earlier, even though it becomes relevant to organize those episodes according to the aforementioned structure, the basic task of the analysis will be to identify the central actions, in which all other episodes would be incorporated, the catalyst to the theme. It is around this central action that previous and coming activities revolve. It could be considered as a supportive action towards its move or a resolution for it. So, the central action, an initiation of all other actions must first of all be identified. As Culler noted:

'to identify the plot of a story is not simply to pick out a series of actions noted in the text but to isolate the central action or change which is correlated with the thematic development. (Culler cited in Fowler 1975: 131).

The procedure to arrive at this end is to devise a hypothesis about the essential structure of the recit, (story) which is the most general and abstract level of plot structure, and then work on the more specific units and elements. Accordingly, the researcher has adopted Greimas's 'four term homology' into three according to the structure of the story on investigation and has applied it on the fifth chapter. It is the identification of the central action followed by the analysis of the more specific units and elements (episodes relationship to one another) which contains the basic component of a plot, and is a major part of structural analysis. As Barthes argues, "Sequence of actions constitute the armature of the readable or intelligible text. They provide an order which is both sequential and logical and thus serve as one of the preferred objects of structural analysis" (Culler 1975: 205). Moreover, those episodes and actions' relevance, i.e., their function to the following incident must be examined. It has got a logical relationship of cause and effect. The initial situation being a catalyst for the final situation. Thus this correlates

effectiveness in rendering logical or psychological advancement to the conflicts resolution will all get refined. (Genette cited in Fowler 1975:36) calls this approach a teleological determination.

The core concept here is then function. If we agree on the concept of structures having constituent elements, the functions of these elements could also be subdivided into other immediate constituents which help the entity in its being specified correctly, as Noel declares, 'the function of constituents is an important part of structural analysis. (Burton Roberts 1986:9).

The other concept which has got a tantamount importance is purpose. It is the initial condition which moves an action to be performed. It is one's purposeful move which motivates her/him to indulge in different activities endowed with actions, to meet people, to share interest, to indulge in conflict, to strive to win,...etc. and which in turn forces one to perform a crucial action, whether positive or negative action, which in itself account for achievement or loss respectively. Thus this central action is the one which intercepts every prior and latter aspects and advance the theme. The purpose is the thread by which every other action is intertwined with the other.

Hence, such reasons of action, that urge a person to act in that specific way must be entangled with each other teleologically. Genette defines teleological determination as:

That paradoxical logic of fiction which requires one to define every element, every unit of the story by its functional qualities, that is to say among other things, by its correlation with another units, and to account for the first (in the order of narrative time) by the second, and so on (Genette cited in Fowler 1975 figures. p. 94).

If the teleological conception of structure is left out, the whole process will remain expressing actions alone, rather than actions structured in a plot. So, the structure of a plot must be realized in a condition where actions teleological determination is set up.

By this theory then, if one becomes capable of identifying the plot of a story, on isolating the central action or change which is correlated with thematic development, the following task would be to fix those elements of the story which fit into the schema.

However, if this theory offers a hypothesis about conditions which actions and situations must fulfil, which count as central to the plot, and about the constraints on the most succinct and abstract plot summaries, for the fact of it's failing to say nothing about the readers process of narrated actions, the researcher has found Culler's theory of selection to be useful.

While considering the readers process of narrated actions, if we came to agree about the authors construction of the plot, to be necessitated by the selection of those incidents that are most relevant to the story and as Pickering and Hoepfer say, if the author employs those incidents that are the most significant to be emphasized and expanded into full fledged dramatic scenes, by using such devices as description, dialogue, and action, and if other incidents are given relatively less emphasis through deliberate subordination (Pickering & Hoepfer 1997: 36), there can exist a possibility of isolating those devices like description, dialogue, scene...etc, which are directly and closely co-related with the development of the plot there by attempting to reveal their structural relations.

2. Plot summaries

To sum up the already stated details, there arised a need to implement the approach of Tzvetan Todorov, which is also used by Julia Kriesteva and by Greimas in some of his works. The approach postulates a set of basic categories which can apply both to the various plot summaries and to the actual sentences of a text. Todorv's classification is much detailed than the approach of contractual sequence.

It particularly deals with detailed consideration of the constituent parts of the sentence i.e. the words. His concentration focuses on verbs and adjectives. He has further described the actions, the verb perform into three categories. Those which modify the situation, those which commit a misdeed of somekind, and those which punish. Moreover, there are elements which serve as the attributes or qualities involved in the modification, which as Culler admits, "Suggest the existence of two types of plot: those which involve the modification of a situation and those which involve transgression and Punishment" (Culler cited in Fowler 1975:136)

Nonetheless, in addition to what Todorov has so far stated, the researcher adds another term, that of progression or advancement, which is directly related to the plot effect of Dosegnaw i.e. fulfillment of commitment. Hence, the analysis will be based on the aforementioned four actions.

Meanwhile, following the path to the plot, in addition to distinguishing actions which modify a situation he has also forwarded the concept of elements which serve as the attributes or qualities involved in the modification. While tracing back those elements which initiate the modifications, of situations Todorov has identified those components i.e attributes or qualities involved in the modification. This concept drives me to bring into consideration, Barthese's idea of Kernels and Catalysts he says,

Kernels are the elements picked out as essential to the plot and defined by their temporal and logical relations with one another. One Kernel calls for completion by another Kernel and they thus form a sequence of action... 'Satellites are attached to Kernels as expansions which 'nefontque 'remlir' l'escape narratif qui separe les fonction charnieres' (Barthes cited in Fowler 1975: 136)

Despite Stevick's suggestion not to teach students plot summaries rather than 'teaching them the alternative procedure of constructing

"arguments", we will here add to our knowledge of plot summaries, a synopsis of action, character and thought. The researcher has inclined to introduce both, for the main reason that the latter could possibly fill the gap of the former by giving detailed consideration that account for the resultant.

Crane calls the process "Scenario" and denounces the plot summary as failing to include the distinction between the necessary and the probable (Crane cited in Stevick 1967: 152). While elaborating what the procedure must include, he urges the need to include different aspects of the protagonist 'the kind of man the protagonist is, the degree of responsibility for what he does, and undergoes, and the essential stages of cause and effect bringing about his change (Crane cited in stevick 1967: 152).

3. Cultural codes

Deep insight of value inherent in any literary work is nowadays given crucial concern. Surface structures rather than explicating the apparent essence of a text, does not provide hidden meanings. Among the many explicit mechanisms of deep insight, culture is much more endowed with various essential expressive practices of a particular society, i.e., ethics, customs, arts, social institutions...etc.

For our concern here is the disclosure of analytical theories, to come to our purpose, lets look at the interpretation of culture prior to its method of analysis. Just as many complicated terms, culture, is a concept which has got a wide range of designations. From among various definitions, I'll here cite those which could account/ include many details. Preminger and Brogan have indicated the failure to isolate a discrete object of inquiry, and has rendered Tylor's influential definition. They define culture as 'that complex whole which includes knowledge belief,

art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society' (Preminger & Brogan 1993:262).

Adding, they have also forwarded Arnold's summed up tradition of thought from Swift and Vico, through Burke and Herder to Cobbett, Coleridge and Carlyle which I thought as embracing most concepts. They explain culture as,

the pursuit of a best self and a general perfection motivated by passion for pure knowledge and for social and moral right action, effected by reading, observing and contemplating, the voices of human experience in art, science, poetry, philosophy, history and religion (Preminger & Borgan ,1993 :262).

Referring to what we have said then, it is the motive/purpose of the protagonist's value other than other characters which drive her/him to indulge in the aforementioned intellectual and artistic practices, and processes of intellectual, spiritual aesthetic and moral developments, by which one could indirectly specify the then value, tradition and culture.

Structuralism aims at perceiving entities in their holistic organization. Moreover culture which comprises the aforementioned practices and processes, when taken autonomously help to conceive 'reality' in relationship of the elements combination and contrast, which enables it to be realized structurally. Culture could be considered as a means of maintaining equilibrium between opposing forces. It doesn't render a room for individualism, anarchy, and inhuman tendencies. Whether they are in favour of or against the value of society, the institutions by which culture makes vivid such practices help it to maintain its value.

Therefore, the analyst shouldering the responsibility of making vivid the values that underlie the behaviour of characters, will perform her task of exposing those values that ought to be condemned, against those that should be applauded. Hence, historical, economic and social

investigations are attempted to be performed through the application of cultural code assessment.

The plot is meanwhile built in the interspersed arrangement of these entities. The protagonist is usually chosen to transmit these values, as (Valdes 1986:138) suggests,

The value of any cultural group even if the author's own values differ from those of the group to which he or she belongs underlie plots and become the theme in virtually all works of literature.

Modern civilization with contrast to traditional norm, moral, and cultural development tries to reshape a society in its own way allowing certain behavioral characteristics to stand out and deviate from the remaining established custom. It is this struggle and contradiction which primarily characterizes culture forming its infrastructure i.e. the structure, the main plot with its subdivision, constituent structures and sub-plots.

With semiological examination, the two contradictory characters, the protagonist Dejene and his antagonist Mr. Adem's view that are expressed subtly are attempted to be exposed. In relation to our topic of discussion then, to explicate the imbedded values a need arises to apply cultural theoretical models. While emphasizing the relevance of cultural models for the retrospective definition of units, Barthes has forwarded to us their operating in two ways. He indicated their providing classes into which actions fit, a set of categories which enable us to bring together bits of information and to construct wholes out of parts. He has also added the models providing a representation of culturally significant actions (Fowler1975: 137). Structuralism and post-structuralism treat culture form as semi-autonomous discourse open to semiological analysis attentive to formative cultural codes and ideological effects (Preminger & Brogan1993: 263).

To look into the procedure which will follow as the practitioner suggests, 'after identifying significant action, one is advised to make that action part of the plot by placing it under the heading (Fowler 1975: 137). Hence, these significant models serve as what Barthes calls a 'meta language' (Fowler 1975:137). The researcher then will try to reconstruct this, 'language' so as to explain the way in which we implicitly name and thus make sense of the sequence and consequently the theme.

Even if Barthes's model remains strangely atomistic through the lack of any specification of what one is moving towards, as one collects kernels and satellites and groups them into sequences, the researcher has attempted to fill the gap by devising a method (applicable to this research of course) which relates it to the theme.

Cultural codes help in the extraction of most deep structures, for the fact that abstract thoughts are most of the time presented subtly. Most governments are against criticism rendered, which could be attributable to the fact of their fear to be overthrown. The text's intention of revealing its opinion on such issues then is mostly included in the cultural code as Eagleton says,

Culture is so vitally bound up with one's common identity that there is no need to argue for its relation to political struggle. It's arguing against it which would seem incomprehensible (Eagleton 1983: 215).

True too, according to Preminger & Brogan, 'The success of a controlling group's "ideology" which is relative, temporary and subjected to challenge depends not only or even primarily on repressive political control through legal, administrative, military, and educational apparatuses, but also on freely given civil consensus moulded through the family, church, school, workplace union, media and arts. The leadership of the dominant group needs continuous renewal and maintenance in order for its value and interests to shape consciousness and to constitute common sense (Preminger. & Brogan 1993: 263).

So, Dosegnaw has got many cultural values which indicate the existing social, economic & political differences of the society. The advocacies are defending their own conceptions. The ruling class to extend it's administrative power for a longer period, while the subordinate to strive for supremacy.

4. Parallelism

Grouping relational properties of an entity allow the text to acquire a certain pattern which help to categorize different structural forms and identification of combinations and contrasts, whereby one could be capable of identifying different meanings. This in turn can serve as checklist evidence, for what one concludes. Moreover, it could also make complications much simpler for an identification of hierarchical forms of plot. These forms in turn help the easily identification of the theme.

Let me first define the term, to avoid complications. Cuddon by explaining it's being a very common device in poetry, elaborates it as consisting 'phrases and sentences of similar construction and meaning placed side by side, balancing each other (Cuddon 1997:470).

The thematic value could easily be detected in such kind of presentation of words, phrases, sentences etc. One can formulate a passage by these repetitive forms, which lead in the extraction of the theme.

So, among the types of parallelism which seem to produce a satisfactory structure, as Shklovsky employs, 'the move from one relationship to its opposite' so does the researcher. An interesting point he raises which illustrates the strength of readers expectations bears on the 'illusory ending'.

An 'illusory ending' as one can infer its meaning from the word itself, is 'a conclusion which exploits the reader's desire to round off the

story (Fowler 1975: 141). This new motif is inscribed in the analysis that is following.

To finish the unfinished text as Shklovsky used the description of the weather provides a satisfactory conclusion. He adds, 'it provides a satisfactory conclusion because the reader can give it a metaphoric or synecdochic interpretation and then read this thematic statement against the actions themselves (Fowler1975:14).

CHAPTER THREE

WOGEGTA'S THEME

We are dealing here with the analysis of Wogegta's theme through the characterization technique. In the previous chapter of section 3.2 we have seen different methods of characterization. Our task here will be to implement those methods on the text and bring forth the theme, our main concern, in its structural form.

Theme as is usually known is the central (core message of a text. The most crucial aspect of a text is addressed by way of theme. Pickering and Hoepfer 1997: 78) define theme as:

the central idea or statement about life that unifies and controls the total work. Theme is not the issue, or problem, or subject with which the work deals, but rather the comment or statement the author makes about that issue problem, or subject. (Pickering & Hoepfer 1997: 78).

A major concern that one should bear in mind is the fact that a text may have different meanings. It is customary to extract a theme from a text. But because we are here dealing with structuralism which conveys the idea of wholeness, and advocates the possibility of texts' having different meanings, our focus will be in the isolation of various themes in their structural form.

As Daiches (1981:374) demonstrates 'the task of structural analysis, we may then say, is to formulate the underlying systems of convention which enable cultural objects to have meaning for us... Structuralism asks, rather how the meanings of literary works are possible. Nonetheless, this does not mean that Wogegta does not have a

central theme. There also exist other sub-themes I could say which the text intends to forward.

The existence of various themes could also lead us to the diversity of characterization techniques. For we are here dealing with characterization technique, the various kinds that are previously stated are applied on the structural analysis of the texts' depiction of the theme. Hence, those characterization methods (if the text has employed them) are examined and presented in their structural forms. So, in accordance with those five kinds of characterization methods, their respective themes are attempted to be revealed.

So that it will be more conducive I will elaborate each theme with its respective technique seen in its structural presentation. But, before moving to such a detailed elaboration, let's look at Wogegta's theme. Emancipation is the profound theme of the text. Webster's defines it as, 'to be free from restraint, control, or the power of another; esp. to free from slavery (Webster's 1986:326).

As will be stated in the elaboration, the whole text is engrossed with a strive for freedom, to get relieved from challenges that which the protagonist encounters from different perspectives. But the core essence lies on Yosef's the protagonist's struggle to come to terms with himself and overcome the burden of ambiguity. When probing into his background, he is reared alone in a well-to-do family. Because of the fact that he is luxuriously brought up, there remained unanswered questions (caused by what he imagines and what he faces in reality) which now and then triggered his mind. These questions have on their turn initiated him to doubt his well-being.

Hence, as we can see from the text, with his initial and consecutive questions, the fact that Yosef got encountered by different individuals, situations and the like had challenged himself, which gradually account for his personality change, which lead to the theme of being emancipated.

Let's look how it proceeds through the text's different characterization methods.

3.1. Developmental Characterization

Development as we may assume should be supervised. Otherwise, it might move to an unexpected end, and may be unfruitful. While rearing our children, we usually try to avoid those unnecessary relations of our children and advise them to stick to that which is relevant. Such an inspection helps the children to easily pave their way and helps them to move smoothly.

Likewise, we are going to see here, how the text reduced those unnecessary traits of the character, by using the developmental characterization method, which otherwise might be a hindrance to a character's development, together with the proairetic code, which helped the text to easily isolate the meaningful characteristic trait.

Plot as we know is built on situation which got a cause and effect relationship. The actions that a text magnifies has got a contribution, being an initiation and a supporting action, which can help as a fastening of successive events. Hence, the reduction of irrelevant personal traits will in turn provide the magnification of those relevant actions which help in the construction of a text.

Thus, one can bind the developmental characterization method with the proairetic code, so that it could help to focus attention on those necessary actions on which the reader will be capable of finding meaning in the sequence of events, which of course is a way to arrive at the theme.

Using both methods, the text has applauded the social aspect i.e. to be emancipated from loneliness and adhere to marriage, the major theme of the text. To highlight this theme of being emancipated from loneliness, and an unsettled life, the text has indulged Yosef to have acquaintance with many girls, barladies, office girls, neighbours, students...etc. So that

it could attain it's need of showing the progress of this character, it has made Yosef to be dissatisfied with his acquaintances, to be jailed, to have his sight lover be usurped by his blind friend...etc. And it has intentionally reduced those character traits which might account to its hindrance.

Formerly, Yosef hadn't given due concern for himself and the society. Hence, this major character was restless, careless, for his friends, for securing money, in his sexual life...and the like. But, after he had met different individuals which had been endowed with various experiences and had got different missions in life, he started comparing himself with these people, and by gaining lessons from their lives, and the challenge which these people brought on him, he started looking in depth to his personality and had been fighting to come to terms with himself.

Action as we know, is motivated by deep-seated motives which arise with one's intimacy with other individuals. These actions are the results of the characters', situation which are created when she/he indulges in different circumstances with others or oneself. Yosef first got infatuated with Enkutatash, the secretary of his boss in the main auditors office. She had been the one which now and then interferes (against the will of Yosef) in his personal life, and brings about a drastic and final change. Challenge had also been brought about by Tersit, Yosef's friend, and Mr. Tigeneh's wife and Kibrets lover. Mr'Minda, his uncle has also had a share in causing challenge. Moreover, there exist substantial or considerable actions that assist in bringing about the desired personality change. Hence, the characters are portrayed in a way they create different kinds of events, through which they render their contribution in the construction of the plot. Enkutatash had played the prominent role.

በዚህ ሁሉ መሐል የራሱን የፀጥታ ደሴት ፈጥሮ ህሊናው የሚነግረውን
ያዳምጣል። አንድ ነገር ብቻ አይደለም የሚያስበው። የተለያዩ
ሐሳቦችን ጫፎች ይዞ ከአንድ ውል ላይ ለማሳረፍ ሲሞክር አንዱ
ይሾልክበታል፣ እሱን ሲይዝ ደግሞ ሌላው። ሆኖም ግን አብዝቶ

He had been listening to his reveries, creating his own island of quietness. He was thinking of many ideas. While attempting to resolve one among many strings of his ideas, the other string loses its way, when he manages to seize it, the other idea follows its own way. Nonetheless, he had been by and large thinking about Enkutatash (Wogegta 1982:26)

Nonetheless, Yosef doesn't remain only with his dreams. He always moves towards interpretation/Practical application. Thus, on implementing such practices, he indulges himself in the performance of different actions in a bid to bring about the desired change.

Again the text, by portraying Enkutatash as the symbol of love, has made her a real lover, in such a way that Yosef could learn a lesson from her. She has taught him what a man should look for in a partner. She maintained that it must not be what is seen on the outside. Rather one must intently question his well being, as to what his deep seated interest urged him. Once he diverted from following his interest and adhere to people's Yardsticks, he may end up being dissatisfied and might hate his life too. Enkutatash first got acquainted with Yosef. Nonetheless, instead of him, we see her falling in love with Mezemir, the blind man who is a friend of Yosef. We see her responding to her inner sympathy. That had been how Yosef started to realize what the real meaning of love is. Even if he had been infatuated with Enkutatash after coming to terms with himself, we see him turning his face to Gerawit, the poor street girl and neighbour of his.

It is here where the text has implemented the technique properly. Even if it seems not simple to quit a previous relation in short time, so

that it will be comfortable to advocate the social aspect of marriage, the text has overpassed Yosef's need of having an extra relationship with other girls and has limited his needs to be tied to Gerawit. We see the easy-going trait of Yosef being quitted in a short time, and all at once. We never see him thinking about Enkutatash now and then. We see him even doubting the relationship which he had with her for being the real love, he says, ' ፍቅር ማለት ሲተያዩ ውሎ ማደር ይሆን? ይህን ትንታኔውን ደግሞ ሕሊናው አልቀበል ሲል ታወቀው። (ወገግታ፣ 1982፣ 118) Does love mean to see and spend the night together daily? He sensed his repelling to accept such analysis (Wogegta 1982:118). Moreover, his relation with Tersit has also been cut soon.

Most people who belonged to the rich family don't have the interest to be concerned for the poor rather than themselves. Unlike them, Yosef who had been reared in a well to do family inclines to live with the poor. He has got deep regard for the society. Thus due to his fondness, he always had the idea of changing the society.

''ትክክለኛዋ ለሰው ልጅ የምትኖርህ ፍቅር በርህራሄ እና በደግነት አድራጎት ላይ የተመረከዘኝ ናት ላይ ነኝ፤ ትቃወማለሕ''

'' በፍፁም በፍፁም''

እና ደግነት ማለት ከሚያስፈልግህ ነገር ላይ ቆንጥረህ ማካፈል ማለት እንጂ ከተትረፈረፈብህ ወረት አፍሰህ መስጠት ማለት አይደለም ሐሳቤን አገኘኸው''

''ኤድያ'' አለ አቶ ምንዳ አባባሉ ለጆሮው ሳይሆን ለምሳሌ ያልጣመው ይመስል ፊቱን ጨምረድ አድርጎ።

'' ስማ ትሰማለሕ ደግ ነኝ ብለህ ያለችህን አንድያ ሰራ ለሁለት ከፍለህ ለአንዱ ብትሰጥ ሁለታችሁም በግማሽ ቂጥ ያለሱሪ ትቀራላችሁ እንጂ አንዳችሁም አትጠቀሙም ። ገባሕ'' አለው። /ወገግታ፣ ዝኒከማሁ፣ 68/

"The real love ,which you develop for human beings, is that which is built on actions of humbleness and kindness. Do you oppose?"

"Never! never!"

"Thus kindness rests on sharing from your scarce belonging rather than to share a lot from the surplus you have got ... Do you get my point?"

"My God, said Mr. Minda sobing his face. It seemed that his saying had irritated not his ears but his tongue. Do you hear me? Considering your self as a philanthropist, if you share your only trouser with another person by tearing it in two parts, neither of you will benefit, both will remain with half leg trousers showing your buttocks (Wogegta 1982:68).

As can be realized from what is quoted, charity and humbleness are expressed as basis for love. Love, for the text isn't caused by sexual appeal or wealthiness. Mot- Enbi is a sign of devotion which creates a great concern, sensitiveness on Yosef's part. On one side Yosef needs to redeem wrecked children's' lives such as Mot- Enbis. The text here is addressing the issue of street children, a social problem, (an issue that we will deal with later.) Yosef seemed incapable of seeing such a disaster. He needs to save the poor children's' lives before getting worst. A point which I elaborate as Yosef's social contribution.

On the other hand, it is this humbleness for the wretched which the text stressed, as being an initiation of love. It is this tender feeling and concern which the text disclosed as an initiation for love. Yosef's deep regard for Mot-Enbi had urged him to develop concern for his family, to

help Gerawit while she got sick on her attempt to abort. Let me take you to what I encountered:

እንደ ሬሳ ከተዘረረበት የቀሰቀሰው እርር ብሎ ያለቅስ የነበረው የሞትእንቢ ድምፅ ነበር። እንደ ጎረምሳ መሻከር የሚቃጣው ድምፅ ከእሪታው ጋር እንደ ራስጌ ሰዐት ነበር የጮኸበት።

ዩሴፍ አንጀቱ ተላወሰበት። በተደጋጋሚ እንዲህ ያለ ሁኔታ ሲገጥመው ለመጨከን ወስኖ ነበር። አልቻለም። ካልጋው ወርዶ ሱሪውን አጠለቀና መስኮቱን ከፈተ። ጌራዊት አጠገቡ ተንበርክካና አንገቱን ዕቅፍ አድርጋ ልታባብለው ትሞክራለች። እሱ ቀጫጭን እጆቹን እያወናጨፈ ይጮኸል።

/ ወገግታ፣1982፣106 /

It was *Mot-Enbi's* severe cry, which woke him up from where he had been lying like the dead. It was his sound, which tend to be coarse like a youngster sound together with his wailing which shouted at him like a siren. Yosef had been determined not to respond to such kind of incidence. However, he could not resist and his heart ached. Waking up from his bed and wearing his trouser he opened the window and stared while *Mot-Enbi* had been shouting twisting his thin hands, kneeling near him and putting her arms around his neck, Gerawit was trying to calm him down (Wogegeta 1982:106)

It was this condition, which Yosef could not bear. What had been most surprising was, while he was going with Enkutatash, he had mostly been met by *Mot-Enbi* (Wogegta1982: 78) a situation, which made him

cautious and reminded him of real love, so that he could compare with what he had been following.

Of course, love was raised from his being touched. His heart reached a condition beyond which it became impossible to resist what he had been seeing. His next move was to respond to the call. After resisting such temptation, he finally surrendered and gave his hand to Gerawit, the aunt of Mot-Enbi. Yosef hadn't got the meaning of love from Gerawit herself. Instead, it seemed that he got it from Enkutatash, his previous girlfriend. It is after she developed a tender feeling for Mezemir, the blind man that she indulged in the love affair. Of course, Enkutatash had also tried to withstand the challenge. However, as we can see in our later discussion, being unable to cope the temptation she has become the model for love, which Yosef repeated in his life. Thus, one can see Yosef's being engrossed by this love, that rose from the bottom of his heart, the main theme of the novel, to be emancipated from a false conception about love, thereby developing Yosef's personality. Let's see Enkutatashe's confrontation with her thought:

ፍቅር መስዋዕትነት ነው፣ ፍቅር ማለት መስጠት እንጂ መቀበል አይደለም። ማሰብ እንጂ መታሰብ አይደለም። ፍቅር ማለት ለማስደሰት መቻል ማለት ነው። አለዚያማ ተይው። ከዚህ ውጭ ከሆነ ፍቅር ፍቅርነቱ ቀርቶ የሰሜት ጨዋታ ሆነ። የሰሜት ቅኝት። /ወገግታ፣ 1982፣ 216/

Love means to give, rather than having. To think rather than being thought. Love means to be capable of satisfying. Otherwise, leave it. If it becomes beyond this, love rather than being love, becomes sensual game, sensual illusion (Wogegta 1982:216).

To come to our point, to make this theme vivid, the text has reduced Yosef's personal traits of being overtaken by his emotions and maintain relations with his sexual mates. Instead, Enkutatash, Tersit and the bar ladies, on whom he released his sexual feeling had been cancelled once and for all and had been replaced by Gerawit. Hence, the text has underlined the theme of being emancipated by reducing the protagonist's trait.

3.2. Chronological Characterization

It's an undeniable fact that wherever you reduce irrelevant things, you will also add those elements that are relevant. As we discussed in the previous section, deduction of unwanted traits entail the intrusion of relevant and extended behavior which would help in the expansion and advancement of the character's behavior.

This, in turn, would lead to increasing situations where that character could be in a position to reveal different necessary traits. The more the events and situations where a character displays her/his behavior increases, the greater one indulges in a situation, where he could find more cultural circumstances where he could manifest his existence and his well being. Allusions to cultural values and background will also help in adding the knowledge that we have about a character and know from which perspective it should be analyzed.

The other sub- theme focuses on criticizing The system. To isolate and bring to light this theme, the text has implemented the chronological characterization, whereby characters' personal traits are ramified so as to make more significant the gradual shifts worked in the character. The text's desire regarding this aspect is to emancipate society from its impediments by enabling the characters to perform certain illegal, immoral, inhuman...etc wicked activities. Thus, lots of values that should be amended are subtly stressed.

Political, social, economic, cultural and moral values with their respective traditions and norms are indicated here. To magnify the idea of pronouncing certain meritable values, the text has used the intermingling of the chronological characterization method, with the cultural code which helps in the depiction/ portrayal of the character.

Tersit, the challenger of Yosef, had created a situation whereby Yosef could get unwillingly trapped. Her boyfriend Cherenet had stolen money from a commercial firm by manipulating receipts. To save Cherenet from being charged with this act, Tersit was supposed to incorporate Yosef in the misdeed and force him to make a commitment, so that he could save the life of Cherenet by hiding the relevant information. To make this ambition plausible, the first trap Tersit arranged had been a lunch invitation which created acquaintance with Yosef.

The second conducive condition which she contrived had been to seduce Yosef by showing a sexual appeal (Wogegta 1982: 235). When it failed, the last act she devised was to make Yosef be robbed by smugglers who snatched those relevant documents(Wogegta 1982: 256) which of course had succeeded due to his being injured.

All these acts had created an impact on Yosef's personal integrity. Tersit's invitation had been targetted to inspire a sexual desire in Yosef, the relation being a step to forward to their intimacy, so that she could attain what she desired. But he overcame this temptation. Her need was to initiate Yosef to aspire to have a house such as theirs, and indulge in corruption, for he lacks the required money to build a house.

Moreover, the text probing into the psychological makeup of men had made Tersit to be convinced that men could easily be trapped by attractive sexual appeal, and that anything longed during such a high time on her part, could easily be achieved/attained. Infact, the situation arranged and the act performed was challenging. Let's have a look.

”ሒድ አስቀያሚ” አለችው ከንፈሮቻቸው ሲላቀቁ። እጁን ቀሚሷ ስር ሰድዶ ጭኗን እየደባበሰ ነበር። ‘ቆይ እንጂ ማሚ ትሙት ቆይ።’ እንደ ፈረሰኛ ውሀ ገንፍሎ እሚሄድ ስሜቱን ገደበችበት።

”ይቅርብን... የሴፍ ይቅር” እንደማይቀር ለማሳየት ገዕታውን በቁጣ ቋጠር አደረገው። ”ምን መሰለህ እኔኮ... ደግሞ ጅልነቴ በቁምነገር ለሰው ቃል ገብቼ... ”በቅሬታ ፈቷን ዞር አደረገች።

”የምን ቃል? በኋላ ትነግሪኛለሽ...አሁን...”

”በጭራሽ። ከሆነም አሁን ነው የም ነግርህ”

”እሺ ምን?”

”ያንን አንዴ የጠየቅሁህን...”

”የሒሳቡን ጉዳይ አይደል ጉድለቱን?”

”አዎን... እና...”

”ነግራሻለሁኮ ሒሳቡ ወጪና ቀሪው ትክክል ሆኖ አግኝቼዋለሁ። ግን...ጥርጣሬ ስላደረብኝ ብቻ ሪፖርት ከማስተላለፌ በፊት አለቃዬ እንዲያየው አደርገዋለሁ።” ብሎ ተፈታታኝ ፍላጎቱን ልብ እያለ ግንባሩን ጠራረገ።

/ ወገግታ፣ ዝኒከማሁ፣ 235/

"When their leaps depart, as she said, " go away ugly " he was warming up her tighs sending his hand under her skirt. As she said, "wait I swear" she obstructed his sexual feeling, which had been glowing like a galloping tide.

"Let us leave it Yosef, let us leave it". To affirm his determinig not to abondon, aggressively turned his eye brows ."

"It is my foolishness which forced me to promise" she said, and turned her face with disgust.

"What a promise? You will tell me later,...now..."

"Never, if I tell you, I'll tell you now."

"Alright, what are you going to tell me?"

"The one that I asked you earlier."

"You mean the auditing, the deficit? "

"Yes ... what then?..."

"I had already told you the accuracy of the financial position, but because I am doubtful before passing over the report, I'll show it to my boss, he said, and realizing his feeling which is tempting him he swept the sweat from his forehead (Wogegta 1982:235).

Yosef had been tempted in this way. Nonetheless, he has managed to overcome the temptation. He was infact being immersed in a condition to release the document. Unfortunately, he had not failed to resist. It is this strength which the text intends audience to practise, to acquire such discipline and have the courage to tackle corruption.

Not only this, as one can realize from the text, Yosef had also been dissatisfied on his work. He had not been in good terms with the timekeeper and his boss. Moreover, his environment had also not been conducive. The degraded value of society and the environment utmost have been sources of his discontentment. Hence, these conditions could have forced Yosef to perform the misdeed. Nonetheless, mastering his courage, he had managed to discipline himself and stick to the principles of the working environment.

Such a characterization technique of ramification help audience to add up evidence which account to justify Yosef's strength. Yosef wishes to see a transformed society. Nevertheless, he had found, the society in which he lives, as economically, morally, and socially weak one. He is accusing it from different perspectives. He denounced the society as being liars with a view to creating discrimination between the rich and the poor, and it's having urge to be prosperous on the shoulder/ behalf of the poor, the fact that people try to interpret others lives being entangled by

their own, and the societies considering love as a commodity, it's being corrupt, its selfishness...etc. And he had been trying his level best to tackle what he could, so that such an ethical lesson could be conveyed.

But , after he finally got determined to stick to one lover (Gerawit) we realize his being emancipated from such adulterate activity and find him engaged in marriage.

The text has intentionally indulged Yosef in a condition where he could encounter corruption, bad working tradition, bureaucratic condition...etc. If we for instance look at the working atmosphere of Yosef, we see many unpleasant acts, which hamper the progress of the working environment, which of course is a reality that one comes across in many offices. Sticking to the telephone, smoking in the office, being careless on job (Wogegta 1982: 39), no one seems responsible for his work. Yosef had realized this carelessness and had therefore been worried about the situation and condemned it.

Of course, one can criticize the events where the text could have reduced the many repeated acts, which could have rendered space for such crucial comments which could have helped the text to denounce the system for its embracing such failurity. Thus, the text could have inserted other major deficiencies of the system, such as the fact that the system's monopolizing each and every sector of the country, the fact that the beneficiaries of the system were those who were in favor of the existing government, the fact that people were slaughtered if they didn't support the existing administration or against it... etc.

Infact, one might give the reason of it's being problematic and risking life, rebelling against the government. Nonetheless there were many ways through which the text could have passed such messages of denouncing the system which of course were crucial impediments.

What one should bear in mind here is, in every corner we clearly don't see the transformation. For instance, even if the economically weak families of Gerawit' (the latter wife of Yosef's) problem had transformed a

bit by her marrying him, other predicaments remain as existing. Mr. Minda's lying about himself and the society has in my opinion got resolved by his being punished with his own fault (his committing suicide). For a while, he lied about his being impotent. Infact, due to this reason he was not having any relationship with other sexes and got no aim in life and had been overwhelmed by loneliness and unworthiness. He had been considering his personality as being completely integrated and tried to advise Yosef to depict/resemble his own life, while he himself had been thwarted. This alienation with the society had led to his being selfish. He believes in sharing what is surplus. He gives priority to himself and his needs and wanted Yosef to be his exact replication as if his way had been correct (right path). Well his being meager and accumulating wealth had also not resolved/ averted his dissatisfaction in life.

Mr. Anteneh also signifies those corrupt and miser people. He had been satisfied by what he is endowed, his well, furnished house, his beautiful fiancée, his car...etc. For him, leading a luxurious life is what makes ones living complete. He also needs Yosef to inherit such a tradition, even if Yosef recognized it as being empty, uncomfortable, artificial and nil. Instead Yosef's happiness or sadness, as he said is built on the societies life accomplishment. Mr. Anteneh's beautiful house, for him is a fortification. Thus, because Yosef is governed by his consciousness(Wogegta 1982: 110) his thought tortured him to live the life of the poor.

The other point is even if Yosef had not been seen performing action, as we can deduce from his sayings, he is a politician. His mother has also confirmed this fact by saying, 'You can run only comedies politics...etc let alone to be a hero, you don't even have the courage to be a man. (Wogegta 1982: 157). His integrity had then became gradually refined, due to such comments and other encounters. Nonetheless, he had not been capable of transforming the political system, his only way out had become immersing himself in alcohol, and cigarettes. It is this

hopelessness of unattaining his ambition which made him unpurposeful, restless, dissatisfied, all in all a man living for nothing. Let's examine his dialogue with Emama Bezabesh, the witchcraft.

”እማማ በዛብሽ እኔና እርሶ ሽርክ ነን። እሺ ሽርክ!
አላስቸል አለውና በረጅሙ ሳቀ።
”ከበሽታ ተሻረክ”
”እኔና እርስዎ ሽርክ ነን። እርስዎም እኔም አታላይ፣ እ?
ይሰማሌ”
”አንተ ሰው በሕግ” ብለው የሚፋጭ ቢላዎ ድምፅ አሰሙት።
”የሚባረክ ዶሮ አለዎት እንዴ?” ስቆ ሲያበቃ እርስዎም
የገዳም ሠፈርን ዐላዋቂ ሕዝብ ያታልላሉ... እኔም ራሴን
በመለኪያ አረቄ አታልለዋለሁ።”
”ደምህ ደመ ከልብ እንዳይሆን።”
”እስቲ ይልቅ መስተፋቅር ቢጤ ይስጡኝ።” ብሎ ትንፋሽ
እስኪያጥረው ሳቀና ”እማማ ብዙ የኔ ጥበበኛ፣ ሽርክ...
መስተፋቅር ይሰጡኛል?”
”በ...በ...በበበ...በደርጉ በአብዮቱ አምላክ” አሉ ቃል ከቃል
እየተደራረበባቸው። የሳቸውን ድምፅ የሱ ሳቅ ሸፈነው።
” እ...ምናሉ? ... ጠንቋይና ሚርተኛ... ሂይ ምንድነው
የሚባለው...አባይ ጠንቋይና ቃልቻ በአብዮቱ አይኖሩም እኮ።
እማማ ብዙ እርስዎ፣ ጥንቆላዎ፣ ሥራሥርና፣ ሐረግሬሳው፣
ዶሮ ሞራ፣ እና ጨሌዎችም፣ ያሞራ ጥፍርና ከርቤ...
ይሰማሉ?... ጨሌና ሽንጉርጉር ያንገት ልብስ አዲድ...”
እርስዎና ብጤዎችዎ ትወድማላችሁ።እርስዎና እርግማንዎ
ትወድማላችሁ። እንጦሮጦሲ በቅርቡ ከገዳም ሠፈር ወደ
መቃብር" ብሏቸው ሌላ ቃል ሳይጨምር ወደቤቱ ሔደና
በሩን አንኳኳ። /ወገግታ፣ 1982 ፣123/

"Emama Bezabesh, you and me are friends! alright! friends!" Incapable of bearing it, he laughed for long.

"Go and find your friend."

"We are friends, and both are liars do you hear?"

"If you are governed by the law, I ask you to abide to the rule and stop your insulting" she said and made him hear the knife that she was sharpening.

"Have you got a hen which is ready to be slaughtered? "After finishing his laugh , he said, "you deceive the illiterate Gedam dwellers and I cheat myself with a glass of alcohol."

"You better extend your living!" she said, being disgusted by what he had said.

"Rather than this, give me medicine that would enable me to be loved" he said, and laughed up to the extent of being unable to breath. He repeated it.

"Emama Bezu my intelligent and wise lady. Will you give me your chemistry?"

"For for ...for the sake of the Derg! For the revolutions sake!" she said a word overlapping the other .His laugh coverd her voice."

"What? what do you say? ... magician ... sorcerrer... Hey ! ... What do you call it ? Emama Bezu a liar witchcraft ... and sorcerer do not exist in the revolution! Emama Bezu! You! Your magic! the roots, the hens , the beads and your colorful sharps Adios! ... You and your colleagues will die you and your curse will die! In the near future you will move from Gedam Sefer to your grave!" he said and adding no word he went to his house and knocked the door!" (Wogegta 1982:123).

Here too, the text has created an instance where the audience could get an access for circumstances that they could capture easily that most

of the society believes in witchcrafts. As can be seen in the quotation, Yosef is cursing both the witchcraft and the political system, which of course seems implicating the fact that the belief which had been surpassed in the minds of most of the societies, according to the text's belief will perish. This infact had been accomplished, and it is an instance which the text creates by its' ramification of an act which touches the hearts of most people and has of course been a reality.

The text here is then denouncing the system for not prohibiting the tradition of witchcraft. It just then cursed all, the system, the wizards, and himself who have become incapable of abolishing such practices. Moreover, as Eagleton confirmed, for 'culture is so vitally bound up with ones common identity, that there is no need to argue for its'; relation to political struggle. (Eagleton, 1983:215). The text not only is denouncing the norm and culture, it is also criticizing the system for other related practices too.

Again, the text in it's surge of inserting more ramified incidents have created many conditions where Yosef can be dissatisfied with most of the situations. Yosef has also been made to investigate the practicality of proposed plans.

The text's condemning the social system had also been revealed by Yosef's investigation of the practical application of proposed plans. What had been said, as it confirmed, remained in words. The protagonist, Yosef has been examining each slogan which had been hanged like a flag. He had hence realized it's remaining as a flag, lacking practicality (Wogegta 1982: 155). He also questions the extent to which workers rights had been preserved. For instance, the text questions Mr. Minda's remaining with the title of Documentation Clerk for twenty-five years. (Wogegta1982:25).

For it has admitted the higher posts being held by those who were educated, he was condemning the system for not promoting him at least

by changing his title. Slogans such as, 'preserve workers rights; Give the best to the children in his opinion have remained as flag.

The text doesn't remain on pinpointing problematic areas only. It has also shown ways of ameliorating such shortenings, which seem to bring forth solutions. It is revealed by Yosef's confrontation with his thought. His soliloquy with his subconscious affirms his deep-seated concern of the issue.

”እና ምን ይደረግ ነው የምትለው?” ያለው መሰለው አንድ የማይታይ አድማጭ።

” ምን ይደረግ? ምን ይደረግ? ምን የማይደረግ ነገር አለ? ሁሉም መደረግ አለበት። አለዚያ ገዳም ሠፈር ሐዘኗ የማያበቃ መድረክ ልትሆን ነው።”

”እኮ ምን ይደረግ” ሙግት

”እንዴ? እኔኮ የማኅበረሰብን ሳይንስ አላጠናሁም መፍትሔውን ከየት አባቴ አመጣዋለሁ? ግን የመጣውን መፍትሔ ሁሉ እደግፋለሁ።”

”ምናልክ? እውነትህን ነው?”

”አዎኒ እውነቴን ነው። በግሌ የማደርገው ቢሆን ደስ ይለኝ ነበር።...ትልቅ ጠላት ስለቱ ሲከረከር እና ሲያርድ የማይታይ ግን የሚያደርሰው ውድቀት እጅግ የከፋ ጠላት ነው።

/ወገግታ፣ 1982 ፣ 154/

He seemed that he heard the voice of one listne saying, "Then what do you suggest should be done?"

"What should be done? What should be done? What a thing would exist which cannot be done? All must be done. Other wise, Gedam Sefer is going to be a stage where her griefs are limitless."

"Then, what to do." Bargain.

"For God's sake! I have not studied Social Science. So, from where could I bring the solution? However, I will support all the solution that is brought.

"What do you say? Do you really mean it?"

"Yes! I really mean it. I would have been glad, had it been a thing which I could do by myself. A great enemy that which its sharpening point is unseen when it cuts, but that which the failures it brought about is much severe (Wogegta 1982:154)

As the quotation confirms, even if Yosef lacks to forward a resolution, he has proposed plans of what should be done. According to him, it is the responsibility of the Social Science professionals to devise a practical solution, which can alleviate the social problem of the country. The fact that he raised the issue of 'Gedam Sefer' as a crucial problem affirms his focal attention and his prioritization of the issue, which had become a means for his change of personality.

Yosef has got a broad minded personality. Even if he admits his having no knowledge of how to resolve such problems, he has accepted the fact that solutions could be offered by undertaking different researches. He has considered the tradition of prostitution as an enemy who is not seen when it attacks but whose effects are severe.

Thus, as we have seen so far, the application of the binding of the chronological method with the cultural code has on one hand helped to see different dimensions of the society, where deficiencies prevail. Moreover, it has helped a lot to realize how one chooses an aspect of the society through which a narrator isolates the best action by which he could properly forward his message.

3.3. Saga Characterization

Saga is known to be a long and leisurely narrative. It is the backbone of any novel, where otherwise it would have been impossible for characters to exist as animate individuals. While narrating, you are describing all that seem relevant to forward your story. A major part of your narration lies on the external feature of your character directly, or you may use an indirect method of presentation, by describing other elements such as the weather, materials, the house, the scenery....etc.

The other way of introducing your character is through the use of characterization, that is identifying the behavior of your character deeply and vividly in a way it forwards your target, your need to accomplish the intended theme.

I'm going to deal here with Saga characterization by explaining the external approach of characters, the text has also achieved its' need of explicating the semic code, by presenting materials related to characters with the description and the characterization, which is the reflection of the theme, to be emancipated from economic deficiency.

This section will focus on highlighting how the economic deficiency of the system is portrayed in its structural form. As it is usually known, any country's economic activity may have some shortcomings, as there exists nothing which is perfectly right, and complete in itself. So also, our country as the text assumes is economically deficient. As the existing reality confirms, our being economically the least of all other nations, the text is also here in need of exposing this fact.

It will be conducive for our discussion, If I start with the beginning description of the book, which is a foreshadowing of the following events. The text has blended 'Gedam Sefer' (the village) with "Aradaw Giorgis", (the church). As it depicts, both are constructed at the same moment. It was when Emperor Menelik ordered the construction of the church that

it begun, and those architects from north Ethiopia and from other places started to settle in the village (Wogegta1982: 3)

This combination suggests the expectation that a change in one entails to bring about an effect on the other. Infact, this trend has been maintained for sometime. For instance, a judiciary act had been held around the church and it had extended up to the surrounding bars. As the text confirms, during the rein of Empress Taitu, Zewditu and Emperor Iyassu, everything was intact as described earlier. But, as the colonizer, the Italian administration, took up the supervision of the country, change started to prevail. The text affirms,

የጊዜው 'ዘበናይ' ቡና ቤቶች የለወጡት ይህን ብቻ አልነበረም። በኢትዮጵያ ውስጥ ውጊዝ ተብሎ የኖረውን የዝሙት አዳሪነትን ጉዳይ አደባባይ አወጡት።...ጣሊያን ወጣ። ያመጣው አካላዊ እና ሕሊናዊ ርክሰት አውሬው ግን አላፊ አግዳሚውን እየነከሠና እያደማ እዚሁ ቀረ። ሊገድለውም የሞከረ ማንም አልነበረም።...ማዘጋጃ ቤት ከተሠራበትና ጨው ተራ ይባል ከነበረው አውላላ ሜዳ ጀምሮ የአቡነ ጴጥሮስን ሐውልት አካባቢ ይዞ ወደ የሐንስ ቤተክርስቲያን በሚያስኬደው መንገድ በታች በኩልም የበላይ ዘለቀ መንገድ የተሰኘውን ሁሉ ነገር ኮማሪቶች መጠጥ ቤቶቻቸውን ሞቅ ሞቅ አደረጉበት። /ወገግታ፣ 1982 ፣ 5/

The then 'modern' hotels have not changed only this. They exposed to the public the solong cursed tradition of prostitution. Even if Italy went out the physical and mental profane experience, which it brought with, the beast remained here biting, and runsing with blood those dwellers. No one ever tried to kill him. Starting from the place where the municipality was situated the place that used to be called Chew Tera including the plain

field comprising the surrounding of Abune Petros statue /on the way to Saint John's church,/ and from the down side, the road which is known as the Belay Zeleke is occupied by bars where owners expand their market (Wogegta 1982:5).

What one can understand from the above description is not only the physical feature of the scenery, but also the text's surge which is depicted by the protagonist's inner ambition. The text then by employing a scenery description, has directly represented the retarded economic condition with that of the advancement of the worst tradition. Although attention was supposed to be given to prioritize the effort geared towards economic advancement, the reverse had been implemented. The text is here condemning the deficiency of the existing government for it's lacking knowledge of prioritization or, the Italian administration for its hampering the economic development and advancing the tradition of prostitution.

Yosef needs to transpose the situation, and wished that priority be given to the economic advancement for he had considered prostitution as being an enmity and of course had tried to isolate its root cause as being poverty, so that effort will be geared toward alleviating it. As he says, poverty is the underlying cause of prostitution that needs to be tackled."አዎን ባህላዊ ድህነቶች...ትምህርት ነክ ድህነቶች...የስልጣኔ ድህነቶች...ዐልፎ አልፎም ሞራል ነክ ድህነቶች... እ? ገባሽ?" /ወገግታ፣ 1982 ፣ 259/ Yes, cultural poverty...education like poverty...civilization poverty...and sometimes moral like poverty... is that so ? do you get my point ? (Wogegta 1982:259)

So, the text needs audience to tackle and eradicate poverty, which is the root cause of many maladjustments. Reform is what it is praising. To be emancipated from such crippling. Yosef is claiming poverty as a basic source for lack of education, civilization and sometimes morality. Poverty is here linked with our backwardness.

To disclose the theme, to be emancipated from such economic backwardness i.e poverty, the text has made the economically weak families uneducated and prostitutes; Emama Bazabesh, the old lady witchcraft. This has been possible through the text's expanding the traits of Yosef so that he can have various relationships with the characters, through which the text will be in a position, to promote it's theme of emancipation from such predicaments.

The Italians are here accused for their failing to introduce best cultural educational, technological, civilization and moral achievement enumerated entities of advancements. Not only is the text accusing the hindrance of these elements, but is denouncing our replicating the worst of them, their bad culture of prostitution. It is also criticizing our incapability to differentiate and choose what is relevant to us and accept anything what so ever is afforded by them.

True too, for the world we live in is a stage of competition the introduction of modern educational technological and economic advancements as compared to the over flowing of the worst cultures is very slow. The former is by and large elusive and prohibited, for the fear of not to build a nation which might be competitive, and to have a market for their productions, most advanced nations don't have the interest of introducing recent achievements to the underdeveloped nations. Instead, they focus on rendering short term aid and below standard goods an issue mostly accused which confirms our limitless dependence on them.

Even if things seem better, this issue is still being addressed. Yosef's conversation with Martha justifies this fact.

”ማርታ ብዙ ጊዜ አሞሌ እንዳላሰጡት ሙክት ያየነውን ሁሉ ስንከተል እንታያለን። አመለካከታችን እንደ መዳብ ሽቦ ልምጥ ልምጥ ይላል። ያየነውንና የሰማነውን ሁሉ እንከተል እንላለን።... በተለይ የዚች ትውልድ ወጣቶች። 'ለምን?' ማለትን ሳናስቀድም። /ወገግታ፣ 1982 ፣ 259/

"Martha, most of the time we are observed following what we had seen just like, a dog following a bitch at the time of their copulation. Especially the existing generation before asking why something happened we tend to follow what we had seen and heard. (Wogegta 1982: 259).

Thus, the text is addressing readers to be emancipated from such exterior imposition and be accustomed to independence by endowing those prostitute characters a trait of depicting all that has been forwarded. The introduction of self supporting behavioural change is an implication which suggests the introduction of change in every perspective.

Many of the characters, especially those that are wickedly portrayed are crippled by poverty. Thus, it is this impediment that the text wished to eradicate, which is the root cause of their wretched personality and be emancipated from such disasters. For instance, Gerawit and her sisters had been entangled in prostitution, Emama Bezabesh, the witchcraft had also been encroached in evil spirit and Cherenet, bribing government money, is performing a treacherous activity. Kasim had also been found in a destitute condition, being unable to pay even his house rent. If one goes on isolating the different characteristic behaviors, one can come up to the conclusion which implies the majority of the societies being economically deficient.

Even those characters, that have got sustainable income, or have an average means of subsistence are morally crippled. Due to this reason, their established standard of living might in my opinion ultimately lead them to be economically deprived.

All the aforementioned choices are not only manifested by external scenery description. The characters characterization also depicts the

issue. Yosef's uncle Mr. Minda, has had disturbing behavior. Rather than Yosef, he had been the most disorganized person in the text. To cite some of his alienated behaviors, leaving other attributes which were commonly shared by both, Mr. Minda had not preserved his personal integrity while Yosef did. Rather than Yosef, he was a miser. Yosef tried to practice what seemed relevant to his future life at least some among what he had accepted. Mr. Minda was also a liar while Yosef wasn't. Yosef aspired to live with the poor, while Minda wanted to keep his dignity and avoid those with low income. Yosef hadn't interfered in peoples lives while Mr. Minda did and other than advising, intrude in peoples' plan and distort those acts which he himself hadn't practiced as Yosef conveyed.' "ሀይማኖትህ ... ኑሮህ ... አስተሳሰብህ ... እምነትህ ሁሉ ውሸት ነው።" / ወገግታ ፣ 1982 ፣ 275/

'Your religion, your living, your conception, your belief... is all deception (Wogegta 1982: 275).

Hence, the text has depicted Minda's characteristics in a way it implies the behavior of others, the majority of the societies characteristics and is addressing that it should be modified forwarding a moral lesson.

Moreover, the following description is arranged in a way that it reveals the country's prevailing situation. The fact that the country's anticipated plans had not been realized, the delayed land tax payment, the unreasonable payment charged by hospitals for registration...and others that are all explained in the text are resembled by Minda's distorted behavior, and hence the depiction of the theme, to be emancipated from such misdemeanor. Let's have a look.

ዓመታትን ያሰቆጠረ አጀንዳ፣ ጥንት ለመሬት
 የገበረበት ካርኒ፣ አንድ ቀን ሆስፒታል ሄዶ
 ሲመረመር ለካርድ አምስት ብር የከፈለበት ደረሰኝ፣
 የከረመ የዘመድ ደብዳቤ፣ ቤቱን ሲያስለስን ለቀን
 ሰራተኛ ሲከፍል ያሰፈረመበት ወረቀት፣ ከጎረቤት
 በድንበር ተጣልቶ ሲካሰስ ቀሪ ያደረጋቸው

ኮፒዎች...ትንሽ ወረቀት ላይ የሥራ ቢሮ ስልክ ቁጥር
ተሞጫጭር ይገኛል። /ወገግታ፣ 1982 ፣ 61/

An Agenda that had counted years, a receipt justifying his paying land tax a receipt of five Birr which he received while taking medical examination, a relatives letter, a paper which bear the signature of those daily labourers which he had paid while building his house, copies that he kept during his dispute with neighbours for the demarcation of his boundary, improperly written Yosef's telephone number on a piece of paper were all found in his pocket (Wogegta1982: 61).

As can be realized from the quotation, all these scraps were found in Mr' Mindas note book. Thus, as we all believe, such a disorganization must be put in order. The violations of rules and regulations that are previously stated indicate the fact that such a loophole could pave the way for other precedence's of illegal acts, which may endanger the overall economy of the country. This in turn, could also lead to the impracticality of other rules, regulations and legislations.

On the other corner, if such unlawful activities are amended on time, they can lead to bring about a sustainable development, which could serve as a base for prolonged unprecedented economic planning which will result in the overall economic advancement. Surely, as is now being the case, the higher officials must effectuate actions, that could impede such disorders. The text is then advising concerned authorities to look in depth to what they are doing and make the necessary repariations, adjustments.

If things that go wrong are duly amended, not only will there be a possibility for not repeating such errors, but there can also exist a

situation where that which would have been spared, may be preserved. Hence, this accounts to what a country should be cautious of. The educational system of the country, which the text expressed by Yosef's being a dropout from his third year university studies, the bureaucratic condition of the government system which is revealed by his being in conflict with bureau officials, the backward traditions and customs, which he now and then denounced, the economic crisis of the country which is depicted by the destitute living condition of most of the characters which has become the root cause of prostitution, are all conveyed through the eyes of the protagonist, by the text's description and it's external approach and the characterization as entities that need to be reformed.

Thus, the text has not only identified the problems, but has also forwarded the crucial measures that must be implemented in action. As has already been confirmed, not looking into itself is a barrier to a country's development and urged dwellers to create a condition where everybody should give priority to scrutinizing the country's existing situation and find solution to eradicate or at least minimize the country's impediments, by taking the necessary actions.

While moving to the semic code, whereby materials relating to characters are presented with characterization, in addition to Mr. Minda's being characterized through dialogue, the method of characterization through thought has also helped the text in rendering strength providing a solution that a country should implement.

Even if one couldn't grant equivalent standards for both, as I have said earlier, Yosef's disorganized behavior has had defects not only in the eye of the protagonist himself, but also in the eye of the remaining characters. The fact that the text's rendering such a characteristic to yosef has enabled him to be criticized by others and allowed him to be a replica of the existing situation. His mother, his uncle, his friend Kassim,...were usually accusing him to bring forth a behavioral change.

As Yosef started to examine his inward life, instead of looking or criticizing others, the text seems to underlie the fact that our country should examine itself, identify its predicaments and strive to bring about reform. Let's examine how this idea is portrayed.

በእያንዳንዱ ዕለት አፋፍ ላይ ቆሞ የነገ ህይወቱን መስተካከልና ማማር በምኞት ዐይነ ሕሊናው ይመለከታል። ነፍሱ ስትክለበለብ ቆንጅትን ካጣው ጉዞዋ ረገብ ብላ ከውስጥ ወደ ውጭ ሰውን የሚመለከቱ ዐይኖቹ ከውጪ ወደ ውስጥ ራሱን ሲመለከቱለት በሐሳብ ይታየዋል። /ወገግታ፣1982፣116/

He was daily thinking in his deep imagination about how he would be successful in his future career. He visualizes his life getting calm and start looking from him self to the out side rather than seeing the outer side and turn to look at himself (Wogegta 1982:116).

Yosef, as we have read is not standing at a lower place. He is on a hillside an implication that our country should aspire to be in a higher position, as the Amharic saying indicates, 'ጥሩውን ተመኝ ጥሩ እንድታገኝ።' 'Aspire the good to acquire it.' One thing one should bear in mind here is the fact that even if Yosef knew that most misdemeanors we sofar raised could be ameliorated a bit with the help of others/donors, he seems to maintain the position that he is against being recipient or a parasite. He needs to create a society which handles it's problem by itself and solutions be devised by its own to bring about a crucial change.

True too, as we encounter in our day-to-day living, our country has already developed the habit of accepting whatever is granted from abroad, without examining it's effect. If we for instance look at the fastly flourishing playboy magazines, video films, fashionable clothes,

about a character so that one could easily know her/him well. The explication might encompass the past history of the character or it might reveal the existing or coming behavior. However, such a characterization can add to the knowledge we have already acquired, and adds supporting evidence about how a character got characterized.

As is already said, the explanation might thus be a direct indication or it might acquaint audience to obscurely use different symbols. Our concern here is to see how characters get characterized in a way they forward the theme. Then we will see in detail how the manners of characters got expressed in narrative statements and symbols vividly or obscurely.

The theme that we are going to focus here concerns the social aspect of the text. That is to be rescued from social hindrances. In any country there exists many obstructions which impede social advancement. Social interaction is the basis for the formulation of a society. And it is on a condition where there exists a smooth relation that societies growth will be achieved. The urge of the text focuses on an effort to bring about development to our country and characters' are characterized in a way they magnify the effect of unaccepted social behaviors, which infact leads to a struggle to eradicate the obstruction.

While moving back to the text, Yosef the protagonist's identified behavior is his having an ambiguous personality. At times, he seems a determined person, at another we find him being immersed in disillusionment. If we consider for instance his conception towards love, firstly, it was tied up with sex, and he was changing girl friends just as his socks, seeking to acquire the love, which he desired. But, later we see him sticking to one. While investigating the social contribution of the text with respect to characterization, marriage's relevance as a social institution is advocated/highly emphasized.

To applause this theme, the text has characterized Yosef as sexy person. Previously Yosef's sex mates as the text

(Wogegta1982: 26). He knew that what he had been doing was wrong. For he is mostly led by his conscience, he criticizes his wickedness. The text depicts his inner life by employing direct narrative statements.

ብዙ ጊዜ ማድረግ ያለበት እና የሌለበት የሚምታታበት መስሎ የሚታየው ሰው ነው። በል ሲለው ሌላውን ሰው የሚመክር ምክሩን ግን ለራሱ የማይጠቀምበት። ታሞ ለሌላ መድሀኒት ፈላጊ ሆኖ የሚገኝ። ብኩን እንዳይባል ስለ ብኩንነት ብዙ መናገር የሚችል። ጥንቁቅ እንዳይባል ሲያባክን የሚገኝ። ለተመልካች መጨበጫ የሌለው ባህሪ ያለው ጉልማሳ ነው የሴፍ። /ወገግታ፣1982፣ 8/

Most of the time, it seemed for him that he is a man who had been confused of what to do and what not. Yosef is an adult who advices other persons but who doesn't implement the comment for him self. Who looks for medicine to others while he is sick. Who is capable of talking about a philanthrop while he is found lavish so that he could not be considered as frugal; he is a man who does not have behavioral consistency (Wogegta 1982:8)

As explained in the quotation Yosef had been confused. He himself had been displeased by his manners and had decided to change his behavior and come to terms with himself. But, as we have seen in our previous discussions, the fact that he became dissatisfied with the country's political and economic condition, and his personal life, hadn't allowed him to change his behavior. For changing one's traits one needs to have a calm condition where that character gets ample time of calmness to investigate his well being. He was not ignorant as to how one should lead her/ his life. He knows life's principles and advises people to stick to it. But due to the stated conditions the text has endowed Yosef

with such a spoiled behavior and has explained it through its use of the narrative statements. His incapability of practicing disciplined life is well explained by the employment of direct narrative statements.

It is his inability of formulating his personality which instigates him to raise various questions, which ultimately helped to shape his behavior. The text has then introduced how Yosef becomes capable of resolving his inner life complication by employing symbols within its narrative statements. Thus, the past, existing and estimated futures are vividly expressed by its characterization method which magnifies the theme.

Yosef has maintained the position that not only had his life been unchanged, but the institutions that were supposed to preach about marriage, as to his view, have kept silent. The dwellers of the country are also condemned for their failing to convey the relevance of social institutions. Let us have a look at how the text used direct statements and symbols, for its depiction of the situation sofar mentioned.

ዙሪያውን ተመለከተው። ግዙፉ ቤተክርስቲያንና ረገቶ ባለበት የቆመው ደወሉ ፍፁም የሆነ እንቅልፍን የተኙ ይመስላሉ። ቅጥር ግቢው ረጭ ከግለቱ የተነሳ እንኳን ምዕመናን ሲያደምቁት እና ቀሳውስት ሲያሸበሽቡበት የዋሉ ሊመስል ቀርቶ፣ ለዝንተኛም የተዘጋ አየሩ እንኳ ባለበት የቆመ ነበር የሚመስለው። እቤተክርስቲያኑ አናት ላይ ያረፉ ጥቂት እርግቦችም አንገቶቻቸውን እንኳ ግራና ቀኝ ማዟዟር አድካሚ ስራ መስሏቸው ትንሿን እንቅስቃሴ ላለማሳየት እነርሱም አብረው ያደሙ ይመስላል። ፀጥታው ብዙ ፀጥታዎች ሳይደራርብ የቀረ አልነበረም። /ወገግታ፣ 1982 ፣ 267/

He looked around. The huge church together with the silent bell seemed asleep in silence. The compound is engrossed with silence. Let alone it

seemed a place, which the dioces had rejoiced God during the day, the air that remained there for long seemed to stand still. The doves that landed on the roof of the church, considering their turning their necks to the left and right as a tiresome work, had restrained to reveal their movement (Wogegta1982: 267).

The text maintained that every moving thing is becoming dormant. As can be seen from the quotation, the church the bell, the mass, the priests, the air, the dove...etc. have all kept silent signifying those creatures who are expected to voice the truth symbolically. Leave alone the people, those creatures from whom such criticism is not expected remaining soundless connotes Yosef's disturbance by the overall stillness.

The text using the personification technique of idiomatic expression has made the church and the bell to sleep like a human being and the air to stand still like a statue. Moreover, the fact that people have become incapable of looking at their surrounding is also depicted by the doves' the symbol for peace, refusing to turn left and right. The dove as a symbol of peace must have played it's part of undertaking the peace making process. But, it too has remained silent.

As we all know blankets and sheets are materials which are meant to be worn one overlapping the other. Nevertheless, the characteristics of wearing is rendered to the silence. The extent to which the silence got elevated is expressed by the act of the overlapping of the silence, so that audience could easily understand the intensified degree. The church symbolizes the country, the bell signifies the call for reform, the dioces and the mass represent the people, the air resembles the movement expected from dwellers, and the doves signify the notion for peace. But all have remained silent.

It seemed that the representation of the people signify the fact of Mr. Minda's and Yosef's remaining silent. As is already stated, Mr. Minda had been unable to forward a moral lesson for Yosef. For his failing to justify it through his life, he has not become a model. Therefore, the text is implying the fact of the non-existence of models, which could be examples for others. On a condition where there exists no one to be imitated, the following generations will face/fall in a crisis of upholding denounced behaviors. In my opinion, the text could also have had expressed the relevance of other social institutions like 'Edir', women, youth associations, family associations, moral lessons could also be taught in schools, and conflicts be resolved by neighbours.

Nonetheless, the text does not have a pessimistic position. It has shown at least the green light for a bright future. The two characters 'Mr' Minda and Yosef had given a baseless reason for their being unmarried, which the text of course exposed the real cause of their refusal at last. The former was infact impotent. However, the latter had not been a determined person, and was rambling.

Emet Amakelech was every time accusing her son for not marrying (Wogegta 1982: 49) She had become incapable of convincing Yosef. Mr' Minda had also been given the assignment of persuading. Nonetheless, the protagonist on his part had not been initiated by his uncle's accusation.

Infact, one cannot deny his relatives initiation as being a reason for his marrying decision. However, it would be a mistake to conclude his decisiveness by his family's initiation. Rather, incidents, circumstances and over and above all his conscience and his love for the society had forced him to marry the poor Gerawit. Let us come to our point and look at how the text makes Yosef proceed to his decision of getting married by being emancipated from unworthiness, to himself, to his family, and the society, by employing direct narrative statements together with symbols.

be confirmed by the Amharic saying which asserts, 'የተተፋ አይዋጥም' which is equivalent to 'That which spat out cannot be swallowed'

Thus, to make the emancipation from social impediments be seen vividly, the text has made Yosef to learn the real meaning of love from his surrounding. It has made him to start to respond to what his imbedded, aspiration persuaded him to perform. His devotion to the society, is one reason for his developing aspiration.

The other key element is the lesson that he got from Enkutatash, the one with which he had fallen in sight love with. The fact that she preferred Mezemir than him had triggered his mind and has helped him to scrutinize the initiation of her love. Even if it affects ones moral, the fact that a person fails to be chosen by the one which he prefers to be with, mostly urges the outcasted to pay attention to his failurities, be convinced of his short comings and get ready for following amendments.

Thus, Enkutatash being a symbol for love had urged Yosef, to turn his face to Gerawit. Enkutatash has found, I myself admit, a 'true love'. The text has also acclaimed her true love. Shed had totally given herself for love. One can suspect her being tempted by Yosef, nonetheless, for she had been too strong (she has resisted the challenge) and had focused her attention to respond to the real love call.

Infact, for Mezemir too she had not given her love all at once. As the text confirms, earlier she had been highly opposing what her sub-conscious reminds her. Her soliloquy justifies the point. 'እንግዲያውስ ልንገርሽ ዕንቁጣጣሽ? ራስሽን አሰናጁው... ከራስሽ ለመሸሽ አትሞክራ...ይህ ሐቅ ነው:: ይልቅ ተዘጋጁና የመጣብሽን እንግዳ ተቀብይው:: /ወገግታ ፣1982፣ 216/ 'Therefore let me tell you Enkutatash. Because it is fact, prepare yourself.... Do not try to reject what your consciousness urges you to admit, ... prepare your self ... do not try to turn away from what your conscious urges you to accept...Prepare your self and accept the gust that has arrived (Wogegta1982: 216)

It is after such a futile conflict with her self that she finally surrendered. Let us share her sentiment through the text symbols.

በረንዳ ላይ ደገፍ ብላ እንደቆመች ጥርት ባለው ሰማይ የንጥር ብር
እንጉቻ የምትመስለዋን ጉልህ ጨረቃ ተመለከተች። ብቸኛ ጨረቃ
ብቸኛ ልብ። ጋቢዋን ሰብሰብ አድርጋ ጠባቢን ግቢ አስተዋለች። አጥሩ
ጥጋጥግ ላይ የተተከሉት ዕጢናዎች ፈንድተው የተለያዩ ኅብረቀለማትን
የሚፈጥሩ አበቦችን አንተርከዋል። መሐል መሐሉን የተተከሉ የተለያዩ
አበቦችም ጨረቃዋን ሽቅብ እየተመለከቱ እንኳን ደህና መጣሽ የሚሉ
ይመስላሉ። ውብ ነገሮች ሳይጨነቁ የሚዋቡ። ሐሳብና ሥጋት
እማያውቃቸው። ምናልባት ቋንቋ ቢኖራቸው የሚለዋወጡት ሣቅ ጣዕም
ዜማ እና መወደስ ቅኔ። ዳግመኛ አንገቷን ቀና አድርጋ ጨረቃይቱን
አስተዋለች። /ወገግታ፣ 1982 ፣ 213/

- 1/ Leaning on the pillar of the Veranda, she looked at the
- 2/ moon which seemed like a sparking star. Lonely moon,
- 3/ and lonely heart.. While staring intently at the narrow
- 4/ compound she saw the, ripening roses creating various
- 5/ colors of attractive flowers. The various flowers which
- 6/ grew in the middle of the compound gazing at the moon
- 7/ seemed to give a welcoming greetings. Beautiful
- 8/ creature, which maintain their beauty without tension.
- 9/ Who knew no thought and tension. Perhaps had they
- 10/ got language, they would have had exchanged laughter
- 11/ and melody. Rising up her neck, again she stared at
- 12/ the moon (Wogegta 1982: 213).

While moving to our issue at hand, that of how the narrative statement together with the symbols highlights the theme of marriage as a social institution, starting from the 3 line, two ideas are conjoined. The conception loneliness, is coined to that of having partnership. The lonely moon is linked with the lonely heart. The former resembling loneliness and the latter signifying love.

She had been comparing the two entities by themselves. Then comes the narrow compound, which could be related with the bible's word those who enter in the narrow door are few, denoting her position followed by ripe roses, signification of love- which coin the moon with the heart. Yes, the narrative statement justifies the fact symbolically through the use of the personification technique, the rose welcoming the moon (line 7), with greeting. Well-constructed symbolism (A personification technique intertwined with a simile followed by many symbols).

The beauty, the flower, the laughter, the melody the rejoicing song, are all depictions of love seen from different perspectives. Thus, as we can realize from what is quoted, all the symbols have become meaningful through the implementation of the narration, without which Enkutatash's characterization would have become intangible. The characterization being a means to an end of Yosef's courtship with Gerawit is culminated in marriage.

Then, the text has underlined the need of advocating marriage as a social institution. It maintains the idea that children without family are impediments to a country's growth (Wogegta 1982: 259). Even if one couldn't arrive at this juncture as to whether the institution is harmful or beneficiary, the text has depicted this fact vividly and obscurely.

3.5. Characterization through thought (Psychological characterization)

Thought clearly expresses one's personality. The motive of human beings is imbedded in their thought. The psychological make up of one's personality is built on this thought. It is a background for one's purposeful action which in our case is, an initiation which is directed towards the prevalence of the theme.

When a person gets entangled with different kinds of conflicts, he will be forced to ask various questions as to why and how problems

attack him. These questions might be answered in her/his process of living, or they may remain as riddles. Hence a person's reasons for living is directly related with these questions, for the source of these questions is her/ his thought which is the source for human beings actions to exist. Thus, the examination of thought which leads one to the thorough identification of the personality is of paramount importance which may also lead to the direct depiction of the theme.

The characterization technique we are going to deal with here focuses on the investigation of thought, which is directed towards peering directly into the mind and dramatizing or analyzing thought instead of words and deeds, together with the Hermeneutic code, which involves, the puzzle, the question the text raises and eventually answers.

The theme which we are going to highlight here concerns the moral aspect of the text. It is how the person got characterized through her/his thought which determines the degree of the ethical concern of the individual. Moreover, mental accusation, unless the individual is careless for his living, mostly leads to the implementation of correcting measures upon his wrong doings. Otherwise, there exists a defect of personality or pure insanity.

Yosef was right from the beginning restless. He seemed that he had been indulged in a sort of psychological trauma, due to his falling in disillusionment in life. He had been dissatisfied in his work, in his social affairs with others, with his political life...etc. Due to these reasons his appreciation of the societies values had been destroyed. For him every circumstance had become discouraging and he had started to rebel against everything. His only fortification of his frustration had become his alcoholing. In addition to confronting the challenges he encountered, he had found his personality as being incompatible with anyone of the society. Thus, he criticizes each and every one that he had contacted with. His mother and Mr' Minda for their recurrently raising the question of marriage. Kassim for his begging him to drop his tension. With his

neighbours because of their prostitution and Emama Bezabesh for her being witchcraft. With Tersit for her forcing him to cooperate with him in corruption with Mr' Anteneh for his leading an artificial life (devoid of love)...etc. Thus, these disturbances have brought an overall chaos upon his well being and had forced him to question the real meaning of life.

Yosef is entangled with many thoughts which trigger life's inherent questions in his mind. After he raised many questions and tried to mind about his personality, he had started to adjust his personality to what he considered as a right individual trait. For him, life had become mysterious. His past behavior had been in conflict with what he had. What had been correct has traversed beyond his control. Hence, he had become incapable of differentiating which is correct and which he should adhere to. Because he had been on his way to choose what is correct (at least for him), he strived. Let's share his tension, which is depicted by his standing in front of tombs:

'ምውታን' አለ በልቡ አገጨን በእጁ ደግፎ ዐይኖቹን ብቻ ላይና ታች እያዘዋወረ::'ሞትን ሲፈሩና ሲጠሉ የሞቱም ሆኑ ወደው የሞቱ በድብልቅ ተጠራቅመዋል:: ግን ሞት ምንድነው? የማይመልሰው ጥያቄ መስሎ ቢሰማውም መሞከሩን ፈለገ::' ሞት ማለት አለመኖር ነው:: በሕሊናም ሆነ በሥጋ ችግር አይፈጥርም:: ብቻ መሞት ማለት አለመኖር ማለት ነው::' ዐይኖቹን ፊትለፊቱ ያለ መቃብር ላይ እንደተከለ እጁን ብቻ ኪሠ ከትቶ ሲጋራና ክብሪት አወጣና ለኩሠ:: /ወገግታ፣ 1982 ፣ 268/

Supporting his cheek with his hand and turning his eyes up and down 'the dead' he said in his imagination. Those who feared and hated death and those who willingly died are all crammed here. However, what is death? Even if it seems an unanswerable question, he wanted to

attempt to answer it. 'Death means not living.' It does not matter whether it is of the consciousness or physically. However, death means not living. Putting his hand in his pocket, and staring his eyes on a tomb in front of him, he took out a cigarette and a match and lit it (Wogegta 1982: 268).

One can see hence, the text's psychological explanation together with its raising crucial question which may be answered latter. True too as can be read from what is quoted, Yosef wants to know not only about the physical, but the mental death which he strictly condemns. For he had always been led by his consciousness, he values mental death rather than the physical. As the text confirms, even on a condition where nobody had seen him, he didn't want to do a misdeed and feel guilty. The condition whereby he was late from office and refrained from signing on the attendance sheet could be cited as a case in point. 'ለምን ጥፋተኛ ነኝ። ሰው የለም ብዬ ብፈርም በስውር ከሚያየኝ ሕሊና ወቀሳ አላመልጥም' የሚል ነበር የመጣበት ሀሳብ። /ወገግታ፣ 1982 ፣ 110/ The thought which triggered his mind was that which says, 'I have done wrong. If I sign considering that no one had seen me, I couldn't escape from mental accusation which sees me obscurely (Wogegta 1982:10).

For he had failed to attain what he needs he had been obliged to consider his living (in fact failing to answer life's questions) as death. Yosef had been trying to define life. He maintained the idea that living means, to acquire what one has intently aspired. Otherwise, he believes as if he had failed living. His ambition in life had been to be an uncorrupted person, and if possible try to tackle corruption. Even if he succeeded in not being corrupted through his trial of tackling other corruption deeds he was hit by smugglers.

Moreover, he needs to share the least thing he had with others, and be concerned for other peoples' lives. But he had found even himself as the one who failed even to try to understand what his uncle's rooted problem was, and had become a reason for his uncle's death (Wogegta 1982: 292).

He had been longing for real love, rather than being a man who run after money and beauty. But, he had not become loyal and had found himself among those adulterators (Wogegta 1982: 139). He needs the government to practise what he had raised as a motto, but had found almost all as remaining only being said (Wogegta 1982: 155). Thus, these and other questions had created tension which forced him to doubt his being, and had been indulged in a problem as to how he could lead his life. Kassim his friend who knew many things, but who refrained from action and was left with his chat had advised Yosef, which the latter took as a solution for his unanswered questions.

The text not only depicts Yosef's discontent for not being a man of action. Instead it has probed into Yosef's friend thought and has told us Yosef's perception deeply. Let's read the text's explication with the characters paramount questions.

''ለመሆኑ ለምን ትጨነቃለህ?''

''የሚያስጨንቅ ነገር ሲኖር''

''ንፋስ ለምን ነፈስ ወይም ዝናብ ለምን ዘነበ ብለህ ትጨነቃለህ ማለት ነው?''

''ሺት''

''እኮ ንገረኝ''

''ልነግርህም ያዳግተኛል። ብቻ እንደው በደፈናው የማስበው ሁሉ አይሳካልኝም ልበልህ? ሳይሳካልኝ ሲቀር ደግሞ መሻሻሌ ይቀርና ይብስ መጥፎ የኢኮኖሚና

የአስተሳሰብ አዘቅት ውስጥ እገባለሁ። /ወገግታ፣ 1982፣ 283/

"Why do you worry?"

" I worry when a worriesome thing exists."
"Does this mean you will be bothered why the
wind blowed or why the rain rained?"
"Sheet!"
"Tell me then!"
"It would be problematic to tell you.
Overall, shall I say all that I think will not
succeed? When it fails rather than advancing, I
will be immersed in the worst economic
bankruptcy and conceptual depression (Wogegta
1982: 283).

As is visualized in the quotation characterization through thought is not only capable through the use of the main character. The text has used the investigation of thought via another character. Thus as a technique the repetition of probing through another character helps to strengthen the text's trial to applause the moral lesson it has conveyed. To be a man of action rather than being a dreamer Yosef, as an individual, had strived to be true to himself, to arrive at self-actualization. The text's addressing is then directed toward leading on audience to purify their personality in accordance with Yosef's behavior, who is purely an exemplary character.

Even if one might not consider it as an ultimate solution, Kassim having realized all that had happened around him had taken a position. To remain as an observer rather than be a participant and get mad with those things that one is unable to perform- a fact of the existing reality. He had also advised Yosef to maintain the same stand. To accept every thing as reality. Yosef accepts Kassim as a wise person, who doesn't know for himself, but who is capable of advising others and has applied his advice to refrain from those impossible things. For this reason, accepting Kassim's comment he had abandoned his former way of sticking to the

impossible and adhere and perform only those which he can. Kassim says,

'ሰው ከመኖር ልምድ ጥሩ እና መጥፎ ነገሮች ተፈራራቂ መሆናቸውን አሳምሮ ያውቃል።' እያንዳንዱን ቃል በተናገረ ቁጥር ተመስጦ እየተጫነው ነበር። 'መደሰት፣ ማዘን፣ ማግኘት ፣ ማጣት፣ ድል፣ ሽንፈት፣ ሣቅ፣ ለቅሶ፣ ጥላቻ ፣ ፍቅር፣ ሞት፣ ሕይወት፣ መኖር፣ አለመኖር' /ወገግታ፣ 1982 ፣ 284/

"Man knows well from his experience , the interchanging nature of good and bad things. The moment he had uttered each word he had been highly engrossed with passion. "He was highly impressed when he uttered the words, "Happiness and sadness, to have and be deprived, victory and defeat, laughter and cry, hatred and love, death and living, to live and not to live (Wogegta 1979: 284).

Kassim is insisting that Yosef should accept Darwin's theory of negation. The text, probing into people's mind exposing their inherent questions and revealing emotions through Yosef's in depth thinking, has emphasized the words, 'to have' and 'be deprived', 'victory' and 'defeat', 'death' and 'living' as main notions. They denote the rich and the poor, the corrupted and those tacklers who succeed and those who failed. For Yosef had been repeatedly mentioning these ideas, all had been concerns of Yosef which weigh more than others. Nonetheless, for he had failed to pursue his ambition, the only solution that remained after playing his part had been to accept those which would be effected by others or to consider as impossible realities. Surely, after Yosef tried to do his part, he has abandoned those unaccomplished tasks.

Even if the text reveals the reality that those people who couldn't tackle life's challenge remain as on lookers, it's here depicting the fact that people should struggle and be emancipated from refraining

themselves from different activities and act to arrive for solutions. It has shown this idea by comparing Yosef's and other characters' final fate. Yosef has won corruption, has married, is free from believing in witchcraft and is living healthily regardless of Emama Bezabeshes cursing...etc. But, Mr' Minda was killed and Tersit and Cherenet had been put into Jail. Bringing about reform is not a simple task which could be implemented by a single person over a fortnight. As we have seen sofar, Yosef was the only one who had been struggling to maintain reform. If a struggle is not accompanied by others it might not be fruitful. So, conglomerated efforts of others are needed here. Hence, the text is urging the help of others to bring about an air of revolution that clears the remaining unanswered questions. Let's have a look:

ፈረሰኛው ንፋስ ከጀርባው የተሸከመውን ደመና እያካለበ፣
 ከየጥጋጥጉ እሚያነሳውን አቧራና ቆሻሻ እያመሰቃቀለ፣ ያንዱን
 ቤት ቆርቆሮ አንስቶ እየጣለ፣ የደካከመ ግርግዳን እያስረገደ፣
 ይከንፋል። ደመናው አልፎ አልፎ ብልጭ፣ ብልጭ፣
 ብልጭልጭ ይልና እሳት ሽርብ አለንጋውን ያሳያል። ከእንቅልፍ
 እንደቀሰቀሱት አንበሳ ያጉረመርማል። /ወገግታ፣1982 ፣ 252/

The galloping wind swaying the cloud, it had been galloping with, is swinging the dirt and dust, that it carried from different corners, and is running rapidly throwing away old roofs and shaking weak walls. The cloud glittering here and there and shouting like a lion who wake from his sleep is revealing its bringing forth lightening (Wogegta 1979: 252).

This description has again probed into the sub-consciousness of Yosef. It is trying to accomplish it's need of ameliorating other problems through its' symbolic denotation the wind resembling a revolution. The text is underlying the need for an aggregated effort to acquire strength

and abolish those calamities of the society, which are signified by the dust and dirt and the cloud, that foggy circumstance which restrained those advancing activities of a society to remain as they are.

The quotation confirms the wind's throwing the roof of a house and shaking the wall which is the substantial part of a house. The cloud with it's groaning is ready to drop the rain a resemblance of bad fortune. Nonetheless, the lion is resembling strength that which the rain is endowed, of course, the source being the cloud. After it rains we usually see the trash being swept. A lion that is awakened from his sleep will acquire utmost strength to swiftly go on its way. The text is denoting it's wish of sweeping all that is not relevant and constructing the new with a prolonged, well furnished plan.

Again through Kassim's thought, the text passes its' intended plan of having an intelligent person, who will be able to bring about many solutions. Kassim and Yosef are conversing:

”ዮሴፍ” አለና ቃሲም ባሻገር የቤቶቹ ጣራ ላይ ዐይኑን አሳርፎ ቀጠለ።

”እውስጥህ ከርጎራሄ እና ከሰብአዊ ፍቅር የመነጨ ትልቅነት ይታየኛል፤

”ግን አጠቃቀሙን ስላላወቅህበት መልሶ አንተን ይጎዳህል። ስማሽኝ? እወድህለሁ። ለምን ብትል ከኔ የምትሻል ሰው ነህ።”

”እንዴት?”

”እኔ ፈሪ ነኝ። ጎብረተሰቡን እሸሸዋለሁ። ራሴን ለማንኛውም ዐይነት ፈተና አጋልጬ መስጠት አልሻም። ስለዚህም ይመስለኛል የወረቀት ተባይ ሆኜ የቀረሁት። አንተ ግን፣ በዋል ፈሰስ ባትሆን ኖሮ፣ የድርጊት ሰው ነህ። አትፈራም። ስትፈራ የነበረው አንድ ነገር ብቻ ነው። የዕንቁጣጣሽን ፊት።” ዮሴፍ ዕፍረት የተላበሰ ፈገግታ አሳይቶት የመስኮቱን ደፍ መቆርቆር ቀጠለ። /ወገግታ፣1982 ፣322/

Having said "Yosef" Kassim continued his conversation string at the roofs beside him.

"I visualize greatness that emanated from your being kind and fond for humanity. However, due to your failure to implement it, it in turn will harm you. Do you hear me? I love you. If you ask me why, because you are much better than me,"

"How on earth?"

"Because I am a coward I run from the society. I do not need to expose myself to any kind of challenge. That is why I remained being a paper monger. Nonetheless have you not been careless; you are a man of action. You will not be afraid. You were afraid of something, Enkutatashe's face:" Showing him a smile camouflaged with humiliation, Yosef continued to be immersed in his thought (Wogegta 1979: 322).

That's it, the roofs that were thrown by the wind were not left scattered. As the text indicates, they need wise and intelligent persons just like Yosef, as Kassim confirms, a man of action. But the text doesn't need a person who repeats the same mistake that Yosef did. It needs a man who is more humble and human, but who is not ignorant of how to implement action without being harmed. Then characterization has then helped to vividly show the need for a strong person of action. Such is a wise and farsighted person who is cautious of the side effects that situations could bring about and anticipate and plan the future smoothly, which could be implemented /transformed into action intently /effectively.

CHAPTER FOUR

DOSEGNAW'S THEME

As I have explained in the third section of chapter three, what follows is the analysis of how the plot's technique helps in the revealance of Dosegnaw's theme. Similar to the previous section we are going to see how Dosegnaw's theme is portrayed through the construction of different types of plots. The analysis is done with the implementation of different theories.

We have already grasped the definition of plot. Having in mind their acquiring a specific arrangement of different actions, events and circumstances which formulate episodes and their providing a sequential and logical order. We will directly move to the realization of how the theme, is constructed isolating the structure upon which it is built.

If we agree on the concept of a text's acquiring different themes, this premise will automatically lead us to the conclusion that there exist respective plots /structures upon which the themes got constructed. The way the plots got arranged, structured result in the strength they embody which of course is a cause for the effectiveness of the theme. Hence major and minor themes may have respective main and sub -plots.

The main theme of Dosegnaw is commitment. Websters defines the act of committing as "a consignment to a penal or mental institution" (Websters 1994: 265). I comply with the idea of being indebted to respond to what one owed. The task of structurally analyzing the relevance of the plots of Dosegnaw to the commitment and other themes would also lead us to the extraction of surface and hidden meanings. Our analysis also comprizes investigating from social, economic and political perspectives.

From among the contribution of different practitioners, the first model which I am going to apply deals on the general methods of narration. Thus, the assessment of plot structure and the evaluation of theme, with the term proposed follows.

4.1. Contractual Sequence

We should now refer back to what we have said about the model in chapter three. Levi-Strauss and Greimas indicate situations as containing an implicit contract or violation of a contract, which forward the notion of a four-term homology, in which A is to B, as C is to D.

While visualizing how the theme of commitment is constructed with regard to the method of contractual sequence, we must focus our attention on the major character Dejene around which many events, incidents...etc. are intertwined.

The plots at their most general and fundamental level consist of Dejene's failures. Greimas advises first to identify the central action or change upon which the contracts are built. We can then sum up these contracts with a phrase-"Dejene's failures", which will be reinstated in the final part of the narration.

Dejene had been born from a poor family. Since his parents death, his aunt, and after she died her neighbour had taken the responsibility of his upbringing. He had been in need of being independent, he went out and became a shoe shiner, got hired as a laundry keeper, a bedroom renter...etc. During these moments he was studying a lot to complete his 12th grade. Being successful he joined A.A.U. /Addis Ababa University/ degree program and got his first degree in natural science (Dosegnaw 1979 :20).

One can deduce Dejene's courage as having the necessary strength and as being targetful. He had also been sure to get what he strived for. Experience had taught him such a lesson that he again attempted to

apply. To live an independent life he was supposed to obtain his means of subsistence. On a condition where there exists no alternative, he became forced to join the teaching profession, and attempted to fulfill his commitment. To be a teacher and become successful in the profession. Well, in his motive too he had faced many challenges (Dosegnaw 1979:120). His girlfriend Rahel opposed his joining the profession (Dosegnaw, 1979: 120).

She had told him her preference of leaving him rather than having a teacher boyfriend. Afework, his friend, had also been against his joining the profession. By comparing the standard of living of teachers to other professions, he had tried to degrade his morals (Dosegnaw 1979: 28). He had also attested the immorality and irresponsibility of many teachers. He had also revealed his fear of Dejene's ultimately becoming dissatisfied by the career(Dosegnaw 1979 :29). However, he got committed to strive to change it.

Over passing such challenges he joined the profession and went to Illubabor province, Mocha town, to fulfill his commitment (Dosegnaw 1979: 88). Recalling the predicaments that Afework told him, he developed his interest of tackling the problem when he started to encounter it. Hence changing the educational system was what had been triggering his mind. He valued the standard of the lesson which was being taught, in the countryside as being inferior to that of the town. Then he planned to advance the system of teaching.

As is usually accustomed, when one strives for a reform, there mostly exists a change resistant attitude on the other corner which may be the result of a conflict of interest or mere opposition. Hence, Dejene's insisting to acquire a teaching aid, to introduce microscope, which according to the country's curriculum assist in the expansion of objective education failed, due to Mr. Adem, the administrator's conspiracy of changing the budget to Agriculture, and not willing to buy the necessary materials...etc. Infact, it becomes successful, with Dejene's effort of

convincing the staff to establish an educational center, where every teachers production could be aggregated. (Dosegnaw 1979: 160-165 & 229).

Related to his plan of brining about educational reform, his failure also accounts to his incapability of altering students behavioral change which had been expressed by their absenteeism. His effort in this regard also failed due to Mr' Adem's taking the students to spend their time on the latters agricultural project. His agreeing with Asrat the agriculture teacher, their gearing students to learn only what had been taught in the Agriculture class, and their prohibiting students to obey Mr' Adem's orders' was also successful. (Dosegnaw 1979: 225).

The fact that students grades got reduced every time with no restraint in a bid to pass those students who failed, had also been tackled by most teachers who were accustomed to such tradition, but had finally been determined to be changed by Dejene's proposing a study to research what the students problem had been and alleviate the problem by taking measures rather than reducing the passing mark, so that it confirms with those students grade who failed (Dosegnaw 1979: 290).

Dejene's other effort had also been geared on ameliorating the lack of sufficient classrooms which had also been greatly observed in the program of basic education. It had also been tackled by Dengetu in not allowing the necessary constructing materials. But this too has been managed by Dejene's providing a place for the baby's to play on (Dosegnaw 1979 : 302, 305).

The researcher then using the aforementioned model, has resumed to adopt a three term homology instead of four. 'Need to establish an educational center', is to 'failure to accomplish the task', is to 'reinstate his plans'. Likewise, 'endeavor to bring students behavioral change; is to 'failure to control students', is to 'manage altering students attention.' similarly, 'desire to investigate students grade reduction', is to 'failure to

adjust their grades,' is to 'decide to investigate their deficiencies'. Moreover, 'need to build additional classrooms', is to 'unsuccessfulness to acquire other classrooms' is to 'furnish a playing place for kids'. Hence the homology becomes A is to B is to C.

As we can realize, the text is here attempting to applause social and political themes. It is condemning the endeavor exerted towards prohibiting the intrusion of advanced teaching aids and also denouncing the conspiracy towards destructing teachers' struggle to enable students to focus their attention on their education rather than striving to learn the trend of corruption on their behalf.

The reduction of passing marks together with the prevention of the struggle for the provision of additional classrooms is also here condemned. Before describing the functions serving as a manifestation or transformation of more fundamental structures, it would be pertinent to see, the meaning of function and how one could be capable of identifying it. Propp's definition suffices. 'A function is an act of dramatic personae, which is defined from the point of view of it's significance for the course of action of the tale as a whole'. (Propp cited in Culler 1975:208)

As it is defined, we should look at a significant act in a text. For a significant act is aroused by certain motif, it would end up in bringing about a consequence, the result for the initiation. Hence, opposed consequences could not result from it. He further notes the function of an item 'to be determined by its relation to the rest of the sequence.' Functions he says, 'are not simply actions but the roles actions play in the recite as a whole' (Culler 1975 : 15)

So, to grasp the functions which the relevant actions grant to the development of the plot, our task here will be to elucidate the roles the actions played. Hence, the identification of significant actions which render a paramount role to the manifestation or transformation of more fundamental structure follows.

Referring to our plot of commitment we have already identified three strings for the establishment of an educational center. The action that played a paramount role is the fact that Mr' Minda's being an obstacle to the construction of the educational center. Mr' Minda after participating in the management meeting had been sent to Metu to buy construction materials.

A/ "እስቲ መጀመሪያ ማዕከሉን እንስራ የምትሉ" ከማለቱ በርካታ እጆች ተነሡ። "እስቲ ደግሞ ይቅር የምትሉ" ሲል ከአስራት ጋር ጥቂት እጆች ተነሡ።" አደም በጥላቻ ዐይን ማተሯቸው /ዶሰኛው፣ 1979፣165/

Immediately as he said, "those of you who need to build the center primarily raise your hands ," many hands raised. As he said, " how about those who reject the erection," in addition with Asrat, as few hands raised, Adem glanced at them with hatred (Dosgnaw 1979: 165)

B/ ሲመለሱ ይዘው የመጡት ዋናው ነገር የዕቃዎቹ አለመገኘትና የመወደድ ወሬ ነበር። / ዶሰኛው፣ 1979፣ 229/

When he returned, the main issue which he brought with was, the scarcity of the goods, and their expensiveness (Dosegnaw 1979: 229).

C/ በማናቸውም ትርፍ ጊዜው ጥቂት ተማሪዎች ይዞ ለማዕከሉ መስሪያ እንጨትና ሐረግ ከጫካ ሲገቡትትና ሌሎች ሥራዎችን ሲያከናውን ይውላል። / ዶሰኛው፣ 1979 ፣ 268/

In whichever spare time of his, he had been picking woods and pulling roots from the jungle

and was also doing other works with the help of few students (Dosgnaw 1979: 268).

As can be seen from what is quoted in sentence. A the act of raising the majority of the hands, is an action which played a significant role, that furnished the ground for the manifestation of the following fundamental structure. Hence, this act has facilitated the act of buying the necessary construction materials that followed in sentence /B/. Of course, as demonstrated on p.230 some materials had been bought. While scrutinizing the second sentence, the act that Mr. Adem performed, that is, his message which confirmed the scarcity of the materials and their being expensive was an act which played the role which initiated Yosef to strive to accomplish the task by his and few students effort, in addition to those materials that are easily available. Well, as we can see the consequence of the first act in /A/ is the construction of the educational center in /C/.

4.2. Plot Summaries

As I have elaborated in the theoretical section of chapter three, section three the plot summary deals specifically on detailed consideration of the constituent parts of the sentence i.e. the words. Todorov's concentration focuses on verbs and adjectives.

Although I specifically concentrate on the aforementioned predicates which actually render the plot, detailed elaboration both the specificity of individual sequences and the forward movement of the plot is possible by developing a metalanguage (which infact we will see later). The incorporation of the proper name is our initial consideration.

Then I will identify those major adjectives and categorize them in their states, properties, and conditions. Furthermore we will also look at how the verbs form action which could acquire four categories. Infact,

Todorov has only forwarded the possibility of having three categories. Those which modify the situation, those which commit a misdeed of some kind and those which punish. Besides, unlike Todorov those which contribute for it's progression or advancement is included on my behalf.

Following I'll indicate how the reader moves from sentences to plot summaries. The concept of elements which he presented has also got crucial bestowment that will relate our attention to Barthese's idea of Kernels and catalysts.

To fill the gap of Stevick's suggestion of theoreticians deficiency of teaching students, the procedure of constructing arguments, besides implementing Barthese's idea, I have also intertwined it with the synopsis of action, character and thought so that we can have a detailed consideration which can offer bases for constructing different arguments on which as Crane suggests, we can demarcate the distinction between the necessary and the probable.

After differentiating the plots in which situations are modified in radically different ways, rather than leaving the gap, I have attempted to identify the Kernels (an abstraction manifested by a series of phrases i.e. (Satellites) which provide some explanation of the way in which plots are built up from the actions and incidents the reader encounter.

Finally, I have tried to show the sequences of the Kernels which may itself be taken up as a thematic unit. While moving to our analysis the other sub plot of the text concerns denouncing the existing political system. The metalanguage which could be applied to all levels of generality regarding our issue at hand concerns my projection of the then political system i.e. the projected world rather than the real. Dejene had been denouncing the political system.

1/ Proper name justification

Dejene is an Ethiopian name which could morphologically be described as /Dejen + /e'/. The semantic interpretation of Dejen in Amharic as prescribed in Desta Teklewolde's dictionary is በስተኋላ የሚጠብቅ የኋላ ዘበኛ ፣ ረዳት ጦር ሰራዊት /መርሰኔሐዘን፣ወ/ቁርቆስ 1962:343/. Who safeguards at the back. Back guardian. Assisstant militant (Mersae Hazen W/ Kirkos 1962: 343).

This proper name represents the idea that is intended to be forwarded by the character Dejene. The text seems to maintain the position of the state as being devoid of someone to reckon with. This seems to be the essential idea that needs to be advocated. If we intently look at the proper names of these characters who were not in favour of the political system are Mr. Adem & Jifar who bear an Islamic name implying their having similar outlook. While Temesgen, Dejene, Cherenet, Zeritu and Teklu (Dosegnaw1979: 156-165), bear a Christian name resembling their being the same. And of course all have got positive meanings of charity, prosperity, growth...etc.

2/ Adjective justification

Our next stipulation will focus on those adjectives which were used as a modifier of a noun, to denote a quality of the thing named, to indicate it's quantity or extent or to specify a thing as distinct from something else (Websters 1994: 56).

Our concern here lies on the construction of plot. The behavior of characters that helped in the advancement of the plot is dealt with here. The plot dissatisfaction on the political system is attempted to be forwarded with different acts of many of the characters specifically the Mocha dwellers. The existing political system is condemned by its being

an obstacle to the overall economic development of the country, by its failing to adjust the educational system, by its not tackling corruption, by its creating discrimination between those that should learn and those that not.

Thus, these and other dissatisfactions have created hatred upon the people against the system and they were unwilling to be administered by the concerned officials. Hence, their dislike had been manifested by their acts and the gestures which help in conveying their expression. They were disobeying. Therefore, the disclosure of their gestures is endowed with sentences containing many adjectives which modify the noun, and which help in the magnification of the act, thereby rendering audience to realize the grievance, so that one could be able to relate the acts and form the string by which the plot gets formed.

Proposition, as Stein & Urdang suggest is a statement of the subject of an argument or a discourse or of the course of action or essential idea to be advocated. (Stein & Urdang 1966: 1153). The adjectives then denoting the noun and indicating the subject of the argument, essential ideas, describe the state in which the characters are indulged. The first adjectives refer to the characters states.

A. States

The following adjectives convey the state in which characters' got engrossed, which of course reveal their motives. Dejene and Chernet had been friends who lived together in Mocha district. Like most of the dwellers Chernet hadn't been in need of participating in the Kebele meeting. As his friend's idea confirmed, even if he became forced to partipate he went there drinking alcohol, so that he couldn't listen and forgot what had been done there, which infact shows his dissatisfaction with the system. Let's hear what he said right at the moment when he heard the Kebele announcement for a meeting.

”ኤድደ የምን ስብሰባ ነው ደግሞ” እያለ ገባ ቸርነት በማጣጣል አይነት እጁን አወናጨፎ። ሁልጊዜ ስብሰባ ብሎ ነገር መጥላቱን ይናገራል። በትዕግስት አንድ ክፍል ውስጥ ቁጭ ብሎ ከወዲያና ወዲህ የሚወረወሩ ሐሳቦችን ማዳመጥ ይቸግራል። ብዙ ጊዜ ከስብሰባ በመቅረቱ ቀበሌ እየቀረበ ተቀጥቷል። ደሰኛው፣1979፣137/

- /1/ Saying, "my God what a meeting is it?" Cherenet
- /2/ entered the meeting hall waving his hands and
- /3/ denouncing. He always speaks his hatred for
- /4/ meeting. He is in a problem of attending meeting
- /5/ patiently sitting in a room and hearing ideas that are
- /6/ thrown from different corners. For he had been
- /7/ frequently absent from attending the meeting he had been
- /8/ punished by the kebele officials (Dosegnaw 1979: 137).

Right from the start the speech act which we encounter 'ኤድያ' "my God" /L,1/ shows Cherenets dislike, his being fade up by the meeting. His next gesture 'እጁን አወናጭፎ' 'waving his hand' /L.2/ also justifies his hatred. The adjectives 'በትዕግስት' 'patiently' asserts, his unwilling to sit down to hear people talk nonsense 'ብዙ ጊዜ' 'frequently' /L, 7/ also shows his participating in only a few meetings. We have now got four adjectives which emphasize Cherenet's aversion.

B/ Properties

Properties refer to an attribute common to all member of a class. The common characteristic that is shared by most individuals is a peculiar behavior which could be maintained by many. Such a characteristic which is adopted by most help to categorize or identify a trait which could be a distinctive property/properties of an individual/ individuals.

Such commonly held characteristics may be applauded only by few who adhere to such principles. Thus, those few, having the need of disseminating such sacred characteristics, will preach the motto anywhere they moved. Such an isolated property then might be specific characteristics that should be adopted by others.

Likewise, Dejene needs the society to acquire such kind of properties, which he thought could assist the society at large. He has got a trait of shouldering other peoples' burdens. He had always been in need of helping others. So, instead of immersing in exploiting the society he wishes that people develop a concern for the masses, and give priority to the interest of the whole and leave the wealth of the mass for the poor rather than usurping it.

The text has also used the restricted point of view which presents the essence of the text through the mind of one character(Stevick 1967: 279) as Stevick confirms rendering character identification more easy. Let's see the fact.

ፍላጎቶች ይለያያሉ። ከተለያዩ ደግሞ ክብር ፍላጎቶች ይኖራሉ። ከፍላጎቶች ሁሉ የላቀ ደግሞ... አዎ... እንደ ባለቤቱ ግምት ቢለያይም ለሌሎች ሰዎች መኖርን የመሰለ ውብ ፍላጎት የለም።...ህልውና ለአንድ ህብረተሰብ መታደግ ከሁሉም ይበልጣል። በተለይ እዚህ...እንዲህ ዐይነቱ ቦታ...በሚያሳዝን ኑሮ ሁናቴ ላይ በሚገኝ ሕዝብ መካከል..." /ደሰኛው፣1979 ፣ 391/

"Needs differ. If they differ, then there may exist esteemed needs. Even if it differs according to the perceivers expectation, nothing is precious than to live for the sake of other peoples lives'. Entity! Especially, here in such kind of place ... in between a society that is found in a destitute condition... It is much better to redeem a society (Dosegnaw 1979: 391)

To highlight the required property of appreciated needs the text hasn't simply differentiated the needs as 'good' and 'bad'. Instead the adjective 'ክብር', 'respected' denotes the text's need of emphasizing the degree to which it wishes the audience to lay emphasis on. The other adjective 'የላቀ' 'superior' also refers to the previously mentioned need.

The text doesn't seem satisfied by its first expression. It's still trying to isolate the respected need from those other respected entities. It has repeated the 'የላቀ ስም' 'need' four times. Moreover, the adjectives 'Kibur wib ሁሉ' 'ወብ' ፣ 'respected and' precious' are also used to amplify the word need.

C/ Condition

Tess and Urdang define condition as a particular mode of being or thing; situation with respect, to circumstance; existing state or case (1966). If we consider our sofar concentration on the political situation of the country, due to the then prevailing circumstance we can realize the dwellers developing a particular mode of being.

In the whole text, the Derg regime is condemned by many of the characters and the Mocha dwellers for its lagging /retarding the economic development of the country. From among reasons that which the text quotes as obstacles of the growth, such instances could be cited as cases in point. The fact that committee members who had been elected to devise plans of economic development and who organize and administer the activity of even a single Kebele's not attending meetings duely (Dosegnaw 1979: 305). Rather than giving priority to the societies benefits, the bureaucrats lay their concentration on self prosperity. The fact that those who were exempted from attending basic education had been allowed to drink alcohol during the day... The fact that the system privileges those politicians only...etc, are different circumstances which create a particular mode of being or condition.

Conditions indicate the degree in which characters are immersed in a certain situation. By comparing their conditions to others and by evaluating their own status, one can have a clear idea of their motives and could interpret their acts accordingly rendering clues to the theme of the text. Hence, the plot that had been intertwined by the relationship of these acts becomes easily detectable. The adjective that we are going to deal here concerns that of 'ዘርፍ አይደለም'. 'የ' or 'the' is used as a conjunction showing the specific condition which the character got indulged. The other adjective also focuses on emphasizing number and the extent of the adjective /የአንድ የመጠን ቅፅ / which too is elaborating the degree which the character is immersed in a condition.

If we again look at how the administrative offices are administering the country, one could easily sense their being disorganized, due to their need to create a conducive condition for their corruption activity. Let's read together.

”ምን ከናንተ የተሠወረ ነገር አለኗል ስንት ኮሚቴ ውስጥ ነው የማገለግለው ልቁጠርላችሁ እንዴ?” ብሎ ጣቶቹን ለቁጥር አሰናዳ።

”የከተማው የልማት ኮሚቴ ፀሐፊ ነኝ አንድ።” አንድ ጣቱን አጠፋት። ”የቤት ኪራይ ኮሚቴ ሰብሳቢ ሁለት” ሁለተኛ ጣቱን አጠፋት። ”የሕፃናት ጉዳይ ኮሚቴ አባል ሶስት የጥበቃ ጓድ አባል አራት” አራቱን ጣቶች አጠፋቸው።

”በቃ ! በቃ !” አሉት ሊቀመንበሩ።

”የቀበሌው ፍርድ ሸንጎ ፀሐፊ።”

”በቃ ትተንህል።”

”የጤና ኮሚቴ ምክትል ሰብሳቢ።”

”በቃ ብለንህልኩ።”

”የጎብረት ሱቅ ተቆጣጣሪ።”

”እሺ ይበቃል አምነናል።”

”የሰጠህኝ ኮሚቴ ገንዘብ ያኝ” ሲል የተሰበሰበው ሁሉ በሣቅ አወካ።

”ተወው!”

”የባህል ኮሚቴ አባል።” ሲላቸው እሳቸው ብዕራቸውን አስቀምጠው ከት ብለው ሳቁ፣ ተመስገንም አንገቱን ግራና ቀኝ እያወዛወዘ ተመልሶ ተቀመጠ። / ዶ.ሰኛው ፣1979 ፣144/

"What existed which had been concealed from you? In how many committees must I serve? Should I count?" he said and made his fingers ready to count.

"One, I am the secretary of the towns development committee," he bent his one hand.

"Two, chairman of the house rent committee," he bent his second hand.

"Three, childrens' affairs committee member." As he said, " member of the guardian committee." he bent his four fingers.

The chair man said, " enough, enough."

"Secretary of the kebele's court committee,"

"Enough we have left you."

"Deputy chair man of the health committee.

"We have told you to stop it."

"Auditor in the unity shop.

"Alright it is enough we have believed what you said."

When he said, " Cashier of the sport committee" all that had gathered burst in laugh.

"Leave it."

As he said," member of the cultural committee,"

putting his pen on the table the chairman continued his laughter with a high pitch and Temesgen turned his neck to the left and right.
(Dosegnaw1979: 144)

True too, while investigating the condition in which the two characters were involved, the fact that comrade Temesgen had been engaged in many committees had made him displeased and on the other side, Mr' Adem the chairman seeming not to realize Temesgen's involvement in many committees had been ready to elect him as a member of the educational committee. But the condition in which the two characters were engrossed shows their difference of opinion on the same circumstance, which reveals their condition towards the system. The former had been displeased while the latter had been happy. The text could have enumerated the many committees with the omission of the 'ዘርፍ አያያዥ' Nonetheless, Temesgen's disappointment in his participation in different committees has become more realizable due to the text's insertion of the adjective 'የ' 'the' (መርሰዔሐዘን ወ/ቂርቆስ ፣ 1935፣ 57).

To sum up, the text's distaste of the existing system is revealed by it's exposition of the bureaucrats being immersed in corruption, by the fact that high positions were held only by those few officials who were loyal to the then government, and the fact that pro-government dwellers were only those beneficiaries of the systems...etc.

The dwellers were struggling to change the system in every possible means. But Dejene seemed dissatisfied by the act. He needs that fierce revolution to be employed. He is justifying the fact by citing previous revolutionary outcomes which had been results of a waged war. Not only had his acts justified the fact. But he had confirmed it also with his

sayings. He was expressing his need of waging a revolution out rightly.
He says, rightly

ማናቸውም ሥርዓተ ማህበር ቢሆን ያለ ቅራኔ ፍልሚያ
አልተለወጠም። የትኛውም ያረጀና ያፈጀ ስርዓተ
ማህበር ለአዲስና ጠንካራው በወደገባነት እጁን አልሠጠ
ም። መቃቃር፣ መሸካከር፣ መጎሸሸም ፣ መኮራኮም
፣ መነቋቋር፣ መፋለምና፣ መጋደል ይኖራል። የስርዓተ
ትምህርታችንም ጉዳይ ይኸው ነው። /ዶሰኛው፣ 1979፣
463/

Whichever system it is, had not changed
without a contradictory battle. Whichever old
system had not surrendered and gave the
crown to the new and stronger one, without a
fierce struggle of fighting contest,
counteraction, ... etc. The case of our
educational system is also like this (Dosegnaw
1979: 463)

D/ Verbs

Todorov has divided the verbs in three categories according to the
functions they perform. But, I on my part had included the fourth
category of advancement, progression. While discussing how the text
employs the verbs, I will again take you back to the text's theme of
commitment, for it is here that we encounter the act of accomplishment/
fulfillment, which could result in the researcher explanation of the last
category of advancement. A verb, as Webster's demonstrates is,

a word that characteristically is the grammatical
center of a predicate and expresses an act,
occurrence, or mode of being, that in various

languages is inflected for agreement with the subject, for tense, for voice, for mood, or for aspect, and that typically has rather full descriptive meaning and characterizing quality (Websters1994: 309).

As is quoted we are still looking for an act, occurrence or mode of being which is also inflected by various aspects. Accordingly, while moving to Todorov's first categorization, it concerns that of, verbs which modify a situation.

1/ Verbs which modify a situation

In our analysis of the plot, we have already developed the view which asserts to look at the central action. Changes are results of modified situations. The modified situation has on it's turn got cause for the change of the central action is the source of the resultant. Hence, we will specifically deal here with those verbs which express which could be capable of advancing Dejene's project. Let's see how it proceeds.

የማዕከሉን አሠራር ዕቅድ እንዲያረቅቁና ሥራውን እንዲመሩ፣ ደጀኔ፣ ተክሉ፣ ዘሪቱና አስራት ተመርጠው የመጀመሪያው አጀንዳ ተዘጋ። ሁለተኛውም አጀንዳ በሰዓቱ መምሸት ምክንያት ለሌላ ጊዜ ተላለፈና የዕለቱ ስብሰባ አበቃ። / ዶሰኛው፣1979፣ 165/

The first agenda closed after Dejene, Teklu, Zeritu and Asrat elected to advice the centres plan of action and administer the work. Due to time, constraint the second agenda postpond for the next

meeting and that day's congregation ended up
(Dosegnaw 1979: 165).

Hence, it is this act of establishing a committee, which had forwarded Dejene's plan and had made it viable. Examining the sentence by which a resolution to establish a committee is forwarded, one can realize the capacity of the verbs to bring about the intended act.

Thus, device /አንዲያረቁ administer/ አንዲመሩ elected/ ተመርጠው, closed/ ተዘጋ , postponed/ ተላለፈና, completed/ አበቃ are the main verbs which modify the previous atmosphere of obstructing the scheme which is stated in the text. True too, this move on one hand hampers the other plot furnishing the ground for the modification of a situation. While looking as to how the plan is devised, we see the counteracting group members raising destructive comments which could hamper the implementation of the plan. Nonetheless, with the courage the other group exerted, they have managed to succeed/achieve, their ambition of constructing an educational center.

Hence, we can see the verbs changing/modifying the prohibited situation. The fact that a plan was devised had been a step forward for the occurrence of the out comes realization.

2/ Verbs which commit a misdeed of some Kind.

Likewise verbs which also reveal the counteraction of the other group exist. The groups which attempt to destruct the plan on their behalf commit a misdeed of some kind. Even if they had not managed to be successful, they keep on the obstruction. Hence, the intertwining of these struggle leads to the existence of the progress of the plot. Whenever there exists a misdeed its retaliation follows revealing the cause and effect relationship.

The persons who got injured will respond to the attack with a much stronger counterattack. Such a situation on it's part will definately

weaken the opposition groups progress to lag behind. For instance, Asrat who had been elected for his knowledge of building construction had increased expense on those unnecessary items (Dosegnaw 1979:228), so that the expense may increase and the project would seem unfeasible. Mr Adem on his part had also deleted those unnecessary construction materials. (Dosegnaw 1979:229) and had conveyed the scarcity of those remain. Again the text has employed the verbs to convey such destructive acts. Let's look at one of the misdeeds.

Motive as we have said earlier is the source which instigates the occurrence of specific action. Dejene's motive is to construct an educational center, which will be a place for the conglomeration of teaching aids. Mr' Adem and his supporters have had a need to hamper the feasibility of the project and divert the budget for appropriating his harvest from his agriculture project.

Thus, we see the existence of conflict of interest on the same issue. One can then imagine both groups struggling to make their ambitions tangible. Hence, the possibility of forming two strings of different plots exists. Nonetheless, the fact that the strength of one is greater than the other becomes an obstacle for the development of the counterpart. Thus, the superior groups act maintains growth that is accompanied by changes. Modifications of situations, the other string stucks as it were, and there exists a plot. Hence, this instance calls for the modification of a situation to bring about a desired change by resolving the conflict.

For our concern is the analysis of plot, we will adhere to the string that is brought about by change, which seem conducive for the existence of plot. Hence, we will follow Dejene's move to realize his accomplishment. After understanding Mr' Adem's conspiracy of obstructing the plan for the establishment of the educational center, the first act that Dejene did was to convince the staff to formulate a committee.

የተጠየቁት ዕቃዎች መጠን ተቀናንሶ ዋጋቸው ሰማይ ጥግ
ወጥቶ ያውም በሳቸው ብርታት ሆኖ እንጂ ሌላ ሰው ተወክሎ
ሄዶ ቢሆን፣ አንዱንም አያገኝ። መንገዳቸውና የሳቸው አበል
ከዕቃው ዋጋ እየተወዳደረ ነበር የተመለሱት።
/ ዶሰኛው፣1979 ፣229/.

Had it not been to the chairman's effort, and had another person been sent, the quantity of goods getting reduced, and their prices raised very higher, couldn't get even one. His transport allowance and his per diem were tantamount to the prices of goods (Dosegnaw 1979: 229).

3/ Verbs which Punish

Usually (whether it could be related with God's punishment, mere incidence or some other power) depending upon one's conviction, most of the time), there exists an act of punishment which might compensate a misdeed. The person who is injured her/his relatives or other persons who had faced punishment, may retaliate severely.

Even though there might exist a lapse of time, the revenge might occur. Out rightly what had appeared in the text had been the group that counteracted the plan for the establishment had received the revenge. Hence, as a result of the counteracting with each other, Mr' Adem and Dejene had been punished. But again, as we have said in the earlier paragraph, the revenge had also brought about another fierce counter offence action which had been much greater than the previous ones.

Hence, the first attack had been directed on Mr' Adem being a retaliation to what Adem had done on the overall development scheme of the school. The land which had been allotted for students to practise on job training was usurped by Mr' Adem (even if the text didn't express it

explicitly) to acquire surplus money from the harvest. Temesgen, the Agriculture teacher had also punished Mr' Adem for his act of conspiracy. Lets' watch the wrestling.

አቶ አደም የደመነፍሳቸውን እግሮቻቸውንም እጆቻቸውንም
ያወራጫል።። ቀድመው የደረሱት ደጀኔና ቸርነት ከላይ
ጎትተው ሊያነሱት ቢሞክሩም፣ ሊያነቃንቁት አልቻሉም።።
በአንድ እጁ ማንቁርታቸውን ቁልቁል ጠብስቆ ይዞ፣ በሌላው
አገኘበት ያሳርፍባቸዋል። / ዶሰኛው፣1979 ፣ 249/

Even if Dejene and Cherenet who came earlier tried to pull him up, they could not shake Temsegen. Holding Mr.Adem's throat fiercely on one hand, he had been punching him with his fist at whatever possible place he had found. Ato Adem was reflexively twisting his hands and his legs (Dosegnaw 1979: 249)

Hence, as we can see from what is quoted, lot's of verbs which express the punishment Mr' Adem encountered for the misdeed he had done are used. Let us see the verbs. *ያወራጫል* /twisting/, *ለመሳብ ቢሞክሩም* /tried to pull/ *ሊያነቃንቁት አልቻሉም* /Couldn't shake him; *ያሳርፍባቸዋል* / punches/*አላቀቁት* / separated from him/ all signify a melancholic situation. The whole meaning of the sentence is woven around these verbs.

4/ Verbs which affirm advancement or progression

Now a days the existence of progress is confirmed whenever a quarell exists. The fact that a group gets supremacy over the other, will lead the winner to acquire certain traits of advancement or progression. This is because the group or individual which had been punished will

accumulate utmost effort and attempt to make her/his plan be attained. In the process one can realize the individuals acquiring a place that had been more advanced than that of the previous one.

This struggle calls for lots of sacrifices. One may loose her/his life, may suppress her/his needs, loose what they had acquired...etc. The fact that she/h e looses such traits leads one to exert utmost strength to tackle on their way, which of course as a result brings advancement.

Dejene had revealed this fact in his life. The time for the completion of the educational center had been the same to that of his going back to visit his girl friend. It had been the end of the semester. Not only was he eager to see his lover, but he had been in need of visiting his parents. Nonetheless, he had left both plans behind and had stayed to complete the educational center, which would enhance the completion which assures the advancement or progression of the plan. He had scarified Rahel's love, his parents concern, his vacation leave...etc.

ከተቀመጠበት ተነስቶ ወደ ቤት መራመድ ጀመረና ሰሞኑን የምርጊት፣ የበርና የመስኮት ጣጣ ያለቀለትን ቤት ተመለከተው። 'የሰው ልጅ ከተባበረ እማያደርገው ምንም ነገር የለም' አለ በሐሳቡ። ሰሞኑን በዘመቻ መልክ የወጣው ገበሬ የቤቱን ሥራ ከምኔው እጅ በእጅ አቀላጥፎት እንደሌደ አስታውሶ። 'ኅብረት ድንቅ መሣሪያ ነው። እማይንደው ጋራና እማይፈረክሰው ቋጥኝ የለም።' አለ / ደሰኛው፣1979 ፣ 391/

Standing up from where he had been sat, he started walking towards the house and remembering how fast had the farmers finished the construction work and left, he saw the house which culminated it's finishing work and thought in his imagination "there would remain nothing undone if people unite. Unity is the best tool. There does not

exist any mountain or bush, which could be capable of tackling it (Dosegnaw 1979: 392).

As it has been extracted so far, the verbs, *ከተቀመጠበት* /he had been sat/*ተነሱ*/ standing up, *መራመድ ጀመረና* /started walking *ያለቀለትን* /culminated, *ተመለከተው* /saw, *ከተባበረ* /united/, co-operates *እማያደርገው* /can't be done, *የለም* /doesn't exist, *እማይንደው፣ እማይፈረክሰው* /tackling, it all imply the advancement or progression gained through the fulfillment of attainment of the task of commitment. His sacrifice has enabled him to achieve fruition.

Well, this way the text is applauding the theme of commitment by applying those verbs that have got the strength to reveal all acts that had so far been taken. Dejene's motive as we have seen had been accomplished.

Todorov argues the falling of any proposition in one of his five modes. They are the indicative, the obligatory, the optative, the conditional and the predicative. Our examination so far then leads us to label our plot in his 3rd category of optative proposition. It suggests the aspiration of characters 'what characters would like to have happen. (Fowler 1975: 215)Yes, Dejene's prediction/vision is to see the centers beginning its work. (Dosegnaw 1979:319). In addition, one cannot deny it's starting work after the completion of the construction. The text is urging audience to follow the trend.

Such categorization helps to rewrite sentences of plot summaries based on the canonical sentences, the justification since same categories are used at both levels. Hence, we will look at how a reader can move from sentences containing adjectives and verbs to plot summaries (in which whole sequences are represented by adjectives or verbs). One can move from sentences containing adjectives and verbs to the plot summaries.

For convenience, rather than referring to other sentences/for we have digested the previous ones) let us return to what we have so far

quoted, and relate those adjectives and verbs to their corresponding plot summaries.

/A/ The first agenda got closed after Dejene, Teklu, Zeritu and Asrat got elected to device the plan of the educational center and administer the work (Dosegnaw,1979:165)

/A₁/ need to establish an educational center

/B/ With the amount of requested goods deleted and their prices raising up to the sky, thanks to his effort, for even buying those few, had another person been elected, he wouldn't have received one. His transport expense and perdiem was tantamount to the price of the goods (Dosegnaw 1979:229).

/B₁/ failure to accomplish the task

/C/ I must. It is better not to start it, than planning and leaving it. On my part, I could not go leaving the things that I started in such a condition. In whatever possible means, the center must start working (Dosegnaw 1979:319).

/C₁/ need to reinstate his plans

Moreover, the whole story can be summarized with the following plot summary.

/D/'Having the vision to bring about reform in the educational system, after Dejene joined the teaching profession, even if his plan got obstructed by few individuals, he succeeded in building the educational centre'.

Even if Todrov hadn't offered indications as to how the reader moves from sentences containing adjectives and verbs of plot summaries as Culler justifies, the fact that same categories are used at both levels,

Makes a connection between them without elucidating the process of synthesis (Culler 1975: 215). Hence, one can realize how the whole sequences are represented by adjectives or verbs.

/a + a₁/ The first, got closed, got elected, device, administer

adj V V V V

need establish an

V V adj

/b+b₁/ requested, deleted, their prices, raising, buying

V V adj V V

those few, elected, wouldn't, have, one,

adj V V V adj

his transport,

adj

/c+c₁/ must, start, planning, leaving, couldn't started

V V V V V V

in such

adj

reinstate his

V adj

/D/ having vision bring about joined his obstructed succeeded

V V adj V adj V V

building

V

It also leads one to the formulation of other connections such as Kernels and catalysts. The above adjectives and verbs show how situations are modified in radically different ways. Therefore, Kernels, elements essential to the plot are picked out and defined by their temporal and logical relations with one another. One Kernel calls for completion by another Kernel and they thus form a sequence of action.

(Fowler 1975: 134). What is a Kernel in one plot or at one level of description is considered as a satellite at another (Fowler 1975: 134).

The Kernell, Culler admits as 'an abstraction manifested by a series of phrases i.e. (satellites) which provide some explanation of the way in which plots are built up from actions and incidents the reader encounter, (Culler 1975: 219).

Hence as Culler admits and as our model of narration enables us to proceed those sentences which are the manifestations of Kernels are Picked out. In Bartheses, speaking of Kernels as pivots of the story (Charnieres du receipt) which open at least two possible courses of action, he implies that, we recognize a function when we are uncertain about the consequences of an action (Fowler 1975: 135).

Coming to the analysis of Dejene's plan of establishing the educational center, we see the text's using opening sentences and move to the identification of their significant action in the plot to promote it as a constituent of plot. Thus, one can interpret what kind of fact it is attempting to explain.

” ከዚህ ባሻገር በሙያው መስክ ተሰማርተህ በምትሠራው ሥራ አንድ ፍሬያማ ውጤት ላይ ደርሰህ የህሊና እርካታ አታገኝም ልትለኝ ነው።” / ዶሰኛው፣1979 ፣ 28/

/1a/ "Beyond this, do you mean that I couldn't be fruitful and successful by joining the profession and performing the work (Dosegnaw 1979: 28).

”ሐሳብ...ሐሳብ...ሐሳብ... ብሔድስ? ከውስጥ አካሉ ውስጥ አንዱ እንደ መንጋጋ ጊ ብሎ ሲነቀልና ሲለዩው ተሰማው / ዶሰኛው፣1979 ፣30/

/2a/ "Thought...thought...thought...what if I go?

From among his inner parts, he felt one's departing making a sound when a back tooth picked out (Dosegnaw 1979: 30).

Hence, the synopsis argument of action, character and thought could be explained as follows. As we can see from the selected phrases or Kernels the first Kernel is 'aspiration'. Because we can see in example /1a/, how Dejene aspires to acquire a fruitful result and get satisfaction, by joining the teaching profession. After the identification of the first, Kernel 'aspiration' we have to look for a structurally more important kernel. To form a story aspiration must be related to a central problem, decision or action on which the character is aspiring. And when we encounter the sequence, we will find Dejene's decision. He had already, decided in example /2a/.

One can see Dejene's aspiration getting aggravated and being inclined to decide to go. Even if it is not expressed explicitly, one can simply understand, his decision with the inner pain which he felt. Hence, we can allow this question to serve as the major structuring device. The remembering and reveries which precede and follow are organized according to their bearing on the question.

Hence, our sense of what might serve as a completed structure makes us await both an answer to the question and an act which carries out the decision. For the dominant structure of the recite/ story has once been identified we know how to deal with whatever Kernels and satellites we then postulate.

4.3. Cultural code

We have so far seen, how the different plot constructions helped the text to bring out to light the theme. For our exploration comprises

analyzing the text from different perspectives, I am going to convey the social and political aspects of the text, by analyzing how it employed the cultural model.

Barthese's construction helps us to formulate wholes out of parts. According to him, we are now going to provide classes into which these actions fit. Then we will construct wholes out of these parts.

Culture as we have defined in the third section of chapter three is a pursuit of best self/personality. For Dejene marriage is an identification of best identity. He had strong conviction that a man who has got a lover and who had promised to marry must keep his promises " እውነት እንጋባለን?" "ስትመጣ እነግርሀለሁ::" / ዶሰኛው፣1979 ፣ 6 / Will we really marry?" "I'll tell you when you return" (Dosegnaw 1979: 6). However, even if Rahel had not expressed her promise in her words. She had justified it by bestowing a marriage ring for him (Dosegnaw 1979: 6).

Hence, they had planned to get married. Nonetheless, as Dejene affirms, 'the fact that he has no means of subsistence, and his need to join the teaching profession and get satisfaction with it had forced him to go to Mocha, the country side (Dosegnaw 1979: 38). As is accustomed the fact that two lovers got separated forced by different situations will expose them to face temptation/ challenge on both sides, which might ultimately endanger the relationship.

Thus, after he left for Mocha, obstacles started to crop on both sides. Motivated by alcohol. Dejene made love to Wudenesh the Tej trader. But, he had immediately felt guilty, and had criticized himself.

"አዳፋ!...ወራዳ!...ፍቅሬን ቆርሰህ ለሰው አካፈልከው... ? እምነተ ቢሰ!..." ስትለው ታየው:: "ለዚህ ነው?" አይ ደጀኔ!... ጎደፍክ! ንፁህ ፍቅሬን በቆሸሽ ስሜት ለወሰከው" እያለች ራሷን በትዝብት ስትነቀንቅበት ተፍ ብሎ ተነሳና ከራዙን ለኩሰው:: አንዳች የፀፀት ስሜት እንደ ጢስ ከሁሉም አቅጣጫ ከሶ እየሰነፈጠውና እየቆጠቆጠው ነበር:: / ዶሰኛው፣1979 ፣ 220/

He visualized her shaking her head with agony and saying, "filthy, ... shameful ... Do you share my love to another fellow? Untrustworthy ... poor Dejene ... you got spoiled ... you rot my pure love with your dirty sense? He stood up immediately and lit the lamp. A sense of guilt surrounding him from all directions suffocated him and had been in discomfort and irritation (Dosegnaw 1979: 220).

As is quoted, Dejene is against committing adultery, his need had been to keep himself sanctified till the time of their marriage. Unfortunately, he failed. Besides, Wolela, his student has had interest to be his girlfriend even though if he neglected it. For he had not responded to her temptation, she had told him by her words, 'የኔ ፍላጎት መማሪያ ብቻ ነው። በእርግጥ እወድሃለሁ።' ብላ ዝም አለችው። /ዝኒከማሁ፣ 457/ "My intention is only my learning. Of course, I like you. (Dosegnaw 1979: 457).

Even if he hadn't given attention to her provocation his maid had also been another tempter "ቀይ፣ ቡና፣ ቡራቡራ፣ አነስ አነስ ያሉ ። እንደገና ቀይ፣ ጥቁር፣ ረጃጅም ውስጥ ሱሪዎች ተሸፋፍኖ ሆዱን እስኪያመው ድረስ ሳቀ።" / ዶሰኛው፣1979 ፣393/ 'Red, brown, mixed colour, small ones, again red, black, long pants, covering his head with the blanket he laughed till his stomach ached (Dosegnaw 1979: 393).

Not only had she tempted, she had also told him with her sayings. "ባታውቀኝ ነው እንጂ እኔ ልጅት ስሪያ እንደፈለገች ላም ጐረምሳ ላይ እንጣጥ ብዬ አልወጣም። ክብር አለኝ። ከማሻ ጠጅ ኮማሪቶች በምንም አላንስም።" / ዶሰኛው፣1979 ፣ 398/ "It is because you don't know me! I don't get on men like a cow who needs copulation. I have got my own pride. I'm no less than Mocha Tej sellers "(Dosegnaw 1979:398). Even if he committed adultery with Wudenesh, he had overcome the remaining challenges and had kept his promises.

Rahel on her part had also been tempted by Dr. Gedlu, Due to her being separated from Dejene she had been depressed and had been attacked by metnal depression. Her parents had then acquainted her with Dr. Gedlu for medical treatment Nonetheless, he was a man who

had been dating many girls, he also needed to have Rahel. Even if Rahel hadn't committed any fornication as Dejene did (Ibid. 437), her conception about her lover had been divided and she had suspected his dating another girlfriend. Let's share her confusion

"ይኸን እንኳን ዝም በይው... ሞኝ!" ይላታል አእምሮዋ ውስጥ
እሚያቃጭለው ድምፅ። ሞኝ!...ሞኝ!...ራሄል ሞኝ!
ደጀኔ...ያውም እንዲህ አሚበጠብጣት ደጀኔ። "እህት
አፍንጫሽን ላሺ" ብሎ አፈዘባት ሲሄድ ታያት።
/ ዶሰኛው፣1979 ፣ 263/

"Ignore this one... fool", said a voice tickling in her mind. Fool! ... Fool! ... Rahel the fool ... Dejene, ... the one who highly disturbs her. She visualized him saying, "my sister you can go to hell" (Dosegnaw 1979: 263).

Of course, Rahel had been disturbed by Dr.Dejene's injection of bad conception about her lover. She had been agitated to the extent that she became forced to convince herself as a fool and suspected Dejene's betraying and leaving her.

Nonetheless, she had not surrendered to his provocation and had resisted his tempting her, by keeping her promise, and had decided to go to Dejene to prove his replacing her by another lover. As could be understood from the story, other than Rahel, Dejene hadn't got any girlfriend. Even if he was injured by knife, and Rahel had fainted when seeing him, the fact that Dejene's death hadn't been confirmed, and Rahel's making her voice heard will lead one to expect their meeting in the future.

One can imagine the next move, to be getting married, after Dejene gets the necessary medical treatment. Hence, as we can justify in our last discussion, a foreshadowing / leading notion is presented. Marriage (a cultural tradition) is the social theme which the text needed to announce. On the other extreme, it is denouncing adultery or free-love making, and is rendering a moral lesson. It could be a good reason for even protesting

lesbianism and homosexuality a bad tradition which nowadays seem to be inherited from abroad as a fashion.

Let's also examine the political connotation of the text, for culture is a way of explicating political notions. There is an overall criticism of political appointees, which indirectly implies the denouncement of the system as a whole. As we have seen so far, the officials are accused of not meeting for developmental activities (Dosegnaw 1979:305) and indulging a person in different committees so that one couldn't accomplish even a single task. Besides, the regulation of not selling alcohol during day time had also been violated. Those who allow the appointees to drink secretly during the day were allowed to stay at home rather than learning the basic education (Dosegnaw 1979:215). Shege is blaming them for their exempting their concubines from attending basic education. 'ሁሉንም አውቃለሁ:: አዳማ ሚስቱንና ውሽማውን አያወጣም:: እኛ ዱቤ እንኳን ስንከለክል በባዶ ግቢ ውስጥ ያውሉናል::' / ዶሰኛው፣1979 ፣ 218/ 'I know everything. The so called officials won't assign thier wives and concubines. If we refuse credit, they will compel us to stay in an empty compound. (Dosegnaw 1979:218).

Thus, regarding the existing system with the reasons we have now mentioned and others which are stated in the text one can understand the text's surge of replacement of the system that couldn't repeat the mishaps. Not only had I assured my generalization of the premise, the text has also justified the fact by Dejene's dialogue.

”እንደ ድሮው እንደኛ ጊዜ ቢሆን ሹመት ደስ ይል ነበር::” አሉት አይኖቻቸውን እየጠራረጉ::
”አሁንም ያስደስታልከ!”
”አሄሄ! የዛሬ ግዜ ሹመት መሥራት...መሥራት...መሥራት አሉት እንደገና ወጥ እየጨለፋለት::”
”ታዲያ ደስ እሚለው እሱ አይደለም?” ሊላቸው ፈልጎ ነበር ለማይቀራረብ ጨዋታ መጋበዝ መሆኑን አየና ተወው::
”አዎን! እሱስ መስራት...መስራት...መስራት... ” አላቸው መልሶ:: የቀረበለትን አጣጥሞ ወጣ:: / ዶሰኛው፣1979 ፣ 151/

"Had it been like our olden time, to be an official was a joyful event," she said, and cleared her eyes with her hand.

"It's also joyful now."

Hu! Hu! the existing times post. Working...Working...Working," she said putting the wot on the Injera. He he had been in need of saying, 'was in need of saying, 'Is it not which is cheering?" Realizing its leading way for unrelated chatting he left it.

"Yes it is working, working, working," he replied and went out after he tastefully ate what has been offered (Dosegnaw 1979:151).

When examining Dejene's dialogue with Emet Zenebetch, the text's motive of criticizing the existing 'work' is clearly visible. It is satirically expressing this idea, by its description which says, 'unrelated chatting,' because, Dejene had been expressing his conception implicitly while the lady expressed it directly. As Eagleton has been quoted in the third chapter, education here is considered as a manifestation of the existing political system.

Thus, relating the education to the political system the text has highlighted its' theme for the need of a revolution, up on both the systems. His dialogue about the existing education deviates to that of the political system. The last quotation of section 5.2 with the sub-title of condition confirms this fact.

4.4. Parallelism

Our last discussion focuses on Shklovsky's method of finishing the text, an issue which we have delayed in the 4th chapter. We are here going to finish what we sofar discussed. Hence, we will place side by side phrases and sentences of similar constructions and their meaning balancing with each other. As Shklovsky suggests, extraction of a move from one relationship to it's opposite is attempted to be established.

Hence, from the plots we have applied three themes have sofar been attempted to be extracted. While examining the first theme of commitment, Dejene wishes to be satisfied with the teaching profession. We have seen Dejene's motive of joining the teaching profession and his aspiring to get mental satisfaction (Dosegnaw 1979:28). Alast we will also realize his being satisfied with the commitment he had accomplished by his rendering gift, a Radio for Ato Habte Mariaim (Dosegnaw 1979:497) Moving to the extraction of parallelism, regarding the theme of commitment we can identify the following parallel constructions which substantiate our conclusion about the theme. Hence, if we look at the following description.

ምናልባት በዚያች ወቅት እሚያስበው ክፍለሀገር ሔዶ፣
 አስተምሮ ፣ እሚገጥመውን ውጣውረድ አልፎ... የአፈወርቅን
 አባባል እውነተኛነትም ሆነ ሐሰተኛነት መርምሮ...ሁሉንም
 አይቶ...ተዛውሮ መጥቶ...ራስን የመቻልን አየር... እንደልቡ
 ተንፍሶ... ከራሄል ሲገናኙና...እምቡጡ ፍቅር ሲያብብ...ይሆን
 ይሆናል። / ዶሰኛው፣1979 ፣ 52/

May be what he thought at that moment might be about going to a country side to teach, to tackle the challenge he would meet... To investigate Afework's saying for its' truthfulness or deceitfulness ... to realize everything ... to be transferred and come ... and respire the air of independence as he wished to meet with Rahel ... and ripen the love which had been in its' inception (Dosegnaw 1979:52).

One can isolate parallel constructions, which can infer the intention of the text. The parallel grammatical constructions are visualized in the sentences using phrases, which follow similar construction. It is following a rhythmical phrase. One can divide the phrases in two parts/ sections. Moreover, the fact that the last syllables follow rhythmical poetic pattern, which can be justified by their ending in "ሳብዕ ሔዶ፣ አስተምሮ...አልፎ መርምሮ...አይቶ...መጥቶ..." Affirm Dejene's scheme of how he is going to join and be successful in the teaching profession. We can see his anticipating problem in his career and his approaching to what has been said about

the profession. He had also wanted to get his means of subsistence in his own, being relieved from dependency.

Accordingly he had faced the challenge that he visualized. The text has also devised its means of explicating by resuming the parallel construction. Being bewildered by the students' understanding capacity Dejene says. 'ገባችሁ ስላቸው ዝም። አልገባችሁም ስላቸው ዝም። እሚያስቅ ነገር ስነግራቸው ዝም።' አለው ተማሪዎቹን ፊቱ ያገኘ መስሎት እያፈጠጠ። / ዶሰኛው፣1979 ፣ 123/. When I say, 'Do you understand?', they keep silent When I told them what makes them laugh, they keep silent' he said, as if he gets the students in front of him staring his eyes (Dosegnaw 1979:123). The text is repeating the words 'understand' and 'silent' parallelly.

This way the text leads us to the theme of the text that is investigating the problem of the teaching profession, tackling it and being satisfied by what Dejene had accomplished on his part. It is stressing the fact of students lacking the necessary teaching material and failing to get the necessary education. At last we can see Dejene's will getting satisfied by his seeing the teachers' co-operation in providing students with the necessary teaching material which will be produced by them.

The second theme concerns that of marriage. We have seen Rahel and Dejene living separately and their thinking about each other on their behalf with their soliloquy (Dosegnaw 1979: 115, 321, 327 & 372). We can then anticipate their finally living together with the text's foreshadowing description (Dosegnaw 1979:151)

እሱም ከመጓጓዱ የተነሳ እጆቹን የጉዞዋ ግማሽ ቦታ እስኪደርሱ ዘርግቶ ይጠብቃታል። "ደጀኔ? ደህና ነህ? ስትናፍቀኝ ጊዜ ጠፍቼ መጣሁ፣ አላስችል ሲለኝ ጊዜ ሁሉን ነገር እርግፍ አድርጌ ተውኩትና መጣሁ።" ብላ እቅፉ ውስጥ ስትገባ ሐሳብ መጥፎ / ዶሰኛው፣1979 ፣ 126/

To the extent that he had been eager, he imagined his waiting her stretching his hands till the place where she could come to the center, and get embraced in his hands saying, "Dejene? are you alright? For I am eager and could not resist to wait for

you. I came secretly. I left everything and came to you " (Dosegnaw 1979:126).

Like wise we again see the text's surge of highlighting both lovers' sympathy for each other. One can see both phrases passing the same message using similar construction but different wordings which emphasize their passion for each other. The words ' for I am eager, for I could'nt resist affirm the fact.

”የኔ ነው። የኔ መሆን አለበት... ለማንም ሰው ሊሆን የሚችል ዐይነት አይደለም ደጀኔ...” ያኔ አብሯት ሳለ 'የኔ ሁሉም ነገር አንቺ ነሽ' ሲላት የነበረው ታሰባት ”ታዲያ ሁሉንም ነገር ትቶ ባዶ እጁን ሔደ... የኔ ደጀኔ።” ሳይታወቃት ትኩስ የእንባ ጠብታዎች ዐይኖቿን አራሱት። / ደሰኛው፣ 1979 ፣ 115/

She recalled his saying 'you are my everything' during their moments of love. 'Hence, he left everything and went alone ... my Dejene .' Unknowingly, her eyes were soaked with her tear drops and said, " He is mine ... He must be mine ... he is not that kind of man who could be for any other person (Dosegnaw 1979:115).

One can see Rahel's repeating 'mine' four times. She is visualizing his being the only property of her and his becoming her's in the future too. It is this dream of both the individuals which could take them to their time of marriage. They are parallelly thinking about each other.

And we finally perceive the text's desire of applying the 'illusory ending' as Shklovsky suggests, a conclusion which exploits the reader's desire to round off the story. The story ends with a sad ending. Dejene had been injured with a Knife while Rahel, after seeing him had also become unconscious and had collapsed. It is at this juncture where Rahel and other people were on their way of taking Dejene to the hospital that the text finishes. But one string could finish the unfinished text. Infact there exist two probabilities. On the one hand, Dejene could die,

and on the other he could survive and marry Rahel. But because the text leads us indirectly to hold the view that they may meet, I refrain from being pessimist.

አንዳንዴ ሲነቀንቁት ሕመሙ እየባሰበት ያቃስት እንጂ ብዙ
አላስቸገረም። ጨረቃዋም ለደጀኔ አዝና ልቧን የከፈተችለት
ይመስል ሊጋርዳት ከሚያንጃብበው ደመና ጋር እየታገለች
ብርሀኗን እየለገሰቻቸው ጥሩ ተገዘው፣ ዶሮ ደጋግሞ ሲጮህ
ጎሬ ገቡ። / ዶሳኛው፣1979 ፣517/

Eventhough he ached when they shook him /feeling the pain badly/ he hadn't created problem. Seeming affectionate for Dejene, and opening her heart, struggling with the cloud, which was ready to cover her, the moon was rendering her light, enabling them to move smoothly. When the hens crowed at down they arrived at Gore (Dosegnaw 1979:517).

As can be realized from the quotation, the moon which is a sign of love, is struggling with the cloud the foggy circumstance to give light just as Dejene strives with his sickness to get cured. The moon, (which of course could be considered as realizing their love, had been rendering them her light) so that they could move with no obstacle forwarding their love. True too, as the text confirms, at dawn when the hen crowed they had arrived at Gore, leaving the darkness of separation behind and welcoming the light with their unity.

The third theme of the text belongs to its' intention of reforming the political system. As we have extracted sofar, we cannot conclude it's affirming the change in the political system by extracting the initial and final political conditions of the text. Nonetheless, one can identify the text's elusively expressing this idea by the isolation of parallel expressions.

It's explicating the aforementioned notion elusively is attributable to its intention/determination of over passing the existing censorship. Hence, it has remained by exposing the existing problem implicitly.

ነገ ጠዋት በቀበሌ ስብሰባ ስላለ ሁሉም ትንሹም ትልቁም ወንድም ሴቱም በሶስት ውጤት ተብሏል። / ዶሰኛው፣1979 ፣ 137/

For there will be kebele meeting tomorrow morning, everybody, the small and elders, the men and women, are ordered to get out at three (Dosegnaw 1979:137).

A binary composition is applied here. Two different entities are intentionally combined to generate meaning. Hence, if one thoroughly visualizes the coinage one could see the sentences contradictory characteristics. There doesn't exist any discrimination. The text seems to indicate the meeting's lacking categorization. The subject which could be addressed seems lacking a target. According to the text, those who would be assembled must be those target groups.

Nonetheless, the text had intentionally intermingled all. Not only the youth but even the small ones. What justifies my premise is the fact that the text used the closing word 'get out'. It's addressing the people to 'get out' instead of ordering them to 'come'. Hence, one can conclude its desire as being against what had been addressed.

CONCLUSION

Scrutinizing literary theories is a valuable philosophical activity. It can throw light on the nature of literature and also helps us read various works with better understanding and appreciation. Even if it fails to accomplish a complete and wholly satisfactory description, it may be possible to construct a set of valid general principles. So one can offer an approximate analysis of a work. The development and application of critical theory can help to clarify, focus and increase appreciation of texts. The fact that new theories are developed or modified help increase the audiences literary awareness.

The preceding pages have been attempts to promote the aforementioned, notion/conception. Accordingly, I have dealt with structural analysis. The concept of structure and different analyzing methods of distinguished practitioners have been attempted to be implemented. Saussure's contribution on theory of language systems has helped in re-defining the sign. Saussure's rendering the dual aspect of signifier and signified, the distinction between language and speech, the synchronic and diachronic methods of analyzing a text have helped my elaboration at large.

Moreover, Chomsky's demarcating the responsibility of the linguist in describing the structure and his bestowment of the idea of deep and surface structures have helped in the extraction of deep meanings with their respective plots.

Considering, the stated backgrounds prominent themes of Wogegta and Dosegnaw with their respective plots have been attempted to be extracted. The themes of emancipation and commitment are highlighted through the utilization of characterization and plot techniques

respectively. Different structures upon which the form has been constructed have helped to explicitly illustrate how the techniques have been utilized. From among different structuring methods of theoreticians those that proved to suit the analysis were only applied.

Those methods that have been effectuated belong to Scholles and Kellog's (Scholles & Kellog 1966) introduction of the different characterization methods and Barthese's contribution of the codes. The former rendering the conception of developmental, chronological, saga, narrative, and psychological characterization methods and the latter forwarding of the proairetic, cultural, semic, symbolic and hermeneutic codes have helped the researcher in her synthesization of the models of those that could be combined because of their having similar characteristics.

My synthesization may contribute its share in the refinement of characterization methods. The synchronization has helped to highlight Wogegta's theme of emancipation with respect to bringing about the concept of acquiring cultural, ethical moral, and psychological emancipations.

Besides, Greimases indication of the contractual sequence, Todorov's postulation of basic categories, Barthese's identification of the cultural code and Shklovsky's parallelism have served as devices for analyzing the structure of Dosegnaw's plot to illuminate its' theme commitment. Consequently, academic, political, economic, ethical and social commitments have been exhibited.

Regarding the characterization method, the text's surge of attenuation and ramification of personal traits, explication of characters implicitly and explicitly through the use of description and characterization methods, its exposition of the inward lives of characters'

through narration by symbols and its' dramatizing and analyzing thoughts have been evaluated.

In accordance with the plot, I have adopted Greimase's four term homology into three. Such modification has helped in the advancement of my direction of analysis. Likewise, I have also modified, Todorov's categorization of the verbs. In addition to his three categories, I have added the fourth which indicates advancement/progression which suit my analysis of commitment.

Hence my indicating political aspects that ought to be included, the synthesization of the characterization method that I performed, my adding the fourth category of the verbs i.e. advancement may initiate other researchers to acquire the courage to follow the trend of adopting theoretical frame works. It may also refute O. Anozie and other practitioners criticisms of the non existence of African adopted theories, rather than those adopted from the Europeans which might hamper courage of analysts. This trend in turn could initiate analysts to share their contribution rendering advancement to our African literary realm.

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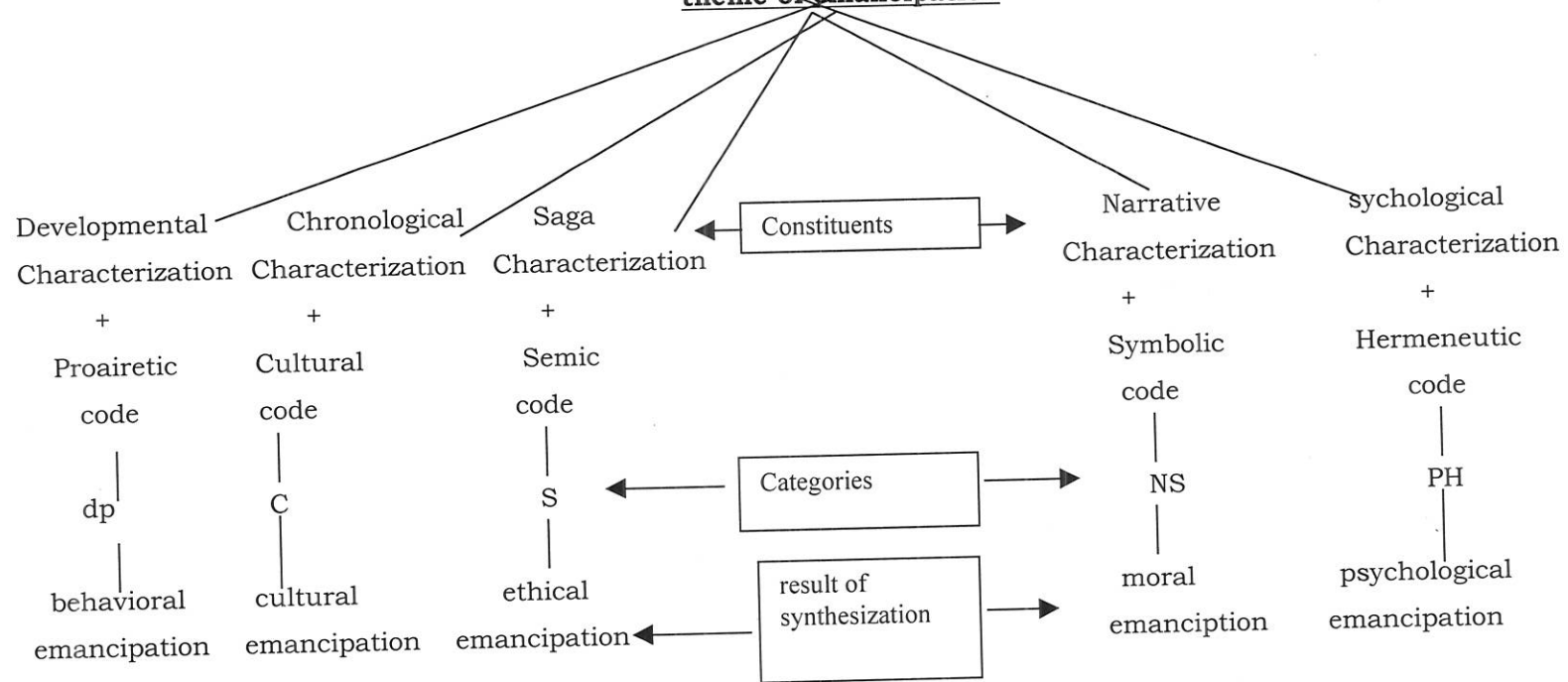
መርሰዔሐዘን ወ/ቂርቆስ፣ 1935፣ የአማርኛ ስዋሰው፣ አዲስ አበባ፣ ብርሀንና ሰላም ማተሚያ ቤት።

የሺጥላ ኮከብ፣ 1982፣ ወገግታ፣ አዲስ አበባ፣ ኩራዝ አሳታሚ ድርጅት።

የሺጥላ ኮከብ፣ 1979፣ ደሰኛው፣ አዲስ አበባ፣ ኩራዝ አሳታሚ ድርጅት።

ደስታ ተክለወልድ፣ 1962፣ ዐዲስ ያማርኛ መዝገበ ቃላት፣ አዲስ አበባ፣ አርቲስቲክ ማተሚያ ቤት።

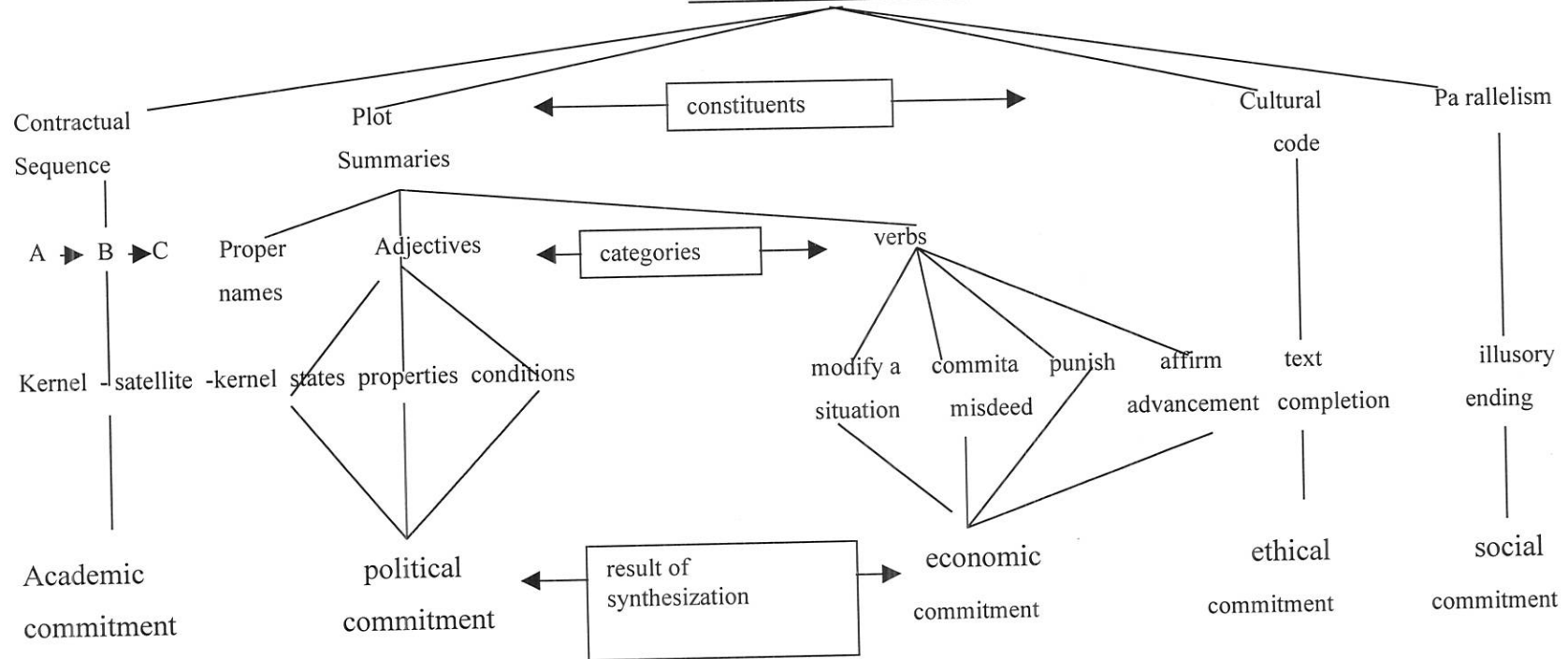
APPENDIX 1
Structure of Characterization of Wogegta's
theme of emancipation



APPENDIX 2

Structure of Plot of Dosegnaw's

theme of commitment



Declaration

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

Name:- Martha Badi

Signature:-



Place:- Addis Ababa University

Date of Submission:- June, 2001

The thesis has been for examination with my approval as a university advisor.

Abiye Daniel (Ph.D)

June, 2001