

**Narrative Technique of Adam Reta's
Gracha Qachiloch:
Stream-of-Consciousness in Focus**

Hiwot Walelign

**A Thesis Submitted to the Department of Foreign Literature in
Partial Fulfillment of the Requirements for the Degree of Master of
Arts in Foreign Literature**

**Addis Ababa University
School of Graduate Studies
Department of Foreign Literature**

May 2012

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This is to certify that the thesis prepared by Hiwot Walelign, entitled: *Narrative Technique of Adam Reta's Gracha Qachiloch: Stream-of-Consciousness in Focus* and submitted in partial fulfillment of the requirements for the Degree of Master of Arts (Foreign Literature) complies with the regulations of the university and meets the accepted standards with respect to originality and quality.

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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 acknowledged.

Hiwot Walelign

May 29, 2012

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Dedicated to Fiker Samuel

My Precious Son

Abstract

This thesis is a humble attempt to study the narrative technique used in *Gracha Qachiloch*, stream-of-consciousness in focus. *Gracha Qachiloch* was published in 2005 and has 462 pages.

The paper shortly discusses what narrative technique is and passes to discussing the psychological and literary background of stream-of-consciousness. It also discusses different related studies that are done on the employment of the stream-of-consciousness technique in different fictional works and also other studies that are done on the different features of *Gracha Qachiloch*.

Even though the paper covers some prevalent concepts of stream-of-consciousness in psychology, its major focus is the literary aspects of stream-of-consciousness as a narrative technique. It discusses different studies done on the technique and its application to different novels. These studies have established different features of the stream-of-consciousness technique in fictional writing and these features are discussed in the conceptual framework.

The features of the stream-of-consciousness technique that are discussed in the conceptual framework are applied in the analysis of the paper. Numerous passages are taken out from the novel, translated into English, and are assessed according to the features as to what level the stream-of-consciousness technique is employed in the novel.

The analysis part leads the study to the conclusion that the chief narrative mode used in the novel is interior monologue and that stream-of-consciousness technique is experimented as well. The study also concludes that there is a development of the employment of the technique in many of its features as the story in the novel develops from the beginning to the end. Moreover, it concludes that Amharic writers can experiment with the stream-of-consciousness technique in their writings and exploit the Amharic language in a new way. And this in turn may diversify the readership experience of Amharic fictional works.

Table of Contents

Contents	Pages
Chapter One	1
1. Introduction	1
1.1 Background of the Study	1
1.2 Statement of the Problem	3
1.2.1 Research Questions	4
1.3 Objectives of the Study	4
1.4 Significance of the Study	5
1.5 Methodology	5
1.6 Scope of the Study	6
1.7 Limitations of the Study	6
1.8 Organization of the Thesis	6
Chapter Two	8
2. Review of Related Literature	8
Chapter Three	10
3. Conceptual Framework of the Study	10
3.1 Psychological Concepts of Stream-of-Consciousness	10
3.1.1 William James and Stream-of-Consciousness	10
3.1.2 Tichner's Elements of Consciousness and Watson's Process of Thought.....	11
3.2 Stream-of-consciousness and versus Different Literary Theories	12

3.2.1 Surrealism and Stream-of-Consciousness	12
3.2.2 Realism and Stream-of-Consciousness	13
3.3 Literary Concepts of the Stream-of-Consciousness Technique	13
3.4 Different Features of the Literary Stream-of-Consciousness	17
3.4.1 Interior Monologue	17
3.4.2 Author's Distance	19
3.4.3 Free Association	20
3.4.4 Simulation through Language	21
3.4.5 Mechanical Devices.....	23
Chapter Four	24
4. Analysis of the Use of Stream-of-Consciousness in <i>Gracha Qachiloch</i>	24
4.1. Synopsis.....	24
4.2. Descriptive Analysis.....	26
Chapter Five	78
5. Conclusions and Recommendations	78
References	82

Chapter One

1. Introduction

1.1 Background of the Study

The term narrative is defined as a collection of events that tells a story, which may be true or not, placed in a particular order and recounted through either telling or writing. By understanding the term "narrative," one begins to understand that most literary works have a simple outline: the story, the plot, and the storyteller (Abrams, 1999: 229).

And narrative techniques are how one tells the story. Narrative technique used by a writer in a particular fictional work sets his/her style of writing aside from others. Narrative technique is a style a writer uses in the plot structure, characterization, point of view and other features of the fictional writing. It is the style of telling the story (wikipedia.com).

The history of narrative techniques dates back to the time of Aristotle. There are two types of narrative techniques: showing and telling. Showing (mimesis) is about dramatic performances which are non verbal and telling (digesis) is verbal and involves epic poetry, narratives, folktales and other kinds of writing. When we come to modern age, fictional writings incorporate description of physical relations and processes as well as commentaries that are followed by the narrator's observations along with his/her value judgements that makes up scenes.

One of the different narrative techniques of the modern age employed by writers is stream-of-consciousness. It is a technique where the author writes down their thoughts as fast as they come, typically to create an interior monologue, characterized by leaps in syntax and punctuation that trace a character's fragmentary thoughts and sensory feelings.

Several literary theories have been formed in the 20th century, especially in the modernist era; psychoanalytic theory being one of them. Concerning the psychological area of literature, Sigmund Freud is the major figure whose theory forms the base of psychological interpretation of literature. However, the concern of this study is mainly related to the work of another psychologist, William James, a predecessor of Freud. In his book *Principles of Psychology*, James introduced and explored the concept of the stream-of-consciousness, the focus of the

present paper. He stated, ‘The stream of our thought is like a river. On the whole easy simple flowing predominates...But at intervals an obstruction, a set-back, a log-jam occurs, stops the current, creates an eddy, and makes things move the other way (1890: 283).’ James further explained that the thoughts that go on in a human mind are linked to one another, by saying, ‘... The transition between one thought and another is no more a break in the thought than a joint in a bamboo is a break in the wood. It is a part of the consciousness as much as the joint is a part of the bamboo (Ibid., 148).’

James’ ideas made a lasting impression on the world’s conception of consciousness, even leading to a genre of modernist literature, the stream-of-consciousness novel. William James’ works on the stream of thought brought a significant influence in literature, in shaping the works of many writers. In the 20th century, authors (especially novelists) have experimented on the concept of stream of thought in their novels. James Joyce, Virginia Woolf and William Faulkner are the most acclaimed ones for their employment of the technique in their creative works. However, the French novelist Edouard Dujardin is said to be the first one to use this technique in his novel, *Les Lauriers sont Coupés* published in 1888 and translated into English as *We’ll to the Woods No More*.

Stream-of-consciousness is defined by many. The consensus is that it is characterized by a flow of thoughts and images, which may not always appear to have a coherent structure or cohesion. The plot line may get in and out of time and place, carrying the reader through the life span of a character or further along a timeline to incorporate the lives (and thoughts) of characters from other times.

Gracha Qachiloch is the novel chosen for this paper. *Gracha Qachiloch* (its literal English meaning being *Gray Bells*) is an Amharic novel by Adam Reta, an Ethiopian writer, published in 2005. It has 462 pages. The researcher of this paper believes that *Gracha Qachiloch* can be categorized as a stream-of-consciousness novel. A number of previous researches in Addis Ababa University have also hinted that the novel *Gracha Qachiloch* has incorporated the stream-of-consciousness technique as its narrative mode. In *Gracha Qachiloch*, readers follow the character-narrator (Mezgebu) and whirl in his psychic life. The entire novel is narrated from first

person point of view and it is about Mezgebu's sensations, memories, imaginations, intuitions, and the like.

The present thesis humbly attempts to explore the parts that mostly reflect stream-of-consciousness in the novel, using the parameters stated by scholars in literature. And in doing so, the researcher aims to show how the stream-of-consciousness technique is employed in fictional writings and its different features as well.

Different researchers have said a lot about stream-of-consciousness based on different literary works. However, only a few Amharic prose fictions are studied from the perspective of this narrative mode. There are numerous English novels that are established as stream-of-consciousness novels under the scrutiny of scholars. Psychological and literary concepts and parameters are already established to do the study on any given novel or short story. This gives a chance to any Ethiopian literature student interested in this topic to carry out a study on an Amharic literary work's usage of stream-of-consciousness. *Elzabel*, *Adefris*, and *Keljitua* are some of the Amharic prose fictions that have been studied for their usage of stream-of-consciousness. Adam Reta's novel *Gracha Qachiloc* would be another Amharic fictional work studied for its unique narrative technique, stream-of-consciousness.

1.2 Statement of the Problem

In the background part of this thesis, it is stated that it's been over a century since the term stream-of-consciousness was first coined by the psychologist William James. Since then, the literature realm has exploited the technique using it as a narrative mode in novels. In the English literature, many authors have employed the technique in their novels. And there is a substantial amount of study done on these novels from the angle of the technique.

When we come to the Amharic literature, there are certain prose fictions that are studied for their use of the stream-of-consciousness technique. However, the narrative mode of the large amount of Amharic prose falls under the traditional one; conventional plot structure and language use. For this reason, this narrative technique is not well revised.

The use of stream-of-consciousness is not widely practiced among Ethiopian novelists and when writers like Adam experiment with this technique, it becomes difficult for readers. However,

studies that explore the technique (like this particular one) may help trigger interest among readers and critics and broaden the understandability of the concept.

Gracha Qachiloch has been studied from the perspectives of psychoanalysis and existentialism. Among such foregrounded features of the novel, its use of stream-of-consciousness is not explored. This is the basic interest of the researcher of this paper, the uniqueness of the narrative technique, especially the use of stream-of-consciousness, and the fact that it hasn't been studied so far.

The focus of critics and reader seems to be influencing the authorial concern to be on the theme, plot, and characterization in Amharic novels. Due emphasis on the narrative technique may play a role in encouraging writers to experiment on diversified modes. This in turn may take the Amharic novel into a new era, for the better, by familiarizing the readership with such narrative techniques and as a result by developing the exploitation of the language in fictional works.

1.2.1 Research Questions

The major questions that this thesis attempts to answer are:

1. What types of features of the stream-of-consciousness technique are used in *Gracha Qachiloch*?
2. To what extent has the author experimented with stream-of-consciousness in the novel?
3. What are the possible advantages of using this technique in future Amharic novel?

1.3 Objectives of the Study

The general objective of this study is to analyze the stream-of-consciousness technique used in the novel, *Gracha Qachiloch*. And in doing so, this paper aims:

- to relate the psychological and literary concepts of stream-of-consciousness to readers of this thesis
- to assess aspects of stream-of-consciousness as it is reflected in the Amharic novel, *Gracha Qachiloch*

1.4 Significance of the Study

Many of the Amharic novels in Ethiopia use the traditional way of narrative, which is either third person or first person narrator who tells us the story from an omniscient or a single or multiple characters' point of view. The stream-of-consciousness technique is not that often used in Amharic novels. And as a result Ethiopian readers are not that familiar with this narrative mode. Endashaw Lettera (2005) studied stream-of-consciousness as reflected in *Adefris* (an Amharic novel) and *Kelijtua* (an Amharic short story) and came up with the conclusion that they have employed this technique. This is a clue that this technique is coming into employment in Amharic prose.

Even if other theses at Addis Ababa University have hinted that Adam Reta has used stream-of-consciousness technique in his only novel, *Gracha Qachiloch*, it hasn't been properly explored how it is put to effect. This researcher believes that studying the use of stream-of-consciousness in the novel, *Gracha Qachiloch*, may contribute its part to the growth of the awareness of the technique. The awareness in turn may trigger interest in writers to experiment with the technique and use the Amharic language in a new dimension which diversifies its employment in fiction writing. Interested students for future research will also have an additional reference to theoretical discussions of stream-of-consciousness technique from *Gracha Qachiloch's* standpoint.

1.5 Methodology

The method for this study is basically descriptive analysis of the given novel based on the conventional theories of the stream-of-consciousness technique. It is solely a library work. Reading and re-reading the given novel deeply is the base of the study as well as exploring different books for their theoretical functions. Extracts from the novel *Gracha Qachiloch* are translated into English and examined for their reflection of the different features of the technique. Hence, the primary source of data for this study is *Gracha Qachiloch*, which is an Amharic novel by Adam Reta. Relevant researches and books that are written on the stream-of-consciousness technique are also used for the purpose of the analysis. The theories used for the

study are based on their literary and psychological backgrounds and are stated in the conceptual framework.

This study is qualitative and not quantitative as there is no data or analysis of statistics involved. Rather, it gives detailed description and explanation of selected paragraphs of the given novel based on the established parameters of the stream-of-consciousness technique.

1.6 Scope of the Study

The major focus of the study will be on the use of the narrative technique, stream-of-consciousness, in the novel *Gracha Qachiloch*. In order to do the analysis on the selected passages of the novel, books and articles of different scholars are incorporated in the conceptual framework. Different studies that have either used stream-of-consciousness as their focus of discussion or mentioned *Gracha Qachiloch* for its usage of the technique are also discussed in the review of related literature part. The major focus however is to attempt and show how the stream-of-consciousness technique is employed in *Gracha Qachiloch*, what features of the technique are used and to what extent.

1.7 Limitations of the Study

The major limitations during the course of this study were time and reference materials. *Gracha Qachiloch* is a novel that has different aspects worth studying. Its narrative technique by itself is diversified and could be well explored. However, this study focuses only on the use of stream-of-consciousness technique in the novel because the time given does not allow further attempts to look into other foregrounded aspects in the novel. Finding relevant reference materials both at the libraries of the university or out in the book market to formulate a substantial theoretical framework was difficult. Most of the reference materials used for this study are obtained from different websites. Some of these materials are acquired from people who live abroad and have the opportunity to access them.

1.8 Organization of the Thesis

This thesis is organized in four major divisions. The first chapter is the introduction part in which the background of the study is discussed. The objectives, significance, scope, methodology and

limitations of the study are discussed in the introductory part. The second chapter focuses on the review of related literature. Different studies from abroad and also from Addis Ababa University are discussed in this chapter to show what other studies say about the stream-of-consciousness technique. The third chapter deals with the theoretical framework which is the base of the analysis part. It discusses both the psychological and literary backgrounds of the technique. Due emphasis is given for the definitions and features of the literary stream-of-consciousness. Based on the features discussed in the theoretical framework, the fourth chapter analyzes different passages taken from *Gracha Qachiloch*. The passages are translated into English and analyzed with reference to the different features of the stream-of-consciousness technique. The last chapter summarizes the study and gives conclusions based on the analysis.

Chapter Two

2. Review of Related Literature

Research works done related to stream-of-consciousness are limited in Addis Ababa University. There are two theses that the researcher of this paper could find directly related to the topic of this study, and two more slightly associated.

The first thesis, *Stream-of-consciousness as Reflected in Adefris and Kelijitua* (2005), by Endashaw Lettera, uses the major parameters of stream-of-consciousness to analyze the use of the technique in the narrative schemes of the two works. Endashaw's difference from the present study is that he uses extracts from two prose fictions, Dagnachew Worku's *Adefris* and Adam Reta's *Kelijitwa*. In addition to that, Endashaw did a comparative study of the two Amharic fictional works of their use of the stream-of-consciousness technique. However, this study is mainly concerned with doing a descriptive analysis of the employment of stream-of-consciousness technique in Adam Reta's novel *Gracha Qachiloch*.

Interior Monologue and Stream-of-consciousness in Fyodor Dostoevsky's Notes from Underground is the second study by Zeray Hailekiros (2011). Dostoevsky's *Notes from Underground* is the focus of the study and the narrative techniques analyzed in this study are interior monologue and stream-of-consciousness. He incorporated the major literary concepts of interior monologue to show how Dostoevsky employed the technique in *Notes from Underground*. Zeray also discusses different psychological perspectives of stream-of-consciousness by different scholars. The present study has a similarity with that of Zeray's in its theoretical framework and discussion of stream-of-consciousness technique. However, it differs from this study since Zeray's thesis deals with an English novel (in translation) while this paper's focus is an Amharic novel, using extracts translated into English. This paper also doesn't treat interior monologue as a major issue apart from its relevance in stream-of-consciousness.

The third study that is to some extent related to the present one is *A Psychoanalytic Interpretation of Adam Reta's Novel, Gracha Qachiloch* (2011), by Emebet Bekele. This study has mentioned that *Gracha Qachiloch* uses the stream-of-consciousness technique.

‘...he [Adam] employed the stream-of-consciousness as a narrative technique which enables the reader to get free access to the feelings and emotions of the character-narrator as it goes on in his mind, in his novel, *Gracha Qachiloch*, ...the plot is not chronological because the character narrates his story as he remembers its components randomly, the memory including all the unrelated elements from his experience as they come to his recollection (2011: 4).’

However, it doesn’t dwell on how and where the technique is used in the novel. It is basically a psychoanalytic study from Lacanian and Kleinian concepts of psychology. As Emebet explains, it is basically concerned with the psychological aspects of the characters than the plot of the narrative, while the focus of the present study is exploring the stream-of-consciousness technique in the novel.

Another related study is *Existentialism in the Selected Creative Works of Adam Reta* (2010), by Aklilu Desalegn. This study also mentions that Adam Reta has employed stream-of-consciousness in *Gracha Qachiloch*. The study did an analytical research on different works of Adam Reta from existentialist point of view. Apart from mentioning that Adam used the stream-of-consciousness narrative technique in *Gracha Qachiloch*, it doesn’t further explore the subject.

All these hints in the previous theses at Addis Ababa University coupled with the interest of the conductor of the present study in the stream-of-consciousness technique and in the novel *Gracha Qachiloch* initiated this paper. Based on the concepts already established by different literature scholars, this paper will humbly attempt to explore the technique in the given novel.

Chapter Three

3. Conceptual Framework of the Study

3.1 Psychological Concepts of Stream-of-consciousness

‘The stream of our thought is like a river. On the whole easy simple flowing predominates... But at intervals an obstruction, a set-back, a log-jam occurs, stops the current, creates an eddy, and makes things move the other way (James, 1890: 283).’

In his thesis *Analyzing Literature through William James’ Stream of Thought Theory*, Andrew Christopher Casto explains that William James’ consciousness theory focuses on ‘substantive and transitive parts of the consciousness, which, in Freudian terms, equate to the ego, the preconscious, and the superego (2011: 35).’ According to James, stream-of-consciousness involves both the substantive and transitive parts. Casto says that the consciousness theory deals with the ‘exposed’ part of human psych while the psychoanalytic theory is concerned with the ‘submerged’ part of the mind (Ibid., 35).

3.1.1 William James and Stream-of-consciousness

When we come to the concept of stream-of-consciousness of William James’ consciousness theory, it emphasizes that consciousness never stops or breaks up, that it prefers some objects over others to dwell on and that the not-preferred objects are the transitive ones.

William James compares consciousness with water that moves for its ‘unjointed and flowing’ nature. That is where the term stream-of-consciousness came from. James says the phrase ‘train of thought’ implies fragment and doesn’t refer to consciousness. He further states that our consciousness is always occupied with one object or another (James, 1890: 240).

James acknowledges that ‘thinking of some sort goes on’. He further argues that ‘If we could say in English ‘it thinks,’ as we say ‘it rains’ or ‘it blows,’ we should be stating the fact most simply and with the minimum of assumption. As we cannot, we must simply say that *thought* goes on (Ibid., 140).’

James' statement that thought goes on as stream of water flows, without any break, is further discussed in the features of thought he set up. He established five characteristics in thought (Ibid., 140). These are:

- 1) Every thought tends to be part of a personal consciousness.*
- 2) Within each personal consciousness thought is always changing.*
- 3) Within each personal consciousness thought is sensibly continuous.*
- 4) It always appears to deal with objects independent of itself.*
- 5) It is interested in some parts of these objects to the exclusion of others, and welcomes or rejects - chooses from among them, in a word - all the while.*

James explains these characteristics further. Every thought tends to be part of a personal consciousness means that no one gets into the thoughts of another but deals only with his/hers. The second characteristic that thought is always changing is to mean that any state of thought that has already passed cannot recur and be identical with the previous one. James explains the third feature that within each personal consciousness thought is sensibly continuous to mean that thought never breaks. It may have a time gap or may change from one kind to another. But the gaps are just seemingly, the continuousness is not absolutely abrupt. 'Thought always appears to deal with objects independent of itself' is further explained as the thinking that goes on in our mind has another duplicate object outside it. There is an independent object outside one's mind that is shared by others as an object of thought. The fifth feature that thought is interested in some parts of these objects to the exclusion of others, and welcomes or rejects - chooses from among them is self explanatory. There are objects that our mind seems to be interested in than the others and it seems to be dwelling on some of them longer than the others.

3.1.2 Tichener's Elements of Consciousness and Watson's Process of Thought

The structuralist psychologist E.B Tichener and the behavioralist J.B Watson are the other psychologists who dealt with the concept of consciousness apart from William James. In his thesis, Zeray Hailekiros (2005: 16 &19) mentions these psychologists who contributed their part in the theory of consciousness. According to Zeray, Tichener came before James and stated that the mind is storage of images and ideas. James later tried to disprove Tichener's concept by

stating that the mind is not just storage but in a constant change, stream-of-consciousness. Watson came after James and identified language as a part of thought in addition to sensation, image and perceptions.

Stream-of-consciousness was appropriated into literary criticism by May Sinclair in 1918 (Jahn, 2005: 68). The next part will be discussing the literary perspectives of stream-of-consciousness.

3.2. Stream-of-consciousness versus Different Literary Theories

After it was adopted into the literary realm, stream-of-consciousness was linked to different literary theories and movements. Realism and surrealism are some of them.

3.2.1. Surrealism and Stream-of-consciousness

Stream-of-consciousness is sometimes linked with surrealism, in its literary context. The surrealist movement was first founded by Andre Breton, a French poet. Influenced by Freudian psychology, the surrealist movement seeks to explore the role of the unconscious in releasing the creative power of the imagination. By putting unrelated subjects together, surrealist artists hope to convey the irrational state of consciousness produced by dreams. In surrealist literature, which remains primarily confined to France, authors write down whatever came to mind in a style known as 'stream-of-consciousness,' avoiding any revision or attempt to make their work comprehensible (Encarta Premium, 2009).

Ann B. Dobie further illustrates this point in her article *Early Stream-of-consciousness Writings: Great Expectations*. Dobie states,

‘...Surrealists tend to believe all young children live ... in a miraculous place halfway between reality and a dream world. Since children live at the intersection of these two existences, they successfully blend fact and fancy. For a child, there is no clean cut separation between his imagination and his surroundings. Instead, there is a fusion of the two which is comparable to the fusion by the artist of the individual and the world around him, the internal and the external. In these terms, the stream-of-consciousness elements in *Great Expectations* are as evident as the surrealist ones for facts (the world, external reality) are seen only in terms of an individual fancy (imagination, internal existence) (1971: 408).’

3.2.2 Realism and Stream-of-consciousness

Realism is a broad term that can be identified with art, literature, philosophy and also other realms. It is an attempt to describe human behavior and surroundings or to represent figures and objects exactly as they act or appear in life (Encarta Premium, 2009). Realism is concerned directly with what is absorbed by the senses. Henry James was known to be a realistic writer who wrote psychological novels that are concerned with character motivation and behavior.

Endashaw (2005: 19) quotes Scholes and Sullivan, critics who associate stream-of-consciousness technique with the literary realism:

“Using the newly developed ideas we have learned to call psychology and sociology, the realistic writers have offered us instruction in human nature. The motivation of characters, the workings of conscience and consciousness, has been made the focal point of most novels and short stories. Perhaps the extreme movement in this direction has been the development of the stream-of-consciousness technique, through which fiction writers offer us a version of mental process at the level where impressions of things seen and heard converge with confused thoughts and longings arising from the subconscious mind.”

This means, authors recognize and accept the true nature of the workings of human consciousness and attempt to render that into texts, by simulating the reality through language. In other words, the psychological stream-of-consciousness is represented by the literary stream-of-consciousness through skillful employment of language used by the authors. This issue of simulation of reality through language is further discussed in the next topic.

3.3. Literary Concepts of the Stream-of-consciousness Technique

Robert Humphrey in his book, *Stream-of-consciousness in the Modern Novel*, states that:

The stream-of-consciousness novel is identified most quickly by its subject matter. This, rather than its techniques, its purposes, or its themes, distinguishes it. Hence, the novels that are said to use the stream-of-consciousness technique to a considerable degree prove, upon analysis, to be novels which have as their essential subject matter the consciousness of one or more characters... (1968: 2).

This statement of Humphrey's illustrates that when a writer employs the stream-of-consciousness technique as the narrative mode for a fictional work, it is inevitable that the subject matter is highly related with the impressions and thoughts of his chief character or others. It is not an account of the narrator about what goes on in the reality of the character's life but of how that character perceives the reality and mulls it over genuinely in his/her mind.

In order to call a piece of writing to have used the stream-of-consciousness technique, Lawrence Edward Bowling in his article *What is the Stream-of-consciousness Technique?* says, '...we are supposed to be inside the character's mind, sharing his most spontaneous, unpolished thoughts just as they are born... (1950: 336).' When the writer puts this stream on paper, it must be convincing. In order for it to be convincing, Bowling says, 'the interior monologue must be no more logical and formal than ordinary speech ... the mind moves along in a loose manner, tacking on one idea after another, as they come – not in the periodic manner ...(Ibid., 336).'

Here what we notice is that readers should directly meet the character's consciousness and the author should present the stream-of-consciousness as illogical and un-sequential as it is. Putting it most precisely, Bowling says that in stream-of-consciousness writing, '...syntax is at a minimum; the content is the character's most intimate thoughts, nearest the unconscious ... as near as monologue approaches the unconscious ... no intervention or explanation on the part of the author (Ibid., 341).'

M.H. Abrams in his book *A Glossary of Literary Terms* defines stream-of-consciousness as, '... a mode of narration that undertakes to reproduce, without a narrator's intervention, the full spectrum and continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations (1999: 229).'

The stream-of-consciousness technique is agreed by all researchers in the topic that it is a narrative mode that gives the readers free access to the character's mind without noticing the presence of the narrator. In his definition, Abrams has also incorporated some of the profiles of the technique. Indeed it is a mode of narration, it shows readers the mental process of a character, and the process is a mixture of the character's understanding of the reality through his/her senses

and his/her memories or any kind of feeling. The other point mentioned here is the way that the thoughts are structured is random. One thought may jump to another and there is no logical organization in stream-of-consciousness technique. Abrams has given us a general view of what stream-of-consciousness technique is. Other critics have also tried to elaborate on the points.

Literary Terms and Definitions by K. Wheeler defines the technique as:

...writing in which a character's perceptions, thoughts, and memories are presented in an apparently random form, without regard for logical sequence, chronology, or syntax. Often such writing makes no distinction between various levels of reality--such as dreams, memories, imaginative thoughts or real sensory perception (2012:32).

Here Wheeler stresses two points; that the technique doesn't follow the rules of conventionally structuring ideas in sentences, defying the conventional sequences and that it can be about anything that comes to the mind. The thought can be about what the character perceives at the moment or remembers from the past or from a dream or even thoughts formed in the imagination. Writers who employ the stream-of-consciousness technique depict this genuine process that flows in the mind of the characters.

James Joyce's *Ulysses* is mentioned here (as in many other critical studies of the technique) as a novel that most exploited stream-of-consciousness, especially the character Molly Bloom's 40 pages stream of inner thoughts using only one punctuation mark. What is commonly accepted as proper or logical way of organizing thoughts in sentences is missing in the stream-of-consciousness technique. The syntax may be difficult to follow. The lack of sequence that may not make any sense to the reader is also evident in the technique. The object of thought for the consciousness can be perceptions, memories and thoughts.

Manfred Jahn also discussed stream-of-consciousness in his book *Narratology: A Guide to the Theory of Narrative*. Jahn says that the term stream-of-consciousness was coined by William James...

... to denote the disjointed character of mental processes and the layering and merging of central and peripheral levels of awareness ... often used as a general term for the textual rendering of mental processes, especially any attempt to

capture the random, irregular, disjointed, associative and incoherent character of these processes (2005: 68).

Jahn also recognizes that the stream-of-consciousness technique captures what goes on in the mind, as incoherent and random as it is. When a writer changes someone's thought into a text in the traditional mode of writing, the narration follows logical sequence and regular syntax. The stream-of-consciousness technique differs from this in a way that it puts the thought as it goes in the mind, without any embellishment or correction from the part of the narrator.

Encyclopedia Britannica (2004) also hammers the above definitions by describing stream-of-consciousness as, 'Narrative technique in non-dramatic fiction intended to render the flow of myriad impressions-visual, auditory, physical, associative, and subliminal-that impinges on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts.'

Robert Humphrey illustrates the nature of stream-of-consciousness writing broadly. He states that the subject matter of stream-of-consciousness novel is the character's egocentric consciousness. He further notes that there are many levels of consciousness and that we can assume that the lowest level is just above oblivion and the highest level is represented by verbal communication, likening the levels with dim and bright light. He also distinguishes that consciousness has pre-speech and speech level. The stream-of-consciousness novel writer is concerned with the pre-speech level which is 'not censored, rationally controlled or logically ordered (1968: 3).' Based on this, he gives an all-rounded definition of the technique as, 'Stream-of-consciousness fiction is a type of fiction in which the basic emphasis is placed on exploration of the pre-speech levels of consciousness for the purpose, primarily, of revealing the psychic being of the characters (Ibid., 3).'

One more point about stream-of-consciousness is objects of thought. 'Consciousness is where we are aware of human experience. This is enough for the novelist. He [she], collectively, leaves nothing out: sensations and memories, feelings and conceptions, fancies and imaginations ... intuitions, visions and insights (Humphrey, 1968: 7).'

The author may be concerned about some or all of these human experiences in his character's life. And these experiences that we see getting mulled over in the consciousness of the characters' are mirrors of the external world. The consciousness feeds on these realities of the outside world, which are also known as objects of thought, through sensory impressions.

3.4 Different Features of the Literary Stream-of-consciousness

From all these aforesaid insights, we draw the assumption that the stream-of-consciousness technique has certain different features that make it recognizable when found in texts. These features are given terms by critics. Since these terms are widely used in the literature of the subject, they are also used in the present paper as they are.

3.4.1 Interior Monologue

The stream-of-consciousness technique is often related with the interior monologue technique. Some studies use these terms interchangeably.

Lawrence Edward Bowling tried to differentiate interior monologue from stream-of-consciousness technique and to clear the confusion of the two terms. He gives dream as an example, particularly a dream of a character named Prince from Edouard Dujardin's *Les Lauriers Sont Coupés*. The narrator tried to put Prince's dream into writing, in Bowling's words, 'introducing us directly into the interior life of the character, without the author's intervention by means of explanation or comments ... at least some of it is nearest the unconscious ... anterior to all logical organization ... effected through direct sentences reduced to the syntactic minimum (1950: 336).'

Bowling argues that this type of writing is more than interior monologue. He says,

It may be stretching the term unduly to say that interior monologue may include all linguistic mental activity, but it is certainly going too far to assume ... that interior monologue can cover the whole of the consciousness. The narrative method employed in this dream passage should be designated as the stream-of-consciousness technique (Ibid., 337).

Both concepts are used as a narrative technique to depict the inner thoughts of a character. But in the broader literature:

‘Interior monologue works the sensations of the mind into a more formal pattern: a flow of thoughts inwardly expressed, similar to a soliloquy. The technique of stream-of-consciousness, however, attempts to portray the remote, preconscious state that exists before the mind organizes sensations. Consequently, the re-creation of a stream-of-consciousness frequently lacks the unity, explicit cohesion, and selectivity of direct thought (Encarta Premium, 2009).’

This shows us that their difference is the way they are structured. Interior monologue is a more logically structured version of stream-of-consciousness. Humphrey also agrees with this idea. He says, ‘It [interior monologue] is used more accurately than the latter [stream-of-consciousness], since it is a rhetorical term and properly refers to literary technique (1968: 24).’

Hence, interior monologue is assumed as one feature of stream-of-consciousness. Humphrey defines it as ‘a technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech (Ibid., 24).’ Direct interior monologue, a direct quotation of the pre-speech consciousness which is free or almost free from the author or external narrator's intervention, and indirect interior monologue, where there is a sense of the author's presence through use of point of view or commentary on the character's monologue, are also included in the interior monologue.

Direct interior monologue is free or almost free from the author's or external narrator's intervention means the author doesn't intervene in the character's flow of thought and even if he/she intervenes sometimes, ‘it is never more than slight, and it never goes so far that the monologue ceases to give the effect of being direct from the character (Humphrey, 1968: 27).’ In order to determine whether a passage is direct interior monologue, we should make sure it is free from the author's intervention, it is in first person, the tense may jump from past to present or to any form of tense, and the author doesn't comment on it.

Indirect interior monologue differs from the direct one in the intervention of the author between the psyche of the character and the reader. Even if the presentation of the unspoken material is

directly from the character's consciousness, the author still gives commentaries or descriptions to the reader.

3.4.2 Author's Distance

The author's distance is closely associated with the points raised in the interior monologue because it is also about the intervention of the author in the character's consciousness. The mental process of the character is told to the reader by description of the omniscient author. The author is all-knowing about what goes on in the character's mind. That is usually the case in most of the novels that use the conventional modes of writing. But in the stream-of-consciousness novel, the difference is that narration is from the focal point of one character or more.

Humphrey says starting from Fyodor Dostoevsky and Conrad Aiken, psychological novelists tried to shift from the use of conventional focus of narration of the omniscient author to 'either the observer-author, the observer-character, the central character or to some combination of these four possibilities (1968: 33).'

In the stream-of-consciousness novel, the subject of description is the consciousness of the character. The language and the focalization of the author fuse into that of the character's. Hence, what the reader gets is what the character perceives or feels or thinks or the blend of all, streaming from his/her consciousness.

Lawrence E. Bowling cites two critics, May Sinclair and Joseph Warren Beach, of their comments on the author's distance employed in Dorothy Richardson's novel *Honeycomb*. Sinclair commented,

'Obviously, she [the author] must not interfere; she must not analyze or comment or explain... and there are some things she must not be. She must not be the wise, all-knowing author. She must be Miriam Henderson [the character]. She must not know or divine anything that Miriam does not know or divine...' and Beach said, 'It is as if the author were there to interpret for us ... the narrative is simply the stream-of-consciousness of the heroine (1950: 330).'

This shows us that the author or the narrator's distance is a fundamental point in the stream-of-consciousness technique. If the narrator doesn't withdraw from the picture, if he doesn't let us

simply hear the erratic phrases that go on in the character's consciousness, or if he comments in any way, intervening between us the character's mind, then he is not employing the stream-of-consciousness technique but doing an internal analysis, as Bowling puts it.

3.4.3 Free Association

Encarta Dictionary defines free association as 'spontaneous and uncensored expression of thoughts or ideas, in which each one is allowed to lead to or suggest the next (2009).' Free (random) association has to do with the term 'stream' in the concept of the psychological stream-of-consciousness. We have already established that thought flows or streams in the mind of a person constantly and that it never stops. Even if it may have supposed gaps, those gaps are still filled by other thoughts. But when this stream is rendered into textual form, it poses certain difficulties.

Humphrey says even James Joyce, the one who showed his exceptional ability in using the technique never admitted that he portrayed consciousness as it is. In Frederic Prokosch's book *Voices: A Memoir* (1983), James Joyce replied to a question, if Molly Bloom's monologue in *Ulysses* was written as a stream-of-consciousness, saying 'Molly Bloom was a down-to-earth lady. She would never have indulged in anything so refined as a stream-of-consciousness (www.wikiquote.com).'

So, how exactly does one capture or portray consciousness convincingly in texts? Humphrey proposes the significance of understanding consciousness in the first place in order to render it in texts. He says, 'First, a particular consciousness, we assume, is a private thing; and second consciousness is never static but is always in a state of motion (1968: 42).' Hence it is portrayed in a character's psyche as it moves. It also has to be noticed that the subject of the stream-of-consciousness novel is the pre-speech level of consciousness which is nearer to the surface accompanied by interferences of the outside world (perceptions or impressions) to the flow. That is why a stream-of-consciousness narrative is usually incoherent, defying rules of syntax.

The principles of psychological free association, according to Humphrey, states that the psyche, which is almost continuously active, cannot be concentrated for very long in its processes, even

when it is most strongly willed or when little effort is exerted. Its focus remains on any one thing but momentarily. This also has to be duly noted when using the technique in literature.

Humphrey states that there are three factors that control the association: first, the memory, which is its basis; second, the senses, which guide it; and third, the imagination, which determines its elasticity (Ibid., 43). Indeed the base of the psyche's association which is the connection of ideas, feelings and the like is the memory. It dwells on something that has already been stored and it is also guided by the impressions that it receives through the senses and its imagination determines the longevity of that particular thought.

Hence, writers of fictional works that employ stream-of-consciousness technique greatly depend on using free association. The difference is how frequently they use it and to what level of complexity they exploit it.

3.4.4 Simulation through Language

Even if it is said that a stream-of-consciousness writer renders the reality into a text by simulating it through language, critics argue that language cannot depict the true nature of stream-of-consciousness as it is linear.

Steinberg in Endashaw states, 'language cannot convey non-verbal experience; being successive and linear, it cannot express simultaneous experiences; being composed of separate and divisible units, whether of words or groups of words, it cannot reveal the unbroken flow of the process of living. Reality cannot be expressed or conveyed – only the illusion of it (2005: 21).'

Bowling also agrees with Steinberg's idea that language fails to convey the non-verbal experience. He says:

‘... a vast amount of what normally passes through our minds and which we ordinarily refer to as thought is really a series of sensations (and images) which our minds never translate into language; if we try to translate these sensations and images into the language of ordinary speech, our translations sound stiff and strange; if we try to translate them into literary language, the result sounds even less convincing (1950: 339).'

For this, Bowling suggests a solution. He emphasizes that writers should not attempt to write what they think passes through their character's mind fully. He says, 'since we cannot make a character think all his consciousness into language, let us present only that part ... which is nearest to the reality of human speech, that part which may be reasonably and convincingly rendered in the form of interior monologue (Ibid., 339).'

This is why there is simulation. Since authors cannot directly depict or represent the reality, they simulate it. And the level of simulation depends on the author, and hence the success varies from one to the other.

James Joyce, by far, is the most acclaimed author for his successful employment of the stream-of-consciousness technique. Endashaw describes the methods Joyce used for simulation as 'agglomeration and juxtaposition' (2005: 21). The Oxford English Dictionary defines agglomeration as a method of gathering different data of thought together, often in no particular order or arrangement and Juxtaposition as placing contrasting objects, ideas or images together or describing them together so that the difference between them is emphasized.

Endashaw also mentions other methods of simulation (Ibid., 23):

- a thought triggering another thought also known as principle of free association
- using incomplete sentences to simulate sensation like monosyllabic words or exclamation marks
- using onomatopoeia to simulate sounds
- itemizing smells and/or visual perceptions in a series of phrases
- mixing different sense impressions to simulate multidimensional reality
- starting a sentence and leaving the rest to the reader to finish
- using character idiolect (the particular dialect in their language system that they use every day)

3.4.5 Mechanical Devices

Even if mechanical devices seem less important in fictional writings, they play their own role in communicating ideas to the readers. Typographical items and punctuations allow the author to control what and how he wants to tell the readers.

‘They are often signals for important changes in direction, pace, time, or even in character focus; occasionally, they are the only indications of such changes (Humphrey, 1968: 57).’ Indeed they give signals to readers of what is happening in the story. It is also true that they control the movement of consciousness and give indications to the readers.

These typographical items may be italicizing words or sentences or phrases or even using capital letters. Writers deliberately use such alterations in the middle of their narration to indicate something. Parentheses, ellipses, dashes, verses and other punctuation also play such role.

Humphrey notes that William Faulkner used italicized sentences in one of his novels *The Sound and the Fury* to indicate the beginning of interior monologues. Virginia Woolf, according to Humphrey, is another writer who relied on parentheses to indicate a shift of level of consciousness. James Joyce is noted as a writer who used less of the mechanics and relied more on other techniques.

In general, stream-of-consciousness novels are the sum of all or some of these techniques [even more] mentioned above. A writer follows the consciousness of his/her character and communicates the stream as it is, without intervention, to his/her readers. The author simulates the stream-of-consciousness through language that is as incoherent or illogical as the free association of the thought itself. And readers get to enter into the mind of the character and perceive the world as he/she does, learning about the external world through his/her vision, through his/her voice. Such parameters, identified by different scholars and critics are going to be used in the next chapter which is the analysis of the use of stream-of-consciousness technique in *Gracha Qachiloch*. In addition, discussions already made on English fictions of stream-of-consciousness are also going to be used as references.

Chapter Four

4. Analysis of the Use of Stream-of-consciousness in *Gracha Qachiloch*

4.1 Synopsis

The story of *Gracha Qachiloch* is summarized in order to give the overall impression of the novel. It is a story about a person named Mezgebu. It is a first person account of Mezgebu's life from childhood to adulthood. Readers see his life unfolding chapter after chapter, from his perspective. Mezgebu Dubale, the major character of the story, also the narrator, tells us his story through a refined language which at times gets philosophical. Even if it is clear that Mezgebu is telling us, the readers, about the ups and downs of his life, sometimes it seems that he's talking to himself, letting us into his private thoughts. This mode of narration is what motivated this study.

To make Mezgebu's long story short:

He was born and raised at a place called Nifas Mewcha, a place found in the northern part of Ethiopia. Mezgebu's mother died when he was very little. His father, Dubale, is a barber and he re-married Mezgebu's stepmother whom Mezgebu calls E.E, abbreviating the Amharic version of step mother, Enjera Enat. E.E already had a daughter, Mezgebu's senior by age, when she married Dubale.

Mezgebu was ill-treated by his stepmother and neglected by his father. As a result, he sought sanctuary and took to a small hill in his rural town, Nifas Mewcha. He spent most of his time (in his childhood and half of his teenage years) sitting at this small hill, observing his surrounding, noticing unnoticeable things like flies with broken legs or neck-ties that are dirty and worn-out. He was considered as a useless boy by the townsfolk. Some even suspected his sanity.

Mezgebu went to the hill every morning to hide from his stepmother's abuse. She didn't give him proper meals. Most of the time, she gave him leftover food. She didn't buy him clothes and he was barefoot. She beat him for no good reason. His father also forgot about him. This neglect

and ill treatment affected his personality and he was a kind of boy who was quiet, lonely and to some extent a rebel in his own way. He didn't have friends, at school or at his village. He just sat at his hill and watched people, animals, insects, the sun ... everything that came into his range of vision. And he contemplated. His thoughts were usually based on what he saw. He added his memories and imaginations to his perceptions and formed stories and tells those stories.

These stories are divided into several units, having different titles such as Waiting, Methods of Watching the Lamp, Mezgebu, Traveling Flies, The Tie, Drinking, Dancing with a Pretty Girl might be Exciting, As If, Green Yellow: Green Yellow, The Night's Breeze, I Became a Philosopher, Going to the River, Who are You?, About Pointing Fingers, Following the Ring, Genet and Consciousnessetc.

Mezgebu constantly looked for a partner, one he could be with. He had a short-lived friendship with two young men in his hometown. But he was looking for something more, love and freedom. All he needed was someone to give him time, acceptance and love.

In his teenage years, he left Nifas Mewcha because first he wanted to leave and second, he was unknowingly involved with the political crisis of the time because of one of his friends and feared for his life. He then joined the police academy, graduated and was assigned to be a revolutionary guard in Addis Ababa.

He started living in a small house with four other members of the police force. His job was to walk around in the different parts of the city and make sure there was no disturbance. This job of his also gave him the chance to observe people and things as he used to do from his small hill in Nifas Mewcha. Though he became independent, his income was still meager and his life was not so improved. He finally fell in love with a girl named Genet and he married her. The story ends with Mezgebu being a husband, a father and a want-to-be writer. He also developed friendship with his former roommates and started leading a life that can be described as normal.

4.2 Descriptive Analysis

This unit deals with descriptive analysis of selected passages of the novel, *Gracha Qachiloch*, to show to what degree stream-of-consciousness technique is reflected in them. In order to evaluate this, the different techniques (features) of stream-of-consciousness, already discussed in the conceptual framework, will be used as parameters. Different passages from the novel are translated into English for the analysis. These passages are selected based on their content, i.e. if they synchronize with one or more of the techniques discussed in the conceptual framework unit.

Excerpt 1 [pp 2]

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Why was I waiting? Who taught me to wait? What is waiting? Why does someone prefer to wait for one over another? This was not a question that a thirteen year old could answer. A hungry person may wait to eat. A destitute person may wait to dress ... but what made me sit on that small hill in that early morning and stare to the east?

Interior Monologue

Interior monologue is evident in the most part of the novel. It is the chief narrative mode employed in *Gracha Qachiloch*. The different stories that we read in the novel are given different and multiple titles. They are like different short chapters. Hence, the reader knows what to expect in the narration based on the titles given to every chapter. However, the narration does not follow the usual kind of narrative technique that most of the Amharic novels use. It means it doesn't have a conventional plot structure and narrative scheme that one can follow easily. It is seemingly incoherent. It seems like most of the time, the narrator forgets that he is telling a story to someone. Rather, he observes, contemplates, asks himself questions, answers them back, wonders, ponders, weighs, and the reader follows him, with a complete access to what goes on in his mind. Most part of the novel doesn't fulfil one or more of the stream-of-consciousness features but it falls under interior monologues. Most of the passages may not have interventions

from the narrator or may not be randomly associated, but they are interior monologues. We can take some examples.

This is probably the first time that we encounter Mezgebu's consciousness. As usual he woke up at dawn and left his home and sat at 'his' hill and observing his surroundings. In the previous paragraph, Mezgebu tells us about what he sees. And then suddenly he asks himself these questions, 'why was I waiting?' he takes a moment to listen to himself, to have a monologue with himself. He asks questions and admits that he doesn't have the answers. He then decides others who are in need may wait for what they wanted. But why him? This passage is a clear interior monologue. Mezgebu is asking himself questions and answering them. However, we can't say that this is a stream-of-consciousness even if it came between two paragraphs of mere description of perceptions. The passage is about one topic, waiting. Even though he asks different questions and forms his own ideas, it is still about waiting. One idea is related to the other and the structure is logical. However, this passage is worth mentioning because it is the first glimpse of interior monologue in the novel that got developed later on.

Excerpt 2 [pp 4]

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... First I count the brightly shining stars. Those toward the sunrise. Most of the time, I see one bright star... looking like a ripe berry. Sometimes the moon appears on the sky... the moon comes and all the young clouds come... then... I count how many times the clouds cover the moon... "1 2 3 4 5 6 7 – uh! It is about to cover her... about to cover her... it covered her..."

Interior Monologue

Here the interior monologue is related to what he sees. He sees the stars, the moon and the clouds and all his thoughts are caught by them. His counting and his anticipation for the moon to be covered by the clouds is directly from his consciousness, uttered inside without noticing.

Excerpt 3 [pp 4-5]

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... Ever since creation ... what bothered God the most was creating partners for his creations (then why did he take time to create Eve? Was it difficult for him to form a partner?). For a man there is a woman; for a woman there is a man. There's a father for a child... God didn't create anything without a partner... I think he understood the need (however difficult for him)... he also gave me a partner...

Interior Monologue

Here Mezgebu is narrating about God and creation and partners. And he is making conclusions based on facts such as a man has a woman for partnership and vice-versa. But in between his narrations, he shows us what he's thinking inside. Since *Gracha Qachiloch* is a first person account, it at times gets tricky to differentiate the narratives from the interior monologues. Sometimes it is difficult to be clear if we are directly interacting with his consciousness, away from his mere reports of impressions. This is particularly true because Adam Reta has skillfully blended the narration and the monologues together, just like a real person tells someone else a story while wondering about something else in his mind. These interior monologues that come in between narrations may or may not have quotation or any other punctuation marks to indicate a speech of any kind, uttered or unuttered.

Free Association

Even if the questions and postulates that we see in the parentheses are related to what he is narrating, still they show that their associations are erratic. His stream-of-consciousness gets in the way of his narration. And we get both.

Author's Distance

In the parenthesis, we don't see Mezgebu the narrator but Mezgebu's consciousness. We directly hear the questions '*then why did he take time to create Eve? Was it difficult for him to form a partner?*' and the assumption '*however difficult for him*' directly from his inner thoughts not from his mouth. This is because Mezgebu gives in to his thoughts and listens to them and also lets us hear them. Hence, apart from being interior monologue, this passage also shows the author's distance and the clear indication of using a device-the parentheses.

Excerpt 4 [pp 9-12]

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When my stepmother goes to hell ... God will accuse her of the things she did to me ... then standing in hell's fire ... 'it's that troublemaker boy ... who drove me here', she would say (she likes blaming it on others). 'It's that troublemaker Mezgebu,' she would say. She always calls my name with irritation. But when God calls my name, it is slowly. M. E. Z. G. E. B. U... God would touch me with His shining hands and order the angels to clip my fingernails. Something like caring.

I thought my name was of some importance ... though I don't talk about it. Even if I'm miserable. However miserable I am. Because it means I am a recorder. Recorder ... it means secretary. It means Secretary Aklilu Habtewold. Once I asked our Amharic teacher and he told me that secretary is one who works for a king. Secretary of a king is not dangerous. But I don't write on command ...

... then recording, recording, recording.

... When I knew that there were people who were afraid of me, I was amazed. It's amazing. This recording man is amazing ... [Here he talks about a love affair between a man called Haylegnaw and a woman called Ribka.] After they had a fight, Ribka went to a relative in Shewa, became a missionary. 'She is innocent now,' they say. Without talking and blabbering about it, I have

recorded that she is not innocent. Her thighs were like a ripe fig. (Nifas Mewcha smells of shola in September. But the fig trees grew on Mount Guna. I'm not sure if it's the wind or the farmers' shawl that brings the smell into the town.) ... No one knows about the indecent thing Ribka and Haylegnaw did. But when I told Wesen that she is my wife, they started rumor about me day and night. My town's recorders were stupid. First, their eyes are covered, second they talk about one thing for a hundred days. What if Ribka and Haylegnaw had a fight? My recording was daily. It's new. When my name Mezgebu is called, all secretaries in Nifas Mewcha and the whole country are disturbed...

... Christ orders for my nails to be clipped. And he would let me lie down on a high terrace. I would drink wine and eat meat and the angels would fan for me when I'm hot. And they would ask me:

'It's amazing. Mezgebu it's amazing. Have you seen Ribka other than the riverbank?'

'Yes one day she went into his house I mean Haylegnaw's house sneaking'

'Did you say sneaking? Don't forget ... drink the wine'

'Yes ... slowly, bowing down, glancing left and right, between the old fence and the short medicinal plants'

'Is that it ...?'

'Oh! He lived alone ... she went in around 7:00 and went out at midnight.'

'Oh my Mezgebu – it's a good thing that I killed your mother,' He would say.

Interior Monologue

These excerpts are taken out from the part under the title of *Mezgebu*. Mezgebu talks about his name and what possible meaning it could be holding. The word Mezgebu, according to him, has different meanings for his stepmother and for God, the two opposites in his view. And sitting down at his small hill, Mezgebu engages in interior monologues enjoying his reverie about his

stepmother burning in hell's fire, condemned by God for the sins she committed against Mezgebu. It's a four pages narrative about his and other people's names' meanings.

Free Association

Even if the major issue here is his name, Mezgebu, his mind wanders to imagining his stepmother in hell, then to God ordering his angels to clip his nails, and then to his father's name (Dubale), then to a name of a girl from the neighborhood (Wesen) who he had a crush on and to how bad she treated him, and back to his name and how miserable his life was, to how he records things, then to a love affair between two people he knew, and to the smell of Nifas Mewcha in parenthesis, then to his declaration that Wesen will be his wife, then back to God (Christ) and the angels and his nails being clipped and how they ask him about the love affair of the two people and finally God being happy about killing Mezgebu's mother.

Indeed the ideas jump from one to the other and then back. But the thing we notice here, unlike other stream-of-consciousness writings is that Adam actually uses full sentences most of the time. The sentences are not mostly fragmented. They rather make sense. Sentences like “*It's that mezezegna Mezgebu,' she would say*” Or “*God would touch me with His shining hands and order the angels to clip my fingernails*” are obviously interior monologues as Mezgebu fantasizes about the better conditions he wishes to experience in the other world, which he missed in this one.

However, it is difficult to call these expressions stream-of-consciousness as they are logically organized thoughts. It means they are not presented in their original state; rather they are polished and modified. But then there are expressions in the middle of these thoughts; for example “*Something like caring*” in which Mezgebu tends to criticize God for ordering his nails to be clipped by the angels, the idea which he formed in his mind in the first place. This single expression is directly from consciousness as there is no indication of the narrator's presence. It is also randomly associated with the previous reverie and also with Mezgebu's cynical expectations of the afterlife. Even if he wishes for justice, love and care in paradise, still deep down, Mezgebu thinks it is unlikely. ‘*What if Ribka and Haylegnaw had a fight?*’ is another interior monologue that can be called stream-of-consciousness which appears abruptly between two sentences of his

assessment of his way of recording and others. It is randomly associated with an earlier thought, not with the immediate predecessor and follower. In the middle of other thoughts that Mezgebu the narrator tells us, we directly hear his consciousness asking this question to himself and immediately forgetting about it and moving on to other thoughts.

Methods of Simulation

Principle of free association is used here as one method of simulation. One idea leads to another and Mezgebu's consciousness just follows it. We can take examples. *"Because it means I am a recorder. Recorder ... it means secretary. It means Secretary Aklilu Habtewold. Once I asked our Amharic teacher and he told me that secretary is one who writes for a king. Secretary of a king is not dangerous. But I don't write on command ..."* Of course we can argue once again that these thoughts are well organized and cannot be stream-of-consciousness. But though their syntax is logical, they come one after another, being led by Mezgebu's schemata. Aklilu Habtewold was a known figure at the time for his secretarial work for the Emperor, former ruler of Ethiopia. When Mezgebu thought about the literal meaning of his name, recorder, he thought of a secretary which is a kind of recorder in its own way, then he thought of Aklilu Habtewold because the word secretary at the time was related to this famous person, then he thought of the king and decided that it's not dangerous being employee of the king and he came back to his reality that he doesn't work for anyone. These ideas are randomly associated even though they fall under one topic, the meaning of Mezgebu's name.

Repetitions are also there. *"Even if I'm miserable. However miserable I am," "... then recording, recording, recording," "I was amazed. It's amazing. This recording man is amazing..."* these are the examples we can take for simulation of his thoughts through incoherent way of narration. They are also free associations as they come before and after another thought. Mezgebu was talking about that he thinks his name is important and then he suddenly jumps to his life being miserable and dwells on that idea, long enough to express it twice in two different sentence structures. He is using these repetitions to simulate his inner thoughts that overlap one another.

Mezgebu also raises one idea, talks about it for a while, moves into other thoughts and then back to the previous one, even if not in its original or exact form. *"God would touch me with His*

shining hands and orders the angels to clip my fingernails. Something like caring...” and “... *Christ orders for my nails to be clipped. And he would let me lie down on a high terrace. I would drink wine and eat meat and the angels would fan for me when I’m hot...*” are the examples here. He starts a reverie about his stepmother standing in hell’s fire while God orders his angels to clip his nails. Then he moves on to talking about names and his recordings and at the end back to his fantasy about the treatment he will get in paradise. Again, the syntactic structure has no irregularity which puts the use of stream-of-consciousness in question.

Mechanical Devices

The use of parenthesis is evident here to show one thought leading to another. “*Her thighs were like a ripe fig. (Nifas Mewcha smells of shola in September. But the shola trees grew on Mount Guna...)*” Mezgebu talks about the thighs of Ribka whose color he associates with ripe shola. Then his mind wanders to another association of shola, its smell and how Nifas Mewcha smells like it in September. His sensory perceptions of vision and smell are linking Ribka, shola, Nifas Mewcha and Guna in his stream-of-consciousness, mixing different sense impressions to simulate multidimensional reality. Still the syntactic rules are intact. But the principle of free association is used visibly here, one thought triggering another.

Robert Humphrey points out to look for devices like the parentheses in Virginia Woolf’s novels which may indicate a switch of consciousness. Adam has also made use of parentheses for the same purpose. But this is not the case all the time. Sometimes he uses quotation marks. Sometimes he doesn’t use any kind of punctuation marks.

Excerpt 5 [pp 18]

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Interior Monologue

This excerpt is a mixture of interior monologues, stream-of-consciousness and reports. But at first reading, we can't differentiate which is which because as it is aforementioned they are all blended together skillfully. For example, when Mezgebu says, '*I went back to my hill as if I didn't see anything. Muffling my laughter ... to laugh her later on my hill, stretching my legs*', he is just telling us what he is doing. But then immediately comes the interior monologue inside and also outside the parenthesis, '*(Is it a shrewish thing to do?) Is there anything as enjoyable as laughing alone?*' Obviously Mezgebu saw something that amused him prior to his decision to return back to the hill. And he is thinking inside if it is a bad thing to do to laugh alone. This is interior monologue. As Mezgebu the narrator tells us that he is muffling his laughter, Mezgebu's consciousness is wondering if it is a shrewish thing to do. And we get both, the narration and the interior monologue. But the question is, is this interior monologue stream-of-consciousness? The author used a device, a parenthesis, that indicates a shift of narrative mode, it is clearly an interior monologue as the character is asking himself, the narrator has distanced himself and let the readers get to the character's consciousness, and asking the questions and not answering them also might be taken as one method of simulation, leaving it for the readers to answer those questions no matter how they look rhetorical. Yet again, it is a logical syntactic structure. And that clashes with our definition of random association feature of the stream-of-consciousness technique.

It is also interior monologue when Mezgebu lists down why he is not a healthy child. He starts with his father having two ties, that he doesn't wear either of them, and maybe he will wear one when Mezgebu dies, and that he thinks he will die soon and that is because he is not healthy and then why he is not healthy.

Methods of Simulation

The principle of free association that one thought leading to another is one method of simulation we see used in this excerpt. The repetitions 'because... because...' can also be taken as one method of simulating his random thoughts. No matter how coherent the narrative seems to be, we can call this stream-of-consciousness for the features mentioned above.

Excerpt 6 [pp 31]

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But does a soul ... a condemned soul by God can be saved by screaming?

What if I cover my soul with a scream before she blows away like dust?...

She [Wesen] is very shrewd... I didn't know one could do that. I never screamed. When my stepmother beat me like a drum, no one came. It may be because I didn't scream. I'm proud though I'm beaten. Wesen is a kid ... I'm a kid... maybe it's the day. My stepmother beat me when my father was not home (not because she's afraid of him, probably because she wanted to enjoy on her own). Most of the time Thursday and Saturday. Thursday and Saturday were market days. Maybe Wesen understood this. It was a Thursday.

But her hope? Her hope someone would rescue her.

Interior Monologue

Mezgebu here is having an interior monologue about the day he asked Wesen to dance with him and she told him that she would scream if he wouldn't let go of her.

His consciousness wanders from Wesen's scream to his silence and the cause and effect of the two. Wesen knows if she screams someone would rescue her. But he doesn't know that. That's why he doesn't scream when he's beaten. He didn't know the consequence. He now understands

that his stepmother beats him on market days. And Wesen said she would scream on a market day.

Free Association

In this excerpt, we see random association though in its minimum degree. He's associating the memories of Wesen's threat to scream, his stepmother beating him and his imagination that his soul is condemned and that someday it would blow away. And he is contemplating about all this now. But the thought that we read [hear] doesn't come out in a coherent way. Instead, we hear his fragmented thoughts like asking himself questions if a condemned soul can be saved by screaming. By condemned soul he means himself for he believes he must be condemned to have such a life. And in the second question we also hear his hidden fear that someday his soul will blow away. Still, he's asking himself if he can save her [his soul] by screaming. This contemplation comes from his memory of Wesen telling him she would scream if he didn't let her go. All of a sudden, we hear him think that he's proud even if he's beaten. This is associated with the fact that he doesn't scream when he's beaten. He doesn't scream because he's proud or because he didn't know the consequences. He didn't decide but both ideas swim in his mind.

Expressions like *'Wesen is a kid... I'm a kid... maybe it's the day,'* and *'But her hope? Her hope someone would rescue her,'* are used in this excerpt, using the free association technique. Later we understand what he means but at first we hear this directly from the stream of Mezgebu's consciousness.

Methods of Simulation

We see the use of ellipsis, questions, and unfinished sentences as methods of simulation here. The expressions mentioned above are clearly not in their full statement or interrogative forms.

Author's Distance

We don't see any kind of intervention from the author's side in this passage. There is no commentary or indication of it. We just hear Mezgebu's inner thoughts, asking himself questions and contemplations.

Hence, we see in this interior monologue the use of free association at its minimum, the author disappearing from the picture and the use of simulating the reality through different methods of usage of the language.

Excerpt 7 [pp 35-36]

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I think my father hated Gebru's breath because he was afraid of him. He was afraid of him because he knew his job. He knew his job because he was a coward.

They say it's not nice to call one's father a coward. What's wrong with it is it shameful? Isn't it said that Christ was also afraid before he was crucified. Gethsemane is the coward's place.

Uuuuuuuuuuuuu... What if I breathe?

If I wished to scare.

If I wished.

If I wished.

In Nifas Mewcha, Mezgebu's home town, there was a martyr named Gebru who lived up at Mount Guna. Even long after he died, Gebru was believed to breathe down on Nifas Mewcha

once in a year. And Mezgebu's father, Dubale, didn't like this myth. Mezgebu likes to think that it is because Dubale was afraid of Gebru's breath. That's what he's telling us.

Interior Monologue

This passage starts like a narration. '*I think my father hated Gebru's breath because he was afraid of him,*' is an organized expression, syntactically correct. It may as well be an utterance. There's no ground to argue that it is an interior monologue except for the 'I think' at the beginning which can be used interchangeably.

But then the questions come, '*What's wrong with it? Is it shameful?*' these are rhetorical questions, Mezgebu asking himself, a little chastised by his own conscience for thinking of his father as a coward. He seems to be trying to convince himself that it's okay to think of his father as a coward. Then he gives himself another reassuring thought that let alone his father, Christ was also afraid when he was about to be crucified. This is random association. Mezgebu calls his father a coward for not liking Gebru's myth. And then he wants to justify it by comparing it with Christ being a coward for being crucified. These thoughts are far-fetched though in Mezgebu's thought they hold some kind of semblance under the topic of 'cowardice'. And that Gethsemane is a coward's place. The allusion of Christ and Gethsemane seem to just flow into the mind of Mezgebu when he thought about fear and being afraid.

Methods of Simulation

What comes next is a deliberate use of simulating the real stream-of-consciousness through onomatopoeia to simulate the sound of breathing '*uffffffff*', then a question '*What if I breathe?*' then the ellipsis '*If I wished to scare. If I wished,*' and the repetition, '*If I wished. If I wished.*' These interior monologues are heard without the author's commentary, the deliberate use of repetitions, ellipses and questions used as simulation, and different allusions used in random association are evidences of the stream-of-consciousness technique in this particular passage.

Excerpt 8 [pp 42]

This is the accasia tree under which we ate stolen raisins with that strange boy. The can that contained raisins that we threw away is resting on its side filled with dirt and pebbles. She is totally rusted. She will be presented as evidence against me and that boy when God comes on Judgment Day sending people to heaven and hell, sitting on his flaming throne. And I'll see this cold kettle once again in heavens. But I'm not afraid of God. I've never feared him. What's scary about him. One who created my stepmother, my father, hunger, raisin, kettle, what's scary about him.

This passage is selected for its mixed representation of perception, memory and imagination. At first Mezgebu sees the girar tree. There's perception. Then he remembers of a time he was under that tree with a boy. This is memory. Then perception comes again as he sees the can he once had raisins from. He reports that the can is rusted and filled with pebbles. And then comes the imagination of judgment day when that can will come forward as an evidence for the sin he and the boy committed stealing the raisins. And his imagination goes on, him seeing God on his flaming throne. Mezgebu goes on telling himself that he is not afraid of God, even if his tone suggests that he actually is afraid of God and is reproaching himself for stealing that raisin. Otherwise his consciousness wouldn't have directly associated the raisin can with judgment day. He would have associated it with a happy day that he spent in the past. Rather his imagination went directly to God and the judgment that awaits him. Then again, he consoles himself by listing down why he wouldn't be afraid of God: for creating his stepmother, hunger and other people and things that he suffered from.

This particular passage may not be the best example for stream-of-consciousness technique. The reports of his perception don't put the narrator at such a convincing distance. The sentences are also syntactically coherent even if there are periods where question marks were supposed to be in the sentences, *'What's scary about him. One who created my stepmother, my father, hunger.*

raisin, kettle, what's scary about him.' Maybe they are deliberately used to create a statement-like tone instead of an interrogative one for the questions are clearly rhetoric.

Excerpt 9 [43]

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Isn't there anyone to hold me?

Who would hold me, I said.

With a shawl that is folded ten times ... or with a brand new blanket from Debre Birhan, who would hold me and tuck me in. Touching my cheeks while I'm wrapped in blanket ... what mother would give me highly sweetened tea. There's hunger. I had a piece of bread with a ladle of stew for breakfast yesterday... I had roasted grains for lunch yesterday... I was sent out with boiled grains for dinner not to see the feast prepared for the family. Forecasting my life, God didn't create me without a stomach.

Interior Monologue

This passage starts with a clear interior monologue, '*Isn't there anyone to hold me?*' but then the utterance and the intervention of the narrator immediately follow, when we read, '*Who would hold me, I said.*' The narrator is uttering this second question as he clearly used the indication 'I said.' He didn't say 'I thought.' If that was the case we would go on saying this is an interior monologue with the narrator's intervention. But it is an utterance as he tells us that he said it out loud.

This is debatable to say that it is a stream-of-consciousness passage. It is clearly an interior monologue as there are indicators like the rhetorical question, '*Do I care if my trousers' pockets are torn?*' Moreover, the narrator's intervention is at its minimum here except for the first two sentences. The first two sentences do not seem to be coming directly out of Mezgebu's consciousness. Rather, they seem to be told to us by Mezgebu, the narrator. I was this... and I did that... are not our usual clues of stream-of-consciousness or interior monologue for that matter, especially when they are coherently structured. But the sentences after that can be categorized as interior monologue as Mezgebu's mind lists the responsible bodies for his torn pocket, like the chickpeas' noses and E.E. and then comes the question.

Still, as many of the interior monologues we've seen so far, this monologue is also syntactically correct. And there's no free association as well. The topic is the same, the expressions are coherent, half of the passage seems to be a narrative while the other half is interior monologue. We don't see any effort from the author's side to use any method of simulation in this particular passage. Hence, we can't say this is a stream-of-consciousness passage. But there is the attempt as Mezgebu the narrator gave way to his consciousness to go free and list apparently silly excuses like chickpea noses for the torn pockets and also abrupt and apparently absent minded question at the end. He began the passage by telling us he was punished for tearing his pockets and ends the passage declaring that he doesn't care if the pockets are torn despite the consequences which seems to be matching Mezgebu's careless and indifferent character, which can be another evidence for these expressions are directly out of his mind.

This short passage is selected because there are many of such passages in the novel, using the chief narrative mode, which is interior monologue. There are premises like the sentence '*I was punished many times...*' and then he lets his mind go free with memories, imaginations and sensations either cursing or appreciating or complaining about something, asking himself questions that he occasionally answers and usually leaves alone. This is one example of such passages.

Excerpt 11 [pp 56-57]

എന്നു പറയുക? എന്ന് പറയുന്ന ഒരു ചോദ്യം എന്ന് എന്ന് പറയുന്ന ഒരു ചോദ്യം? എന്ന്
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എന്ന് പറയുന്ന ഒരു ചോദ്യം

എന്നു?

എന്നെന്ന് പറയുന്ന ഒരു ചോദ്യം എന്ന് പറയുന്ന ഒരു ചോദ്യം എന്ന് പറയുന്ന ഒരു ചോദ്യം
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എന്ന്

<<എന്നു പറയുന്ന ഒരു ചോദ്യം എന്ന് പറയുന്ന ഒരു ചോദ്യം>> എന്ന് പറയുന്ന ഒരു ചോദ്യം
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<<എന്നു പറയുന്ന ഒരു ചോദ്യം>> എന്ന് പറയുന്ന ഒരു ചോദ്യം

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But what if I'm right? What if the bunny is looking for something. Would the bunny get into an open market to commit suicide. She must have some kind of obligation. I wanted to go back to Tsehay and the others and tell my opinion. But I'm ashamed. My face that is covered with shame is not cleared yet.

So what?

God created the earth first. He was happy when He saw Nifas Mewcha from Mount Guna. He was happy with His work. When He saw the palm trees, the num-num, the fig, the strawberries, the plum trees, the berries and the spring and river that was like the holy-water:

'Why don't I create one that can run around all this and enjoy my work,' He said and mixed mud, blew into it and it became a bunny. The first creature in Nifas Mewcha was a bunny.

He created man at the end. When He was tired and feeling wobbly. He forgot His state of exhaustion and balled mud and said, 'Be my resemblance.' A wobbly man was created.

In a manner of seniority, doesn't this place belong to bunnies? Though I don't know much about bunnies or a whole lot other things (let alone bunnies, did I know enough about the flies that raised me?) if my question was heard I could have said a lot. Who would listen.

Interior Monologue

This passage is mainly of Mezgebu's imagination of God and Creation and bunnies. Mezgebu sees a bunny running around in the market being harassed by people who were asking each other what it was doing there. Mezgebu hears this and remarks what if it was the bunny's place in the first place and that people came to the area later. No one took his remarks seriously and some even made fun of him. This passage comes after that.

Mezgebu stops talking with the people around him and starts talking to himself, asking himself inwardly, *'But what if I'm right?'* Perception in this passage is followed by sensation and imagination. He sees something, forms his own theory about it, gets ignored by people, he's ashamed about it and then tries to justify his theory with his imagination.

Author's Distance

This passage is a good example of stream-of-consciousness, especially the imagination part. Starting with the rhetoric question, 'so what?' the narrator Mezgebu disappears. There is no intervention from his part and no commentary. We just hear his consciousness forming stories about Creation. God creates Nifas Mewcha and sees it from Guna Mountain and is happy so He asks himself why not create a creature that can enjoy the area, so he creates the bunny. This is just what goes on in Mezgebu's mind because he was ashamed that the people thought he talked nonsense when he said the bunny was there first. He forms this imagination as a defense mechanism after he was publicly humiliated.

Methods of Simulation

Apart from the passage being an interior monologue and with no author's intervention, it also used some methods of simulating stream-of-consciousness. The questions in the passage, *'So what?... In a manner of seniority, doesn't this place belong to bunnies?... Who would listen?'* and

Just like many of the other attempts at employing stream-of-consciousness technique, the sentences are well organized and coherent. The idea can be called as one that is freely associated. The imagination jumps into creation of a ‘wobbly’ man in the middle of the thoughts of the bunny’s creation. This is to show that man was created after bunny so the place rightfully belongs to the bunny. Still in his upset state of mind, Mezgebu thinks that man is wobbly and it is because God created him while exhausted. Apart from the coherent sentence structure, this passage fulfils the stream-of-consciousness definition.

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When I knew that they [hens] carried small eggs inside their feather covered bodies, I thought of their greatness. Greater than lions, greater than rhinos, greater than elephants, greater than our king. But these chickens that roam around during day time have homes to go to in the evening. On each of the chicken's fleshy crust ... their owners' names are written. Every chicken has an owner.

How did these people become owners of chickens?

Because they bought them. Chickens are bought... they are bought in the market... they are bought at the farmers'... everywhere chickens that lay delicious eggs are sold. To buy these incredible flying animals one needs money. I don't have money but my father.

How does my father get money?

Because he works. Though worthless, he works. Ten cents, fifteen cents, a quarter, he collects money, goes home and gives it to his wife and tells her to buy chickens and eggs. She changes the chickens to chicken stew ... makes omelets and gives it to him.

What then?

Then the money is spent and I get roasted chickpeas or beans boiled with water and salt.

... I have a fat E.E.

I have a fat E.E aged forty-four.

Her cheeks looking rosy with comfort.

What brave men are looking for an affair and can separate her from my father ... a wish that haunted my soul as much as my craving for eggs.

In this passage, we see improved employment of the stream-of-consciousness technique. Free association and a developed method of simulation are used here substantially.

Interior Monologue

The main topic here is chickens and eggs and Mezgebu's wish to have them. Mezgebu started answering his own questions. So the interior monologue is moving forward one step. *'How did these people become owners of chickens? Because they bought them...'*, *'How does my father get money? Because he works...'*, and *'What then? Then the money is spent'* are the questions and answers that go on in Mezgebu's mind. The coherence of sentence structure also has limitations in this passage. We see sentences like *'Her cheeks looking rosy with comfort,' 'Greater than lions, greater than rhinos, greater than elephants, greater than our king,' 'Because they bought them'* and *'Because he works'* that have syntactic limitations as they don't follow the common rules of sentence organization.

Methods of Simulation

There are also repetitions like *'Their owners' names are written. Every chicken has an owner', 'Chickens are bought... they are bought in the market... they are bought at the farmers'...* and *'... I have a fat E.E. I have a fat E.E aged forty-four,'* that can be considered as methods of simulation along with the questions, answers and unfinished sentences we've already discussed.

Apart from the ellipses and unfinished sentences, principle of free association is also used here. Indeed thoughts trigger other thoughts even if under the same topic in this passage. The questions are followed by answers and those answers bring other questions that lead to another answer and another question.

Free Association

And finally comes the abrupt remark that his stepmother is fat which shows that this indeed is a stream-of-consciousness. Mezgebu thinks of her size, age and rosy cheeks and wishes for some guy to come and lure her away from his father. The only association we can think of is that if his stepmother gets out of the picture, Mezgebu must have thought that he had a chance to be noticed by his father, even to share meals with him. This idea must have come to his stream-of-consciousness because his craving for eggs is so strong. But he didn't wish for his stepmother to die like his mother or to just leave his father. Rather brave men came to his stream-of-consciousness, engaging his stepmother in a love affair and taking her away. This has no explanation at all except for the fact that we hear it directly from his consciousness.

Author's Distance

In this passage we don't see intervention from the narrator's side except for the first and the last sentences. *'When I knew that they [hens] carried small eggs inside their feather covered bodies, I thought of their greatness,'* and *'a wish that haunted my soul as much as my craving for eggs,'* are the sentences where Mezgebu the narrator intervenes to tell the readers that he knew, he thought and he wished for something. But the passage in the middle of these two sentences is a stream of Mezgebu's consciousness as discussed above.

Excerpt 13 [pp 77]

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Rain means water that comes from the sky. But it has different kinds. All rain that comes from the sky is not attractive. I don't like July's rain that doesn't stop. No one likes that kind of rain.

Except for farmers. Farmers plow, weed and praise the Lord. 'It's a good thing He sent this rain,' they say. What makes farmers happiest is rain that doesn't stop. But what I like is rain in the summer. When it rains while the sun is brightly shining its beauty is stunning, people would talk about it.

It would be said ‘the hyena gave birth’. I admire female hyena. Giving birth on that day of all the days. What amazes me is her calculation... during such rain people run looking for shelters and I sit on my hill scratching my dirty head, smirking.

No one took out my milk teeth for me. I took them out when I grew up. I remember I buried two teeth on my hill... I missed one or two of them while I carried them in my pocket. Maybe chickens picked them... maybe the chickens are slaughtered for some holiday feast. There must be some people in different villages that eat eggs with my teeth in them as spice... or maybe the eggs are taken away to another town and someone who doesn't know me ate them...

They may have gone to the capital city.

They may have gone to the capital city and got served for the Emperor's breakfast...

*Sometimes when I think about my teeth, my imagination gets wider, wider and scares me...
maybe a pregnant woman ate the egg...*

Methods of Simulation

This passage is selected for its intensive use of principle of free association. Thoughts trigger other thoughts from the beginning till the end. Mezgebu starts with defining rain in his own understanding and when the passage ends, he is talking about a pregnant woman eating an egg of a chicken that might have swallowed his teeth. These ideas are completely alien to each other. Mezgebu lost touch with his initial thought following his stream-of-consciousness.

After defining rain and deciding that he hates non-stop rain, he thinks of farmers who love such rain. Then he decides that what he likes is when it rains while the sun is still out. Again his mind wanders to the Ethiopian mythology that a hyena gives birth when it rains and the sun shines simultaneously. And in his thoughts, he appreciates the female hyena for choosing such a day. Then he thinks of the people who run from such rain that he likes and remembers how he laughs at them. The thought of love directly leads his consciousness to his teeth which he took out. The self-pitying which dominates most of the novel also comes here when he thought that no one took them out for him but himself. Then he thinks of how he lost his fallen out teeth and that some of them must have been eaten by chicken. Since he already have some kind of fascination with chickens, his mind immediately went to them. And then of course to the eggs that he has an obsession with. And finally to the people who possibly may consume the eggs, ranging from the villagers to the Emperor and a pregnant woman.

Author's Distance

This stream-of-consciousness flows without intervention from the author's part except in a few places. Remarks such as, *I don't like, what I like is, I admire, I remember* are there, giving access to the narrator's opinion to some extent. But the clear intervention comes at the end when Mezgebu the narrator says, '*Sometimes when I think about my teeth, my imagination gets wider, wider and scares me...*' However, we can use this commentary as evidence that what we read prior to that is his thoughts. But these few interventions of the narrator do not change the fact that the rest of the passage is stream-of-consciousness.

Excerpt 14 [pp 111]

... Preaching. She is a pretty woman. Especially when she laughed, the whiteness of her teeth. If I were a grown up, I would have abducted her. If she said no saying Christ wouldn't approve of it... I'd take off all her teeth and put it in my pocket like roasted grains. She gave me the papers giggling and said, 'May Jesus Christ be with you.' I always knew Christ was standing by my side. Though he doesn't do anything when I'm victimized. I feel His heavy presence, standing by my side. His linseed clothing tickles my neck just above my collar. If she takes some time off brushing her teeth and watch... He's wearing a cloak or a shawl His beard long and a ring-like lantern flaming around His head... holding one of His hands up showing the nail mark to whoever sees it. Why doesn't He hold both hands up? (getting tired of holding it up for centuries) ... but she doesn't see.

This passage starts with a single word ‘*preaching*’, hinting on an impending interior monologue. Indeed, Mezgebu’s consciousness goes on contemplating about a pretty woman in the church. It’s a clash with the starting point ‘*preaching*’ but then we gather that Mezgebu is in a church and he’s thinking about the beauty of a lady who serves in the church and that he would like to abduct her when he says, ‘*If she said no saying Christ wouldn’t approve of it...*’.

Even though there is the narrator's intervention to some extent in this passage at times like *I always knew* and *I feel*, the substantial use of different methods of simulation and free association outweighs it in the employing of the stream-of-consciousness technique. Unlike most of the above excerpts, this passage made use of several syntactically poor sentences for the effect

Free Association

Excerpt 15 [168-170]

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... Resurrecting from her death, holding Wesen and me on her left and right, passing right through Mount Guna... marrying us on a pearl-sprinkled back of a whale in the Red Sea, I used to think. Wesen's whole body covered with gold. Haters watch us from Nifas Mewcha. How jealous they are! How hostile! On the way to Djibouti Wesen and I holding hands on the back of a vulture. Drinking water from River Wabi Shebele. Relaxing on a fine boat on Lake Abaya... drinking coffee in Jima till its last course, stunning Addis Ababa. Nifas Mewcha watches us. Nifas Mewcha is jealous. They are jealous. How jealous they are!

Methods of Simulation

Questions, repetitions, unfinished sentences and ellipses are used as methods of simulation in this passage. Overlapping ideas are expressed in similar sentences in meaning, different in organization. The first paragraph for instance is about two ideas only, forgetting and craziness, one triggered by the other. Four of the sentences in the paragraph are about forgetting while the rest are about craziness. If this was not a stream-of-consciousness passage, these ideas could have been summed up into two sentences. But since it is a stream-of-consciousness, Mezgebu's mind just goes on thinking about these ideas again and again, in different structures.

As said above, repetitions are eminent in this passage that can be one indication that it is a stream-of-consciousness passage. *'What's there to do? What can I do... what's there I may enjoy doing? What's there to do?'*... *'What do they want from me? What was it that you wanted from me?'*... *'I would have been happy if my mother hadn't died. I'd have been happy.'*... *'Nifas Mewcha watches us. Nifas Mewcha is jealous. They are jealous. How Jealous they are!'* These repetitions are used to simulate the stream-of-consciousness, that it is not a coherent way of thinking or utterance. Rather, it flows as it comes repeating one idea over and over and not following sequence.

Author's Distance

Perception, sensation and imagination are also mixed in this passage. Mezgebu hears things said about him, feels bad about it and forms his own reverie as usual to escape from the cruel reality. In this passage, the narrator's intervention is limited if not none. We hear Mezgebu the narrator's

voice clearly outside his consciousness at three places: *'Give me... I said to myself,' '...marrying us on a pearl-sprinkled back of a whale in the Red Sea, I used to think,'* and *'...since I'm not a fool, I contemplate many things.'* These interventions come in between the stream and may take the reader's mind off of what goes on in the character's consciousness. Still, it doesn't change the fact that it is a stream-of-consciousness passage apart from the interventions.

Free Association

The ideas in this passage are also randomly associated. Mezgebu was called a drunkard and jobless and got wound up about it. That is why all these thoughts and imaginations are coming to his mind. He starts by telling us that he was called names by people who saw him drinking and reading a book. Mezgebu wants to forget about all the names he was called. But his consciousness does the opposite. On its free will, Mezgebu's stream-of-consciousness asks questions, demands answers, bitterly thinks that he's sick of the sarcasm around him and the things that would make him happy would be if his mother was alive and if he married Wesen (the girl in the neighborhood that he had a crush on).

Moreover, the fact that Mezgebu's imagination jumps from place to place in the different angles of Ethiopia in his fanciful honeymoon with Wesen shows us that he wants to be anywhere but in Nifas Mewcha. His family and neighbors are pestering him when he started reading books. They also refer back to the one time he drank liquor and constantly criticize him about it. Whatever he does, they take interest in it, and negatively imply it. And this has affected his thinking. He hated Nifas Mewcha for this reasons. He thinks happiness is somewhere else. That is why we hear his consciousness fantasizing about the Red Sea, Wabi Shebele, Abaya, Jima and Addis Ababa. He is happy and peaceful in these places. Still, in his imagination Nifas Mewcha watches and is jealous and hostile. His imagination is based on his perceptions and sensations. His thoughts are far-fetched and incoherent, matching the definitions of stream-of-consciousness that are already discussed. This passage contains more elliptical sentences than the others that have been discussed so far.

Excerpt 16 [pp 215]

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The woman [wife] she wished for me will sleep with me carrying all this hair oil on her head. Maybe Chaltu is not married for this reason... with her hair full of oil she will lie on my chest... my uniform will get dirty... then on the Churchill Avenue... rounding Mexico Square my supervisor will come following his huge nose... ‘Where did you leave your uniform... it stinks as far as the EWPC office,’ he might say. If Chaltu was my wife... she is not but this might happen. If she was like Wesen, good... Wesen may do the same thing when she grows up. She would do it. To attract men, rinsing her dust-dry hair with oil... approaching them to sleep with her. If unsuccessful, like Chaltu advising a young bitter man like me. To take him down if he slips... to take him down for her.

Interior Monologue

Again this passage is mainly composed of imaginations. Mezgebu is having an interior monologue about what might happen if he follows Chaltu’s (the woman who cooked for him and his friends) advice and marry a woman Chaltu brings for him. We don’t know what kind of aversion Mezgebu has towards hair oil for there is no single comment about it in the novel before this passage. But after he hears Chaltu’s advice to get married, his mind directly goes to a woman with heavy oil in her hair sleeping with him and soiling his clothes.

Author’s Distance and Free Association

In this passage, we hear only Mezgebu’s consciousness and not his voice as a narrator. In his stream-of-consciousness, we hear his thoughts jumping from the unknown woman, to Chaltu, to the supervisor, then back to Chaltu, and then to Wesen (the girl he loved in his childhood). These

are random associations, all linked with the new idea of hair oil symbolizing filth in Mezgebu's mind.

Methods of Simulation

Unfinished sentences and ellipses are also used as methods of simulation. ‘...then on the Churchill Avenue... rounding Mexico Square my supervisor will come following his huge nose...’, ‘If Chaltu was my wife... she is not but this might happen...’, ‘If she was like Wesen, good...’, and ‘To take him down if he slips... to take him down for her’ are such sentences that do not follow the conventional syntax. It is not only the sentence structure that is incoherent but also the idea flow. There are spontaneous and uncensored expression of thoughts, in which each one is allowed to lead to or suggest the next. This fulfils the very definition of random association in stream-of-consciousness.

Excerpt 17 [pp 237]

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Creating her type of hands... why did God create the Eden Garden along with the forbidden fruit? ... If he created man in the impression of her hands, man would have been made without hidden weakness... All would have been equal... revolutions were not necessary... police was not necessary... there would have been no misery. There would have been no soldiers, operation, poverty and death. If only God made the mud looking at her hands.

In this passage, we see almost all features of stream-of-consciousness. It is an interior monologue as Mezgebu is asking himself questions and proposing a solution for the miseries in life would have been creating man as perfect as Genet's hands.

Author's Distance

The passage has also no intervention from the narrator's side. There are no indications of commentaries. We hear only Mezgebu's consciousness thinking about Genet's (the woman he loves and later marries) hands. He is in love with her and appreciates her hands from her body parts. In his mind, he associates the perfection of her hands with different things. He thinks the world would have been a better place if God created man as perfect as Genet's hands.

Free Association

Free association is evident here as Mezgebu's thoughts jump from one idea to the other as his mind is looking for the right expression to explain how perfect he thinks Genet (Genet's hands) is. His mind thinks of all the things that he considered bad at the time like the socialist revolution. Soldiers were everywhere as they were in control of the power. There were police officers also like Mezgebu's character roaming cities and towns working as 'guards of the revolution'. A lot of people died at that time because of ideological conflicts. And Mezgebu is thinking of all these things and wishing '*if only God made the mud (that he created man with) looking at her (Genet's) hands*'. In his illogical and incoherent stream-of-consciousness, Mezgebu didn't bother to think that the woman (Genet and her hands) came to the picture later, after the man was created in the story of Creation. He just freely felt and thought that God should have done this and that to have made things better.

Methods of Simulation

As seen in many of the above excerpts, unfinished sentences, ellipses, repetitions and questions are used as methods of simulation here as well. '*Creating her hands...*', '*If only God made the mud looking at her hands...*' are the unfinished sentences used to signify suspended thoughts in the stream. '*...revolutions were not necessary... police was not necessary...*', '*... there would have been no misery. There would have been no soldiers...*' are the repetitions that the consciousness mulls over and over. '*... why did God create the Eden Garden along with the forbidden fruit?*' is the question Mezgebu poses for himself wondering inside why the forbidden fruit was necessary. These features are evidences of the stream-of-consciousness technique used here.

Excerpt 18 [pp 292]

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If this ball-like gold... gets expanded with the sun's heat getting too wide for the woman's finger (can it be like that?) and slip out, will it hit the ground calmly? It cannot. If it is flat, okay... since it is circular it has to roll.

Interior Monologue

Even if this is a short passage, it is written in a stream-of-consciousness technique. It is an interior monologue with the questions self-directed and the answers given right then. We hear Mezgebu answering his own question: ‘...*would it hit the ground calmly? It couldn't.*’ Also there is contemplation in his mind ‘*If it was flat, okay... since it was circular it had to roll.*’ These instances show that it is an interior monologue that Mezgebu is having within himself.

Mezgebu is following a woman who wore a huge gold ring. She got into a building and when she went out, the ring was no more on her finger. Mezgebu was so much taken with the size of the gold ring. When he didn't see it on the woman's finger as she left the building he couldn't help himself and started looking for it on the ground, checking if it fell off her fingers. And as he did so, his mind was engaged with the above passage.

Author's Distance

Mezgebu didn't intervene as a narrator in this passage. We don't see his commentaries here. He didn't say I thought this or I felt that. We are directly listening to Mezgebu's consciousness as it flows.

Methods of Simulation

As seen in other passages, questions and answers are used as methods of simulating the stream-of-consciousness here.

Mechanical Devices

The parenthesis is also used as a device to show another layer or switch in the consciousness. Mezgebu thinks if the ring could have fallen off the woman's finger expanding in the heat and if it did, did it hit the ground calmly or did it roll. While thinking of this, there was a switch in the middle of this thought, a wondering about the fact that the gold could expand in the heat '*could it be like that?*)' and in order to show that it is a thought in a thought, the author used the parenthesis.

Excerpt 19 [pp 298]

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The people were fighting over to watch a movie entitled ‘The Other Side of the Mountain.’ (What’s there beyond the mountain? The overrated love? Or a devil that eats Almaz and her friends? There’s another mountain beyond the mountain. And another mountain beyond that. Between the mountains there’s a valley... where strong tortoises crashed. And another mountain beyond that. Mountain after mountain. Valley after valley. Steep roads. Like a bus stop. If you descend down to look, you descend down to look. What was there beyond the mountain?))...

Interior Monologue

This passage differs from the others in its use of the parenthesis, as a clear indication for starting and finishing the interior monologue. Also, the entire monologue comes after a single perception which is a movie that the people fought over to watch. In his daily round of the city as a police man, Mezgebu sees people lining up to get into the cinema to watch a film entitled ‘The Other Side of the Mountain’. He might have seen the *fighting over* and just left the cinema area physically. But his mind is stuck with the information it received from the sensory perception. Hence, he starts to think, to have an interior monologue about what may be lying at the other side

of the mountain. He goes on proposing his own suggestions with the rhetoric questions *‘The overrated love? Or a man-eating devil?’* thinking about what lies at the other side of the mountain both as an abstract thing-love and as an object-the devil. Then he gives his own answer *‘There’s another mountain beyond the mountain.’* He seems to be irritated with the idea of the title’s attempt to create suspense. Mezgebu’s mind refuses to be curious about what lies at the other side of the mountain and stubbornly argues within himself that there’s nothing else but another mountain, and a valley and another mountain after that.

Free Association

Thinking of the valleys, he thinks of tortoises that must have fallen down and crashed. Thinking of the edges of the mountains where it starts to get steep, he thinks of bus stops. His imagination goes on and he thinks *‘If you descend down to look, you descend down to look.’* Here he seems to be philosophical, putting a premise and then a conclusion though identical. And he seems confused at the end asking himself *‘What was there beyond the mountain?’* no longer sure about it. These are random associations that pass through Mezgebu’s stream-of-consciousness. The strong tortoises that crashed and the bus stop came out of nowhere in his thoughts of the mountains and the valleys. And he thinks if one descends down to look, probably what’s down the valley, he descends down to look according to him. These thoughts may hold no meaning or coherence to the reader as they are directly from the illogical stream-of-consciousness that didn’t get polished by the intervention of the narrator. There is no guidance or commentary from the narrator as to what he means or why he thinks of such things. We just hear the thoughts as they flow.

Methods of Simulation

Questions after questions, and then answers, then unfinished sentences, and at last a question are used to simulate the stream-of-consciousness. In this passage, the only sentence that makes perfect sense is probably the first one that is outside the parenthesis. What we get in the parenthesis is a writing that effectively used the stream-of-consciousness technique.

Excerpt 20 [pp 300-301]

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Genet and Consciousness (1)

Coming back like she did at the eve of Easter... I think of her... no one at home. The road is silent. The door would be knocked, opening slowly and I would look at her as I lay down on my bed. She is standing holding the door-stands on her right and left... her silhouette blocking the strawberry-like morning sun. Her arms like light canes. Oh what a dawn. Oh what a girl. She would tell me she's looking for Mezgebu not Bekure. When I tell her I'm Mezgebu...

'Why did you disappear, my love,' she would ask me...

Ecstatic me.

Not only me my bed is ready to fly waving the sheets like wings...

I'd close my eyes...

My heartbeat...

My heartbeat bangs my ribs...

My ribs beat the blanket...

The blanket shoves the air

The air takes the roof off...

When my hands rested on my chest...

My heart calms down from her madness and purrs like a cat... her face too... that sister of the sun.

Her lips were like sliced fruit...

Melted raisin pouring from her mouth into mine...

She whispers to me that she's pregnant with a large vineyard...

I cut the saliva strands that glued her upper and lower teeth with my tongue...

Methods of Simulaiton

When we read the title of this passage as 'Genet and Consciousness', the assumption we have is that it would be about Genet in Mezgebu's imagination. And that is exactly what we get. After Mezgebu tells us that he thought of Genet coming back to his house as she did before, he totally withdraws as a narrator and we only listen to his consciousness. The sentences being in different tenses also show that the significance of forming uniformity in syntax is at minimum here. '*I think of her*', '*the road is silent*', and '*she is standing holding the door-stands on her right and left*' are simple present and present continuous tenses. There are also ... tenses like '*The door would be knocked,*' '*I would look at her as I lay down on my bed,*' '*I'd close my eyes.*' Simple past tenses such as '*Her lips were like sliced fruit*' and '*When my hands rested on my chest*' are also used along with the rest. The fact that there is no single tense used here and different tenses are mixed and used erratically shows us that we are in the character's imagination.

His reverie goes on enjoying Genet's imaginative presence at his home. He is very happy in his thought and with his thought that his consciousness expresses this elation with several broken sentences and random associations.

In this passage there are only a few sentences that make sense like: '*The road is silent. The door would be knocked, opening slowly and I would look at her as I lay down on my bed. She is standing holding the door-stands on her right and left...*' and '*She would tell me she's looking for Mezgebu not Bekure...*' are probably the sentences that are syntactically correct in this passage. In order to depict the stream-of-consciousness, this passage used different simulation methods. Elliptical sentences like '*Her arms like light canes*', '*Ecstatic me*', are there deliberately omitting some words that would have made the sentences syntactically correct. Unfinished sentences are also there like '*I'd close my eyes...*', '*My heartbeat...*' as if to let the reader finish them for him/herself. Principle of free association is also used here as a method of simulation. We read thoughts being triggered by other thoughts in sentences like, '*My heartbeat...*', '*My heartbeat bangs my ribs...*', '*My ribs beat the blanket...*', '*The blanket shoves the air...*', '*The air takes the roof off...*' which is also another simulation method. In his

imagination he is extremely happy and he imagines his heartbeat beating fast. Following this fast heartbeat, the rest of the thoughts come in the stream. Without any attempt to create coherence or significance to these sentences follow one after another. And all we understand is that he is very happy in his imaginative world that his fast heartbeat finally causes the roof top to be taken off.

To help create the perfectly exaggerated happy and romantic scene, his imagination used similes such as *‘Not only me my bed is ready to fly waving the sheets like wings...’* and *‘Her lips were like sliced fruit...’* and metaphors like *‘Melted raisin pouring from her mouth into mine...’* and *‘She whispers to me that she’s pregnant with a large vineyard...’* that flow along in the stream-of-consciousness. Except for the issue being Mezgebu’s reverie about Genet, these ideas are randomly associated. The sheets flying like wings, her lips being like sliced fruit, the melted raisin and the pregnancy with vineyard are all far-fetched ideas that he would not have used except in a stream-of-consciousness technique.

Excerpt 21 [pp 310]

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Genet and Consciousness (2)

‘Dear Geni [Genet]! Why don’t we go out to see the moon?’ I’d say to her. She would come and lie down by my side.... Her flower-printed dress flowing down the bed... on the floor... beyond the floor... filling the house... beyond the house out on the road... beyond the road covering

Addis Ababa with its warm scent... I'd gather it for her with my weak hands... I wave her daisy-printed dress to the sky... and the people say:

'Where did these flowers come from? Who's that naked girl, her chest covered with her hair?... Why does that dark looking boy eat the button at the tip of her orange breasts? How is it possible that we smell shola from her open mouth?...'

Author's Distance

The units entitled *Genet and Consciousness* are found at three places in the later part of the novel. And this one is the second part in which we hear Mezgebu fantasizing about spending time with Genet in an exaggerate way. His intervention as a narrator is limited to only two places: '*Dear Geni [Genet]! Why don't we go out to see the moon?*' *I'd say to her*' and '*...and the people say*'. The commentaries '*I'd say to her*' and '*the people say*' are the two places where we notice the narrator's presence. Apart from that, we hear only Mezgebu's inner thoughts about Genet coming to him and sleeping by his side.

Methods of Simulation

This passage is pretty much the same with the previous one as well as the following one in its flow of consciousness. His fantasy about Genet's stay with him follows the principle free association as a method of simulation like the previous one. '*Her flower-printed dress flowing down the bed... on the floor... beyond the floor... filling the house... beyond the house out on the road... beyond the road covering Addis Ababa with its warm scent...*' is a typical instance of thoughts triggering thoughts.

These sentences are also syntactically poor. They are not properly structured. Rather, they are elliptical and having the same rhythm. In the second paragraph Mezgebu goes on imagining what people would say when the daisies fell off Genet's flower-printed dress when he waved it. This idea by itself is bizarre, holding no meaning unless it is in the imaginative world. But in his stream-of-consciousness, in the illogical part of his psyche, daisies fall off a daisy-printed dress

when he waves it and moreover, also people talk about it saying, ‘*Where did these flowers come from?...*’

Free Association

The ideas are also erratic. Mezgebu started the passage with the sentence ‘*Dear Geni [Genet]! Why don’t we go out to see the moon?*’ *I’d say to her.* Hence, we expect the next sentence to be about their imaginative adventure while they are out watching the moon. But then, that doesn’t happen. Mezgebu seems to be forgetting about his initial proposal for Genet to go watch the moon with him. Rather, his consciousness goes on thinking about Genet sleeping with him in his bed, in his house and then the idea switches to her dress that fills the bed, the room and spills out to the road. Then also, his idea goes to the people who must have watched this eccentric scene and comment on it. And from the flowers of her dress, these speculative people in his imagination jump to the intimate moments Mezgebu experiences with Genet.

These random associations, the minimal intervention from the narrator's end, the imaginations, and the simulation methods used in the form of elliptical sentences and the title by itself '*Genet and Consciousness*' make this passage a stream-of-consciousness writing as the previous one.

Excerpt 22 [pp 344]

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Genet and Consciousness (3)

... asking her to see the moon with me (following the footsteps of Lalibela) we go to the biggest of all mountains, Dashen... we don't eat, we don't drink. We don't get hungry, we don't get thirsty. We watch a big daisy-like moon on the Plateaus of Lasta that has never been seen before... 'Lalibela was born on this day,' I'd tell her. When we kiss locking each other on the neck... every wind that passes by amused by us... turns to rain and fall to the west. (Why is the scent of this wind changed? Why does it smell like flowers? What did it touch? The unaware ones would say. The ignorant.) We would spread roses [to lie down on] and watch the sky and the earth getting dark. We watch Cush getting dark... light is beside me. She is beside me. Her arm is comforting. Our sweat flows from the mountain. The birds drink it praising the Lord. From her breasts warm honey in the morning... in the afternoon great scent gets out.

A priest comes near us and says:

'Let me show you how to worship... like our father Yared did... showing it to his lover... priests hiding the Holy Grail afraid of each other...' saying this leaping on his thin legs like a highlander, laughing with his milk-drenched teeth, shows us his dancing... his bare footprints on the dews of Roha... without disappearing a whole summer....

In the previous passage, Mezgebu told us that he asked Genet, '...Why don't we go out to see the moon?' That thought was suspended and we didn't know what happened to the proposal, whether she went with him to watch the moon or not because his stream-of-consciousness went into another direction. That thought continues in this passage: '*... asking her to see the moon with me (following the footsteps of Lalibela) we go to the biggest of all mountains, Dashen...*'

In this third part of 'Genet and Consciousness', Mezgebu's consciousness gets once again invaded by Genet and he lets his imagination flow on its own free will. All the features of

stream-of-consciousness writing that we have discussed in the previous two passages are evident in this one as well.

Mechanical Devices

The difference here is the use of parentheses as a device to denote different layers of consciousness. The first sentence ‘...asking her to see the moon with me (*following the footsteps of Lalibela*) we go to the biggest of all mountains, Dashen...’ has two layers of consciousness that go simultaneously in the stream. In his reverie, Mezgebu asks Genet to go see the moon with him and they go to Mount Dashen. But in the mean time he thinks of following the footsteps of Lalibela (an Ethiopian King who ruled Ethiopia in 12th century and who lived in the northern part of the country relatively closer to Mount Dashen, the biggest mountain in Ethiopia). Mezgebu’s consciousness must have associated the moon with Mount Dashen, and Mount Dashen with Lalibela because of their supposed proximity. He must have thought that watching the moon would be ideal on the biggest mountain of all and Lalibela appears in the consciousness as he or the area named after him are close to Mount Dashen.

The other parenthesis comes later: ‘*When we kiss locking each other on the neck... every wind that passes by amused by us... turns to rain and fall to the west. (Why is the scent of this wind changed? Why does it smell like flowers? What did it touch? The unaware ones would say. The ignorant.) We would spread roses [to lie down on] and watch the sky and the earth getting dark.*’ This again has the same trend. In the middle of his imagination that wind that passes by Genet and him is amused by them and that they lie down on roses, another thought comes, the thought of those imaginative and speculative people whom he calls ‘*the ignorant*’ talking about the change of scent in the air. To show that these thoughts went simultaneously in the stream-of-consciousness, the use a parenthesis was needed.

Free Association

Free associations are visibly used here as well. We hear Mezgebu’s consciousness, ‘*We... watch the sky and the earth getting dark. We watch Cush getting dark...*’ He could have stopped thinking that they watch the sky and earth getting dark if it was an ordinary, organized thinking

or utterance. But this is a stream-of-consciousness where thoughts are random, free, illogical, and incoherent and the like. Hence when the thought ‘we watch Cush getting dark’ came into the consciousness, he just let it come. What is Cush? How could they watch Cush getting dark? Why Cush? These questions are irrelevant here as Mezgebu is free to think of anything and however the way in his private and free part of the mind, his stream-of-consciousness. The priest that comes near Genet and Mezgebu in Mezgebu’s imagination also came out of nowhere, having no logical association with what had been thought before. What the priest tells them about St. Yared, the great Ethiopian music composer in the Orthodox Church, and the idea of the Holy Grail may not have any tangible meaning to the reader in this particular context. But from his dancing and laughing, what we understand is that this priest is another manifestation of Mezgebu’s happiness.

Methods of Simulation

The methods of simulation here are a bit different from the other *Genet and Consciousness* passages. Here, we don’t see unfinished sentences or ellipses. We also do not notice ideas generating other ideas. Here what we basically see is a simulation method known as agglomeration which is a method of gathering different thoughts together, often in no particular order or arrangement. As we see it in this passage, Mezgebu imagines taking Genet to Mount Dashen to watch the moon. Mezgebu imagines different things about his outing with Genet. In his reverie, Mezgebu thinks about King Lalibela, Mount Dashen, Cush, St. Yared, using all these allusions just to describe how happy he would be if he went out with Genet to watch the moon. He thinks about darkness and then says ‘...*light is beside me. She is beside me.*’ This is to mean that Genet is beside him and that she is his light. And then he thinks of birds drinking the sweat of him and Genet’s. Then comes this unexpected priest talking unintelligible things such as St. Yared showing how to worship to his lover which is a foreign thought for any Ethiopian who is familiar with St. Yared’s story. This priest also talks about other priests who are afraid of each other and he also mentions the Holy Grail. These thoughts are far-fetched, gathered together in no logical organization which is another indication that it is a stream-of-consciousness passage.

Excerpt 23 [pp 400]

What if I had a mouth as wide as the Indian Ocean? To swallow all this wind. You know? That my stomach is a pit? But whose womb did the wind come from? What was the wind made from?

Interior Monologue

Mezgebu is standing among people who are running, trying to hide from a strong wind. He is not trying to hide like the others. Rather, he is standing only protecting his cap from being taken by the wind. As he is standing there, he watches how the people run. And as usual, he doesn't stop at just watching. His perception is followed by imaginations and he gets lost in his thoughts, forming different ideas about the way the people run or the way their feet move.

Author's Distance

In this passage, we hear Mezgebu intervening as a narrator at two places when he told us: *'I watch this show holding my cap protecting it from the wind...'* and *'Maybe because I was opening it, my mouth was dry...'* At one other place we hear him saying, *'You know? That my stomach is a pit?'* Obviously this is not an utterance as it comes in the middle of his thoughts. Who is 'you' in this expression is arguable. It might be the readers or Mezgebu might as well be talking to his other self within, the one he is having the interior monologue with, the one he is asking the questions that later in the passage come. The rest of the passage is purely interior monologue. He is just standing, watching and thinking, his mind trying to create some kind of picture or meaning out of the way the people ran. He also asks himself questions within his consciousness about his mouth and about the wind.

Methods of Simulaiton

Most of the sentences in this passage are elliptical and unfinished, to simulate the stream-of-consciousness. We notice that a period is used at the end of a sentence only twice and only once after a meaningful sentence. Most of the sentences are separated from one another by ellipsis and

question marks. The other method of simulation here is principle of free association where we listen to Mezgebu's thought triggering another one.

At one time, Mezgebu notices that he is standing holding his cap and opening his mouth. One single thought '*my mouth*' opens a whole stream of thought about mouth and he goes on thinking, '*Where did all those mouths go? What if I had a mouth as wide as the Indian Ocean? To swallow all this wind.*' He thinks of having a huge mouth that can swallow the wind that initiated all these thoughts and his thinking once again follows this direction and goes on saying, '*... But whose womb did the wind come from? What was the wind made of?*' Hence, we can say thoughts triggering other thoughts are used as methods of simulating the stream-of-consciousness here.

Free Association

Free association of ideas and incoherent organization of sentences that are at their poor syntactic level are also evident in this passage. This passage starts with Mezgebu noticing, '*There was no one not running...*' Everyone was running but him. This gives him a reasonable time and space to notice how those people run trying to hide from the wind. And following this sensory perception, Mezgebu's stream-of-consciousness runs free. His first thought is, '*The running didn't have harmony.*' In their haste to escape from the wind, the people must have been scattering away in different directions only thinking about finding a shelter. And their feet moving fast and in a mass was captured by Mezgebu's eyes and interpreted by his mind as '*The people's feet seemed crashed...*' Mezgebu's association for the unceremonious and disturbed running feet of the people is the term '*crashed*'. The abrupt movement must have made him think of crashing things and he thinks of the fingers, the kneecap, the flesh and the hair on the feet and legs of the people all crashing. He thinks of falling tears when he thought of the kneecap crashing, his thoughts go to a bull that escaped from a slaughterhouse when he thinks of the flesh on the legs, he thinks of remnants of a yield getting pulled, rolled and braided when he thinks of the hair on the legs. These are the random associations that came into Mezgebu's consciousness as he stood there perceiving the running. And he goes back thinking again, '*The running... it was a crashed running...*' coming into a full circle of thoughts.

These instances taken for the analysis part show that Adam employed the stream-of-consciousness technique in *Gracha Qachiloch*, mixing it with more coherent interior monologues and reports of impressions.

Chapter Five

5. Conclusions and Recommendations

As it has already been aforestated, stream-of-consciousness is a technique that writers began to use in the modernist era. Its new and peculiar nature as a narrative mode attracted novelists who experimented with it at the dawn of this century. Its psychological background has also allowed the writers to narrate a story from a character's most private point of view which is his/her inner thoughts, his/her illogical and incoherent stream-of-consciousness. Different writers have employed this technique in the past century. Literary scholars have also discussed stream-of-consciousness thoroughly, applying it to different novels that are said to have used the technique. The present study has also chose *Gracha Qachiloch*, the Amharic novel, and analized its employment of the stream-of-consciousness technique.

All the passages discussed in the analysis are selected based on their possibility to have used the stream-of-consciousness technique. Some of them are proved to have the semblance with stream-of-consciousness writing but failed to actually be stream-of-consciousness writing according to the parameters used. And the rest of the selected passages show different degree of employment of the technique.

Accordingly, it can be concluded that *Gracha Qachiloch* is not basically a stream-of-consciousness writing. However, it can be noted that the author has experimented with the technique and at times has employed it effectively, using most of the features at once.

As a first person account, the story of *Gracha Qachiloch* is generally expected to have included the personal reflections of the character-narrator, who in this case is Mezgebu. Most of the time, Mezgebu observes things, uses his sensory perceptions, usually his visual impressions and contemplates about it. Most of the narratives could have been stream-of-consciousness except for those intervening commentaries such as '*I felt, I thought, I remembered, I imagined*' and the like. But as much as he reports the things that he perceives, he also often gets engaged with interior monologues which at times run free and reach the level of stream-of-consciousness.

These scattered employments of stream-of-consciousness technique have given the novel an additional dimension of knowing the character, Mezgebu. The analysis has been done deliberately selecting passages from the beginning of the novel till the end to show the pattern and development of the employment of the technique.

Generally, the present study has concluded that:

- *Gracha Qachiloch* is a first person narrative and the character-narrator Mezgebu tells us the story from his point of view. From the beginning of the novel till the end, interior monologues are evident. The chief narrative technique of the novel, hence, is interior monologue.
- The narrator's distance in these passages differs in usage. The narrator intervenes in the middle of the selected monologues and gives commentaries about his feelings or state of mind. But in the passages that are concluded to be using stream-of-consciousness technique, the intervention from the narrator's side is none. Mezgebu's intervention as a narrator gets more limited as the novel develops. His consciousness gets freer in the later passages than the earlier ones and the readers get more access into his mind. Even if he tells us about his imaginations and feelings all through the novel, he does it without much commentary from him as a narrator in the later parts of the novel.
- The methods of simulation have developed from the beginning to the end. The earlier interior monologues have used limited methods of simulation while the ones that come later have used different methods at a time. Principle of free association is the chief method used in many of the stream-of-consciousness passages in the novel. In Mezgebu's consciousness, thoughts trigger other thoughts and ideas jump from one to the other following the previous ones. Ellipses are also used to simulate sensations and bring about the effect of erratic emotions. Agglomerations of sensory impressions are used in fewer of the passages. It is in some of the passages that we get different ideas gathered together in no order or arrangement. Irregular language is not much used in the stream-of-consciousness passages. Ideas may be erratic but usually the sentences make sense. Just like the rest of the methods of simulation, incoherent or illogical sentences that defy the syntactic rules are more used towards the later part of the novel.

- The use of idiolect as a method of simulation is poor in *Gracha Qachiloch*. Mezgebu's thoughts seem to be that of an intellectual's even when we hear his stream-of-consciousness as a child in the countryside. The language that is used to simulate the stream-of-consciousness of Mezgebu and rendered in the novel has no idiolect of a child at the first part of the novel and of a policeman in the second part of the novel. The thoughts resemble that of a very intellectual or well-rounded person's thoughts. The words he uses and how he structures them is not convincing to be that of Mezgebu's as what we understand about Mezgebu from the novel is that he is not well educated and not well versed in many of the issues that he talks about except that he observes them from outside. This is probably one shortcoming of the novel in its employment of a convincing stream-of-consciousness technique.

- Random association is also rare in the first part of the novel. We read Mezgebu's thoughts about something and relating his thoughts with different other ones from memory and imagination. However, these associations have some kind of connection in most of the passages selected. Still, towards the later part of the novel, the associations of ideas become more unrelated and random making the stream-of-consciousness more complete.

- Mechanical devices are also used in the stream-of-consciousness passages. Parentheses are used to show different layers of consciousness or a sudden switch of the thoughts in the interior monologues. Question marks and ellipses are also effectively employed in the novel to bring about the questions that are self directed in Mezgebu's thoughts and the discontinuity of these thoughts, giving way to others respectively.

These different features of the stream-of-consciousness technique employed are significant in the novel because they help us understand Mezgebu through them more than he narrates about himself. However, the employment of these techniques becomes more evident as we go on reading the novel. The employment of the stream-of-consciousness technique seems to be uncertain and unclear at the beginning of the story. But then it develops from page to page and we see most of the features of the technique used in the novel towards the later parts.

Based on the development of the usage of the technique, it can be safely concluded that stream-of-consciousness technique is experimented in *Gracha Qachiloch*, especially in the later part of

the novel. However, we cannot say it is the chief narrative mode of the novel. Even if interior monologues are plenty in the novel, they usually fail to fulfill the other features in order to be called stream-of-consciousness passages. Either the language is too refined or the associations of ideas are sequential, to be stream-of-consciousness. Other times, the narrator Mezgebu intervenes to give us clues of what is going on and the passages fail to be stream-of-consciousness ones. Still, the author has employed the stream-of-consciousness technique in the novel that has become more clear and recognizable as the story unravels.

This study recommends that if future Amharic writers employ the stream-of-consciousness technique in fictional works, they can familiarize the Amharic readership with a new level of using one's language. As the stream-of-consciousness technique gives freedom to the writer in rendering the thoughts of a character, there is a chance for the language to be exploited effectively. Stream-of-consciousness is random, free, incoherent, and illogical and the like in its nature as it comes directly from the unorganized, prespeech stage of consciousness and writers can render it into text using the language as they like without any rule to bother with. And a successful writer can contribute in a new way of utilizing his/her language by experimenting with this technique. In its own way, *Gracha Qachiloch* has also brought a new manner of using the Amharic language in novel writing. It may be difficult to understand as it follows more free idea associations and new outlook to the world rendered in new methods. Ideas bring other ideas, thoughts get lost in the middle, memories and imaginations get mixed up and these streams are expressed with sentences that are not finished, other sentences that come in parentheses, punctuations are used in unconventional ways, ellipses are there for us to finish sentences, etc. And all these new ways of writing would diversify the readers' outlook about the Amharic language if employed more in creative writings.

In general, we can say that *Gracha Qachiloch* has shown that there is another dimension of exploiting the language in story telling by using the stream-of-consciousness technique. And the researcher of the present paper believes that it can be one good showcase of the stream-of-consciousness technique for future writers and students that are interested in knowing more about it.

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