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**NARRATIVE TIME AND MODE IN FIREBRANDS AND
SOMEBODY'S DAUGHTER: A COMPARATIVE STUDY**

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**Narrative Time and Mode in Firebrands and Somebody's
Daughter: A Comparative Study**

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Literature (Graduate Programme)**

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Arts in English Literature**

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This is to certify that the thesis prepared by Solomon Bekele entitled *Narrative Time and Mode in Firebrands and Somebody's Daughter* and submitted in partial fulfillment of the requirements for the Degree of Master of Arts in English Literature complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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Abstract

Although Ethiopian novelists have started writing novels in English since long ago, researchers doesn't seem to have the desire to analyze those novels from the perspective of narrative techniques.

This thesis attempts to analyze Sahle Sellassie's 'Firebrands'(1979) and Hiwot Walelign's 'Somebody's Daughter'(2018) from the perspective of narrative techniques with respect to Narrative Time and Mode. It deals with the comparative analysis of the two novels pointing out their strong and weak sides.

The findings indicate the two novels share similarity in the above mentioned elements of narrative technique with some differences. Both narrators also share similarity in narrative time with some differences. Although both of them deviate in the order of the events, the narrator in Somebody's Daughter(2018) deviates more in her order of presentation. In terms of duration both novels share similarity because of the discourse time being shorter than the story time although the discourse time is much shorter in Somebody's Daughter (2018) than Firebrands (1979). In terms of frequency more iterative, the second type of singulative telling and repetitive telling are used in Somebody's Daughter (2018) than in Firebrands (1979). With regard to narrative mode scenic presentation and dialogues are the favored method in Firebrands (1979) but summary is chosen by the narrator in Somebody's Daughter(2018). All the differences are attributed to the volume of the respective novels because Firebrands (1979) having more pages than Somebody's Daughter(2018) gives greater opportunity for the narrator to use more dialogues and scenic presentation.

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CHAPTER ONE

Introduction

1.1 Background of the Study

In elaborating the background of English literature in Ethiopia, what Debebe (1980:3) states could show the existing reality:

When I write of Ethiopian literature in English, I refer to creative writing in English done by Ethiopian writers. This is a recent phenomenon in Ethiopian literature. It has a brief history of only two decades. When we look at the amount of English writings produced in some African countries, the output in Ethiopia strikes us scanty, intermittent and not very encouraging.

As we can understand from this, gifted Ethiopian writers have started writing in English for the past six decades now although the amount is not as such promising even as compared to some African countries.

Debebe (ibid) relates the limited resource of English literature in Ethiopia first from the close attachment of Ethiopian writers to Amharic literature which doesn't give them a conducive environment by providing sufficient time. He also associates the case with the poor language command of those writers in English.

Overcoming this difficulty, Sahle Sellassie Berhane Mariam did a remarkable job not only in English and Amharic but also in his mothertongue' Chaha'.

Sahle Sellassie Berhane Mariam was born Sahle Ananka in the village he described in his first novel, Shinega's village. He attended a catholic mission school in 'Endibir' before the school's founder, Aba Francois, arranged for him to transfer to Teferi Mekonnen School in Addis Ababa that he changed his name to Sahle Sellassie. His first novel 'Shinnega's Village' is written in 1964. The novel is a series of related scenes depicting the life of a village boy from his birth in the 1940s to the birth of his first child in the 1960s. Modernity creeps into his life as he desires a pair of Khaki shorts... he also writes a novel in Amharic entitled 'Wetat Yifredew' (Let Youth Judge). It was censored by the government, which limited its popularity. 'The Afersata' (1969) is the other novel written in English by the novelist. The title refers to a traditional method of criminal investigation and prosecution whereby the injured party calls a community meeting to launch an enquiry. At the meeting, everyone declares the name of the suspected guilty to a panel of elders. The novel begins with the burning of Namaga's hut and the subsequent search for the culprit through several meetings of the Afersata... ultimately the Afersata decide nothing and the arsonist is never found. The other English novel he writes is 'Warrior King' (1974) a historical novel based on the early life of Emperor Tewodros, from his origins as a

commoner to his ascension to the throne following the defeat of Ras Ali. He writes 'Firebrands' in 1979. In 1984 he writes 'Basha Kitaw' or 'Punish him' originally in English before translating it into Amharic. Sahle Sallassie has translated five novels into Amharic, including Charles Dicken's 'A Tale of Two Cities'. Victor Hugo's Les Miserables, and Pearl S. Buck's 'The Mother. ([www.https:// en. Wikipedia.org.](https://en.wikipedia.org))

With regard to the novelist of Somebody's Daughter (2018), we don't see that much great literary achievement resulting from her being much younger and relatively less experience she possesses. Considering this, the anonymous writer at the back of her coverpage states, " Her Debut work, Somebody's Daughter (2018), is the national prize winner of Burt Awards for Ethiopian Young Adult Literature."

Hence this study tries to show the narrative technique as reflected in Sahle Sellassie's Firebrands and Hiwot Walelign's Somebody's Daughter comparatively using the formulated theory

1.2 Statement of the Problem

Over the years a significant number of researchers apply elements of narrative technique as the core of their studies. However, what the researcher of this study noticed is that those researches conducted in narrative time fail most of the time in showing narrative time with the perspective of meaning in dealing with comparative analysis. They also fail to show the strong and weak sides of the novels from the perspective of the technique. Besides, what is common for almost all the researches engaged in narrative technique is that their inclination on either short stories or novels written by foreign writers or on local languages of Ethiopia like Amharic, Afan Oromo and Tigrigna. In spite of this, Ethiopian nationals have also written in foreign languages including in English for which that much consideration is not given by the researchers. Hence in order to fill this noticeable gap, I have chosen two English novels written by the Ethiopian writers so as to analyze them using two elements of narrative technique. The first novel entitled Firebrands is written by the well known translator and writer, Sahle Sellassie in 1979. The other novel entitled Somebody's Daughter is written by the young female writer, Hiwot Walelign in 2018. Hiwot writes this novel being a PhD student in English Literature at Addis Ababa University. The two novels are deliberately selected for they relatively display major elements of narrative technique in a much better way than other English novels written by Ethiopian writers. Not only do the two novels

qualify in meeting the major criteria of narrative technique but they also represent the different generation which help the researcher show the journey of the Ethiopian literature in English from exposing the malpractice of the system of administration to other aspect of social activities.

1.2.1 Research Questions

The major questions that this thesis attempts to answer are:

- What narrative techniques do the two novelists use so as to reflect the themes?
- What kinds of narrative techniques are predominantly used in each of the novels?
- How do these narrative techniques fulfill their desired goals in clarifying the intended message of their respective writers?

1.3 Objectives of the Study

1.3.1 General Objective

The general objectives of the study are to examine comparatively how the narrators used narrative technique in their respective novels and demonstrate the strength and weakness of the two novels on the basis of the technique.

1.3.2 Specific Objective

On the basis of the above general objective, the study tries to assess the following specific objectives:

- To identify the frequented narrative techniques in the selected novels
- To analyze the narrative time in the selected novels from the perspective of meaning
- To reveal the narrative mode reflected in the selected novels in connection to its significance

1.4 Significance of the Study

The study could help anyone with the desire to identify the major narrative techniques that writers use in producing literary works. The more a person is acquainted with the techniques

of narrative, the more he/she begins to enjoy literature. The study could serve as a reference material for anyone who likes to conduct research on the same topic by providing relevant theories on the subject. It also promotes the English novels written by Ethiopian writers. Hence this encourages not only researchers to conduct research on these novels but it also motivates talented Ethiopian writers to write in English.

1.5 Methodology

The method applied for this study is descriptive and critical analyses of the selected novels using the theoretical framework in the issue of narratology. The nature of the study being qualitative in its kind makes the work to be performed in the library. So relevant books which address the theories of narratology are very much investigated. The researcher also assesses web sources, theses and articles. The two novels stated serve as the primary data for the study.

1.6 Scope of the Study

The study does not include the whole narrative technique for it will be very time consuming, laborious and beyond what is desired for the level. So, the researcher tries to reflect the major narrative techniques like narrative time and narrative mode using various books written on the same thematic areas in the theoretical framework so as to analyze passages extracted from the selected novels. Besides different studies conducted on narrative technique are also discussed in the review of related literature. The study is also restricted to only the two English novels written by Ethiopian writers. *Firebrands* (1979) by Sahle Sellassie and *Somebody's Daughter's* (2018) by Hiwot Walelign. Not each and every thing written on the selected novels are subject to analysis but only extracts that reflect the narrative technique discussed.

1.7. Limitations of the Study

The great challenge the researcher faced while preparing this study were shortage of time and scarcity of relevant reference materials. The limited time given for the completion of the project forced the researcher to restrict himself on only reflecting the two elements of narrative technique leaving the others aside. He also faced great difficulty in getting relevant

materials from both campus libraries and book shopping centers. Hence he had to rely mainly on sources from the internet.

1.8. Organization of the Thesis

The study has five chapters. The first chapter is the introduction part in which background of the study, statement of the problem, research questions, objective of the study, significance of the study, methodology, scope of the study and limitations of the study are included. The second chapter focuses on the review of related literature in which studies conducted with regard to narrative techniques are discussed to indicate what has been stated by various scholars about the point under discussion and to fill the gap with the present study. The third chapter deals with the theoretical aspect which discusses the different theories of narrative techniques like narrative time and narrative mode serving as a framework for the next chapter. Based on the theories discussed in the framework, the fourth chapter analyzes the passages/extracts/ taken from the selected novels. The fifth chapter is the conclusion and the recommendation part which summarizes the study comparatively based on the findings of the analysis and gives recommendations.

CHAPTER TWO

Review of Related Literature

The aim of this chapter is to review related studies conducted in narrative technique, and to show the similarity and difference these studies have with the present one. As it has been mentioned earlier, this paper does not incorporate every component of narrative technique. It rather restricts itself to the narrative mode and narrative time of the two selected English novels. This chapter hence reviews previous studies conducted both locally and globally in the above mentioned areas (elements of narrative technique). All the local studies that I have reviewed are Master's theses in AAU

2.1 Local Studies

In the survey I make at Addis Ababa University, I get a few researches conducted on narrative techniques. The first research I get is Anteneh Awoke's (1993) entitled "*The Roles of Geez Narrators in Narratives and Early Amharic Didactic Prose Fiction*". Anteneh makes clear in the abstract that the aim for his study is to trace the possible influences of 'Geez' narratives on early Amharic prose fiction and the roles of narrators. According to him the narrators in Geez narratives leave their footprint in terms of underscoring religious and moral themes, narrative function, testimonial function, directing function and function of communication. In short he shows how the Geez narratives impact the Amharic didactic prose fiction.

The present study is different from this in that it has nothing to do with the impact of the narrator on the other or the influence of one language over the other counterpart. It rather reflects the two elements of narrative technique in the two selected English novels. Our similarity lies only on using narratology as a topic. Ephrem Eshete (1999) on his part conducts a study entitled "*Narrative Techniques of Three Selected Ethiopian Hagiographies*". According to him the objectives of his study are to demonstrate narrative structure, characterization and the narrative time of the selected hagiographies. His study is somewhat similar with mine in that it raises narrative time. Of course he also incorporates narrative mode with narrative time. In the present study I separately discuss narrative time and mode unlike Ephrem. In his conclusion Ephrem states the hagiographers use different ways of

arranging events and actions. In *gadla Gabra- Manfas- Kidus* the events and actions are arranged in parts and chapters; in *gadle Gabra- Krestos* there are no dividing lines, and in that of *gadle Kristos Samra* the demarcations are made in months. In describing characterization he states that characters in the sample hagiographies are known more for the role they play than their personalities. In other words their actions are given priority over their personalities. In expressing the narrative time, he points out that *gadle Gabra- Manfas- Qidus* and *gadle Krestos* are arranged according to their occurrences and both have ‘anticipants’ (prolepsis) at their beginnings. In *gadle Krestos Samra* on the other hand “different pti- structural events are not arranged according to their occurrences” (76). Concerning duration Ephrem concludes “the writers adhere chiefly to summaries and omissions. Events and actions are presented in a much summarized way”. (81). In addition to this in the present study the normal flow of the stories are not well kept. In other words analepsis (flashback) is very common especially in *Somebody’s Daughter* (2018).

Zenebe Desta (2003) on his part conducts a study on “*Narrative Time Analysis in Ta’ ammara Maryam*”. The main objective of his study is to explain how *Ta’ ammra Maryam* is presented. He uses the wider accepted classification of narrative time- order, duration and frequency in stating the miracles. He remarks that *Ta’ ammara Maryam* is presented chronologically. Since the story doesn’t go backward and forward from its main story line, getting flashback (analepsis) and flashforward (prolepsis) is quite unlikely. What makes my study different from this is that it doesn’t only show whether the stories are presented either keeping their right chronology or not rather it attempts to show the reason behind for the writers’ breaching of chronology in the two selected English novels. Moreover, my study incorporates other element of narrative technique apart from narrative time. Analyzing of the two different novels by two different novelists also makes this study quite different from Zenebe’s for he analyzes the work of only one writer. Yimam Workneh (2008) conducts research on “*Narrative Techniques in the Holy Qur’an: With Special Reference to the Five Surahs (Chapters)*”. According to Yimam, the objectives of his study are to analyze the narrative voice used in the sample chapters of the Holy Qur’an, to analyze the narrative modes of the Holy Qur’an, to describe narrative time and to show how character and characterization are portrayed. In concluding his study Yimam states the narrative voice is extra textual claiming that the Holy Qur’an is not fictional, and the story is presented by

heterodiegetic narrator. Yimam is grossly mistaken in identifying author from the narrator because in extra textual context it is the author himself responsible for telling the story directly engaging with his addressees rather than having some other person (narrator) to do the narrating on his behalf. According to Yimam the chronological order of the events are not well kept, and he gives reason in such away, “ one chapter of the Holy Qur’an does not narrate only one episode like other worldly books “ (80)

Yimam also fails to comparatively analyze the five surahs (chapters) while the present study does. Despite all these differences, using of narrative time and mode give us some sort of similarity. The other person who conducts research study on the same year (2008) is Tesfa Maryam G/ Meskel. His title reads “*Application of Major Narrative Techniques: A Comparative Analysis of Chinua Achebe’s Novels*”. He does his study taking two elements of narrative techniques- point of view and narrative time. What he tries to show in his objective is to identify the narrative techniques used in the novels of Chinua Achebe and point out the strength and weakness of the novels in relation to the use of narrative techniques. His restriction in choosing of one novelist’s works and the inclusion of point of view make his study different from mine. Besides, he also fails to show the strength and weakness of the the novels from the perspective of narrative time although we share similarity in using of narrative time. Tesfa Maryam concludes in his study that the narrative time doesn’t follow strict chronological order in the presentation of the stories. Of all the novels that he analyzes, he claims *No longer at Ease* to be written with long flashback which makes it quite different from the other four novels of Achebe. In discussing point of view, Tesfa Maryam states Achebe uses third person point of view in the three novels_ ‘ Things Fall Apart’, ‘ No longer at Ease’, and ‘ Arrow of God’. And he/ Achebe/ uses first person point of view in his fourth novels- ‘A Man of The People’. Tesfa Mayam has chosen the fifth novel, ‘Anthills of The Savannah’ from the remaining four claiming it could solve the limitations created as a result of using first person and third person point of views separately.

The other researcher who raises the issue of narratology is Desalegn Gebeyehu (2010) in his “*Narratology in Films: With Reference to Two Amharic Films- ‘Wubetin Felega’ and ‘ Siryet’.*” Desalegn focuses on exploring the basic narrative elements, narrative techniques, and other cinematic narrative components in the selected Amharic texts- ‘Wubetin Felega’

and 'Sirayet'. His focus on cinematography and the language in which the scripts are written along with other related elements like sound effect and lightning put his study in a different category to mine although we both have in common with regard to narrative time.

In his conclusion he states as the plots of both Amharic movies flow chronologically with the exception of a single analepsis. According to him the plot of 'Sireyet' is a little bit different from 'Wubetin Felega' for it doesn't have a prologue and epilogue sequence. Although characters in both scripts are displayed through their costume and acting styles, he chooses 'Sirayet' claiming that "some characters are revealed are displayed with the help of makeup, setting, light, and dark and color, Sound effects and music unlike 'Wubetin Felega', where the techniques are employed to show only the psychological status of the characters." (95)

The last researcher who chooses the same topic of study from Addis Ababa University is Haile Gezae (2013) in his "*Narrative Time and Mode in Minkuhkuwah Zeyfleyelu Mae'tso and Hezike Nabey*". In stating the objective of his study, Haile claims to explore the narrative time and analyze the narrative modes of the two selected novels, to identify the narrative techniques which recur in the novels, to analyze the narrative techniques in light of narrative theories and to explore the connection between the narrative techniques and the purpose for which they are used. (5).

Although he shares with me in the theoretical aspect, his choice of two Tigrigna novels and their similarity in thematic aspect make his study different from the present one. In concluding his study, Haile states the narrative technique used in Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso appeared to be similar. He also states that both novels do not follow the natural flow of events. According to him in both novels the discourse time is shorter than the story time; and singulative telling is predominantly used. He also states that both novels use scenic and summary presentation as far as narrative modes are concerned, however, Hezike Nabey has detailed dialogues and long description which makes it to be categorized under scenic mode where as Minkuhkuwah Zeyfleyelu is categorized under the summary mode because of its condensed writing.

2.2 Global Studies

Apart from the locally made research studies, I have tried to assess studies conducted on narrative technique from other countries. Hence two articles are reviewed below by the researcher of the present study.

Chukwueloka (2010) conducts study entitled “*Portrayal of Corruption as Narrative Technique in The Beautiful Ones Are Not Yet Born*”. In order to expose the severe corruption in Ghana, according to him the author (Armah) employs different techniques like: progressive tense, ellipsis, analepsis and prolepsis, characterization, homodiegetic narrator and narrative situation. The researcher states the –ing form of the verb, the progressive tense indicates the continuity of corruption and moral decay in the country (Ghana). In stating ellipsis, the researcher underscores its importance for exposing corruption. Here is what he states, “Oyo’s mother, who is as anxious as the daughter to see the boat business materialize so that they will be counted among those that can ‘drive fast’ makes her speech with lapses. Leaving in no doubt of what she specifically wants to say at one point or another.” (74). The researcher’s belief of this lapse or omission helps to expose corruption seem to be paradoxical because novelists use omission when the story is not given due attention and want to cover a long period of story time with limited words. Hence his idea is not backed by prominent theories, and is contrary to what the researcher of the current study believes. As a result his study is no way the same as mine in this regard. According to the researcher, the chronological order of the story in the *Beautiful Ones Are Not Yet Born* is not well sequenced for there are analepsis and prolepsis. He argues that the author (Armah) has used projection characters (characters into whom the novelist projects aspects of himself). According to him corrupt characters like Koomson, Amankwa, Zacharias ... are projected to expose the severe corruption in Ghana. In concluding his study the researcher states apart from what has been mentioned earlier, Armah uses scatological language to demonstrate “how Ghana’s newly won independence smoldered away on the altar of capitalism, avarice and unquenchable corruption”. (82)

The researcher also believes that Armah uses homodiegetic narrator in telling his stories. This indicates the researcher’s confusion in differentiating homodiegetic narrator from auto and altero characterization because the story is told from the perspective of heterodiegetic narrator who gives the liberty in some occasion for the characters to narrate about themselves and

other characters. In short he analyzes the Beautiful Ones Are Not Yet Born using various elements of narrative technique unlike me. What makes our study a little bit similar is that using of narrative time although we use it in a different way as I have explained earlier.

V. Rajesh (2016) on her part conducts study in her article entitled “*Narrative Techniques in Joseph Conrad’s Heart of Darkness- an Analytical Study* “. Her study revolves around narrative time. According to her Joseph Conrad has used the two principles of combination-temporal succession and causality to combine the events into sequences and to construct them in a story. This indicates the novelist’s keeping of the chronology in one hand and breaching of it on the other as the situation demands. Despite her claim of using narrative techniques, her entire focus on narrative time and one novel of Joseph Conrad makes her study different from mine because I have incorporated narrative mode in my study apart from narrative time. The fact of using two novels has also given me the liberty to show comparatively the strength and weakness of the novels unlike her. Otherwise she clearly shows how analepsis and prolepsis are employed by the author by pointing out their specific purposes, and whether they are internal or external to the story.

CHAPTER THREE

Theoretical Framework

The focus of this chapter is to deal with issues of narrative technique in order to lay a theoretical frame work for the analysis part in chapter four where the selected two English novels are examined with great consideration. In this chapter what has been proposed by prominent figures in the field of narratology and narrative technique are carefully looked into.

3.1 Narratology and Narratives

3.1.1 Narratology

According to Herman and Vervaeck (2005:52) the term “Narratology” is introduced by Todorov in his “Grammar of the Decameron”. Elaborating the background of the term further, Jahn (2005:18) explains: “as a discipline narratology began to take shape in 1966, the year in which the French Journal Communications published a special issue entitled ‘The Structural analysis of narrative’. The term narratology itself was coined three years later, by one of the contributors to that special issue, Tzvetan Todorov.”

Fludernic (2009:19) defines narratology as “the study of narrative as a genre. Its objective is to describe the constants, variables and combinations of typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies) “. Strengthening this idea further, Bal (1999: 23) states “narratology is the ensemble of theories of narrative texts, images, spectacles, events, cultural artifacts that ‘tell a story,’ such a story helps to understand, analyze, and evaluate narratives.” As it has been indicated Bal’s definition seems much better for it includes many aspects. In other words it is relatively broader in magnitude. Jahn (2005:18) on his part, while defining the term states; “narratology is the theory of the structure of narrative. To investigate a structure, or to present a structural description, the narratological dissects the narrative phenomena in their component parts and then attempts to determine function and relationships.” In short Fludernic (2009) and Jahn (2005) ways of defining narratology is almost the same in that both try to

show the relationship of the narrative components to each other and what they imply in their combination. M.H Abrams (1999: 173) also defines the term:

Narratology denotes recent concerns with the general theory and practice of narrative in all literary forms. It deals especially with types of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and the analyses of the kinds of discourse by which a narrative gets told, as well as with the narratee, that is, the explicit or implied person or audience to whom the narrator addresses the narrative.

As it has been indicated in the quotation, although Abrams (1999) shares the ideas proposed by Fludernic (2009) and Jahn (2005) in their definition of narratology focusing on structuralism, he goes beyond by including other aspects like style by giving roles to the narrators and the implied person.

3.1.2 Narratives

VSS Durga and Ch, Balaj Kumar (2021) in their article, *Narrative Techniques in RK Narayan's Writings* define narrative citing Rimmon Kenan as “it is a technical word taken from Latin verb ‘narrare’ which means ‘to recount’ and is related to the adjective ‘gnarus’ means ‘knowing’ or ‘skilled.’” They further state that “the word ‘story’ may be used as a synonym of ‘narrative’ and it is used to refer to the sequence of events described in a narrative.” (2021:1)

Rimmon- Kenan (2002:2) while defining narrative states “narrative fiction is the narration of a succession of fictional events.” In connection to this Fludernic (2009:2) raises almost the same point in her definition of the term: “narratives are based on cause-and-effect relationships that are applied to sequences of events.” She also further states “narrative is closely bound up with the speech act of narrating and hence also with the figure of a narrator.” (ibid). What we can understand from the above concepts is that narrative shows not only the cause and effect relationship between events in a certain story but the one who narrates the story also plays a significant role in it by leaving a trace of him. Jahn (2005:18) on his part states “narrative is anything that tells or presents a story, be it by oral or written text, picture, performance, or a combination of these. Narratives can be found in conversation, jokes, novels, plays, films etc.”

As it has been indicated Jahn's (2005) definition of narrative incorporate facts, fiction, movies and displayed objects that have something to tell.

Gerard Prince (2003:58) on his part defines the term "narrative is the recounting of one or more real or fictitious events communicated by one, two or several (more or less overt) narrators to one, two or several (more or less overt) narratees". What we can understand from this is that narrative could be either reality or fictitious to be told by either one or more than one narrators to one or more than one narratees stressing that the number of the participants on both sides doesn't affect the reality of the term.

3.2 Narrative Techniques

Routledge Encyclopedia of Narrative Theory (2010:501) gives detailed explanation on the term:

Narrative techniques are the devices of storytelling. Most approaches to narrative recognize the utility of a general division between a what and a how. The what is the domain of states, existents (including character), and events; the how is the domain of technique. It is variously called the discourse or the narration and its main components are temporality (temporal ordering, time in narrative; voice (who speaks?); vision or focalization (who perceives?); and style. Narrative technique also includes matters that overlap with but are not fully explicable in terms of textual features such as (1) a narrator's reliability; and (2) how a given narrative follows, flouts, or otherwise relates to conventions, especially those of its particular genre.

As it has been indicated in the above intensive definition given, narrative technique has to do with not only what the narrators should reflect in their narration but it should also include the way of delivery they put into practice.

In connection to this, M.H Abrams (1981:142) cited in Yimam (2008) defines narrative technique as "the mode or perspective established by an author by means of which the reader is presented with characters, actions, settings and events which constitute the narrative in a work of fiction." On top of this Yimam (2008) also cites Jeremy Hawthorn (2005:82) who defines narrative technique as;

Narrative technique includes such as the choice of narrator and narrative situation, the creation of plot, selection and variation of perspective and voice (or 'point of view'), implied narrative medium, linguistic register (for example, the choice between colloquial or formal language), and technique such as free indirect discourse.

Here again narrative technique is mentioned in connection to ‘the what and’ the how of literature. The author is given the liberty of choosing the appropriate narrator in accordance to the story that he would like to address to the narratee; and also from which perspective should the story be told. He is also responsible even in deciding the diction- which type of language to be used. He could use the well accepted standard language or deviated languages which are mainly practiced by certain groups of the society according to the context demands.

3.3 Narrative Time

Time is inseparable from everything including literature for there is no existence without time with the exception of the creator. Hence time plays a pivotal role in narrative technique for plot development, characters’ background, attitudes and the like. Various prominent figures in the field of narratology like Mike Bal (1978), Rimmon- Kenan (2002), Jahn (2005) and Herman and Vervaeck (2005) follow the footsteps of Gerard Genette (1980) in classifying time into three parts: order, duration and frequency. Gerard Genette (1980:35) in defining narrative time explains:

Narrative time is the relationship between the time of the story and the (pseudo) time of the narrative three essential determinations: connection between the temporal order of their arrangement in the narrative. Connections between the variable duration of these events or story sections and the pseudo-duration (length of the text) of their telling in the narrative-connections, thus, of speed. Finally connections of frequency that is relation between the repetitive capacities of the story and those of the narrative

Order is related to the arrangement of the story and discourse time; duration is the relation between the story section and length of the text when frequency is discussed from the perspective of repetition between story and discourse time as it has been indicated in the extract

Rimmon Kenan (1983:48) on her part in describing time states:

Time in general may be viewed in three respects: order, duration and frequency. Statements about order would answer the question ‘when’. In terms like: first, second, last; before, after, etc. Statements about duration would answer the question how long? In terms like: an hour, a year; long, short; from x till y, etc. Statements about frequency would answer the question ‘how often?’ in terms like: x times a minute, a month a page.

The extract states narrative time could be answered in answering the following questions : when? How long? And how often? In connection to the three basic elements of time: order, duration and frequency.

These three time aspects are given detailed clarification one by one by the scholars of the field.

3.3.1 Order

Order is given definition by Toolan (2001:42) cited in Yimam and Tesfamaryam (2008) as “the relation between the assumed sequence of events in the story and their actual order of presentation in the text.” In connection to this, Jahn (2005:62) on his part classifies the order of the story either as “chronological” or “anachrony” based on their arrangement. According to him if the presentation of the story goes smoothly, it is “chronological” if not “anachrony”. Apart from seeing order from the perspective of linear chronology in the story and the order of events in the narrative, Herman and Vervaeck (2005:63) claim as it is not just a matter of direction, but also distance “ which concerns the temporal gap between primary narrative on one hand and prolepsis or analepsis on the other”. Jahn,(2005: 62) in classifying anachrony states the following;

- Flashback/ retrospection/analepsis: the presentation of events that have occurred before the current story-Now. An external flashback presents an event occurring before the beginning of the primary story line (I.e.... in prehistory).
- Flashforward/anticipation/prolepsis: the presentation of a future event before its proper time. An external flashforward involves an event happening after the end of the primary story line. An objective flashforward or certain anticipation presents an event that will actually occur; a subjective flashforward or uncertain anticipation is just a character’s vision of a likely future event.

With regard to indicating the possible benefits of analepsis and prolepsis which are the result of breaching of chronological time, Rimmon-Kenan (2002:49) states “ analepsis provide past information about the character, event or story-line mentioned at that point in the text or about another character, or event or story line.” Prolepsis on the other hand are much less frequent than analepsis .When they occur, “they replace the kind of suspense driving from the

question ‘what will happen next?’ prolepsis, in the strict sense of telling the future before its time...” (ibid)

3.3.2 Duration

Hawthorn (2005:188) cited in Tesfamaryam (2008) defines duration as “relationship between the time covered by the story or part of it (such as event) and the time allotted to it by the text (story time and text time)”. Similarly Herman and Vervaeck (2005:60) on their part state” duration is measured by comparing the time necessary to read the account of an event to the time an event takes on the level of the story”. In connection to this, Jahn (2005:63) remarks that we need to identify “story time” and “discourse time” first. He discusses both;

- Discourse time: the time it takes an average reader to read a passage, more globally, the whole text, discourse time can be measured in the number of words, lines, or pages of a text.
- Story time: the fictional time taken up by an action episode, or more globally by the whole action. To determine story time, one usually relies on aspects of textual pace, intuition, and text internal clues.

In order to assess a narrative passage’s speed or tempo, narratologists compare story time and discourse time through the following major types of relationship:

- Isochronous presentation: (of equal duration); also congruent presentation in which “story time and discourse time are approximately equal or rhythmically mapped”. Jahn (2005:64). This could occur in passages “containing lots of dialogue or detailed action presentation” (ibid). Similarly, Rimmon- Kenan (2002:54) states “a dialogue can make a coincidence between story duration and text duration”. Besides, Herman and Vervaeck (2005: 61) on their part state “scene indicates an almost perfect overlap of duration of an event with that of its representation of reading.”
- Speed-up/ acceleration: “an episode’s discourse time is considerably shorter than its story time. Speed-up typically characterizes a ‘summary’ or ‘panoramic’ mode of presentation.” Jahn (2005:64). It is resulted from “devoting a short segment of the text to a long period of the story, relative to the norm established for the text.”Rimmon-Kenan (2002:61). It is also

expressed by Herman and Vervaeck (2005:61) as a situation in which “an event that takes a long time can be summarized in one sentence.”

- Slow-down/deceleration: it is totally reverse to speed-up (acceleration) for “an episode’s discourse time is considerably longer than its story time. It is rare phenomenon; many case classified as slow-down are congruent presentations of subjective time.” Jahn (2005:64). In connection to this, Rimmon-Kenan(2002:55) expresses the situation as “devoting a long segment of the text to a short period of the story”. Acceleration and deceleration are often evaluated by the reader as indicators of importance and centrality. According to Rimmon-Kenan, (2002: 55) “the more important events or conversations are in detail (I.e. decelerated), whereas the less important ones are compressed (I.e, accelerated).” Herman and Vervaeck(2005:62) on their part while describing deceleration state “deceleration occurs when the time necessary to read the description of an event turns out to be longer than an event itself.” According to them a text could halt “at the moment a killer points his gun at his victim”. And they argue deceleration could be very useful “to create or decrease suspense.” (ibid)
- Ellipsis/cut/omission: “a stretch of story time which is not textually represented at all.” Jahn (2005:65). According to him (Jahn), some critics associate ellipsis with a special case of speed up. That is why being an example for this, Chatman (1978) states “the discourse halts, though time continues to pass in the story”. Likewise Herman and Vervaeck (2005:61) while defining ellipsis state, “an event that does happen in the story is absent from the narrative. As a result, story duration becomes infinitely longer than duration in the narrative.” In connection to elided or absent story, Genette (1980:106) states “considering the story time elided the first question is to know whether the duration is indicated, if so (definite ellipsis) or if not indicated (indefinite ellipsis)”. Rimmon-Kenan (2002:55) on her part in describing ellipsis states, “zero textual space corresponds to some story duration.”
- Pause: during pause, Jahn (2005:64) states “discourse time elapses on description or comment, while story time stops and no action actually takes place.”Rimmon-Kenan (2002:55) likewise explains descriptive pause is a situation where “some segment of the text corresponds to zero story duration”. Herman and Vervaeck (2005:62) on their part describe it as “an extreme form of deceleration. Nothing happens anymore, the story comes to a standstill.”

3.3.3 Frequency

Frequency which is one of the components of narrative time has to do with how often an event occurs in the story and its recurrence in the text. Rimmon-Kenan(2002:59) clearly puts it “the relation between the number of times an event appears in the story and the number of times it is narrated (mentioned) in the text. Frequency then involves repetition.” Similarly Jahn (2005:64) describes: “frequency analyses investigates a narrator’s strategies of summative or repetitive telling”. Jahn (2005) also claims as there are three frequential modes:

- Singulative telling: Jahn (2005:64) describes it “recounting once what happened once.” In the same manner, Rimmon-Kenan (2002:59) describes it “telling once what happens once.” She claims this to be the most common narrative form. She also states: “the less common phenomenon of narrating *n* times what happened *n* times belongs to the same category.” (ibid). In connection to this, Herman and Vervaeck (2005:66) classify singulative telling in two ways: “when something that happens once is described once, it is a simple singulative.” While a reoccurrence in the story that is described “just as often as in the text is a plural singulative.” (ibid)
- Repetitive telling: Jahn (2005:64) describes “recounting several times what happened once.” Rimmon-Kenan (2002:60) on her part states “telling *n* times what happened once.” Herman and Vervaeck (2005:67) in describing the same term state “the repeated description in the text of an event that takes place only once on the level of the story.”
- Iterative telling: this is the technique of “recounting once what happened ‘*n*’times.” Jahn (2005:64) and Rimmon-Kenan(2002:60). In like manner Herman and Vervaeck (2005:66) describe it “the story events that happen repeatedly but are only presented once in the text.” They also claim that if we describe something every time occurs, the text could be “monotonous or endless.” (ibid).

3.4 Narrative Mode

This is the mechanism of presenting the narratives either in a way for the readers to see for themselves or simply stating the situation with the narrator having the upper hand and complete command of the story. According to Jahn (2005:65), showing and telling are the major narrative modes and “often correlated with ‘mimesis’ and ‘diegesis’ respectively.”

According to Herman and Vervaeck (2005:14), a narrative never provides a perfect copy of the reality constituting its subject. “A person who narrates what has happened to him will always summarize, expand, embellish, and leave out certain aspects of his experience.” They argue that since a narrative is restricted to language, it will never show reality directly. That is why they claim “on the stage certain events can be shown, but this hardly applies to novel. All this relates to the age-old distinction between what Plato called mimesis and diegesis.” (ibid).

- Mimesis: “mimesis evokes reality by staging it. This is evident in the theater, but narratives too have moments that tend toward mimetic representation, for instance literary quoted conversations. “ Herman and Vervaeck(2005:14)
- Diegesis: “summarizes events and conversations. In such a summary the voice of the narrator will always come through. He colors narrated events, which are no longer directly available.” (ibid).Jahn (2005: 65) on his part defines showing and telling in such a way:
- Showing: in showing mode of presentation, “there is little or no narratorial mediation, overtness, presence. The reader is basically cast into the role of a witness to the events.”
- Telling: in this mode of presentation, “the narrator is in overt control (especially, durational control) of action presentation, characterization and point of view arrangement.” (ibid). Jahn (2005:65) further states as there are two major narrative modes: “scene and summary”.
- Scene/scenic presentation: “a showing mode which presents a continuous stream of detailed action events. Durational aspect: isochrony.”(ibid). Rimmon-Kenan (2002:56) while discussing scene states “the story-duration and text-duration are conventionally considered identical. The purest scenic form is dialogue.”
- Summary: “a telling mode in which the narrator condenses a sequence of action events into a thematically focused and orderly account. Durational aspect: speed-up.” Jahn (2005:65). The speed in summary according to Toolan (2001:49) cited in Tesfamaryam is “accelerated through textual compression of a given short story period into a relatively short statement of its main features”. Jahn (2005:66) explains that there are two minor or supportive modes: description and comment. According to him these modes are supportive rather than constitutive claiming “no one can tell a story using description and comment.” He states them:

- Description: “a telling mode in which the narrator introduces a character or describes the setting. Durational aspect: pause.” (ibid). Chatman (1978:43-44) also points out “descriptive sentences are typically predicted on ‘stative verbs’ like be and have.”
- Comment/commentary/: “a telling mode in which the narrator comments on characters, the development of the action, the circumstances of the act of narrating etc.” Jahn (2005:66).

He claims comments are “typical narratorial intrusions and often indicative of ‘self-conscious narration.’” (ibid).

In general an attempt is made to integrate the views of various scholars such as Rimmon-Kenan (2002), Jahn (2005), Gerard Genette (1980) and Herman and Vervaeck (2005) with regard to my focus area of Narrative Time and Mode in *Firebrands* (1979) and *Somebody’s Daughter* (2018). Although all of them take part in giving good views under discussion, Jahn’s (2005) , Rimmon-Kenan’s (2002) and Herman and Vervaeck’s (2005) views are seriously taken into consideration because of their clear and detailed presentations.

CHAPTER FOUR

Analysis of Narrative Time and Mode in Firebrands (1979) and Somebody's Daughter (2018)

The aim of this chapter is to analyze the two novels from the perspective of narrative technique. This chapter is classified into three sections. In the first section synopsis of the selected novels are presented so as to give vivid image of the characters and the events reflected in those novels. In the second section analysis of narrative time in *Firebrands* (1979) and *Somebody's Daughter* (2018) is given. In the third or final section the analysis of narrative mode in the two selected novels is discussed.

4.1 Synopsis of the Selected Novels

4.1.1 Synopsis of Firebrands (1979)

The novel, *Firebrands* written by Sahle Sellassie in 1979, has got five chapters. The setting takes place in Addis Ababa during the time of emperor Haile Sellassie (feudal period) and goes beyond that in showing us the revolution against the existing rule which ends up by the military having an absolute power of leading the country.

The main character, Bezuneh who is a young graduate of the then Haile Sellassie University in accounting, joins one big corporation as an auditor. In his official career as an accountant out of honesty and fulfilling his professional ethics, he is able to trace big financial embezzlement; and exposes that to the concerned body, Ato Kebret, who heads that big corporation as managing director. To Bezuneh's surprise, Ato Kebret, who is recently promoted to the level of managing director from general manager with the rank of vice-minister, is the master mind of the mafia organization. Besides, Ato Kebret is determined to cancel the bid for the purchase of the fleet. He does that in order to get personal benefit by making a private deal with Richardson, who is a foreign national and the one who quotes the highest price in the bid. Bezuneh on the other hand wants a fair business deal and justice to be served. So he likes the winner of the bid to carry out the business, Aba Bushera, who quotes the lowest price. As a result of this, Bezuneh stands on the way of Kebret, who is promised ten thousand dollars from Richardson in exchange of making him a winner of the bid on

behalf of the real winner (Aba Bushra). Even knowing that it is suicidal to contradict a great guy like Ato Kebret with an influential relative Dejazmach Azbete, Bezuneh doesn't restrain himself from antagonizing that corrupt person.

Bezuneh's great effort of saving Aba Bushra from losing the business deal bears a good fruit when he allows all the quoters to lower their prices as Kebret does to Mr Richardson as a pretext of winning the bid. In so doing he prevents both of them from satisfying their evil desires. As a result Kebret fires Bezuneh from his job which makes Bezuneh very disappointed enough to make an attempt to kill his boss that results in his incarceration. Bezuneh gets amnesty following the 1974 revolution. Afraid of the measure taken by the military, Dejazmach Azbete and Kebret flee from the capital to the province Dejazmach Azbete governs where Azbete is killed in a shootout with the peasants. The fearful Kebret on the other hand, is found hiding in a cave for three days following the death of Azbete and is killed by one of the villagers despite his pleading for life.

4.1.2 Synopsis of Somebody's Daughter (2018)

Somebody's Daughter (2018) is the debut work of Hiwot Walelign which focuses on the story of a little girl. In the prologue we are informed that the family members of Emebet (Senidu and Zinash) come by bus to Dejen from Debre Markos on their way to Addis holding Emebet's little daughter (Beza) who is almost three years old at that time. The family's travel to Dejen is not to stay there rather to take honey and butter from Emebet so as to offer for the relative's wedding which is going to take place in Addis. Up on reaching Dejen, Emebet's colleague Alemayehu takes little Beza in his journey to pay money for the merchant from whom they buy butter. Instead of taking Beza with him to the final destination, he lets her stay in the grocery drinking fanta after telling the owner to keep a watch on the girl. However, when he comes back, the child is nowhere to be seen in sight. And the search to trace her goes to no avail. So the family becomes devastated by this loss. Of all the family members Emebet is the one who is greatly hurt by the situation suffering psychological disorder. The main story line starts in Addis Ababa fourteen years later. At that time Emebet resides in Addis with her husband and two children showing a nasty behavior against maids.

The child Beza is also found by very unfortunate poor woman named Yeworkwuha who treats Beza with love and affection. She also gives Beza another name (Kassina) and pretends to be her real biological mother. She sends the girl to school where she attends up to grade eight only for there is no high school in the area. Following the death of Yeworkwuha, she becomes a maid of Emebet who is proved to be her own mother. Before the reality of Kassina is known, Emebet treats her like dirt always hurting her feeling as she does to all her maids. So, the truth hurts her deeply to the extent of staying in a mental hospital until she accepts the truthfulness of the situation and the forgiveness of her missing daughter whom she treats badly.

4.2 Analysis of Narrative Time in Firebrands (1979) And Somebody's Daughter (2018)

Time analysis incorporates the three aspects of time- order, duration and frequency. Order focuses on the arrangement of the story. Duration on the other hand demonstrates the proportion between story time and discourse time. Frequency on its part points out the number of times events which take place in the story is recounted in the text.

4.2.1 Order in Firebrands (1979)

Order indicates “the relation between the assumed sequence of events in the story and their actual order of presentation.” Toolan (2001:42). The presentation of the story in Firebrands (1979) follows the natural sequence of events most of the time. However, the natural sequence of the story is disrupted sometimes to give background information, to fill the gap of information and to present the upcoming events before their time of occurrence. This violation of the normal sequence is called ‘anachrony’ according to Jahn (2005:62)

The first flashback/analepsis/ that we get in the story is at the party of Kebret's promotion when Kebret introduced Dejazmach Azbete to the two brothers- Bezuneh and Worku. The two brothers used to know him from what has been told about him and from the newspaper. This extract shows the point

Kebret introduced both Bezuneh and Worku to His Excellency the Governor- General. Both knew him by hearsay and had seen his picture in the newspapers from time to time, but this was the first time they had ever met him in person. So many different stories were told about him that he was becoming a legend in his own life time. Some said he flogged peasants in the countryside, or imprisoned them for the slightest

disobedience; other said he was raising funds from the peasants for development work, but depositing the funds in his private bank account. His supporters, on the other hand, sang his praises, spread the news of his heroic deeds during the fascist occupation in the late thirties, and condoned his disciplinary actions against the recalcitrant peasants. (Firebrands, 1979:17)

Through this flashback the narrator takes us back to the time of fascist occupation in Ethiopia in which Dejazmach Azbete fights against the invaders as a gallant patriot. Despite his pivotal role in maintaining the territorial integrity of the country (Ethiopia), he places a huge burden on the peasants and exploits their resources after the country gets her independence. He even commits excessive brutality against the peasants when they disobey him. So, the narrator with the help of this flashback/analepsis/ introduces Dejazmach Azbete to the readers with his contradictory behavior. It is a kind of external flashback because it takes us back to the time before the beginning of the primary story line.

The narrator narrates the immorality of the police lieutenant through the flashback/analepsis/ technique. Here is the excerpt that reflects this

Several times in the past he/the police lieutenant/ had been of service to Kebret, especially at one time when Kebret had had a serious car accident in the street injuring a passer-by. The police lieutenant had rung the station concerned and saved Kebret from being dragged to court which would have been a nuisance and a humiliation to any self-respecting official of the imperial regime. Kebret kept the good turn in mind and when he got the opportunity to pay back his debt he did. He employed the lieutenant's wife as his personal secretary. Then they became close friends. (Firebrands, 1979:24)

The flashback/ analepsis/ takes us back to when the two governmental officials friendship started. At this moment, the two guys are very close friends. The narrator does the good job in providing this background information because it develops the story's episode and answers the readers' curiosity of knowing how their friendship is based. Currently the wife of the lieutenant is working as a personal secretary of Kebret. However, according to the flashback innocent victims have to be sacrificed for the making of this friendship. Both government officials as representatives of the decadent system crook law in order to help each other. We could easily see how oppressive and corrupt the system is in not exposing the government official even if being found guilty of crime, and in employing a person without basing qualification as a criterion. Hence the use of this flashback stresses the message that the narrator would like to convey.

The narrator uses flashback (analepsis) through his main character, Bezuneh while defending himself in a law court in (Firebrands, 1979:88). Through that flashback the narrator tells us what drives Bezuneh for his offence on his boss, Ato Kebret. Since the flashback occurs within the primary story line, it is categorized under internal flashback.

The narrator also employs the technique of flashforward/prolepsis/ to foretell the events taking place prior to their actual time of occurrence. To substantiate this:

“ He/Bezuneh/ saw deep in his mind an ailing horse thrown out on the roadside; vultures hovering around to pluck its dying eyes; hounds gathering to drink its sick blood; and hyenas approaching with threatening fangs to mangle its flesh including its entrails.” (Firebrands, 1979:37). Bezuneh’s vision reflects things that will be happening in the future. The ailing horse represents the corporation where he is employed as an auditor; and the vultures and the hyenas represent the corrupt employees of the corporation who take advantage of their position to rob the corporation. These corrupt employees together with their boss, Ato Kebret, are leading the corporation to great bankruptcy. In short Bezuneh’s vision pre informs us what the destiny of the corporation will be. The symbolic representation could also be applied to our country (Ethiopia). The age-old system of the feudal period with its exploitation and maladministration implemented by the nobilities and aristocracies make Ethiopia (The horse) ill. And the late coming military people and opportunists get their turn to exploit the already exhausted country (ailing horse). Hence, the narrator through the vision of Bezuneh could forecast the incidents that will be taken place in the future. And for creating a good picture in the minds of the readers he symbolically represents vultures and hyenas for those military people and the opportunists who have taken power after the feudal system is overthrown.

On the day of winning the bid, what Aba Bushra says following his victory could be one example of flashforward/prolepsis/. “I shall remember this day for a long time to come.” (ibid. 48). He makes this speech after Bezuneh spares him from being snatched the right of winning the bid by the trick of Ato Kebret and Mr. Richardson. Aba Bushra speaks this speech before Bezuneh is fired from his job and taken to the prison following his attempted murder against his boss who fires him. We see Aba Bushra’s word taking flesh when he comes to the law court and testifies to spare Bezuneh from being unfairly tried. He risks his life in defending

Bezuneh by exposing Ato Kebret's attempt of taking ten thousand dollars bribe that the defendant (Bezuneh) blocks. (ibid, 93)

On the day of Aba Bushra's victory of winning the bid, Kebret becomes very much disappointed at Bezuneh's action and says", We shall see before long who is the boss in this corporation." (ibid, 50.) Following this speech, Ato Kebret shows Bezuneh who the boss is by firing him from his job creating a pretext. "After a few weeks had passed by, Kebret had Bezuneh called to his office for a talk." (ibid). The talk is about Bezuneh's dismissal from his job. In short it takes Ato Kebret a few weeks to fire Ato Bezuneh after his threatening speech. Hence Ato Kebret's speech forecasts what he will do in a few weeks- firing Bezuneh.

Bezuneh's monologue in (Firebands, 1979:64) is an internal flashforward/prolepsis that foretells the attempted murder that he will commit against his boss; his desire to defend himself without the tricks of lawyer and his basing on the court of conscience. And according to this court of conscience, Ato Kebret will suffer a lot while being treated in hospital where he is tormented by the evil spirit as we can see in (Firebands, 1979:98-100)

The narrator also reports the dream of Bezuneh in great detail with symbolic expressions from page 67-69. The symbolic expression foregrounds the events which are coming ahead. The narrator symbolically represents Kebret as a reptile, monster and beast considering his action. The mercuric liquid represents the great influence and power of Kebret with which he put Bezuneh in great trouble. As it is shown later, Bezuneh "plunged down... down... down to the bottomless abyss." (69). This indicates Bezuneh's being thrown to jail. The narrator deliberately emphasizes down... down...down to indicate Bezuneh's position in the prison; and how he is degraded for he is imprisoned with not a person of his type in both upbringing and academic qualifications rather with murderers ,thieves and gangsters as we learn later on page (143). The metal rod that Bezuneh uses to attack the beast symbolizes the mighty physical attack he commits against Kebret. It also represents the power of the conscience that punishes Kebret severely more than his physical pain inflicted by Bezuneh's attack. "the blood of which (the reptile) the stench at once proved overpowering." (69). The symbolic expression indicates the corruption that the person is highly involved in. Corruption is not an honest way of getting money because it hurts innocent people in the process of doing favor to mischievous individuals that is why it stinks.

The other flashforward/prolepsis/ is shown when Dejazmach Azbete nearly escapes from being stoned by the students around Arat kilo while they are protesting against the feudal system. When Dejazmach Azbete expects sympathy from Dr. Mandefrot for his ugly encounter with the protesters, what the Dr. speaks rather forecasts the imminent danger awaiting not before long.

Something worse may happen before long, Dejazmach. Something much worse than what you have just experienced. Today the road around Arat kilo has become unsafe. Tomorrow the roads in the other parts of the city will be unsafe. The day after Tomorrow all the roads in the country will be unsafe. (Firebrands, 1979:113)

This flashforward/prolepsis/ preinforms us what is happening in the country before it happens. The protest which starts in Addis Ababa spreads to other parts of the country. Even Dejazmach is later killed in the province where he is delegated- outside of Addis Ababa as we learn on page (156).

Furthermore, when Dr. Mandefrot is told about Dejazmach Azbete's being captive of the peasants who demand their robbed land, he (Dr.Mandefrot) says, "I don't think anything will happen to him before he does harm to others." (139). What the Dr. says proved to be correct because Dejazmach Azbete kills a few peasants and escapes although he is later tracked down and killed by peasants in a shootout as we learn it on page on page (156) . Hence the speech of Dr. Mandefrot about Dejazmach Azbete is a flashforward/prolepsis/ because it tells us the upcoming event before it happens.

4.2.2 Order in Somebody's Daughter (2018)

As it has been mentioned in the theoretical frame work, order, which is one aspect of narrative time, deals with whether the story is presented keeping the right chronology or breaching of the right sequence. Hence considering this fact, the story in Somebody's Daughter (2018) is presented by violating the right sequence which Jahn (2005:62) describes 'anachrony'. The narrator begins the story in the prologue where we are informed about the characters in the story, the main event, which is the disappearance of the child (Beza), and her family's great sorrow over the loss of the child. Then the narrator takes us 14 years ahead to the main story line where the characters are changed both physically and psychologically. Therefore, the various events happen within this time interval could only be narrated in the form of flashback

/analepsis/. So as to get the readers acquainted with what happens in those 14 years of time, the narrator most of the time uses flashback/ analepsis/ which helps her give background information about the character, the setting and other circumstances. The flashback / analepsis/ is also used to fill the gap of information. There is also flashforward /prolepsis/ which is the technique of forecasting the future event before its time though it is not just like flashback / analepsis/ in terms of intensity.

The first flashback/analepsis/ we get in the story is given in this extract.

When Yeworkwuha first came to Taden from her home town, Lumame, Maritu was the one who took her in. She helped her start her own tela (local beer) business. She soon became famous for it and got many customers. She had been easy-going then. But after a couple of years, she got the bad news that her mother passed away and went back to Lumame. (Somebody' Daughter, 2018:9)

In the extract the narrator through this flashback /analepsis/ compares the attachment of Yeworkwuha in the past by the time she comes from her hometown to Taden to her recent life in Taden. At the present time she doesn't have any friend except Maritu but when she comes at first she used to be very sociable. Hence with the help of this information, the narrator gives both background information about Yeworkwuha and her different social interaction now and then. This flashback /analepsis/ is also external because it happens before the primary story line begins. Strengthening her ideas further, the narrator describes the unique character of Yeworkwuha after she brings Kassina to live with her claiming herself the mother of the child in flashback. This extract shows the point

After her mother's death and Kassina came to live with her, Yeworkwuha totally changed. She shut everybody out. She would jump on any one whom she thought tried to pry into her life. People still came to her house for the tela. They drank, chatted, paid and left. And they gossiped behind her back saying, 'Yeworkwuha has become a beast after she brought Kassina here.' (Somebody's Daughter, 2018:10)

Through this technique of flashback /analepsis/ the narrator could put what the life of Yeworkwuha looks like in the last fourteen years stay in Taden. This technique helps the narrator develop the plot indicating that what she thinks as the most precious gift of God has caused all this psychological disorder and mess in her life. The above flashback is both internal and external in that it covers both the last fourteen years and the present time.

Despite repeated attempts of Yeworkwuha to make Kassina forget about her real family members; and Kassina's being too small to recall them yet the narrator describes. "She (Kassina) had a vague recollection of living with her grandmother. But it was like looking through a tinted glass." (19). The narrator further states. "She had this feeling before; nostalgia, for something she didn't have a name. At times, it washed over her and made her feel lost." (Somebody's Daughter, 2018:19))

In the normal circumstances it is quite unlikely for a baby who is taken at the age of two and half and is given great motherly love from someone to remember her family members after so many years with all that great influence of Yeworkwaha. The narrator in such way using this technique tries to show the brilliance of Kassina claiming that neither being small nor repeated attempts of Yeworkwaha could have the power to take away the memory of Kassina who is now at the age of seventeen about her family members.

The narrator also reflects what happens 15 years ago by exposing the inner thoughts of Senidu in the following extract.

If I had said no when Alemayehu asked to take her and buy her Fanta . . . if I had gone with her, if Zinash had gone with her, if Emebet had gone with her . . ." her wishes were endless. The police had looked for Beza all over Dejen. Her mother Emebet also searched for her beyond Dejen; to places like Yetnora, the famous route for merchants to travel every day. Buses that dispatched from Dejen that day were tracked. Alemayehu, Emebet's best friend who took Beza to the shop where she disappeared from, was mercilessly attacked by the grief-stricken Emebet to the point of being accused as a plotter. But the police didn't find any evidence on him and let him go. He took off from Dejen on foot looking for Beza and never came back. The search for Beza went on for months but to no avail. The tracks went cold finally. (Somebody's Daughter, 2018:43)

Through this flashback /analepsis/, the narrator succeeded in filling the gap of information created after the disappearance of little Beza with all her family members being greatly worried about the situation which we are told in the prologue. So, this information satisfies the curiosity of the readers about what happens to the family (the characters of the story); and the action they take following the incident. Hence according to the extract, we are informed about Senidu's regret for letting things out of control by allowing Alemayehu to take the child; the sacrifice the family and the police make to trace the child; and Alemayehu's disappearance after the incident to look for the lost child. In short, if the narrator withholds

this information, readers couldn't understand about the relentless effort the family makes for months to get the baby and the terrible problem they have undergone through.

The other technique that the narrator uses while breaching the chronological order of the story is flashforward /prolepsis/ in which the plot goes ahead of time. The speech that Yeworkwuha makes in her sickness could be taken as an evidence for this: - "I want to entrust Kassina to you." (11). This speech foretells the death of Yeworkwuha before its appropriate time. This technique of flashforward /prolepsis/ hence serves for indicating the seriousness and the fatality of the disease that Yeworkwuha suffers from.

Senidu's being preoccupied with the thought of Beza's disappearance fifteen years ago in connection to the almost eighteen years old maid of Emebet foretells the possibility that Kassina could be Beza. This extract shows this point.

Back in Debre Markos, Senidu was sitting on a bench on her front porch. It was a beautiful late afternoon, but Senidu was not enjoying it. She couldn't be at peace since she came home. She was uneasy whenever she thought of Kassina. Her mind would drift back to a long time ago, to a dear soul that was lost forever.

For the first time in a long time, Senidu allowed herself to think about the little girl who shone on their lives before she was brutally taken from them. Senidu was an old woman now; whose eyes and heart were weak from years of crying and mourning. It had been 15 years since Beza, her granddaughter, was lost. (Somebody's Daughter, 2018:42)

In this extract the narrator catches the readers' attention in suspense with the thought that Kassina could be proved to be the lost child-Beza. Hence by providing such information before its appropriate time, readers are made curious to know what is going to happen soon. The narrator also uses this technique of flashforward (prolepsis) in revealing the thought of the protagonist character, Kassina in her desperate time while sleeping in the street around church.

"Since the next day was Sunday, she assumed many people would come in the morning. She had a plan to ask some kind-looking women if they needed a house maid. She was hopeful someone would want her." (Somebody's Daughter, 2018:60)

This extract arouses the readers' positive anticipation whether the family will get her when they come to church. The fact that Kassina doesn't go further from the clinic when she is

released; and the habit of the family to go to church on Sunday foreshadows the likelihood of their meeting Kassina. In short, the readers' interest in the current events of the narrative helps them to see how the story develops towards the future that has all ready been shown to them.

The other prolepsis /flashforward/ that we get is from the letter of the late Yeworkwuha. Yeworkwuha writes this letter when she is alive, and is living with Kassina but Kassina reads the letter after she learns about her real identity. This extract shows this point.

“Kassina, my lamb, I hope to God that you won't ever need to receive this letter. I hope to God that I will get better and stay with you.” (98)

“I still hope though, that I will live and you won't ever be alone, you won't ever know this sick truth, this sick secret of mine.” (101)

“Forgive me; I hope we will meet again. In the heavens.”(102)

In this prolepsis /flashforward/, the narrator using this epistolary method reveals the only concern of Yeworkwuha, the antagonist being between life and death so that readers are not left with any other option but to feel pity for the antagonist even if she creates great psychological problems in the life of Kassina and her family members. In the extract we see the fear of Yeworkwuha becomes real when Kassina knows her real mother. However, the last quotation of Yeworkwuha is not yet happen because Kassina is still alive. So, for that reason this flashforward/prolepsis/ is external because it refers the time beyond the primary story line.

4.2.3 A Comparative Analysis of Order in the Two Selected Novels

When we see the two novels comparatively, we see slight difference. The order of the events in *Firebrands* (1979) is presented chronologically but this doesn't mean that there is no breach in the normal flow of ideas because the narrator uses flashback/analepsis/ so as to provide background information related to the point he raises concerning the characters and the events. He uses both internal and external flashback. The order of the events in *Somebody's Daughter* (2018) is different because it is told in the form of 'anachrony' (deviating from the normal flow of ideas). We are told in the prologue about Beza's disappearance when she is just baby aged two and half then, the narrator directly takes us fourteen years later to the

primary storyline. Hence, readers are acquainted to the story more in the form of flashback/analepsis/ as to what happens within fourteen years of time. The narrator here also uses both internal and external flashback. The narrator in *Firebrands* (1979) uses both analepsis and prolepsis not only about his protagonist character but also about the other characters and major events reflected to what he likes to address (the theme of the story). However, the narrator in *Somebody's Daughter* (2018) uses both analepsis and prolepsis mainly in connection to the protagonist character (Kassina).

In order to create vivid images in the minds of the readers, the narrator in *Firebrands* (1979) employs symbolic representation using vision, dream, hallucination and delusion with regard to prolepsis. Whereas, the narrator in *Somebody's Daughter* (2018) uses epistolary method most of the time in presenting the future event. In short the narrator in *Firebrands* (1979) is more creative in presenting the future time using the technique of flashforward/prolepsis.

4.2.4 Duration in *Firebrands* (1979)

As it has been mentioned in chapter three, duration is the proportion between the story time (the time taken by an action in the story) and the discourse time (the time taken for an average reader to read the text). The text is said to be speeded-up or accelerated if the discourse time is shorter than the story time. However, if the reverse happens, that means if the discourse time is longer than the story time, the text is said to be slow-down or decelerated. In case the story time and discourse time are equal, the duration is said to be isochronous.

The novel, *Firebrands* (1979), depicts the injustice and maladministration of the feudal system specifically under Emperor Haile Sellassie until the system is overthrown by the 1974 revolution. The story time covers a few years although the exact time is not known for sure. However, the novel has got 163 pages, and it takes two or two and half days for the average reader to go through it. Hence, the text's discourse time is shorter than its story time. And the situation is said to be speeded-up or accelerated. It is the presence of ellipsis that moves the story forward faster. This extract exemplifies this 'That's a mere formality, Ledje Kebret. Didn't he tell you more or less the same thing three years ago when he graciously approved your appointment as general manager of the corporation?' (*Firebrands*, 1979: 12)

From the above quotation what we can understand is that the last three years are not represented textually. It is also definite ellipsis because it shows the years precisely. The fact of getting promotion after promotion within a short period of time indicates how the system favors the nobilities

The other accelerated text due to the presence of ellipsis is used by the narrator to tell us the system's failure in keeping order.

... He loves land more than his own soul. Wherever he is sent as governor-general he takes away the people's land and sells it. Takori's father happens to be one of his victims. A courageous peasant, though! He sued Dejazmach Azbete in the court of law. The case has been pending for eight years now. Takori believes that it will not be closed till his graduation, three years from now. That is why he is studying law. (Firebrands, 1979: 22)

As we can see from the extract, eight years of story time is not represented textually. The prolonged period of time stresses how the poor are denied of justice. The specific time given makes the ellipsis definite.

The narrator also uses ellipsis in order to tell us how long the protagonist character stays in the corporation where he is employed. "He had joined the corporation soon after taking his degree, now five months ago." (Firebrands, 1979:27). This is a definite ellipsis since the specific time (five months) is mentioned. "It was three weeks after Kebret's appointment that Bezuneh received his latest call." This is definite ellipsis.

"After a few weeks had passed by, Kebret had Bezuneh called to his office for a talk". (Firebrands, 1979: 50). It is indefinite ellipsis.

The narrator also uses pauses as a way of decelerating the text's speed. This extract supports my claim

'Who were those two men standing on the verandah all the evening? The lieutenant asked. He talked rapidly, in his natural way. 'Which two?' 'The ones...' 'A child broke into the drawing-room chasing a dog which was no bigger than a kitten and distracted their attention... Kebret's daughter was not yet asleep. Her nurse kept her in the inner room till the guests were gone. 'Mimi! Aren't you sleep yet?' it was her mother talking, looking at the child's white knickers which her rose-colored dress did not quite cover up. 'Come, Mimi, and greet our guests.' Mimi stared now at the lieutenant and then at his wife who was seated beside Tarikua and ignoring her mother's invitation ran after the pet dog. She eventually caught it by its hind leg and picking it up held it affectionately

against her chest. The tiny animal gratefully licked Mimi's hand, and remained quietly in her arms. It was related to one of the emperor's dogs, a playful thing that the emperor loved. Kebret had got it from the palace through Dejazmach Azbete's influence.....They were all absorbed in the child, but then Kebret turned his attention to the lieutenant and said, 'were you asking me about Dr Mandefrot?' 'No. I know the professor, but not the two others who were with him' (Firebrands, 1979:25)

As we can see from the extract, the narrator pauses between the dialogue of the police lieutenant and Kebret so as to introduce us with new characters (Kebret's child, the nurse and the child's dog. He also uses this opportunity to show the great influence of Kebret through his relative Dejazmach Azbete. This pause helps the writer to elongate the discourse time where the story comes to a standstill. The narrator also uses pause during Bezuneh's trial in law court. The following extract shows this

'But do you have any evidence, or witness to testify to all this?' 'Nothing more than I have just presented.' 'A man suddenly jumped up at this point from the back row and cried out, 'Yes, he has a witness.' More than a hundred eyes turned towards the man in flowing white robe and a cap with fine designs on his shaven head. 'I shall testify, taking an oath on the Holy Koran, that His Excellency Ato Kebret wished to receive a bribe of ten thousand dollars, and that Ato Bezuneh had indeed blocked the bribe,' Aba Bushra said. (Firebrands, 1979:93)

While the defendant (Bezuneh) is interrogated by the prosecutor, he says he doesn't have a witness. All of a sudden, the unexpected person Aba Bushra shows up in the scene pausing the interrogation of the prosecutor and the defendant and breaking the rule of the court. This unexpected pause helps the narrator to create great suspense on the part of the readers by tempting them to give their personal verdict in favor of the defendant.

The narrator also uses decelerated text in the dialogue between Kebret and Bezuneh in a great detail from page 50-58 in which they discuss their work; and their conversation ended by Ato Kebret's pushing of Bezuneh to resign from his job claiming that he is not cooperative which makes Bezuneh very disappointed. Although their conversation lasts for forty minutes, it is presented in nine pages in order to show readers the great injustice and maladministration. Hence in presenting the great injustice Bezuneh suffers in the hands of his boss the narrator stresses the theme of the story.

The narrator puts the feeling of Bezuneh in great detail following Ato Kebret's intention to fire him from his job. The narrator recounts the extent of Bezuneh's exasperation starting

from his travel back to his home to his ugly dream in both day and night time. He tells Bezuneh's being preoccupied with the thought of losing his job and the retaliation against the person who is responsible for this. Although the story time lasts only for one night, it is presented in detail consuming ten pages (from page 60-69). Hence by giving special coverage to this event, the narrator stresses the agony of the protagonist character inflicted by the decadence of the system through its representative Ato Kebret.

The other slow-down/deceleration/ that the narrator uses is when Bezuneh comes to his office around noon before a few minutes for lunch time. We are told that this is the first time that he is late for work following his last ugly encounter with the boss asking him to write a letter of resignation. The narrator also tells us each and every activity of the protagonist character/Bezuneh/. According to the extract, he/Bezuneh/ is given the letter of termination. He tries to provoke the mail boy who gives him the letter but the boy declines from being offended. Then he directly goes to his boss's office and makes an attempt to kill him until the policemen arrive and take him to the prison for his criminal act. Although the specific time is not mentioned, all the activities do not take more than a few minutes but they are presented in detail consuming five pages (from page 70-74). The conflict of the two characters reaches its climax when Bezuneh goes to his opponent for revenge; and the narrator wants the readers to see all the details because of its worthiness or great importance.

The narrator also uses deceleration/slow-down/ in order to recount Bezuneh's trial in the law court which doesn't take more than an hour to complete the court proceedings although the specific time is not mentioned. However, the narrator presents every activity from page 84-97. In the extract the narrator reveals the truth behind Bezuneh's dismissal from his job; and what causes him for attacking his boss. In short in taking a lot of pages for an event which doesn't take more than an hour, the narrator foregrounds the great injustice and corruption in the feudal period telling us that even the courts are instruments of the system. In order to show the credibility of the protagonist character's claim, the narrator gives a religious background and even costume for the witness (Aba Bushra) although it doesn't help Bezuneh get proper justice. In short, all the decelerated texts show the misery of the protagonist character inflicted by the decadence of the feudal system through its representative Kebret and his /Bezuneh's/desperate measure to seek justice in his hand for there is no one.

The story has also got a lot of dialogues in it which allow isochronous presentation in which both the discourse and story time are equal. Through the dialogue the narrator draws the attention of the readers towards the characters. Characters are made real to the readers because readers know them not through an intermediary- the narrator but from the speeches of the characters which create a kind of great intimacy and emotional involvement in both negative and positive aspects. The following extract exemplifies isochronous presentation

'You will draft me a letter tomorrow morning first thing, will you?' he snorted when the secretary sat on the chair that Bezuneh occupied a moment ago.

'Address it to Bezuneh.'

'What sort of letter, sir?'

'A letter of termination.'

'Yes, sir...' she said hesitantly.

'Show me the draft before you type out the final copy.'

'Yes, sir...' she said hesitantly once again, and ventured to add, 'I didn't like the way he looked, sir. He seemed very agitated and bitter when he left. I saw him bite his lower lip with anger, sir. Couldn't you reconsider...?' 'The matter is finished. I can't reconsider anything. I gave my word of honor to Richardson in connection with the bid, you remember? And he...Bezuneh stabbed me in the back. I can't forgive him.' (Firebrands, 1979:58-59)

Here we see the direct speeches of both characters with a little narratorial intervention which doesn't affect the equal pace of the story and discourse time. The narrator only intervenes to tell us the ill feeling of Ato Kebret and the perplexity of the secretary.

In the above dialogue the tempo of the text is neither accelerated nor decelerated rather on equal pace between the story time and discourse time.

4.2.5 Duration in Somebody's Daughter (2018)

While discussing the theoretical framework, we deal with duration as one component of narrative time. On the basis of our prior knowledge about this we can say that the duration of the text (Somebody's Daughter (2018)) is speeded-up or accelerated because the discourse time is very much shorter than the story time. The novel entirely has only 111 pages which only requires an average reader between 1 and 1 and half days to get through it. However, the novel covers the story time of Beza's childhood period about 16 and half years before the primary story line begins plus one year with in the primary story line. Hence,since the discourse time (the time it takes an average reader to finish reading the novel which is only

one or one and half days is very much less than the entire story time around 18 years, the duration of the text is absolutely speeded up or accelerated. The narrator mainly uses ellipsis in order to help her cover a long period of story time with a limited number of pages. Therefore, she has to purposefully omit a long period of story time. Here is accelerated extract with ellipsis.

One of the huts near Taden Merkerios church belonged to Kassina's mother, Yeworkwuha. She was one of the most famous tela sellers in Teden. Though the preparation of the local liquor, tela, was backbreaking, she struggled with it for many years, until she fell ill recently. (Somebody's Daughter, 2018:5)

This extract is so short that it doesn't take more than 15 seconds for an average reader to get through it but it covers the so many years' activities of Yeworkwuha which is not textually represented. Since the story time elapsed is not specifically stated, it is called indefinite ellipsis. Since what the antagonist does to lead her life is not the important thing that the narrator would like to reflect, she puts it in a compressed way rather than in detail. Here is also another accelerated extract taken from the novel with ellipsis.

Emebet wanted things done exactly as she liked it and in time. If the thing she ordered was done even slightly different, she would lash out in uncontrolled anger on her maids. And if they were one minute late, she would come to the kitchen; yelling and cursing she had hired and fired many maids in the past years, since she came to live in Addis Ababa. (Somebody's Daughter, 2018:2)

This short extract doesn't take an average reader 15 seconds to finish reading it but it covers some unspecified years of story time. The fact that the years are not specifically recounted makes it indefinite ellipsis. The consistent inhospitable behavior that the protagonist character, Emebet shows for the number of years indicates the intensity of her psychological problem. The narrator also uses the same technique when she recounts what happens after the death of Yeworkwuha. In the extract we are informed that Kassina stays at the house of their neighbor, Maritu. Here is the extract that shows this.

“Days gave way to weeks and weeks to months. One morning Maritu decided to talk to Kassina about what she'd been thinking for quite some time. They were sitting in Maritu's house...” (Somebody's Daughter, 2018:15)

Here again this extract is so short that it could be read within a second or two but it covers the story time of at least more than two months for the time is not specifically given which makes

it indefinite ellipsis. Since the protagonist's stay and good reception at the house of the neighbor is not what the narrator would like to give due consideration, she puts it in a compressed form elapsing months. It is only this way that she is forced to direct her reader to the theme of the story since the plot is very tight. In connection to this the narrator also puts Kassina's response to the question of Maritu about marriage using ellipsis. "I don't want to get married," said Kassina immediately. She has noticed a few men coming to Maritu's house repeatedly these past few weeks. (15)

As it has been stated earlier, this short extract could be read with in a second but few weeks of story time is elapsed on description. Therefore, this accelerated extract is deliberately given little attention by the narrator. The definite time of the elapsed weeks is not given – indefinite ellipsis. The narrator also uses ellipsis while expressing Kassina's nagging about her relatives. "Growing up, Kassina had so many questions about her early years. She would ask her mother, "mother what happens to my grandmother" (20)

With this short quotation the narrator successfully covers a long period of story time which is not textually represented. Since the exact story time is not expressed, it is as usual indefinite ellipsis. From this extract readers are informed the restlessness Kassina creates on Yeworkwuha for some years until she is very much manipulated in order not to have anything to do with her real family members. No matter how hard Yeworkwuha tries, she couldn't get the memory of Kassina out of her mind. The narrator while describing the physical condition of Senidu also uses ellipsis. "After a few weeks of treatment, Senidu got better. She had trachoma and the doctor told her she was lucky she didn't lose her sight coming so late to the hospital." (38). This extract tells us that Senidu's sight problem is severe from the context of the time it takes to cure her. From the overall story we can come to the conclusion that she is exposed to this problem because she has mourned for many years following the disappearance of her granddaughter. The fact that the story time elapsed is not specifically mentioned makes it indefinite ellipsis as usual. This trend of the writer to use ellipsis abundantly helps her to use very limited words in order to cover a long story time. In other words, since the plot is very tight the narrator deliberately uses ellipsis so as to narrate less significant parts of the story so that she uses more words to describe what she emphatically wants to show the

readers. Therefore, this technique helps her cover a long story time with in a limited number of pages.

The other aspect of duration that we frequently get in the novel is pause. Earlier in the theoretical framework we see dialogue being classified as isochronous (equal duration) where story time and discourse time are approximately equal or rhythmically mapped. In spite of this, due to the interference of the narrator in the middle of the dialogue, we are not in a position to see the direct speeches of the characters on equal pace. The trend of the narrator to describe the characters' feeling, events and setting gives greater opportunity to understand the context but it doesn't help for creating intimacy with the characters. As the story has a tight plot, it doesn't give that much opportunity for the narrator to include direct speeches of the character without her interference for it demands many words beyond what is desired. So the narrator deliberately leads her readers to what she thinks they should know using very short dialogue with her complete command in the story through her interference. This extract shows the point raised tangibly.

"Mom, where's Alem? What's with the new girl in the Kitchen?" Adey confronted her mother, Emebet. She and her little brother, Elias, had just come home from school with their father, Ato Sahilu....

"You went to the kitchen without even saying hello to me. And now you are grilling me with questions." Emebet spoke quietly, as she brushed her daughter's wind-tossed hair from her face. She liked touching her daughter's long hair.

"So you fired her?!" Adey asked in disgust. She was 12 years old, and starting to rebel against her mother. (Somebody's Daughter, 2018: 6-7)

As we see in the extract, the first quotation belongs to the direct speech of Adey asking Emebet where Alem (the maid) is. Then the narrator intervenes to tell us Adey and her little brother (Elias) have just come home from school with their father (Ato Sahilu). Therefore, in telling us other information about the other characters, the narrator elongates the discourse time further. And this causes some delay for the readers to receive the response from the other character, Emebet. So in such a way using pause the narrator describes not only the one who engages in conversation but also the other characters and the setting where the situation takes place. When we also come to the response of Emebet, we are not only given the dialogue (direct speech) of Emebet but the narrator goes also on describing what she is doing simultaneously with her speech.-the motherly love that she gives Adey by brushing her hair

although Adey is very angry at her mother's action of firing the maid (Alem). Here is another extract that exemplifies pause.

“How could you do this? I don't know what made you raise your hands on such a nice girl. You could have killed her. You know that?” said Senidu quietly. Emebet lowered her eyes and kept quiet. She'd been thinking that she had gone far this time.

“How is she by the way? Kassina, I mean?” Zinash asked the question she'd been dying to ask.

“She is fine” Emebet said flatly. “Once she's well and out of the hospital, I'll send her on her way” (Somebody's Daughter, 2018:51)

Here again in the first quotation apart from the direct speech of Senidu, the narrator in describing the protagonist character (Emebet) takes time in discourse while the story time remains stand still in such a way pauses the story from moving forward. Here is also an extract that shows pause.

“Senidu is here. Senidu came.”Ellias was beyond himself when he opened the gate to his grandmother and aunt's knock. It was a beautiful surprise for him. He embraced his grandmother fiercely when she kissed him on his check.

“Is it only Senidu you see? Am I not here?” Zinash tickled at his ribs in vengeance until he lied on the ground wriggling and calling out, “forgive me, forgive me.” (Somebody's Daughter, 2018:50)

In the above extract given the readers are informed the exact words of Elias in quotation mark and then the narrator takes over to give us description about the characters. Therefore, in between the two dialogues put in the quotation marks, the narrator pauses the story time from going ahead using descriptive words about those parties involved in the story.

When we see the overall story in the book, the narrator uses the technique of acceleration more as far as duration is concerned followed by pause but the pauses do not slow down the discourse time because the narrator uses very short dialogue and uses pauses only to describe the setting and the characters with a few words. She also uses deceleration once in order to describe the situation of the protagonist character, Kassina after she is discharged from the clinic in her own free will. Kassina is discharged in the morning and stays only for one day and night outside Emebet's house where she works as a maid. This one day stay of Kassina around the street is given very great emphasis (special coverage). Hence unlike the other incidents, the narrator uses many words in order to recount what she has undergone through

throughout that day and night. This single incident covers almost 10 pages despite the novel's short volume and its very tight plot. From page 57-67 the entire story revolves around the encounter of Kassina throughout that day and night while she is left alone by herself in a place where she is a complete stranger.

According to Rimmon-Kenan (2002:55) "the most important events or conversations are given in detail (i.e decelerated)". Hence being the protagonist (the main character) of the story, Kassina takes the lion share; and the narrator wants to show how the ill-fated protagonist character (Kassina) is mistreated in the hands of various individuals especially her own mother and her being spared by a mad character who turns out to be the one who is responsible for her entire life's trouble and that of her families. Although this incident is slow down (decelerated) in a very strange way, it still doesn't take a full day for an average reader to go through.

4.2.6 A Comparative Analysis of Duration in the Two Selected Novels

Although both novels share similarity in their being accelerated, *Firebrands* (1979) is less accelerated than *Somebody's Daughter* (2018) because the discourse time is longer in *Firebrands* (1979) than in *Somebody's Daughter* (2018) as a result of a lot of dialogues in it which in return allow the readers to have emotional attachment with the characters. Characters are real to the readers because they see them through their dialogues rather than through an intermediary- the narrator which help the readers share the feelings of the characters. That situation also helps to make the discourse and story time equal. We don't see this in *Somebody's Daughter* (2018) because of the narrator interference among the dialogue exchange of the characters. Hence through this narrator's interference, readers are not allowed to have emotional attachment with the characters. However, the intrusion of the narrator helps the narrator to describe the feelings of the characters and the setting where the event takes place with very limited words considering the tightness of the plot. Hence this helps the readers to understand the context. The other reason that makes the discourse time longer in *Firebrands* (1979) is using of more detailed description and decelerated texts than in *Somebody's Daughter* (2018). There is only one occasion throughout the whole novel that we come across decelerated text in order to tell the readers the misery of the protagonist character

(Kassina). What makes both narrators similar is that they use decelerated text in highlighting the themes of their respective novels.

4.2.7 Frequency in Firebrands (1979)

Frequency being one aspect of narrative time deals with the number of times actions happen in the story and how many times the same actions are recounted in the text. In *Firebrands* (1979) we have all the three types of frequency- singulative telling, iterative telling and repetitive telling. The following extract could be an example of singulative telling: “every new comer had to pay a fee for buying candles to light the cell at night.” (143). This incident introduces the readers with the custom of the prison that demands money from the prisoners which is double tragedy because it is painful to stay behind bars by itself without adding money sacrifice which implicitly shows the ignorance of the system in thinking to correct the behaviors of the inmates by denying their basic rights- electricity. So this new incident helps the narrator to magnify the theme of the story (the cruelty of those who take power in the government). The narrator also uses the second type of singulative telling which is recounting **n** times what happened **n** times. This extract exemplifies this

... Woizero Kassech, who till now was busy talking to Tarikua, took up the thread of conversation between her husband and Kebret, and boomed suddenly, ‘They should have hanged him!’ This was not of course the first time she offered her private verdict on Bezuneh; she reiterated the same thing for more than a thousand times every time the question of Kebret’s health was raised... (Firebrands, 1979:117)

The above extract shows Woizero Kassech’s bad habit of judging the main character, Bezuneh for “more than a thousand times”. Her judging goes simultaneously with “every time the question of Kebret’s health was raised” (ibid). In order for Woizero Kassech to have a chance to pass her personal verdict on the protagonist character, Bezuneh, he should be raised up as a subject of conversation. This implicitly shows those who sit idle like Woizero Kassech are susceptible to gossip and monotonous agenda. The narrator with this technique narrates repeated activities without wasting many words.

In order to clarify the second type of singulative telling or recounting **n** times what happens **n** times the following quotation helps.

Woizero Debitu told her husband several times that if he had stopped drinking they would have owned a house of their own by now. He told her as many times that land was too expensive in the capital... (Firebrands, 1979:60)

This extract also shows for every amount of information that Ato Tadesse receives from his wife (Woizero Debitu), he responds back to her with equivalent information. Here the narrator through this condensed way of reporting spares the readers and herself from the unnecessary details of elaborating the constant nagging between the husband and the wife as it happens each number of times. This technique helps the narrator to speed up the text by giving less attention to this kind of ideas and save more words for what the writer would like to give special coverage.

The other type of frequency is iterative telling which is the technique of recounting once what happens several times. This technique is a little bit similar with the second type of singulative telling which is the technique of recounting **n** times what happens **n** times. Their difference is that the former indicates the system of narrating only once the frequented practice/incident/. Whereas the latter deals with narrating repeated incidents the same number of times as they occur in a condensed form.

The narrator while discussing Takori's familiarity with legal issues and activities gives this iterative narration. This excerpt shows the point raised.

“Although still a student, Takori knew the ways of the policemen better than Worku. Several times he had been to courts and the police station as part of his studies”. (Firebrands, 1979:78)

Here what we can understand is that it is customary for Takori as a law student to attend court sessions. However, the narrator summarizes the situation in a condensed form with no desire to list each and every court proceedings. He does this purposely as a way of speeding up the text and sparing the readers from the unnecessary details for it doesn't serve him in focusing the main issue that he would like to highlight. So, in such away the narrator prevents the readers'attention from being distracted from the theme of the story.

The narrator also uses iterative telling thorough Ato Kebret's wife when her husband is assaulted and taken to hospital. “I told him several times to be careful”. (76). The action of telling is done repeatedly by the wife of the victim but recounted only once in the story.

Hence in such away the narrator restrains himself from listing so many “be carefult” as far as the dialogue of Kebret’s wife is concerned. In so doing, he avoids unnecessary repetition for the plot is tight, and he should use each and every word economically. The narrator in general uses iterative telling on page 9, 10, 70, 72, 78, 104, 105, 110 and 147 throughout the story in order to narrate most frequented incidents and habits of the characters.

The third and the last aspect of frequency that we get in the novel is repetitive telling which is the act of telling an action which takes place only once in the story over and over gain. In the story the protagonist character, Bezuneh commits the action of attempted murder against his boss (Kebret) only once. However, his act is repeatedly narrated several times. Not only his act but his being accused is also narrated several times. Regarding this what the protagonist character (Bezuneh) speaks while defending himself could be used as evidence:

“To the man I am now accused of having attempted to murder...” (88). We get this phrase two times in page 88 and 89 and once on page 90, 91, 92 and 93. In repeating this incident which happens only once, the narrator through his mouth-piece Bezuneh , ironically argues the existence of justice. In saying this phrase over and over again, he indirectly says it should be the victim not me who should be brought to justice if there is one. It also implies that since there is no other ways of getting proper justice in the regime, violence is the only way of emancipation. In so doing, he foretells the violence of the Ethiopian masses and their victory over the system of feudalism. Bezuneh as representative of the ordinary people achieves victory over Ato Kebret who is the representative of the bourgeoisie which foretells the victory of the Ethiopian masses over the few privileged before it happens.

Dejazmach Azbete’s being a foremost patriot during the fascist occupation of Ethiopia is also recounted three times. “... The monument was also the symbol of the heroic fight of the Ethiopian patriots during the fascist occupation. And Dejazmach Azbete was one of the foremost patriots.” (107). We also get similar narration on page 110 and 120. The narrator purposely repeats the patriotic mission of the character in order to highlight his bravery, stamina and love of the motherland despite his cruelty on the peasants. The narrator also repeatedly narrates the protesters’/ students’/ throwing stones on Dejazmach Azbete on page 108, 110, 111, 114, 117 and 119. The narrator also recounts Worku’s fear of being caught by

the police on page 123 and 125. In short the narrator uses repetitive telling in underscoring the theme of the novel with regard to injustice, brutality and corruption in the feudal regime.

4.2.8 Frequency in Somebody's Daughter (2018)

As the last and the third aspect of narrative time, frequency is raised when we want to show the relationship between the number of times an event happens in the story and its recounting.

Considering the tightness of the plot, the narrator has to use words very economically. Therefore, in using singulative telling she chooses not to recount once what happens once rather she puts what Rimmon-Kenan (2002:89) states "the less common phenomenon." According to her "narrating **n** times what happens **n** times". Hence almost all in all as far as singulative telling is concerned, she uses the technique of narrating **n** times what happens **n** times. This extract could show the raised point tangibly.

"In her short stay in this house, Alem had worked hard to gain the trust and appreciation of her employer, Emebet. In response to everything she did, she received insults and curses". (2) Here in this extract, the narrator describes the repeated action and reaction of the maid and her madam in a condensed form. To every good thing the maid does, her madam responds in negative simultaneously. So with this technique the narrator spares herself and her readers from the unnecessary details about the two persons while displaying their mentioned traits. It also serves to accelerate both the story and discourse time. The narrator uses this extract as one incident in connection to the main theme that she likes to develop. The narrator here also uses singulative telling together with the iterative one in the following extract.

"As she worked she talked to her mother and Maritu in her usual lively manner. Her scarf slipped down and her long lush hair tumbled out. She carefully pulled it back up."(9). In the above extract we are informed that she does the action of talking and working the same number of times (simultaneously). Besides, the narrator informs that this is her habitual action or repeated activity of the protagonist character in one narration which qualifies this extract to have both singulative and iterative telling. Hence with this mechanism the narrator could use very limited words in order to express what the protagonist of the story is accustomed to over the years. In so doing, she could accelerate both the story and the discourse time. The extract is also used to strengthen the quality of the protagonist character claiming that the hard life

she is forced to doesn't stop her from becoming a cheerful girl. The following extract also shows what sigulative telling is

Emebet met her match in the new maid. Tsehay, the maid, talked back to her employer. She didn't keep quiet and take all the abuse unlike most of Emebet's previous maids. She would yell back whenever Emebet yelled at her. (Somebody's Daughter, 2018:13)

According to the extract every time Emebet shouts at her maid Tsehay, Tsehay reciprocates. In short both characters give and take insults repeatedly on equal number of times. The repeated action of the protagonist character, Emebet in the prolonged time stresses the main idea of the episode. The trend of the narrator to put such repeated activity of the character which takes place over an extended period of times creates a conducive environment for her to save more words for the most important incidents (theme) of the story and to direct the attention of the readers towards it. Here is also another extract that illustrates singulative telling.

Kassina was exhausted. She was not hungry anymore. And her headache was gone. All she felt was the fear coiled up in her stomach. She wrapped her arms around herself. Whenever a drunkard howled in the street, she held herself tighter. (Somebody's Daughter, 2018:63).

This extract is part of the main issue (theme) that the narrator would like to reveal to her readers. It shows the great deal of suffering the protagonist character, Kassina faces when she sleeps in the street. Every time a drunkard comes closer to where she is, she instinctively tries to protect herself. This indicates her great effort to keep waking throughout the whole night so as not to be taken advantage of in her sleep. Therefore, this incident intensifies the theme that the narrator wants to show –the misery of the protagonist character (Kassina). There are also singulative telling of this kind in pages 40, 56, 66,100,101 and 105.

The other aspect of frequency that we frequently see in the novel (Somebody's Daughter (2018)) is iterative telling. As we have seen earlier, iterative telling is the technique of recounting once what happens several times. This extract could be an example for this

Yeworkwuha watched her tall slim daughter lifting up a sack of corn, struggling with the heavy weight as she went out of the hut. She rested her forehead on her pulled-up knees, tears trickling her face, regret burning her inside for the umpteenth time. (Somebody's Daughter, 2018:6)

Despite the fact that Kassina quenches the thirst of Yeworkwuha being seen as a mother in the eyes of the society that rejects her otherwise, the thought of hurting the child's family in theft and her exposure of the child to the back breaking physical labor bothers her conscience for a prolonged period of time. The narrator recounts this repeated ill feeling of the antagonist character only once. Therefore, through this technique the narrator doesn't have to tell us the remorse of the antagonist character over and over again to the point of putting her readers in a state of great boredom. Hence, this technique helps for the smooth flow of ideas. The following extract also could show clearly iterative telling.

Emebet had already forgotten the story Hareg had told her about Kassina's mother and thought Kassina was looking for an excuse to leave the house. Emebet hated it most when her maids started talking about their mother. And they usually did. She had many maids and heard the 'mother is sick' and 'mother is dying' news several times... (Somebody's Daughter, 2018:26)

This extract introduces the usual pretext of the maids when they intend to escape from abusive employers. Since this situation is not as such worthy of the readers' attention, the narrator puts it in such a summary form in order to foreground the cruelty of Emebet. The following extract further exemplifies iterative telling

“...with that Kassina ran to and back from the nearby hair salon. She didn't have time to get washed and change into clean clothes. Her hair was wrapped in a scarf as usual.”(31). In showing the daily hair style of the maid (Kassina), the narrator exposes the daily abuse and mistreatment she endures in her employer house where she is not given a chance even to keep her personal hygiene. This technique helps the narrator to intensify the plot. In strengthening the concept of iterative telling further, the following extract could help.

Senidu and Zinash couldn't wait another day and went to down town Debre Markos the next morning to call Addis Ababa as they didn't have a telephone at home. They were obsessed with the idea that Emebet's maid might be Beza. But no one answered the phone at Emebet's house. They tried a few times and stopped, guessing Emebet would be teaching that morning. (Somebody's Daughter, 2018:48)

The repeated phone call attempts of Senidu and Zinash is recounted only once. The narrator doesn't have to tell us every unsuccessful phone attempt because of its insignificance and wastage of resources – words and time. So she accelerates both the discourse and story time

through this technique. Here is also another extract in clarifying the concept of iterative telling.

Senidu had given her breakfast but Kassina couldn't eat much. She took her pain-killer, drank water and tea. She then lied down on a small bed in the kitchen, Senidu tucking her in just like her mother used to do when she was little.
(Somebody's Daughter, 2018:70)

This extract by describing the motherly affection of the late Yeworkwuha (the fake mother) and Senidu towards Kassina, ironically compares the great love that she used to get in the hands of Yeworkwuha to the severe inhuman treatment she suffers in the hands of her employer, Emebet, who later turns out to be her real mother. Hence, this technique helps the narrator to magnify the theme that she likes to develop. In short, the narrator greatly uses iterative telling to help her express most frequented events, habits and incidents with limited words or in one narration. We can get iterative telling samples on pages: 31,41,47,72,73,85,94,95,97,100,101,105 and 109.

The other and last aspect of frequency is repetitive telling. As it has been discussed earlier, this is the technique of recounting several times what happens once. This technique is mainly employed by the narrator to describe the distinguishing traits, misery, and other aspects related to the protagonist character, Kassina. To substantiate my point, Emebet, the main character cuts her maid's hair only once throughout the entire novel. However, her act is repeatedly recounted by the narrator in different occasions. This extract could show the above point, "Emebet acted on impulse and grabbed a handful of Kassina's hair and cut it off." (33). This same incident (Emebet's cutting of Kassina's hair is recounted on pages 90 and 92. Through this repetitive telling the narrator does not only emphasize the torment of Kassina but she also wins the sympathy of the readers to her main character. The technique is also helpful for stressing the theme and decelerating the discourse and story time. This is because very important aspects of the story that the narrator wants her readers to know are given due consideration in such repetitive telling. Although this technique is believed to prevent the discourse time from moving forward, it doesn't create that much hinderance in this regard because of the narrator's trend of using very short sentences and applying it in connection to only one character in particular (Kassina).

The other instance of repetitive telling could be found in the story in connection to Beza's disappearance. Readers first learn Beza's disappearance in the prologue (VI), then she recounts on page 42 in such away".It had been 15 years since Beza, her granddaughter, was lost." (42). The narrator keeps on repeating the same incident on page 44,76, 77,79,85,90,94,97,102,104 and 105. Hence, through this repetitive telling the narrator successfully shows the sour destiny of Kassina to live in poverty with Yeworkwuha and the great scar it leaves behind on the lives of so many people herself included. This fact being the theme of the story takes very great coverage in a much better way from the remaining other parts of the story. The other incident which is told repeatedly is Kassina's being attacked by Emebet. It is on page (49) that we learn this incident first "Emebet did a foolish thing. You know her. She hit the girl (Kassina) on her forehead and the kid collapsed..." (49). We get told the same thing on page 51.

Beza's distinguishing trait that separates her from the other persons is also given special coverage. Hence, her birthmark is recounted in many pages in different occasion. This extract could show this fact. "She suddenly whipped her head up and stared at her mother, 'mother, she had... Beza had a birth mark on her midriff, the right side. Remember? It was a huge one..." (47)

This unique feature of Kassina is recounted on page 81, 82, 89 and 92. Likewise Kassina is also identified by her way of smiling or laughing different from the other persons. We first learn about this on page (46). "The sound of her laughter is still the same. When she laughs, you can hear her from afar as we used to." (46). we get the uniqueness of Kassina's laughter on page 75, 87, 89, 102 and 108. Hence with the help of this repeated telling of the protagonist's typical ways of identification the narrator catches the readers' attention in great suspense.

Kassina's being bright is also recounted many times. "She is eager to learn new things. She is bright..." (17). In like manner we are told this quality of her on page 27, 78 and 102. Therefore, with this repeated telling, the narrator points out the injustice imposes upon Kassina on her right of attending education despite her good academic achievement.

Emebet's method's of keeping herself sane by taking her anger against maids is also recounted two times on page 76 and 106. "I have been cruel to you, as I have been with the other maids. I probably kept sane taking my anger out on them." (106)

Alemayehu also commits the mistake of losing little Beza only once but this situation is recounted in many occasions. "I don't know what made him leave a two and a half year old child alone in that hectic station." (77). We get told the same information on page 105 and 111.

The death of Yeworkwuha is also recounted multiple times although her death occurs only once like any other mortals. Even this one paragraph could justify my claim

People in Taden would remember the day Yeworkwuha passed away for a long period of time, because of Kassina. They didn't have a name for the way she reacted to her mother death. No one could hold her still.No one could console her. Many attended the funeral for the sake of Kassina. They were sorrier for the living rather than the dead. (Somebody's Daughter, 2018:14)

In this paragraph death, the natural phenomenon, which occurs only once is recounted three times. In recounting this situation the narrator describes the unspeakable great sorrow of the protagonist character, Kassina over the death of Yeworkwuha whom she loves with all her heart.

The other case that leads to repetitive telling is Senidu's sight problem. She faces this problem only once but it is recounted in different occasions. We first learn about the situation on page (35). "Senidu was having a problem with her eyes and wanted them checked. Zinash had to accompany her to Addis. (35). Then we get informed about the same problem on page 36, 38, 42 and 70. Her sight problem results from crying for many years following Beza's disappearance. In short almost all the repetitive telling takes the readers directly or indirectly to the protagonist character, Kassina with all the trouble she faces, causes on her beloved relatives and her distinctive personalities.

4.2.9 A Comparative Analysis of Frequency in the Two Selected Novels

Frequency is the last aspect of narrative time. In both novels we get all the three types of frequency although the intensity is different with Somebody's Daughter (2018) having more iterative, the second type of singulative telling and repetitive telling. Since the story is

dominated by summary, the narrator has to use most frequented events and habitual action of the characters in one narration in order not to waste words considering the tightness of the plot. The narrator also uses repetitive telling in order to emphatically show not only the misery of the protagonist character, Kassina, but also her distinguishing personality and identification that deferentiate her from the other individuals. Since repetitive telling is time consuming, the narrator is confined in using it only on one character (Kassina) in particular. Likewise the narrator in *Firebrands* (1979) uses repetitive telling in underscoring the theme of the novel with regard to injustice, brutality and corruption in the feudal regime especially under the totalitarian rule of Emperor Haile Sellassie.

4.3 Analysis of Narrative Mode in *Firebrands* (1979) and *Somebody's Daughter* (2018)

4.3.1 Narrative Mode in *Firebrands* (1979)

Narrative mode is a way of presenting events either in scenic or summary form or in combination of the two. A scenic presentation is a showing mode which presents detailed action. Dialogue is also “the purest form of scenic” according to Rimmon-Kenan (2002:56) as we have seen earlier in the theoretical framework. A summary form on the other hand deals with the telling mode in which the presentation is made in a condensed form.

With regard to narrative mode in *Firebrands* (1979), the narrator successfully incorporates both the summary and scenic form. However, when we see the magnitude, the scenic form takes the upper hand for there are a lot of dialogues among the story characters. Despite excessive use of dialogue in the story, the narrator maintains the tightness of the plot by taking the story backward and forward through analepsis and prolepsis revolving around the main issue that he likes to address (the theme) of the story. He also takes advantage of ellipsis, iterative and the second type of singulative telling to narrate most frequented incidents and habitual actions of the characters in a condensed form so as to help him focus on what he thinks the prioritized areas. We have already discussed dialogue while dealing with duration. So, I directly pass to the presentation of detailed action as a scenic mode of presentation. The following extract could exemplify my point.

The bow-legged peasant in shorts approaches from nearby. He is wearing a sleeveless soiled shirt. His bare arms and his neck are netted with sinews. His front teeth are missing, and the red holes are frightening to see. He stands by Kebret and listens to him saying, 'At this moment I wish for nothing but life itself.' The bowlegged sinewy peasant clutches the wooden shaft of his enormous axe with both hands, and raises it high above his head. The filed metal blade flashes in the sun... Worku hears the whack! of the metal blade on Kebret's brow. He sees the skull as it splits open into two. Blood flows like a stream. Kebret wriggles on the ground. He fights for life. Death overpowers him. He twists and turns in vain. He groans. His body quivers. He gasps for breath. He pounds the ground with his arms and legs. He quivers more. He arches his body. He stretches himself out. He arches his body again. And finally he becomes still. Smell... dust...Shining dry bones... (Firebrands, 1979: 156-157)

The above extract qualifies the criterion of scenic presentation because Worku (the story character) narrates the final destiny of Kebret in a picturesque presentation. The story character (Worku) in his extraordinary skill of narration makes the readers see not only the action of the killing but also the overall description of the killer to the level of drawing his full frightening picture in the minds of the readers as if he were in front of them while executing Kebret. He also creates vivid image in the minds of the readers in narrating each and every movement Kebret makes in his final moment between life and death. The quality of the narration is so high and well defined with detailed action that readers could take it as watching a film. However the defect of the narrator is that he gives this information through Worku after the event is already taken place when he should present it while it is happening on the spot without him or Worku as intermediary where both the discourse and the story time are equal. The narrator uses scenic presentation in (Firebrands, 1979:72-73) in stating of Bezuneh's offence on his boss leaving no details behind.

The extract shows the detailed action of Bezuneh while attacking Ato Kebret in a dramatic form. This dramatic presentation takes the readers in their mind eyes to the office where Bezuneh's assault against his boss is taking place. This scenic presentation is better than the previous because it gives the opportunity for the readers to see every act of Bezuneh beginning from his angry stride towards his boss's office to his attack against Kebret for themselves while the incident is taking place rather than learning from the detailed description of the narrator after the event is already taken place. In other words this scenic presentation makes the readers first hand witnesses unlike the previous one.

The narrator also applies the summary way of writing in the novel in some occasion unlike the scenic form. The following extract exemplifies this way of presentation

...Then he/ Bezuneh/ went over his experiences with the corporation the last five months. 'What sort of people does it contain? The branch managers collect revenues and fail to deposit them in the banks. They delete vouchers or give out unofficial receipts and keep the collections for themselves. The head of the maintenance department steals materials. The lowest clerk tries to cheat whenever he finds a chance to do so. And now the managing director makes the separate deal with Richardson and expects to collect ten thousand dollars in hard cash, if Aba Bushra is to be believed. (Firebrands, 1979:37)

The narrator by entering in the minds of Bezuneh tells us the intense corruption in the corporation where he is employed as an auditor with in his five months stay there. He could have described that with detailed description consuming a lot of pages considering the time Bezuneh spends in the corporation. However, he chooses to narrate it in less than half page. With this summary the narrator tells us almost all the employees are involved in the act of corruption as if it were normal. Hence since their practice is habitual, no need for the narrator to keep reporting the same incident over and over again.

4.3.2 Narrative Mode in Somebody's Daughter (2018)

The narrator's trend of accelerating the story and discourse time while referring to the characters and the incidents happening in the story with the exception of the protagonist character makes the narrative mode dominated by summary. Readers entirely rely on the narrator to get any information about either the incidents or the characters. That is why they couldn't get a chance to get emotional attachment with the characters from the perspective of their dialogues because of the narrator interference and her monopoly of telling the story where the characters are not at liberty to fully express themselves. The following extract for example summarizes the so many years' relation between Yoworkwuha and Kassina. "Yeworkwuha had enfolded Kassina's world like a blanket and filled the inside with so much love, Kassina didn't have time to think about the past or the future until it crumbled and she faced the world alone." (Somebody's Daughter, 2018:21)

This extract summarizes the great love that binds both of them together until death takes one of them leaving the other in great puzzlement and sorrow. This very short extract covers the story time of the entire Kassina's childhood until she is grown up and departs from

Yeworkwuha in death with no detailed information about how the two characters exchange love and lead their lives.

Here is also another quotation which is written in a concise way.” Kassina liked playing with Elias and Adey, as they did. She tried to teach them the games she played back in Taden when she was in elementary school.” (27)

In this short extract the narrator takes us back in time to tell us Kassina used to play during her elementary school stay in Taden in connection to her present friendly relation with Adey and Elias without bothering the readers with the unnecessary details about the game. The entire story is dominated by summary which helps the narrator to cover a long period of story time with limited words or with little detail and gives her the great opportunity for her to use more words or detailed explanation for what she thinks the most important parts of the story (theme). Hence, in such away she directs the readers’ attention to what she likes to show. However, this technique makes the readers passive recipients because there are a few short dialogues in the story preventing the readers from having intimacy and emotional attachment with the characters. It also denies their right of being witnesses beause they simply rely on what they get from the narrator. All the accelerated texts with ellipsis that we have discussed earlier belong to this category (summary) because they demand the narrator to cover a long period of the story time leaving the details behind.

Although the story is presented with summary taking great dominance, there are a few cases that the narrator uses scenic presentation. The detailed description given from page 57-67 about the encounter of Kassina in one day and night stay in the street could be one best example of scenic presentation. In those pages we get informed about the deep physical and psychological disorder about the protagonist character, Kassina to the point of sharing her pain in our imagination through detailed and picturesque presentation. The narrator brings Kassina closer to every sense of the readers associating her with them to feel what she feels.

The following extract also shows scenic presentation.

*“We confirmed it was her when I saw her birth mark on her waist last night,” said Zinash.
“Last night?” mused Ato Sahilu.
“Yes,” Senidu said almost in whisper when Zinash said nothing.”*

It's Kassina, Sahilu. She's Beza."
Ato Sahilu's jaw dropped and stared at Senidu, unblinking. He then suddenly laughed, beating his thighs with his hands. His laughter filled the room. They had never seen him laughing that loud. He stood up and went to the hall. But turned and came back to the living room. He seemed not to know what to do. He went to the window and stood there, resting his hands on his belt. He was breathing heavily as he stared outside. (Somebody's Daughter, 2018:89)

This dialogue and the picturesque presentation of the narrator enable the readers to observe the events and the action of the characters in their mind eyes. Every descriptive word applied here appeals to the readers' senses. Hence, the narrator here chooses to step down leaving the actions tell for themselves.

4.3.3 A Comparative Analysis of Narrative Mode in the Selected Novels

In both novels we get both types of narrative mode with a different intensity. In *Firebrands* (1979), the narrator introduces and defines the characters in the level that helps readers understand them properly. He also allows a lot of dialogues to be taken place among the story characters which help the readers to have great intimacy with them knowing their defect and strength. The narrator only intervenes to tell us the setting and some useful information that we can't get from the dialogues. The narrator also gives us detailed description about the characters and the incidents presenting them to the eyes of the readers as if they were watching film which make the narration both captivating and unforgettable. In short scenic way of presentation takes the upper hand over the summary one. However, readers are denied of this way of presentation in *Somebody's Daughter* (2018) because of the dominance of summary which doesn't invite interaction between the characters and the readers. Despite this limitation, it gives the opportunity for the narrator to narrate less significant parts of the story in such away that more words could be used in stating the theme of the story considering the tightness of the plot. There are also a few dialogues in it although much of the talking is not done by the charcters rather by the narrator taking absolute command in the story she narrates which creates hinderance in equating both the discourse and story time. Such an intervention by the narrator is made to lead the readers directly to what she likes them to know. Despite summary's dominance, the narrator in *Somebody's Daughter* (2018) also uses scenic presentation to some extent.

To conclude *Firebrands* (1979) deserves to be appreciated more by the readers because of its technique of using scenic presentation and dialogues making the readers see the action and conversation in their own mind eyes rather than through the intermediary (the narrator). However, *Firebrands* (1979) is not a novel without flaws because at the end of the novel major events of the story are presented after the events are already taken place. Although every action is presented in a picturesque way, the failure to keep proper timing diminishes the quality of the narration. It would have been very captivating if it had been presented while the events are taking place so as to make the readers' first hand witnesses.

CHAPTER FIVE

Conclusion and Recommendations

Narrative technique helps the readers to understand and appreciate literary works tremendously. This paper analyzes comparatively Sahle Sellassie's *Firebrands* (1979) and Hiwot's *Somebody's Daughter* (2018) from the perspective of narrative time and mode. Although both novels do have a lot to share, they still have dissimilarities to some extent. Hence based on the analysis, the following findings are presented.

When we come to narrative time, the order of the events in both novels is not presented in the same manner. In *Somebody's Daughter* (2018) the order of the events is very much disrupted because of its beginning with a prologue and taking readers to the primary story time to get them back again to the earlier events in the form of flashback/analepsis/ most of the time. The chronological order of the events is well kept in *Firebrands* (1979) although there are minor deviations in it in order to give background information through flashback/analepsis/ and to forecast the upcoming events before the right time of their occurrence in flashforward.

When we come to duration as one component of narrative time, they share similarity because the discourse time in both is shorter than the story time which makes both of them accelerated or speeded up. It is the presence of ellipsis that contributes a lot for both novels to be accelerated. In *Firebrands* (1979), we get both definite and indefinite ellipsis but in *Somebody's Daughter* (2018), we get only indefinite ellipsis throughout whole novel. However, the discourse time is still longer in *Firebrands* (1979) than in *Somebody's Daughter* (2018) because of the presence of a lot of dialogues, detailed description and scenic presentations. The decelerated texts in it are also used in order to develop the plot and the theme giving very great attention by slowing down the story time.

When we come to frequency both are the same in having the three types of frequency but with different intensity. More iterative, the second type of singulative telling and repetitive telling are used in *Somebody's Daughter* (2018) than in *Firebrands* (1979). Since the narrator has to use very limited words in *Somebody's Daughter* (2018) because of the tightness of the plot, repeated events and habitual action of the characters should be addressed in that way. She also uses repetitive telling to magnify the misery of the protagonist character, Kassina and her

distinguishing personality. Since repetitive telling is time consuming, the narrator is confined in using it only on one character in particular. The narrator in *Firebrands* (1979) also uses repetitive telling in underscoring the theme of the novel with regard to injustice, brutality and corruption in the feudal regime.

Narrative mode is the other aspect of narrative technique on which both novels are analyzed. Although both summary and scenic presentations are applied in both novels, there are differences in magnitude. In *Firebrands* (1979) the narrator employs scenic presentation and the dialogue dominantly which makes the narration interesting for the readers. However, the narrator in *Somebody's Daughter* (2018) mainly uses summary as the dominant feature of narrative mode considering the tightness of the plot which impacts negatively in the quality of the narration. Readers are denied of having intimacy with the story characters because of the narrator absolute command in telling almost the whole story with few dialogues. *Firebrands* (1979) is much better in this regard for having a lot of dialogues and scenic presentations but this doesn't make it flawless for the narrator through his character narrates major events of the story using scenic presentation without keeping proper timing where the readers are still recipients rather than being onlookers despite being given high quality information.

The researcher of this study recommends that if the narrators give the liberty for the characters to express themselves fully by abstaining from unnecessary intervention, their stories could have not only the power of attraction but also the participatory impact of the readers. The narrators should maintain the balance in using scenic presentation and the summary mode rather than favoring either of the side which in return helps them to fully impart their ideas smoothly. In presenting the narrative with regard to action, addressees should be allowed to witness the event rather than being informed by the narrators after the situation takes place.

The theory discussed in the theoretical framework could benefit future researchers if they aspire to conduct research in the topic. However, the page limit restriction by the university prevents me from reflecting other aspects of narrative technique. Hence, I could suggest the two selected novels could make an impressive analysis if investigated from the perspective of narrative voice and characterization.

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Declaration

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

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