

ADDIS ABABA UNIVERSITY
INSTITUTE OF LANGUAGE STUDIES
DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE
SCHOOL OF GRADUATE STUDIES



**A Psychoanalytic Analysis of the
Thematic Preoccupations of Dhaba Weyessa's *Godaannisaa*
and Gadisa Birru's *Kuusaa Gadoo***

By
Yosef Beco

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**A Thesis Submitted to the School of Graduate Studies In Partial
Fulfillment of the Requirement for the Degree of Master of Arts in
(English) Literature**

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Dedications

*To my sister Lemsem Beco
who left me suddenly
and
my brother Ketema Beco
who was sadly missed*



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Key to Oromo Phonetic Transcriptions

Consonants

Symbols	Sound
B/b	/b/ in Afaan Oromoo as in <u>b</u> anaa, 'open'
D/d	/d/ in " as in <u>d</u> araaraa, 'flower'
F/f	/f/ in " as in fu <u>u</u> la 'face'
G/g	/g/ in " as in g <u>a</u> naa, 'summer'
H/h	/h/ in " as in <u>h</u> aaraa, 'new'
J/j	/j/ in " as in j <u>a</u> baa, 'strong'
K/k	/k/ in " as in <u>k</u> araa, 'road'
L/l	/l/ in " as in l <u>a</u> fa, 'earth'
M/m	/m/ in " as in <u>m</u> ataa, 'head'
N/n	/n/ in " as in <u>n</u> ama, 'man'
R/r	/r/ in " as in r <u>a</u> ajii, 'miracle'
S/s	/s/ in " as in s <u>a</u> mii, 'sky'
T/t	/t/ in " as in t <u>o</u> kko, 'one'
W/w	/w/ in " as in w <u>a</u> adaa, 'promise'
Y/y	/y/ in " as in y <u>a</u> ada, 'idea'

- Plosive /d/ is written with /dh/ as in dhalaa, 'female'
- Plosive /t/ is written with /x/ as in xiiqii, 'passion'
- Plosive /k/ is written with /q/ as in qalbii, 'consciousness'
- Explosive /c/ is written with /c/ as in cabbie, 'ice'
- Explosive /p/ is written with /ph/ as in haphii, 'thin'
- Explosive /sh/ is written with /sh/ as in shan, 'five'
- Fricative /s/ is written with /ch/ as in gocha, 'activity'
- Nasal /n/ is written with /ny/ in Afaan Oromoo as in nyaata, 'food' and similar as in Spanish, 'senor'

Gemination

Consonants are doubled for gemination in Afaan Oromoo like as in hattuu, 'thief' and hatuu, 'stealing'

Vowels

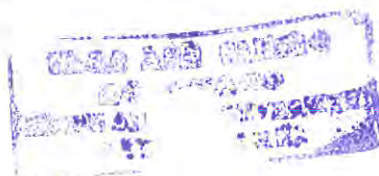
Oromo language has five short vowels and five corresponding long vowels. The short vowels are /a/, /e/, /i/, /u/, and /o/. The long vowels are /aa/, /ee/, /ii/, /uu/ and /oo/.



Operational Definitions of Key Terms

The following terms are very important in understanding the concept of the study, and their meanings are to be understood as follows:

- Association: In psychology, the process of forming mental connections or bonds between sensations, ideas, or memories. (Encyclopedia of Literary Term: [http://www. Wikipedia](http://www.Wikipedia))
- Phallocentrism: A belief centered on the phallus, symbol of superiority of the male sex as perceived by society. (Encyclopedia of Feminist Literary Criticism)
- Projection- This term denotes an operation that consists of psychological transporting of a form or certain element of that form onto a receptive support that may be real or imaginary (Encyclopedia of Psychoanalysis)
- Repression: In psychoanalytic theory, the exclusion of distressing memories, thoughts, or feelings from the conscious mind. Often involving sexual or aggressive urges or painful childhood memories, these unwanted mental contents are pushed into the unconscious mind.(Encyclopedia of Literary Term: [http://www. Wikipedia](http://www.Wikipedia))



Abstract

Psychoanalytic literary criticism serves as a tool to excavate the landscape of any literary work. Following Freud's concept of psychoanalysis as a method to examine the workings of the human mind, there are motives and meanings that become center of attention among the classical psychoanalytic critics. The classical psychoanalytic critics treat a literary text as a dreamlike and the literary analysis as a dream interpretation. The literary characters are also the imaginary beings that the repressed desire of the author is incarnated into.

On the basis that any literary work can lend itself to any critical approaches, the two Oromo novels: Dhaba Weyessa's Godaannisaa ("The Scar" and Gadisa Birru's Kuusaa Gadoo ("Cumulative Grudge") are under examination of the established principles of psychoanalytic literary criticism. It is also the objective of the study to analyze the psychoanalytic approaches to the thematic preoccupations of the two works. The researcher attempts to analyze the thematic obsessions that revolve around the main characters. As psychoanalytic literary criticism is often coupled with other literary theories, due attention is also given to psychoanalytic feminism and psychoanalysis and Marxism.

The two novels, which are written in the aftermath of the transitional government of Ethiopia, in post 1991, appeared with recurrent themes and hence they are selected to be examined from psychoanalytic perspectives. Using techniques of criticism and hermeneutics a thorough textual analysis and interpretation is made in order to attain the objectives set to the study. The two works reflect the unconscious motives of the authors which are repressed in their unconscious and later projected into the characters in the imaginary world-the novels. The central male characters who are coupled with women characters characterize the traumatic life experiences of the Oromo people, particularly during the Dergue regime. The repressed wounds, unresolved conflicts and bitter memories appear with such mechanism repression, projection and symbolism.

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CHAPTER ONE: INTRODUCTION

1.1 Background to the Study

Ethiopia is one of the few ancient countries of the world in its long history of literary tradition. The social self-confidence and political self-consciousness help its people to resist the colonial impositions and keep its indigenous cultural, ideological and philosophical values. It is a land of ethnic and linguistic diversity where heterogeneous groups of people live and many languages are spoken. The Oromo language is also the most widely spoken language in Ethiopia with speakers of different dialects. Although the language has been spoken in Ethiopia as long as the Oromos have been in existence, the history of Oromo written literature extends back to the first half of the 19th century.

The emergence of Oromo written literature coincides with the arrival of some Oromos who were enslaved by the European travelers. In the second half of the 19th century, the diaspora Oromos (ex-slaves) continued to play an important role in the development of Oromo written literature. Andrzejewski, B. et al (1985:409) state this fact as follows:

The history of Oromo written language goes back to the late 19th century, thanks to the talent and enthusiasm of Awaj Onesmos (1855- 1931) and his faithful collaborator Aster Ganno. They jointly published a book in Afan Oromo under the title "Jalqaba Barsisa annas macafa Dubbisu Barsisanum Afaan Oromota" (1894, The beginning of teaching that is, a book which teaches the spelling of Oromo language).

The literary works of these ex-slave Oromos were written in Latin script. Much has also been written by foreigners about Oromo literature. Geda Melba (1988:9) states that several works have been written in Oromiffa

using Roman, Sabeian and Arabic scripts and printed materials in Oromiffa including the Bible, religious and non-religious songs, dictionaries, short stories, proverbs, poems, school books and grammar. As far as the contemporary Oromo novels are concerned, the study of the origin of Oromo novels starts with a recent policy towards language use in Ethiopia. And, the first novel written in Afaan Oromoo is *Kuusaa Gadoo* ("Cumulative Grudge") written by Gadisa Birru in 1991 and *Godaannisaa* ("The Scar") written by Dhaba Weyessa in 1992. A number of Oromo novels were written after 1991 and most of them can be studied from point of view of any critical approaches. Likewise, the two novels: *Kuusaa Gadoo* and *Godaannisaa*, can lend themselves so well to a psychoanalytic approach as they are obsessed with the thematic preoccupations of the Oromo society.

1.2 Statement of the Problem

Psychoanalysis and literature are the media for exploring the world of mind. Almond, B. and Almond, R. (1996: 1) advocate that literature and psychoanalysis have had a long association. These two scholars clarify that psychoanalysts use novel, drama, art, sculpture and myths as subjects and sources. Similarly, studying psychoanalytic approaches to literature and its application on a given people or a group may be of paramount importance to understand and explore its values, cultural life, philosophy, human imagination and condition, and emotional processing of its contents.

Regardless of these recognized facts, most of the written literature and psychoanalysis in general and a psychoanalytic approach to the prose fictions in particular, of which the Oromo written literature is part, have not yet been studied adequately.

Thus, it is the purpose of the paper to make a modest attempt to bridge an apparent gap, which is observed in the sphere of psychoanalyzing the thematic trends of Oromo prose fictions: Gaddisa Birru's *Kuusaa Gadoo* (1992) and Dhaba Weyessa's *Godaannisa* (1992). Based on the above facts, it is convincing and timely to make a study on psychological aspects of the novels. Thus, the study is expected to answer the following research questions:

1. What are the psychological problems of the characters in the novels? And what unique features in the process of characterization do the novels depict?
2. How are the unconscious and repressed desires and anxieties of the authors sublimated through the characters of the novels?
3. What are the manifest and latent thematic issues of the story in the novels?

1.3 Objectives of the Study

As it is indicated in the statement of the problem, the main objective of the study is to investigate the two novels; namely *Kuusaa Gadoo* ("Cumulative Grudge") and *Godannisaa* ("The Scar") using psychoanalytic literary criticism. Based upon the psychoanalytic analysis, the study will develop the themes that were preoccupied by the authors and projected into the characters of the two novels. To achieve this general objective the study intends to:

1. Analyze the thematic obsessions of the two novels, based on psychoanalytic approaches.
2. Discover the distinct behavior of the characters and identify their manifest and latent ideological, social, cultural, individual or psychological preoccupations in the imaginary world of the literary texts.
3. Compare and contrast recurrent themes in the two novels.

1.4 Significances of the Study

A detailed study of a given society's or group's written literature may help one understand the thought, beliefs, fears, wishes and hopes of its members. Similarly, the study is expected to give information, better understanding and additional knowledge in applying a psychoanalytic approach to literature. With the assumption of all these general advantages the study is expected to have the following significances:

- The critical analysis of the two novels may open a door for other researchers, especially for those who are interested in the study of psychoanalytic approaches to literature.
- The study may also contribute to the other literary scholars, especially for those who study about the Oromo psychological novels.
- Additionally, the study is vital to show the role of the writers to reflect their societal and psychological problems.

1.5 Research Methods and Procedures

Using psychoanalytic literary criticism as a tool, the novels under consideration are examined from different angles. The study is devoted to a thorough textual analysis, comparison, description, interpretation and evaluation of the two works.

1.5.1 Methods of Data Collection and Procedures

The method used for collecting data is library search by collecting and selecting both primary and secondary data. Dealing with research methods and procedures, there are two sources of data involved in the research and the data are taken from:

A. Primary Sources

Klarer (1999:5) states “primary sources denote the traditional objects of analysis in literary criticism, including texts from all literary genres, such as fiction, poetry or drama”. And, therefore, the primary data sources are the two novels: Gaddisa Birru’s *Kuusaa Gadoo* and Dhaba Weyessa’s *Godaannisaa*.

B. Secondary Sources

Secondary data sources are some materials related to the data required, such as author’s biography just to introduce who the writers are and some books of the literary theories and the official website related to the subject. In point to this idea, Klarer points out that

“The term secondary source applies to texts such as article, brief comments on very specific points, books and journals to inform readers about the latest results of researchers” (Ibid). Moreover, the researcher will involve some required procedures:

- a. Reading, describing and assimilating the content of the novels.
- b. Defining the major characters that will be analyzed.
- c. Reading extensively related literature to find out the theory, data and information required.
- d. Taking notes of the important part in primary and secondary data sources.
- e. Classification of data into some categories.
- f. Summarizing, paraphrasing and translating the data analysis.
- g. Drawing conclusion based on the data analysis at the final.

1.5.2 Techniques of Data Analysis

The technique of data analysis in this study is descriptive criticism and hermeneutics. In other words, the researcher explores some information stated implicitly with in both primary data and secondary data, while

hermeneutics helps the researcher in interpreting the data of the literary texts. Klarer (1999:77) strengthens the point when he says:

"...Literary Criticism derived its central term "interpretation" from two areas of textual study. The 'exegesis' of religious and legal text was based on the assumption that the meaning of a text could only be retrieved through the act of interpretation. Biblical scholarship coined the term 'hermeneutics' for this procedure, and it has been integrated into literary interpretation.

Therefore, for the interpretation of the data of the novels and the psyche of the characters, the above two methods help to excavate the landscape of the novels under investigation.

1.6 Limitations of the Study

As any research is not complete by itself in all aspects, this study may also face some limitations. The expected limitation of the study is interview with the authors. Although it could be better to help the study with the psychobiography of the authors, the interview method could not be administered with the authors for it was not easy to contact. Thus, the study will focus on the textual analysis.

1.7 Scope of the Study

To carry out the study, the researcher needs to delimit the scope of study. The focus of this study is concerned with the Freudian classical theories as applied to the two Oromo novels. The theory is used to analyse the themes that revolve around the central characters, their behavior, motivations, their cultural, political, individual or psychological aspects – as “ the more closely the theory seems to apply to the major characters, the more realistic the work appears (David, Robey: Wikipedia.com). The focus of the study is, therefore, on critical analysis

of *Kuusaa Gadoo* and *Godaannisa* both written in 1991 by Gaddisa Birru and Dhaba Wayessa, respectively.

Psychoanalytic literary criticism is frequently coupled with other schools of contemporary literary criticism. The researcher's interest is on the territory of analyzing the two novels using psychoanalytic approaches to feminist psychoanalytic themes and Marxist psychoanalytic issues.

1.8 Organization of the Study

The first part of the research contains the general background to the study, objectives and research methods and procedures. While, the second chapter deal with the review of some related research studies. The third chapter also deals with the underlying theory of psychoanalytic literary criticism. The fourth chapter contains the psychoanalytic analysis of the thematic preoccupations of the two works, and the last chapter ends with conclusion and recommendations.



CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 Review of Related Studies

Many researchers have conducted their research on the assessment of written literature using literary criticism as tool of literary investigation in Addis Ababa University, Institute of Language Studies. Although there are none in psychoanalytic approach to Oromo prose fiction, some researchers have undertaken their study on the other aspect of the works of Gadisa Birru and Dhaba Weyessa.

Hinsene Mekuria (1993) conducted a research entitled “ የዳሳ ወደሳ አጭር የህይወት ታሪክና የአሮሚኛ ተውኔቶች ” (A Brief Biography of Dhaba Weyessa and His Plays). In his study the researcher showed a brief biography of the writer and analyzed his plays *Jennaan* (“Saying”) and *Dukkana Duuba* (“Beyond the Darkeness”). On the novel of Gadisa Birru, *Kuusaa Gadoo*, later Teshome Ejere (2004) conducted a research on the portrayal of women- basically from mainstream feminism point of view that women characters are oppressed and victimized by the patriarchal ideology.

Moreover, psychoanalytic approach to novels have been studied by other two researchers. Both researchers conducted their research on Sibhat Gebre-Igziabher’s *Tikkusat* and *Letum Ayinegalign*.

The first researcher, Ayenew Guadu (2004), in his research *A Psychoanalytic Reading of Sibhat Gebre-Igziabher’s Tikkusat and Letum Ayinegalign*, has made the study to be confined to a close psychoanalysis of the “contents” of the two novels, i.e. the psychoanalytic reading of the patterns of psychosexual behavior of the main characters.

The researcher attempted to analyse the two novels that lend themselves to a psychoanalytic criticism because, without devaluing their covert

issues, both are abounded with the characters erotic sexuality, images and motifs, which are presumed to have psychoanalytic grounds for being expressed. Although the researcher conducted his research on the bases of Freudian psychoanalysis, he did not consider the other forms of psychoanalytic approaches, such as Psychoanalytic feminism, psychoanalysis and reader response theory, psychoanalysis and Marxism and etc.

Likewise, Awet G/Egziabher (2006) conducted a research on *Sibhat Gebre-Igziabher's Tikkusat and Letum Ayinegalign: Sublimating Expressions of the Sexual Instinct*. Awet focused on analyzing the novels of Sibhat Gebre-Igziabher with the purpose of investigating the author's instinctual desires, more specifically unconscious sexual desire. He analysed the two novels of Sibhat Gebre-Igziabher with the help of his biography. Besides, Awet's focus was not with the psychoanalysis of the characters- rather with the instinct desire of the author using the classical approach of Freudian criticism.

The attempt of his paper is a psychoanalytic study to find out any hidden motives, especially sexual motives, in the novels of Sibhat G/Egzibher. The researcher tried to show specifically the narrator's way of making similarity and association in symbolism as demonstrated his inner unconscious sexual instinct.

Therefore, in achieving its objectives and importance, the researcher's major focus has been on analyzing the two novels of Sibhat G/Egziabher with the help of his biography. The researcher did not focus on psychoanalysis of the characters using the classical Freudian criticism not other theories in psychoanalytic literary criticism.

It seems that unlike other novels written by Ethiopian writers, the two works of Sibhat G/Igziabher *Tikkusat* and *Letum Ayinegalign* are very indiscreet in their frequency of sexual scenes, descriptions, usage of taboo words and expressions. Hence, the two researchers were interested studying the works of Sibhat G/Igziabher's *Tikkusat* and *Letum Ayinegalign* using psychoanalytic approaches.

However, still there is a paramount gap to the study of literary texts lending them to any critical approaches in general and psychoanalytic approaches in particular to the study of the psychological view of Oromo novels.

CHAPTER THREE: THEORETICAL FRAMEWORK

3.1 The Concept of Psychoanalytic Literary Theory

Literary theory has been developing in the course of this century into branches of literary studies. Psychoanalytic literary criticism is also a method which is first developed and coined into a linguistic utterance by the famous Jewish descendant Austrian physician Sigmund Freud (1856-1939).

Kowalski, E. (1997:323) states that psychoanalytic literary criticism is the study of artistic production in the context of Freud's discovery of the unconscious, and it considers literature as a representation of consciousness where the unconscious is latent. With Freud's *Interpretation of Dreams* as their model, psychoanalytic critics read the multiple meanings of the text as Freud would analyse a dream.

Psychoanalytic criticism, as Klarer, M. (1999:92) points out, is a movement which sometimes deals with the author, but primarily attempts to illuminate general psychological aspects in a text that do not necessary related to author exclusively. Under the influence of Sigmund Freud, Psychoanalytic literary criticism expanded the study of psychological features beyond the author to uncover a variety of intrinsic textual aspects.

A few post – Freudian critics also made use of the concept as a premise to come up with theories of its application in the arena of literature. Klarer states that psychoanalytic literary criticism regained momentum under the influence of the French analyst Jacques Lacan (1901-1981), especially in the Anglo- American world (Ibid).



Moreover, Wright (1988:151) explains that the Freudian psychoanalysis became an input for the psychoanalyst Lacan who redefined the Freudian unconscious mind as being the construct of language there by designing a new structural, psychoanalytic view to desire and lack.

The psychoanalytic postulations of Freud and Lacan are also, in the abstract, the two outshining points of view on which psychoanalytic literary criticism greatly depends. Moreover, psychoanalytic literary criticism is not limited to a specific aesthetic theory and is frequently coupled with other schools of literary criticism like psychoanalytic feminist criticism, reader – response psychoanalytic criticism, psychoanalysis and Marxism etc.

3.1.1 The Freudian Psychoanalytic Literary Criticism

Psychoanalytic literary criticism has dragged the founding principles from a few theorists of psychoanalysis and adopted them to serve criticism in the circle of literature. Humm, M. (1994:114) states that psychoanalysis tries to read the text of each subject in terms of her dreams and style of speech among other things. To do this it focuses in particular on 'literary' forms – on absences, distortions and slippages- which may provide access to hidden parts of a subject's personality. Literary criticism does something very similar. By examining metaphors, similes and absences in the literary text and it tries to reveal the hidden subtext of the author (Ibid, P.116).

Following Freud's concept of psychoanalysis as a talking cure and therapy involving the renarration of person's life, the idea that there are motives and meanings which are disguised and work through other meanings became center of attention among the classical psychoanalytic literary critics. This is better explained by Wright, E. (1988: 145) as:

... the reason why it is appropriate for psychoanalysis to speak about literature is that it has something to say about language. Freud's original insight centered upon the determining force of the unconscious aspects of utterance which revealed that mechanisms working in dreams, puns and slips of the tongue can be shown to be analogous to certain mental and linguistic process ... this insight particularly applies to literature and the work of literature was seen as analogues to dream and treated as a symptom of a particular writer, and the literary character was treated as if he were a living being with in the fantasy, with a complex of his own.

The classical psychoanalytic critic treats the literary text as analogous to the dream and delivered that by detailed examination of its working he could make it yield up the psychology of its creator. Here, then, there is a direct relation between text and author presupposed and made as the center of inquiry.

Wright's explanation tends to tell that a literary work as a dream hosts the repressed motives and desires in author's unconscious mind and displaced into an image acceptable to his consciousness. And, the characters in a literary work are imaginary beings whom the repressed motives of the authors are incarnated and projected into (Ibid). The whole idea, then, is that critics to this end are to post that a given work of literature is a dream like, and thus, a literary text can be read along similar lines with dream interpretation.

Therefore, as Webster, R. (1990:87) justifies referring to Freud's dream interpretation that the plot of a literary work is like the surface, remembered manifest content parallel to the 'permitted' dream stories whereas the true meaning of the author or the unconscious which the reader, the psychoanalytic critic, can uncover is to the latent 'forbidden' dream thoughts.



As Skura, M. (1992:35) views Freud's concept, the manifest content (plot) has a much smaller content, than the latent one (the true meaning of the author) there come, in the mental process of producing a literary work, such mechanisms as condensation which involves compressing several concepts through association into one over determined figure or word which may be hard to decipher, and displacement which refers to the transference of a figure or concept into an apparently unrelated image which allows the otherwise inexpressible or repressed element to be represented in a disguised form.

One other crucial aspect to be used to anchor at the author's true meaning, apart from considering the whole text as a dream, is taking a close look at the characters as they are believed to be personified by the projection of the author's repressed desires. David, D. adds to this point when he says:

We can look at the behavior of characters in a novel or a play in the light of modern psychological knowledge and, if their behavior confirms what we know about subtleties of the human mind, we can use modern theories as a means of elucidating and interpreting the work (David, 1956:348)

In other words the author transforms his unconscious desire, wishes and fears into culturally accepted meanings through his characters. This entails us that a critic should go beyond the literary text to reach what the author wants to convey. Krishnaswamy, N. et al (2005:51) express the unconscious is organized around the irreducible signifier, the focus of this criticism is one the language and language related issues In this model the unconscious simultaneously appears with language. When words fail to fulfill their promise of satisfaction, then the unconscious breaks out, making its appearance in the mis-match between language and desire.

Humm, M. (1994:114) points out that psychoanalytic literary critics focus on authors' and characters' desires, motivations and hidden areas of texts as well as on readers' response to these. She also says these repressed desires are mainly of sexual urges that ended up in developing Oedipus complex (the baby's sexual desire towards the mother to get the original unity) and castration complex (the baby's fear of losing his penis thinking that his father would castrate him with envy).

Therefore, the Freudian approach to psychoanalytic literary criticism focuses on the author's repressed desires through his characters. Webster R. (1990:84) also writes that "the sexual drive is a fundamental force which determines many human actions including those of writing and reading, hence, one can make a psychoanalytic tour towards the unconscious of the author through his character.

Wright, E. (1988:184) articulates, classical psychoanalytic critics, viewing the text as evidence of the author's psychology and looking at the relation between the author and the characters of the literary text that according to Jefferson, A. and David, R. (1988:15) the notion of counter transference which the author's transference of desires in the text is reflected through the characters.

Desire, according to Wright, (1988:153) is an effect in the subject that it is imposed upon him by existence of the discourse to cause his need to pass through the defiles of signifier. And, the unconscious explains the result of structuring of desire by language. For a substance is not being captured by a word- desire invests the signifier with meaning that is subjectively felt, but not mutually acknowledged. For this, it can be said that the unconscious is a desire which has been meant but not recognized.

• The Id-Ego-Superego Model

Freud's emphasis on the role of early childhood experience in the development of personality and psychopathology (all sorts of behavior caused by mental disorder) is adequately expressed in his saying "the child is the father of a man". This is to mean that the first few years are formative ages that strongly determine adult personality in both 'good' and 'bad' ends. Seigler R. et al (2003:331) discuss that

... Freud divided personality structure into three components and saw a person's behavior as the outcome of interactions-the id (a reservoir of psychic energy which operates according to the pleasure principle), ego (mediator between the id and the external world operating according to the reality principle) and superego (the moral component of personality that incorporates social standards about what represents right and wrong).

This shows that Freud saw pleasure or the pleasure principle as central to human development: the desire for physical or sexual gratification and then the control or repression of these desires in the child's recognition of the reality principle are fundamental to the formation of the human psych in terms of the id-ego-superego model whereby instinctual drives are controlled largely through a process of socialization.

The desires that we were made to remain unsatisfied and repressed back into the unconscious mind by the ego's consideration of the reality principle will, as Paranjpe C. A (1998:89) quoting Freud notes, make the individual suffer from neurosis (conflict between the id and the ego) and psychosis (conflict between the ego and the external world) and be channeled in such symbolic ways as dreams which, according to Freud, is effected by such mechanisms as condensation-combining several images-and displacement-significantly shifting from one image to a contiguous one-, Freud slips, or the lengthy process of psychoanalysis

itself, displaying 'abnormal' behaviour. The processes of condensation and displacement are both described by Freud in the interpretation of dreams: thoughts and images in dreams may have more than one meaning. According to Freud, one thought or image may be transformed into another one, possibly because the second image more acceptable than the first one. Freud labels the former process condensation and the latter one displacement.

3.1.2 A Psychoanalytic Approach to Thematic Preoccupations of a Literary Work

Psychoanalytic approach uses psychoanalytic concepts and methods to explore the thematic preoccupations of a literary text. And, Charney, M. and Rappen, J. (1987: 7) state that the psychoanalytic orientation to both author and of fictional characters attempts to construct various experiences within the work of art.

According to Simpson, A. (2005:168), psychoanalysis develops a theoretical approach that binds psychoanalytic theory with literary criticism in order to offer the dense and critical perspective from different angles. Moreover, a psychoanalytic approach with a literary reading examines the preoccupations and considerations of the author of the text to follow the traces that weave together with the characters. In showing the role of psychoanalytic methods to the discovery of the thematic concerns of a literary text Simpson points out:

psychoanalysis critically demonstrates and explores the writers thematic preoccupations and concerns in literary criticism. The theoretical explications of psychoanalytic approaches of a literary story help to collect the narrative, social and political preoccupations and demonstrate the author's passionate and attentive meanings of a literary work (Ibid).

Melakneh (2006:62) states that thematic preoccupation is a broad idea in a story. It is the message that the authors convey- the message is usually about life, society or human nature. The theme of a literary work is not one as a single event that could be expressed in a couple of words, rather a unifying idea that is a recurrent element in a literary work and generalization about life. In view of the dynamism of the characters in a literary work he also keeps on saying as, "analysis of changes in dynamic characters can provide insight into a particular theme (Ibid).

It is also the focus of a psychoanalytic approach to explore the thematic preoccupations of a novel depending on the behaviour of the characters that are projected by the author- and on the basis of the narratives of the fictional characters it is possible to get the thematic concerns of a novel. In view of to this point Charney, M. and Rappen, J. state:

The area of authorship as a compensatory gratification, without insisting on autobiographical equivalences, one can assert that a literary text expresses the preoccupying themes of the author. ... it was no surprise to learn that Dickens was preoccupied with impetuosity (1987:8).

Therefore, without depending on the author's biography, psychoanalysis can provide an access to the motives of the author. And, in the psychoanalytic evaluation of a literary work the motives of the author can be constructed from the writer's writings and the life of the characters, and his writings clearly project the needs, fears and preoccupations of the author (Ibid).

3.1.3 Psychoanalytic Feminist Literary Criticism

Psychoanalytic feminism is based on Freud and his psychoanalytic theories. It maintains that gender is not biological but is based on the psycho-sexual development of the individual. Psychoanalytical feminists believe that gender inequality comes from early childhood experiences, which lead men to believe themselves to be masculine, and women to believe themselves feminine (Kowaliski, E., 1994:323).

As part of the social upheaval of the flowerings of a psychoanalytic feminist literary theory, Schroeder (1996:22) states that the difference between women and men is the difference to be psychological, and to be culturally constructed rather than biologically innate. It is further maintained that gender leads to a social system that is dominated by males, which in turn influences the individual psycho-sexual development.

Sigmund Freud laid the foundation for a new field of humanistic knowledge, psychoanalysis, which would alter the shape of feminist literary theory (Kowaliski, E., 1997: 321). Freud's focus on the language used to represent the parents, coupled with the new readings of his work that helps to explain his impact on feminist literary theory.

To this effect, Humm, M. (1994:115) states that psychoanalytic criticism is one of the most valuable and fruitful traditions to feminist literary theory. Psychoanalysis is not just about the construction of femininity through language, what psychoanalysis does is to offer a reading of the feminine rooted entirely in the social construction of femininity. Feminist theory is, thus, the extension of feminism into theoretical, or psychological discourse, it aims to understand the nature of gender inequality. It examines women's social roles and lived experience, and

feminist politics in a variety of fields, such as anthropology and sociology, psychoanalysis, literary criticism, and philosophy. While generally providing a critique of social relations, much of feminist theory also focuses on analyzing gender inequality and the promotion of women's rights, interests, and issues.

Themes explored in feminism include discrimination, stereotyping, objectification (especially sexual objectification), oppression, and patriarchy. Freudian psychoanalysis is also shaped by the patriarchy-the ideology or belief system which sees a "natural" dominance and superiority of men over women in both private and public contexts- as it exists in literary, social and psychological contexts. Humm, M. Points out:

... the first feminist text is to explore fully the theories of Freud and feminism for explanations of women's experience. Freud might be misogynist (as other critics claimed) he was shaped as we still are shaped today by a patriarchal cultural. ... Freud's understanding of the feminine in patriarchy, is therefore still a relevant and important theory. The problem with a Freudian psychoanalytic construction of femininity per se is that it overlooks important contemporary changes in women's sexuality and culture (Humm, 1994: 115).

Feminism is, therefore, a place where in most natural, organic way subjectivity and politics have to come together. Negarajan (2006:26) states that "*psychoanalytic feminism is to understand the social and psychic mechanism that constructs and perpetuates gender inequality and change*". Kowalski, E. (1997: 324) contends to this idea when she says that psychoanalytic critics often shaped by pragmatism and political conservatism, do frequently speak of the psyche in a universal way when they stress the notions of 'sublimation' in Freud. According to these versions of psychoanalytic criticism, creative writers channel or sublimate forbidden sexuality and aggressive drives in their work.



Freud's aggressive drives, according to Kelly, O. (1997:xi), are instinctual energies that operate between biology and culture, i.e. energy or force that moves between the body and representation.

The dialogue between feminist criticism and psychoanalysis is invaluable for several reasons. Humm (1994:11) states that psychoanalysis and feminist criticism share common themes: the psychic relation of mothers, fathers and children; the instability of identity shared by authors and readers. Second, both share similar methods, they treat their texts, whether the unconscious or novels, as kinds of codes and as representing the "unsaid" in everyday life. Both expect dreams, displacement and transference to explain individual feelings.

For Forrester, J. (1980:113) a father is one who possess a mother sexually (and the children as property). The fact of having been engendered by a father has after all, no psychological significance for a child. What is at issue here is the definition of a "father". A father is one who "possesses" a mother sexually: the word "possesses" thus amounts to a synonym for the sexual act (as in the biblical "to know"). Hence, the sexual relation between the father and the children's mother determines the relation between the 'father' and the children they become derivatives of his sexual possession, they become property.

Feminist psychoanalytic criticism is thus very rich and multiple. Humm, M. (1994:119) states:

Feminist psychoanalytic criticism includes study of psychodynamics of women characters and women authors, a psychoanalysis of textual metaphor and study of the psychodynamics of readers reading. Yet writing about gender differences is central in all psychoanalytic theory, not just in feminist criticism. It could be wrong to treat feminist criticism in isolation from this general background.

In view of that, a woman writing as a discrete area of literary studies is based on the notion that the experience of women has been shaped by their gender difference and their texts intervene in conditions usually very different from those which produced most writing by men. To this point Virginia Woolf's idea is also cited by Marder that "one field in which women can make contributions is literature, for the very good reason that no one can ban them from writing desk about their real image" (1968:25).

Therefore, it is the goal of psychoanalytic feminist literary criticism that analyzing how the images of men and women in imaginative literature reflect or reject the social forces that have psychologically kept the sexes from achieving total equality and how sexual identity influences the reader of a text.

Psychoanalysis plays a major role in shaping concepts and convictions central to feminist theory- the connections between personal and political life of women characters. Kowalski, E. (1997: 323) more explains the idea as follows:

Freud's writing serves as a catalyst to reexamine sexuality and personal life in their connections to politics and public life. From his anthropological work... the psychoanalysts illuminates the mystery, creativity, strength, and conflicts of a psychic life that helps to shape sexuality. In this way, psychoanalysis reveals sexism and other forms of oppression and works towards the well being of the individual and the group.

Feminist criticism makes space for and listens to women's voices previously drowned out by dominant patriarchal literary practices. In practice feminist literary criticism is not limited to texts written. As Sarah (2001:14) explains "*the concern of feminism itself is analyzing the*

representations of women in visual and verbal texts". It is a literary criticism informed by feminist theory or by the politics of feminism more broadly. Kim Whithead states:

The central act of women's self representation is to integrate the private and the public that is to over come the dyadic contraditon of gender in which "private" matters and "public" concerns have remained separate and women's lives have been viewed as irrelevant to literary expression (1996:96)

Moreover, feminist literary criticism aims to study the ways in which cultural representations, undermine and reinforce the psychological, political, economic and social suppression and oppression of women in their individual and social issues.

Humm (1994:116) also adds that feminism as a political movement and as a literary practice is analogous to psychoanalysis. In clarifying their similarity, Humm says that both use a model of repression and feminists think that aspects of women's sexual experience are often repressed or unconscious. Consciousness raising in feminist groups is like the bringing up of the repressed into consciousness in therapy or the raising of the subtext in literature- all ways of learning about the previously unexpressed effects of patriarchy.

In showing the paramount importance of psychoanalysis to feminism, Humm elucidates Freud's terms and concepts that are crucial to literary criticism for several reasons. First, Freudian concepts describe patterns and give explanations for the way in which characters behave. Second, Freud articulated the significance of pleasure and desire in the formation of the individual psyche and he marked out ways in which these instincts could be understood through an analysis of dream, metaphors, and condensation. Like psychoanalysts know the dream, metaphor and

images represent the lives of women characters, for example, in an inexpressible or repressed elements in a literary text in a displaced form (Ibid, p.159).

3.1.4 Psychoanalysis and Marxist Literary Theory

Freud as a literary critic took certain themes from literature to use psychoanalytic models and Freudian psychoanalysis has been recuperated by a psychoanalytic theory and practice which has the effect of upholding the existing social formation. Freudian theory has been invoked in support of sexism, determinism and the bourgeois practice of analysis, which reintegrates the individual into society as it is (Catherine, 1980:131).

Catherine contrasts that the traditional Marxism had merely shifted the center from human consciousness to the economy, much as Freudianism had shifted the center from consciousness to the instincts (Ibid). Bostok, A. and Baxandall, L. (1972:3) note that if the instincts are biologically conditioned, they are also susceptible to change under the influence of environment and society. Hence the crucial connections between Marxism and psychoanalysis is must be spelt out.

On the basis of the above idea, Bostok, A. and Baxandall, L. keep on saying that "when analysis of psychic processes comes into the articulation of Marxist analysis of social processes, this thinking is called Freudian Marxism" (Ibid).

Eagleton, T. (1976:4) points out that Marxist criticism is part of a larger body of theoretical analysis which aims to understand the ideas, values and feelings by which men experience their societies at various times. Art is, therefore, part of a society's ideology-an element in that complex structure of social perception which ensures that the situation in which one social class has power over the others is either seen by most

members of the society as neutral or not seen at all. The production of ideas, concepts and consciousness is part of the material relation of man-the language of life.

Moreover, the articulation of psychoanalytic Marxism as Reich, Wilhelm is quoted by Bostok, A. and Baxandall, L., is as follows:

Marxist class theory provides the tools for analyzing the life conditions of different social groups; based on these conditions and the science of the unconscious, which sheds light on the frustrations and expectations of the society, it becomes possible to describe the "psyche surface" of the person involved in various events (1972:4).

On the other hand, Kowalski (1997:323) points psychoanalytic critics who were influenced by Marx, that beyond the sexual aggressive drives, art enables the writer to channel the subverting middle class values and the social contract- by showing some dominant cultural orders. And, Hamm, M. (1994: 117) also points out and uses the synthesis of Marx and Freud that both examine individual consciousness as part of shared capitalist and patriarchal relations and induce changes at the social and individual level.

Kowalski also quotes Julia Kristeva's notion that a psychoanalytic criticism shows the relationship between the individual's conflicts and those of the society of which he or she is part (Ibid). And, Kelly, O. (1997: 1) adds to this point that psychoanalysis seems to analyse the social problems in terms of individual psychological problems. Kelly quotes Kristeva's idea more in her own words as "*Kristeva uses psychoanalysis as a model for analyzing relations between peoples of different nations and ethnic backgrounds and she makes the social relation as interior to the psyche*" (1997: VII).

Moreover, Kelly concludes Kresteva's notions that if we can learn to live with the return of the repressed within our own psyches, then we can learn to leave with others. Kelly attempts to articulate an ethical relationship between conscious and unconscious, self and other, citizen and foreigner, identity and difference, that rather than relying on sacrifice and violence, built on acceptance and love (Ibid). Generally, a literary work is first of all to understand complex, indirect relations between those works and the ideological worlds they inhabit- relations which emerge not only just in style, image, quality and form but in themes and preoccupations.

- **Ideology from the Marxist Literary Criticism**

Point of View

Terry Eagleton (1976:17) states, "*Literature is nothing but ideology in certain artistic form- that works of literature are just expressions of the ideologies of their time*". Although there are some diversity in Marxist theory of literature, there are also many common characteristic features that lead them into one direction i.e. literature can be properly understood within a large frame work of social realities.

Pointing Marxist approaches, Jefferson, A. and David, R.(1988:166) say, "*if any theory which treats literature in isolation, for instance, divorcing it from society and history, it will be deficient in its ability to explain what literature really is.*" In the social production of their life, men enter into definite relations that are indispensable and independent of their society, which corresponds to a definite stage of development of their material productive force in literature.

The sum total of these relations of production constitute the economic structure of society, the real foundation on which raises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions, the social, political and intellectual life process in general determines their consciousness (Eagleton, 1976: 5).

The central idea of the above concept is the social relations between men that bound up with the way they produce their material life. Taken as a whole, these 'forces' and 'relations' of production what Marx calls, 'the economic structure of society', or what is more commonly known by Marxism as the economic 'base' or infrastructure.

Eagleton (Ibid) points out that, in every period, a 'superstructure' is a certain form of law and politics, a certain kind of state, whose essential function is to legitimate the power of the social class which owns the means of economic production. But, the fact is that, superstructure goes beyond this. It also consists certain definite form of social consciousness (political, religious, ethical, aesthetic, etc), which is what Marxism designates as ideology. Here the function of ideology is to legitimate the power of ruling class in society; in the last analyses the dominant idea of society are the idea of the ruling class.

Therefore, art for Marxism is part of 'superstructure' of society. It is part of the society's ideology- any element in that complex structure of social perception which nurses that the situation in which one social class has power over the other is either seen by member of the society as 'natural' or not seen at all. To understand literature, then, means understanding the total social process of which it is part.

CHAPTER FOUR: PSYCHOANALYTIC ANALYSIS OF THE THEMATIC PREOCCUPATIONS

4. 1 Introduction

Dhaba Weyessa and Gadisa Birru use their novels, *Godaannisaa* ("The Scar") and *Kuusaa Gadoo* ("Cumulative Grudge") respectively, to express themselves to the literary community in post 1991, the year the novels were published and presented to the audience. On the basis of Freud's psychoanalysis, it is not only the writers' intentions that become part of their writings, but also their view points, their surroundings and preoccupations arise from the depth of their unconscious thought.

Both novels deal with the attributes of psychology, philosophy and aesthetic qualities of the use of metaphors that have shaped their interests and speak a higher truth about life and as such, a psychoanalytic interpretation can be maintained.

4.2 Synopsis of *Godaannisaa* and *Kuusaa Gadoo*

Dhaba Weyessa, in his novel *Godaannisaa* published in 1991, skillfully weaves his unconscious past memories in a dramatic way of action and gives insights through his central characters the life experiences of people who live in the land of Oromia, particularly during the Dergue reign.

In the village of Bila, Abdisa, the central character of the novel, is son of a poor farmer. His mother becomes a wife to Manyalew. The "I" narrator recounts Abdisa's step father, rapes his younger sister, Kuleni. The family complexes effect a high tone of mental torture in his mind. With all his excruciating life, Abdisa joins Haromaya Universty where he starts love with Weynishet. His lack of acceptance by Weynishet makes him to

feel low-self esteem. On an impulse to revenge Weynished he starts love with another innocent girl, Telile. Abdisa's prospect of being a true lover fails when Telile becomes pregnant while she is a freshman university student. She alienates herself to experience the life challenge. Finally, Telile's sudden disappearance from school leads Abdisa to self hatred for he cannot assist his beloved one till he graduates from university. He, then, continues with his challenge of life and insists searching the meaning of life. Meanwhile, much greater scope for Telile opens when she finds Abdisa at last.

Likewise, *Kuusaa Gadoo*, is authored by Gadisa Birru in 1991. Gadisa is also preoccupied by the theme of the traumatic life experience of the Oromo people during the tyranny of the Dergue regime.

The story revolves around the main characters. From the beginning of his career, Dachasa, the central character, searches for a solution of life. He gets married Yadesh who leaves school after just completing the sixth grade. she becomes pregnant and forced to drop out her education in her early age of development. Whereas, Dechasa longs for his personal transformation and joins addis Ababa University, where he is obsessed by a love of Genet, a university student.

Yadesh's world shatters with tragedy when she remains at home with her child and earns her living by selling local beer and liquor which finally leads her to be a victim of adultery with Asfaw, a corrupt tax collector official. Asfaw's fear of revenge makes him to pursue the family of Dechasa, Yadesh's legal husband. The broken promise between Dechasa and Yadesh makes Dechasa's life bitter and the cumulated grudge finally leads him to revenge none other than Asfaw, who represents the corrupt elite of the Dergue regime.

4.3 The Thematic Preoccupations of the Writers:

4.3.1 Psychoanalytic Approaches

The writers' preoccupations have been reflected at the moment of writing their novels. Hence, their works are assumed as a dream like that the repressed instinctual motives of the authors appear with projection into the characters, and the texts' plot is assumed to be the manifest content which expresses the latent content (the true meaning of the authors' unconscious mind). The unconscious is the central to the analysis of the represented emotions and motives that reside in the characters' memories. And, by understanding the implications of the repressed emotions, it is possible to understand the whole self.

The narration of the two novels highly reflects the unconscious thoughts of the characters who are obsessed by internal conflicts between their psychic drives and control or repression of these derives by their recognition of reality principles. Hence, the characters desire that remains unsatisfied and repressed back into the unconscious mind by the consideration of reality principle makes the central characters, Abdisa in *Godaannisaa* and Dechasa in *Kuusaa Gadoo* suffer from neurosis (conflict between the id and the go) and psychosis (conflict between the ego and external world).

Through their novels, the writers consistently positioned themselves as advocates for the Oromo people and more generally man kind. The novels are the pastiche of their literary influences and speak a higher truth about human life. As evidenced in their works, the writers are the product of their society, and their political and philosophical outlook is shaped by the cultural and social environment of the Oromo people.

4.3.2 The Psychoanalytic Analysis of Themes:

The Id, Ego and Super-ego in *Godaannisaa*

Dhaba Weyessa, the author of *Godaannisaa*, is preoccupied with the traumatic experiences of human life that is repressed in the unconscious mind as bitter memories of his past time. The concerns of the central characters' are also the projected thoughts of the author that are incarnated into them in the imaginary world. Abdisa, the protagonist of the story, dreams of being a writer at the starting point of the narrative which is also the unconscious desire of the writer's motive, particularly when the story of *Godaannisaa* ends with the dream fulfillment of the central character, being a writer by the same title 'Godaannisaa'. In point to this view, Abdisa says:

Utuun hin barreseessiin-utuun hawwiin koo kun hin dhugoomin akkan nama ta'uu hin dandeenye natti dhagahama. Sammuun asoosaa tokkoos kan haara galfachuu danda'u yoo dhugaa ija yaada isaatti mul'atee hirriiba isa dhoorku sana barreessee ifa baase qofaadha

Unless I can be a writer and unless my dream comes true, I feel that I cannot be a man ... the mind of a writer can get relief, if he only reveals the realities he observes in his imagination- which make him restless (p.3-4).

The "I" narrator, the central character of the story, suffers from neurosis (conflict between his id and ego). The narrator believes that he has to write- his id tells him "he must be a writer", but by his ego consideration he knows that still he is not a writer. he lacks confidence in his saying "I cannot be a man ...". Although by the reality principle the narrator is to get the mind relief by revealing the realities that are observed in the society, his unreasonable lack of confidence of fulfilling his dream increases his anxiety and makes him to suffer from psychosis when he

considers “it is not good to him unless he writes”. The narrator further externalizes his fear as follows,

*“Barreessaan eegalee hin xumurin hafu jiraa laata?”
jedheen yaada sammuu kootti. Ofin shakka Hanga
ammaatti asoosaa ta’uu hin dandeenye.*

*“Hawwiin koo hawwii duwwaa ta’ee hafuuf ta’innaa?”
jedheen sodadha.*

*“Is there a writer who starts writing and stop without
finishing?” I ask myself in my mind. I suspect myself for
I could not be an author yet.*

*“Is my dream going to be an empty one?” this is what I
fear (p.5) .*

The central character is obsessed by the psychological conflicts within his mind. This is the repressed motifs of the author which projected into the character. The discourse of the character coincides with the author’s motive of his novel- when the story of the novel ends, Abdisa’s dream begins- with the intersecting point of the title of the novel ‘Godaannisaa’. This is well evidenced in a flashback when he says: *Kobbee Koo waraqaa irratti qabeen qubeelee kudhan katabe. Mata dureen burreessuu ittiin eegales, Godaannisa* (I held on my pen and bent to my desk, and I started writing down ten letters- the title of my writing is *Godaannisaa* [p. 158]).

Therefore, the author’s presentation of the story in a mood of internal conflict from the beginning of the narrative up to the end is backed up by his repressed feelings.

The narrator strongly insists on a dream when he is absorbed by the world of fantasy particularly after his break-up with his beloved girl, Telile. He shows a separation between his past and present self- when he says he was once isolated, he was obsessed by what he calls his dream as he narrates as follows:

Yeroon nama irraa fagaadhee, gaddaan walitti cabee dabarse sun waan na barsiise. Kitaaba dubbisuu. Araada kitaaba asoomaa na qabsiise ... Maggaaanyaa barreessuu qofaa yaaduu- iccitii joreenyaa yaadaan qotuu Ibsaa keessa kootti qabsiise ...ibsaa utuu gubee waxaluu gammachiisu! ...ibsaa abbaa isaa bobeessee isa kaaniif ifa ta'u.

The time I was isolated, and bent down with grief I happened to learn a lesson of reading books. And I became obsessed with fiction ... Just as a man possessed by spirit of writing- uncovering the mystery of life in my imagination. Lighting the candle of my inner... the lamp while burning itself, pleases and gives light to others (p.105).

It seems that the hidden motive of the narrator is to reflect his preoccupied experiences about a trauma of life by which he is challenged from his early childhood. The 'book' which is an object association symbolizes the narrator's deep-rooted desire to understand the mystery of life. It is the author's copious use of psychoanalytic literary device, that reading book serves as his intention to understand the meaning of life and writing a novel serves as uncovering the secret of life and its scars, traversing the boundary between the visible and invisible, the conscious and unconscious of the text's meaning.

The symbolic mystery of the work continues by exposing the existence of the innate and hidden desire of the writer, when he associates himself with a candle. And, his true heroism of living for others is also represented as the candle serves others at the cost of its burning. Similarly, the narrator links his life with the stars on the sky when he tells,

Yeroon gara sami ol ilaalu, urjiileen ifan, akaahii eele diimate irratli xaaxxa'e fakkaatu, Isinis akkuma akaahi utuu gubattanii kolfitu moo, keessa keessanii gammaddaniitu ta'inna? jedheen yaade. Gaafas osoon

kobbee fuudhee, ayyaani asoosamaa sun waan sooratu fakkaaata.

Whenever I look to the stars on the sky, they look like sweet corn fried on the frying pan, and I think, "are they laughing while burning like a sweet corn or lighting from their hearts pleasantly?" That day I wish I hold on my pen and begin writing as one possessed by the spirit of authorship (p. 134).

The narrator reflects an intense desire to revisit his previous bitter memories which he realizes when he equates himself with the stars. The metaphor reflects his inner pain and he wants to expose it by none other than writing. Although the stars on the sky universally symbolizes the good news and brightness, the narrator's feeling is on the side of the pessimistic view- that he is burning internally and longing to exorcise his feelings by what he calls 'writing', feelings about the life scars, the bitter memories that reside from his early childhood.

Abdisa explains his philosophy of life through a continuing quest about the meaning of life. When the narrator thinks about his rationale of writing, he says, "*waan haaraaan hin jiru*" (There is nothing new [p.6]). And, he continues to conflict with himself with further question, 'why he writes?' This is the latent or true anxiety of the narrator. But, later, it seems that he becomes conscious and cured from his internal conflicts when he realizes,

Barreessuun waan haaraa osoo hin ta'in isuma jiru sana akka hundaaf mul'atutti, akka hundaaf dhagahamutti ifa baasudha. Kitaaba juenyaa bananii ... jireenya bitaa mirgatti, mirgaa bitaatti dabsanii xiinxaluudha."



Writing is not about something new, it is rather revealing the already existing truths and making other and hear opening a book of life from right to left and from left to right and analyzing it (p.6).

While applying psychoanalytic approaches, it is necessary to prove the interactions of the workings of the human mind. The concept that unconscious psychological forces inspire human behaviour is vital to this examination. Abdisa's psychological conflict rises high when he is obsessed by love affairs and turns down when he his love relation breaks up.

By applying the three zones of mental processes, and the discourse of the characters, Abdisa represents the id – being forced by the psychic energy of lack of logic and principle he tells Weynishet that he loves her saying, “*Ani illee sinjalladha*” (I love you [p.17]). It seems that the superego of Weynishet tells her that she has to do what is right and timely. She responds to Abdisa as “*jaalachuufis jaalatamuufis yeroo hin qabu*” (I have no time to love or to be loved [p.23]). The turning point can be realized when Abdisa's hope of getting love fell headlong from its eagle height.

4.3.3 A Psychoanalytic Analysis of Themes:

The Id, Ego and Superego in *Kuusaa Gadoo*

The novel of Gadisa Birru, *Kuusaa Gadoo*, consists a theme of revenge against the corrupt and brutal officials of the Dergue regime. The novel ministers and scourges in arranging a moral injustice, an affront to the corrupt difficulties. The characters in the novel combine the emotion of a family in crisis with the political intrigue surrounding the Oromo people during the harsh time.

The author's repressed erotic motives are channeled into a dreamlike literary text, when Dechasa, the central character, starts love affairs with Genet, a gorgeous girl and a young university student. It seems that Dechasa's unconscious sexual drives lead him to unlawful and injustice to the love affair with Genet- being a husband of Yadeshi and a father of Gezahegn.

Dechasa devotes solely to his gratification of a kind of prohibited desire. His id serves the sexual gratification with Genet. Dechasa tells that his love to Genet is an extreme form of desire when he says:

*Ofumaa abidda natti qabsiisteti ofumaa na dheechitii...
abiddi natti qabate isseettis hin qabata" jedhe
Dachaasaan macaafa dubbisaa jiru ...erga yeroo shan
irra deddeebi'ee dubbise booda. Dachaasaatti ibiddi kan
qabate mana kitaabaa Kenedi Keechatti*

*It is she who caught me by fire and escaped from me. The
fire that burnt me, will also burn her" Dachasa said after
reading a book in his hand five times. The 'fire' catches
Dechasa while he is in Kenedy library (p1).*

Dechasa is suddenly fired with the erotic sexual desires. The word 'fire' which is repeated three times in the expression, can be interpreted as a symbol of repressed sexual drives which can also represent Dechasa's id pleasure. Dechasa fails under a direct opposition with his desires. The direct opposition is to his superego because the social values make him to consider himself as a wrong man.

Dechasa's superego certainly does not allow him unlawful and irrational love towards a school girl, his ego also hopes to achieve happiness from a seemingly normal love of his wife. Hence, the existence of Dechasa's wife and his child balances Dechasa's internal conflict between his id and

superego in the beginning of the narrative, although it seems that it is not expected during the story time.

The story's complication unfolds after it is believed that Dechasa's wife, Yadeshi has a sexual relation with Asfaw, a corrupt tax collector official. It is after this point that Yadeshi becomes a major debate between Dechasa and Asfaw, and Dechasa becomes a victim of fate to break up his marriage with Yadeshi. Guta, Decha's brother, is the only witness who knows the sexual affair between Yadeshi and Asfaw. He also becomes a criminal by the unjust judge sided Asfaw- to hide the case from Dechasa.

Yadeshi's relationship with Asfaw rises the conflict of the story. Her husband, Dechasa, recognises Asfaw's guilt. Based on Asfaw's deviant sexual behaviour Dechasa decides to pursue revenge. The narrator says,

tuffiin Asfaaw isa bira darbee fira isaa maraaf ta'uu isaa yoo hubatu, kuusaan gadoo tuulamee, darbee Asfaaw Hayilee malee nama biraa itti mul'isuu dide-cubbuun inni ana irratti, fira kiyya irratti akkasumas ummata Boqojjii nirrattioole...

When Dechasa becomes conscious about the shame that Asfaw has committed against him and his relatives, the cumulative grudge reaches its limit of tolerance which Asfaw will pay for his crimes- his crime against Dechasa, his relatives and the society of Bokoji (p.164).

The theme of *Kuusaa Gadoo* as an inward tragic event reinforced by destructive family relationships in which the psychic energy of the central character drives him to revenge the immoral injustice of the corrupt man. Yadeshi's hostility to herself also appears when she finds herself pregnant and gives birth to child on an impulse, she is abused

and lastly denied by Asfaw. The text represents the unconscious thoughts shared by the social members of the Dergue regime. Finally, Yadeshi enters into a terrible course of life, when the narrator says, “*Yaadashii ofii isheetiifuu raaree rakkoo kan luka dandeechee keechaa hin baafanne seente*” (Yadeshi sucked herself to the mire of problems that she cannot be out from it (p.130)).

4.4 Repression and Symbolism in *Godaannisa* and *Kuusaa Gadoo*

A forgotten trauma of the characters from their early childhood of hidden feelings leads the characters to displace their disguised emotional elements into other form of images.

The characters dream of personal growth and transformation is also the theme of the novels. He narrates his life between his past and present self when he says he was once at the same life status with his schoolmates, but now no longer human unless he pursues his education. He says, “...*Eenyumaan qixaa’ee? Hiriyoonna tiyya tuun doktarii taate tuun digree qabatte*” (...with whom I can say I’m equal now? My previous colleagues finished being a doctor and the others hold their degree [p.29]). The character’s psychological alienation makes him to develop low self-esteem and his internal conflict moves him forward to the other course of conflict.

Similarly, in *Godaannisaa* the central character of the story, Abdisa is obsessed by John Benson’s saying. “*Barreessaan tokko waa’ee jireenya nomoota biro katabuufi ka’uu isaatin dura inni ofii isaa, jireenya isaa fi kan isa mudate barreessuu qaba*” (A writer, before writing about the life of others, he has to write his anecdotes first [p.6]). The character’s anecdote is explored by the narrator as follows:

*Argachuufi dhabuu- dhukkubsachuufi fayyuu- mo'uu fi
moo'amuu- wallaaluufi beekuu- balleessuufi magarsuu-
gammaduufi gadduu- kolfuufi booyuu- jaalachuufi jibbuu
... kanneen fi kan fakkaatan jireenya koo keessatti
waljijjiiraniiru.*

*Ups and downs- gain and loss – bad and good health,
success and failure- ignorance and knowledge, doing bad
and good, happiness and sadness- laugh and weep-love
and hate ... These all things, I experienced in my life
(p.132).*

Abdisa contrasts his previous confrontational events of life which affected his current behavior. An over investment of psychic energy of getting less gratification led him to internal and personal conflicts. The writer represents Abdisa with his early childhood experiences that are projected into his adulthood behaviour.

Moreover, the narrator undergoes great psychological and emotional disturbances which the writer tries to connect the relationship between characters to uncover the root conflicts. In interpreting the motivations and conflicts that determine the predicaments of the literary characters, the author emphasizes the power of love- the power of love of a young boy, Abdisa, with waynishet and then with Telile, an innocent girl that goes up to last even in the mood of separation of her beloved one.

Abdisa, who later becomes a university student, is also obsessed by a love of Weynishet and later distressed by the failure of the affair. His early childhood experience in his development of his personality is adequately expressed. Therefore, all sorts of behaviour is caused by his early formative age experiences which long hidden in his unconscious mind. His desire for physical and sexual gratification and then the control or repression of these desires in his child's recognition cast a

trickle down effect on his behavior. Due to the cultural pressure of the external world Abdisa represses his sexual desires until he joins university and gets freedom, when he says:

*Ani osoon mooraa sana hin seeniin, Jaalalli akkasii ...
si'a lamaan tokko namuudatee ture. Amma garuu,
qarqaarsi addooyyee dhiphuu kana keessaa na
baasuun dhabe. Kun ummata naannoo ani amma jiru
keessatti qorromaan golgamee bira darbameera.*

*Before joining this compound (university), I encountered
such love affair almost twice. But now, I feel I need
some one who helps me to separate from this affair. Of
course, in this society, this is swallowed by civilization
(p.20).*

To better clarify, the narrator's previous experience is quite different from the current campus experience. And, now he lacks confidence to self expression in love affairs. The society poses him a forbidden aura on sexual compulsion, and as a result enters into a psychological conflict to express himself in sexual desires to the external world.

Having withheld his sexual desires for so long, Abdisa develops fear of intimacy and fear of betrayal and low self- esteem to mention a few when he says "... nama jaalatamuu hin dandeenye godheen of tuffadhe" (I undermined myself as if I am someone who cannot be loved [p.46]). Following his departure from Weynishet, Abdisa subverts his established power of love from Weynishet to Telile with a kind of revenge as he says:

*Jaalalli ani isheef qabus jaalala qulqulluu ta'uu dhiisee
gara xiiqiitti jijjiiramaa deeme. Intala biraa jaaladhee
onnee isheetitti ibidda qabsisuun barbaade.*

My innocent love to Weynished completely changed to revenge. I desired to love another girl and see when she [Weynished] burns with anger (p.28).

Abdisa displaces his emotion by transferring to Telile to deal with love affair. Both characters go into a truly deep relationship. Abdisa, as a romantic hero, presents us a particular version of love with Telile. He describes the romantic relationship as:

Qullaan qaama koo fi qullaa qaama ishee wajjin walitti bu'e. Fedhiin koo fi fedhin ishee ... Odaan gaddisa isaa nurra diriirse, adaan birraa ilillii ishee nurra facaaste. urjiiwwan nutti naanna'anii hiriiran! Kormi ni baroode!

My naked body met with her naked body. My interest with her interest... The sacred Odaa shaded us, the daffodil scattered its nectars, the stars rounded us, the bull roared (P.58).

The nakedness of the beloved ones represents the trust and pureness of their relation and the sacred tree 'Odaa' represents their identity. The nector of the daffodil symbolizes sexual pleasure. And, the masculine strength of a man is symbolized by a roaring of a bull.

The climax of the narrative structure fell down when Telile becomes pregnant. The pregnancy of Telile and dropping out of her education is unlikely to be expected during the story time-the unconscious making of the author only for he wants to stop Abdisa's celebratory and continues his traumatic life experience. Telile who fell in a state of anxiety has passed through various predicaments and bruised physically. Her physical 'scar' represents her entire pain of life and Abdisa's mental torture keeps on with a nostalgic feeling to get his late love in the world of dream-novel.

On the other hand, the boil (carbuncle) which Yadeshi, the central character of *Kuusaa Gadoo*, found between her two breasts can be considered in psychoanalytic terms as representative of the author's unconscious sexual obsessions which is projected into the central character, Dechasa. Dechasa is considered as a healer to the carbuncle. The narrator says,

Dhullaa guntuta ishii gidduutti ba'e itte hammaatee fayyuufi didnaan ... dhibee ishii ilaalchisuuf uffata qoma irraa saaqqattee yoo Dachaasatti sigxu. Dachaasaan guntutni ishii waan akka eebootti isa waraanu itti fakkaate ...

When the carbuncle that she found between her breasts did not recover she wanted to show it to Dechasa, to get healed from the suffering, and when she undressed her cloth from her breasts, Dechasa felt as if he were pierced by a spear (p.58).

The cumulative suffering of Yadeshi's sexual desire is represented by the pain of the swelling - unless the swelling bursts she could not recover. Dechasa is considered as a healer to the pain. The image of the second, the symbolized meaning becomes more important and acceptable when Yadeshi's pain is transferred to Dechasa as the narrator says, "*Kan dhibame si duwwaa osoo hin ta'in anas*" (it is not only you who is sick but also me).

4.5 The Psychoanalytic Feminist Analysis of *Godaannisaa* and *Kuusaa Gadoo*

The aim of this analysis is to investigate the roles and images of women characters, more specifically the central characters of the two works. It is believed that psychoanalysis helps as a tool to create new interpretations

of literary texts, because traditionally novel is also one place where women have been allowed a creative voice.

Therefore, in the analysis of psychoanalytic feminism against Freud's theory, it is better to see the degree to which women oppressed in the two novels. Women are subjected to an extremely restrictive morality. This part also contains the analysis of socially established interpretation of sexual difference which controls images and erotic ways of looking at women. The two works can be revealed as an expression of patriarchal ideology- establishing the women in an inferior position subjected to the male dominance. Hence, the two works are the ideal cases as they present psychopassive women characters that depend on men characters because of the impact of patriarchal ideology.

Dhaba in his novel, *Godaannisa*, characterizes the female characters to suffer long in their social and psychological life. And, Gadisa's *Kuusa Gadoo* shows the life of women characters as they deserve a hard life throughout their entire social life. The action of both works is usually defined from the male point of view.

Moreover, a woman is often the object of sex for a male character as Yadeshi, a sexually victim woman in *Kuusa Gadoo*, and Telile in *Godaannisaa*, as well. The two female characters facing pregnancy, they ultimately fail under the males authority and suffer from the challenge of life.

Yadeshi in *Kuusaa Gadoo* is a grade six student who finally drops out her education because of the unplanned early decision to marriage which finally leads her to suffer the challenge in the patriarchal society of her

time. The women's economic dependency on men has also an impact on Yadeshi's early childhood development.

Yaadashiin intala Kiflii ja'aa naa ta'a jettee hin filatti jechuun dhugaa hin fakkaatu. Kanaaf fakkaata kan ishiin Dachaasaa, hojjataa mootummaa argannaan ... kan jala lixxe.

Yadeshi when she is a grade six student it seems unfair to say that she is able to select her right mate. It is perhaps for this reason that she surrendered to Dechasa because he is a wage earner (p. 60).

Although Yadeshi is cheated by her infant immaturity, her decision reflects the impact of patriarchy in socio-cultural ideology of the society. The male writer represents the men characters as 'givers' and superior, as authority figure at the center of social life whereas the women characters as 'receivers' and inferior to men.

Yadeshi's psychological failure continues when she becomes pregnant and psychologically alienated from the society taking the role of child bearer. The authorial narrator tells the embarrassment of Yadeshi, "*Yaadashiin fira ishii, hiriya ishii argannaan baay'ee tokko booche... imimmaan ishii dhangalaastee, yaadni ulfi ishii baay'ee qaaneche*" (When Yadeshi thinks of her families, schoolmates she broke down with tears; she was ashamed by her pregnancy...[p. 62]).

Moreover, she gives birth to child and determined to domestic affairs while her husband, Dechasa, pursues his education up to university. Here, Dechasa is depicted as a psychoactive character in his intellectual private spheres whereas Yadeshi remains a psychopassive woman who is convinced to stay home and to make business to her family. The narrator says,

“Yunivarsiitii galuuf itti waliigalanii.. Yadashiin baruma san irraa Jalqabdee jireenyaanis walbaruuf ganzabas cimsuuf hin ta’a jedhanii farsoo naqxee, araqee baafttee gurguruutti gad jette”

both Yadeshi and Dechasa agreed that Dechasa to join university where as Yadeshi started a business of making local beer and local liquor to sustain in generating income and to start trouble in life (p.29).

Yadeshi while her husband, Dechasha, departs her, she becomes alone. Their child, Gezahegn is represented as just a property because there is no psychological significance to the child across the narrative. Yadeshi’s challenge of life begins with the nature of the job. Although she determines to face the hardships, she is failed at the middle of the scenario. In her small business of home, people drink ‘farsoo’ and ‘araqee’. In the dramatic action of the story Asfaw, a corrupt tax collector official who drinks from Yadeshi’s liquor house, begins having a sexual affair with Yadeshi.

With a preoccupation of theme of denial, the male writer depicts Yadeshi when she forgets trust of her husband. Therefore, the writer puts Yadeshi between two failures: incapability of education and betrayal of her relationship with her husband. Yadeshi is, then, forced to have an affair with the corrupt official whom she thinks he is a major source of the income in the business when the narrator says, “... *yoo innis hafe daldalli ishii duubatti hafuu duwwaa osoo hin ta’ in rakkattee waan nyaattu dhabdee mucaa ishii wajjin yoo hooqqatu itti mul’ate*” (... if he [Asfaw] quits going to her house she feels that her business declines and she itches with her child with poverty [p.33]).

The psychosexual development of the writer is projected as he is preoccupied with patriarchal ideology in representing female characters

as an object of sex to the male characters. This is more manifested when Yadeshi conceives to a drunk man, Asfaw and she gives birth to child-which leads to family break up and revenge between two male characters: Asfaw and Dechasa, to the cumulative grudge. Therefore, Yadeshi's life problem goes from the frying pan in to the fire throughout the narrative.

There is a shared dimension to the unconscious and this affects both culture and politics. Yadeshi is depicted as she violates the cultural values for she is recounted in the story as adulterous woman, where every fault is considered against her and the moral values are flouted by her, in the eyes of the patriarchal ideology. Generally, women earn their inferior social and moral rights in society, positioned as innocent victims of a corrupt tyrant and an oppressive patriarchal society.

Likewise, Dhaba Weyessa in his novel, *Godaannisaa*, depicts the women characters as they are expected to obey the male characters desire at any cost. Telile, a determined central character, is trapped up by the net of the central male character. In the settings of Haromaya University, a freshman student, Telile is told that she needs help. And, Abdisa plans to establish a relationship under the pretext of helping Telile in her university education. He says, "*Onnee ishee harkatti galfachuuf jecha Karaa baay'een akkan ishee gargaaruun abdachiise isheenis hin shakkine garaa qulqullinaan na fudhattee*" (I made a promise that I can help her in many ways, this is to own her heart in my hands and she innocently accepted my advice without any suspicion [p.35]).

Of course, abdisa's erotic desire towards Telile is the result of the failure of Abdisa's relationship with Weynishet- for Weynishet responds him negative for his request of love saying "*jaalachuu fis jaalatamufis yeroo hin gabu*" (I have no time to love or to be loved by others [p.23]).

Therefore, the psychological transition of the love of Abdisa contains a theme of revenge. He is motivated by psychological drives of erotic desire which makes him a smooth – tongued and convince Telile to have time with him. After digesting a young girl, Telile, he invites her to bed – he gobbles up the innocent girl lied with him, when he says, as an “I” narrator, “*balbala cufeen cinaa ishee siree irra god taa’e ... al- tokkotti hafuurri keenya walmake*” (I closed the door and just sat close to her ... all over the sudden our breathes blend together [p.58]).

The turning point to Telile’s traumatic life experience is when she considers her pregnancy to Abdisa, a young university student who is driven by his pleasure principle. Telile says, “*Garaa keetti hafe naan jedhan*” (They told me that I conceived” [p. 72]). Although Abdisa’s super – ego considers that the relation goes a wrong way it becomes up to Telile to suffer the consequences of psychological crisis. The writer characterizes Telile’s fate to fall down when she drops out her education and begs Abdisa to help. The voice of the an innocent girl goes with a spirit of despair when she says, “*Na mooteerta! Harka kee jala galeera! Maaloo, garaa natti hin jabaatin*” (I’m defeated! I completely failed in your hands. Please, don’t let me alone [p.79]). Telile’s physiological and psychological failure begins when she is alienated psychologically from herself and socially from the society she lives with. she is portrayed as a girl who forgets her vision and busied herself to the erotic desire of the male’s dominating world.

The prevailing masculine bias of the author is more reflected when he representes Abdisa as he deserves every advantages at the cost of the girl. The narrator tells, “ *Waan fedheef iyyuu deemuu ishee hin jibbine,*

utuu isheen hin deemne ta'ee maal akkan godhu hin beeku. Tarii ofii koo mooraa gad dhiisa ture" (Anyway, it is good that she drops out. If she would not do that, it was me who drop out and leave the campus" [p.87]). Abdisa is preoccupied by the weaknesses of women in their education because he believes that Telile needs help from him in her education from the first time, although his hidden motive was the sexual desire. Dhaba's extreme masculine bias is revealed when according to him, had Telile not dropped out her education, she would have been fired out. And, it seems good to Abdisa to continue his education for him- and he succeeds.

Following the succession of characters from Telile to Abdisa's sister, Kuleni is another female subject who is colonized by the brutal and unlawful sexual drives of Manyalew. He raped her when she was a kid- and swept away her early hope which all the cumulative effect left the scar of life which was preoccupied in the narrator's unconscious thought.

Generally, the writers depict women characters in all as inferior to men and object of their sex in phallocentric societies. The novels present women as victimized subjects to men with a language of patriarchy that shows the main female characters as obedient to the desire of the protagonist male characters.

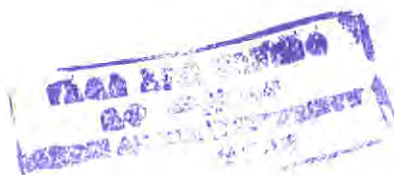
Moreover, women occupy a passive role as with falktales, marriage and their social life. The impact of patriarchal ideology on women in the story is reflected in many ways. The writers portray the women characters never want anything to do with public affairs. Gadisa views the place of women in the society is inferior when he writes, "*dubartiin hamma feetu beektu; beekumsi ishii gaadaa ba'ee igiruu hin ga'u jedhe ummatni...*" (What people say, 'whatever a woman knows, her knowledge cannot exceed beyond a kitchen' is a right saying [p.5]). This shows that females

are limited to domestic affairs and considered as “the angle in the house” by the patriarchal society. The male writer describes women characters as they cannot bring new perspectives and values. Women as a result of their place in the society are assumed to accept the male dominancy, which orders a woman as his sexual gratification when the narrator says, “*dubartin hin hiikkattu; hiikkannaan hin diddu*” (A woman doesn’t untie her belt; If she does it, she never refuse [p.34]). Therefore, it can be said that the women characters are represented as objects of men and they are made powerless when the narrator keeps on recounting “*nadheen akkamitti nama diddi?*” (how dare a woman refuses for having a sexual affair [p.16]).

Generally, in both novels, the writers are preoccupied with the theme of the culture that their women characters, often betrayed by their own families and beloved ones. Moreover, women are found in a place where they should not belong, their narrative obsessions put women in an unreasonable predicaments. The novels show the thematic obsessions of the writers, putting the characters in a psychic processes as the female characters confront the inevitably traumatic circumstances of living. Both novels can be articulated as the product of the authors’ preoccupation of women’s place in cultural and political context.

4.6 Ideology and Psychoanalytic views of Marxism

The writers aim at criticizing the previous harsh experiences by ensuring their stand in the new society. The novels reveal the life experiences of the Oromo people which reside in the unconscious memories of the writers. The predicaments of the life of the characters are also the authors’ projected dreamlike narratives. The title of the novels: *Gadaannisaa*, which means “The scar” and *Kuusaa Gadoo*,



“Cummulative Grudge” also refer to the tormented life of the people in the past times which is accumulated long in the writers hidden reservoir.

In both novels the characters early development is from the peasant and oppressed society who never gained what they have to get. The corrupt officials of the bourgeois class oppress the ordinary people and exploit their resources despite the fact that the writers develop ideology of hard work and production. Through hardworking and passionate characters, Gadisa, in *kuusaa Gadoo* traces the way and indicates the voice of a new emerging generation. This is true when the father passes a long lasting message to his child as follows:

Yeroo hundaa gammaduu yoo barbaadde dhiitee bariitee hojjadhu, Kan argattees akka laayyeetti hin balleessin. Jiruu kee keessatti namni yoo si hacuuce cal jettee hin hacuucaminiif qixxummaafi namummaa kee belksii suufi duubatti hin jedhin.

If you want a joyful life you have to work hard day and night. You have to save what you get. In your life if one is to oppress you, you have to resist, you have to teach your equality and identity to others (p.149).

Gadisa appears with a new vision of being free from the world of corruption and the domination of the bourgeoisie class. It shows that with his treatment and presentation of Oromia, Gadisa marches away a pessimistic tone after his revenge of misbehaving official. The novel is over flowed with a passion of being free from injustices which always lead the main characters to the roughness of the road to justice.

The characters exhibit many of the core recurrent issues such as denial, betrayal of self- identify, alienation and low self- esteem to mention a few. The central characters exhibit at least one in most cases several of these attributes.

Denial is reflected by Dachasa, the main character, during the harsh time as it is experienced by the society when he claims:

Warri of gananii, maqaa ofii, afaan ofii, dimshaashumatti eenyummaa ofii gatani galee galan hakuuccaa isaan of jibboisiise kana meal akka ta'e hubatanii kan darbe darbe, 'Ganna dwnfuuf malee kan darbee mana hinijaarani' si adiif eenyumma isaami beekuutu isaanirra jira.

Those who denied themselves, refute their names, their languages, generally those who betray their self-identity have to make out what enslaved them to hate themselves "for no one builds his house for the past summer" they have to build their identity for the coming times (p. 22).

The character demonstrates moments of avoidance, especially during the past time and he claims that the time to build their cultural identity is ahead. Hence, the mood which is felt by the narrator, is communicated in a tone of optimism.

On the other hand, Dhaba is also preoccupied with his supposed revolt against the 'upper class society'. Abdisa, the focal character, suffers from internal conflicts- 'psychosis'-with the conflict between his ego and external world. His superego tells him what is right and wrong, justice and injustice, but he observes, the injustices and unfairness of his society. He also considers himself as an advocate of his society with a sense of subtle depression. When considering his life challenge as part of his society' he says,

... Jireenyaafis Kan Boolee Caalu hin jiru. Ani garuu, kolfeen, kun illee hin ta'u, lafa akkanaa jiraachuu his fedhu- hin denda'us in jedhe.

... there is no life better than in Bole. But, for me, this is impossible, I do not want to live in such area, I cannot afford for that matter" he said rediculously. (p. 122).

He believes that living in a comfortable life is good, but he feels discomfort for he represents the majority's painful life. It seems that he

could not discover why he finds himself in such intimidations when he says; “*jireenya gad fageessee xiinxaluuf sammuun koo na dirqee ta’uu hin oolu...*” (I think I’m mentally forced to analyze the meaning of life in depth [p.122]).

The writer depicts the class difference and his struggle against the dominant ideology of the upper class- which always prompt him to criticize unconsciously in favour of the lower economic group. He contrasts the life condition of the few people who live in Bole as upper-class and in Gojjam Berenda as lower-class. Meron is a female character of who lives a luxurious life in Bole and her life quite represents the bourgeoisie class. According to the narrator, her consciousness does not represent the whole self except the few bourgeoisie class. Meron was born from a poor family. But, now she is deceived by the bourgeoisie hegemony and forgets her own identity by accepting the dominant values as her own. He tells to Meron something that should be changed by any dominant values when he says, “*bareedni, qabeenyi fi konkolaataan namaa miti. Eenyummaa namaa miti*” (beauty, wealth and any luxurious materials cannot determine the value of man; they cannot determine identity [p.138]).

Being driven by his desire to see the challenge of life Abdisa decides to live with people who get poorer and poorer where he believes around Gojjam Bereneda. The narrator depicts the moral decay of the society of his time as:

*Yeroon ganda koo ga’u, waca kashlabbootaa, geerarsaa
fi iyya machaa’aa, muufannaafi lallaba dubartootaa
mana dhugaatii galaana yaadaa keessaa harkisee na
baasa.*

*when I reach around my home, it is the shout of the
burglars, the heroic songs of the drunk men, the poignant
cry of girls in the bar that wake me up from great mass of
my memories p. 127.*



The writer tries to describe the voice of deprivation and poverty. The writer's painful memories, unwanted mental contents are projected into the character which begin to threaten and enter the conscious mind. The narrator says:

Manneen fersnoo fi qunduftii ... manneen, dubartonni halkan karaa irra dhaabbatan keessa jiraatanidha... yeroo dhiira waliin ciisaniis saalfii fi maal jedhuu kan yaadatu hin jiru. Marti wal cinaa gangalata...akka jaalalaa hin dhamdhamanneef, jireenyaan qoramaa jiru, yoo dubbatanis, seera hin qaban. Safuu his qaban, sagaleen isaanii adaba hin qabu. Ni halaaku, akkatti dhufetti dubbatu, Ni sirbu, ni weeddisu – qaaniin hin jiru.

The houses are of local beer and liquor ... the houses of girls on the street ...girls who do not mind whatever people say about them, they don't have morality. All sleep together... they cannot taste a true love because they are tasted by the difficulties of life. Their voice has no limit. They shout- there is no shame to them (p. 121-122).

Generally, the writers show when the consciousness of the society is affected by their material life or economy at various times. They are, therefore, reflecting the society's ideology using their art. Whether the implication of the writers is either observed by most readers or not they reflect the complex structure of social perception which ensures one social class has power over the other in their narratives of the life conditions of different social groups. They also channel their conflict between the conscious and unconscious, self and other, identity and difference.

CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

A psychoanalytic approach to literary criticism emanates from the psychological principles of psychoanalysis which was primarily evolved by Freud. The Freudian literary criticism assumes the text as a dreamlike that the repressed motives of the authors projected into the characters and the texts' plot is assumed to be the manifest content which expresses the latent content. The authors succumb to their own desires to let go of their repressed feelings, desires, anxieties, thoughts, cultural, political and philosophical reflection of life.

The two novels, Dhaba's *Godaannisaa* and Gadisa's *Kuusaa Gadoo* also reflect the unconscious motives of the authors. By considering the characters as the authors' projections, their early childhood repressed wounds, unresolved conflicts and bitter memories appear with such mechanisms as repression, condensation and displacements. The activities of every central character come out from the subtle inferences of the unconscious. Moreover, in any activities of the characters, their culture, philosophy, politics etc, there is undeniable mark of the unconscious presence.

As psychoanalytic literary criticism frequently overlaps with other schools of contemporary literary criticism, the researcher has also tried to examine the novels from point of view of psychoanalytic approaches to psychoanalytic feminist themes and Marxist psychoanalytic issues. The psychoanalytical feminism maintains that gender inequality comes from early childhood experiences, which leads the men characters to believe themselves to be masculine and women characters to believe themselves feminine. Hence, in undergoing the analysis of psychoanalytic feminism in Freud's theory, girls raised in every family are subjected to an extremely restrictive morality. Moreover, the women characters are

depicted as the object of sex for men characters. The novels represent the male central characters like Abdisa in *Godaannisaa* and Dechasa in *Kuusaa Gadoo* as psychoactive characters longing for personal growth and transformation whereas the women characters as victims of order of sexuality. And, consequently they are forced to drop out their education and give birth to child.

The novels are also reflections of the Oromo society. Moreover, the writers meant their readers to contemplate the degree of understanding that society has about morality, ethics and justices. The novels discuss how deviation from the moral standards of the society is characterized particularly by the focal characters. And, the writers aim at criticizing the tyranny and oppression of the past harsh times from their hidden reservoir by ensuring their stand in the new society.

The life challenge of the characters is also the authors' repressed motives that are projected into the characters in their world of dream- novels. The characters id desire of being free from the world of corruption and moral deprivation but their exposure to the external world makes them suffer from psychosis. As the researcher bases the project on Freudian psychoanalytic literary criticism, Jamson Fredric (1971:107) states that Freud posits an irreversible and unavoidable interdependency between progress in the evolution of society and unhappiness in the repressed psyche of individual men, between individual self -denial and the diversion of psychic energy for collective purposes.

As Charney, M. and Joseph, R (1987:18) state without insisting on auto biographical equivalences, one can assert that a literary text expresses the preoccupying themes of the author. Likewise, *Godaannisaa* and *Kuusaa Gadoo* reveal the preoccupying themes of the writers Dhaba Weyessa and Gadisa Birru respectively.

The main themes in the works depend on a great deal of early childhood traumatic experiences and its communicative grudge of the authors' previous memories, which are later projected into the characters. The characters exhibit many core issues such as theme of denial by family and the beloved ones which caused low self-esteem and fear of intimacy as recurrent themes, jealousies, revenge, failure of moral values, poverty and identity.

5.2 Recommendations

In psychoanalytic literary criticism, researchers should explore a lot to attain a better understanding of psychological perspectives of literary works. Therefore, in order to investigate the thematic preoccupations of literary works using psychoanalytic approaches the following recommendations can be drawn:

- Psychoanalysis and literature intertwine and seek to use each other in distinctive ways. Therefore, the greatest influence of psychoanalysis on literary production has to be analyzed to uncover the already-existing high truths of any society.
- Taking literary works as dreamlike, to uncover the repressed wounds, family complexes, painful early childhood memories and their effects on adulthood behaviour researchers have to excavate the workings of the human mind in literary texts,
- The difference between women and men is considered as the difference to be psychological and culturally constructed rather than biologically innate. Therefore, the place which is given to the women characters by the prevailing masculine bias should be changed by women writers as Marder, H. (1968:25) quotes the idea of Virginia Woolf that one field women can make contributions is literature and for the very good reason that it is possible to keep women out of academies and institutions but no one could ban

them from writing desk and forbid to use pen and paper to represent their good image using the minds of women characters.

- As the authors of the novels came up with a class difference, identity crisis and moral deprivation of the society during the Dergue regime, writers have to look for a newer world to build cultural identities and struggle to equality in any meaningful sense.

All in all, a desire for a notion of self expression in narratives is expressed in a dream like. If desire infiltrates all human intention, it would follow that a narrative is the gratification of an author's desire to express himself. As we are all curious about emotional responses generated within ourselves, it is the nature of relationships that we have with each other and the world in general. So, we have to never cease to examine the complexity of these emotions, often contradictory.

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Declaration

I hereby declare that this thesis is my original work and has not been presented in any university and every relevant sources are duly acknowledged.

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