

**SIBHAT G/EGZIABHER'S *TIKUSAT* AND
LETUM AYNEGALGN: SUBLIMATED
EXPRESSIONS OF THE AUTHOR'S SEXUAL
INSTINCT**

BY

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SIBHAT G/EGZIABHER'S *TIKUSAT* AND *LETUM*
***AYNEGALGN*: SUBLIMATED EXPRESSIONS OF THE**
AUTHOR'S SEXUAL INSTINCT

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ABSTRACT

This research aims at analyzing the two novels of Sibhat G/Egziabher, *Letum Aynegalgn* and *Tikusat*. Its intention is to investigate if the novels reveal the author's psyche. It has attempted to demonstrate the relationship between literature and the theory of psychoanalysis.

For this purpose, the theory of psychoanalysis on the unconscious; which is discovered by Sigmund Freud has been discussed in detail. Then, it has been dealt with the relationship between the theory and literature, which is the theory of psychoanalysis on literature. Next, two techniques of psychoanalysis that could be applied on a work of literature has been selected. These are the interpretation of dreams and the interpretation of symbols.

Finally, both novels have been critically read. Information gathered from the interview conducted with the author and his biography, *Mastawasha*, has been substantial aid for the analysis as well as the interpretation. Besides, it has given much help in arriving at certain conclusion.

Thus, the findings of the study are summarized as follows;

- ◆ The narrator in *Letum Aynegalgn* has shown different unconscious sexual desires through his sexual fantasies and use of symbolism;
- ◆ The narrator in *Tikusat*, though to a lesser extent than the narrator in *Letum Aynegalgn*, has also shown sexual desires and thoughts through symbolism and sexual fantasies.
- ◆ Both narrators in both novels entirely represent the author, which in other words, means the sexual fantasies and symbols reveal the authors sexual thoughts and desires.

Based on these summaries or results it has been concluded that Sibhat G/Egziabher has sublimated his sexual desire or instinct through the two novels. This is done through the employment of sexual symbols and fantasies.

CHAPTER ONE: INTRODUCTION

1.1 BACKGROUND OF THE PROBLEM

Various critics approach literature in different ways. For the Marxist critic, literature reveals a socio-cultural conflict between the dominant classes and the dominated classes. For structuralism, literature is a signifier signifying the signified through a binary opposition. But what is unique in the psychoanalytic approach towards literature is that it is still controversial approach and makes similarity between an author and a neurotic person. Psychoanalysis analyzes the effects of instinctual desires, which are directed towards socially accepted purposes. More specifically, it explores works of art as sublimated expressions of sexual instincts (Wright, 1989).

This theory, psychoanalysis, was introduced around the end of the 19th century, its father being Sigmund Freud (1856-1939). According to Freud, personality includes three main systems; the id the ego and the superego. The id functions to achieve what Freud called the *pleasure principle*. In other words, the purpose of this system is reducing the degree of any undesired feeling or pain and getting pleasure for the person. The ego concerns itself with the reality principle and the superego is governed by moral principle (Hall, 1956).

Because of the existence of these systems there arises a 'dynamic conflict'. The id wants its bodily desires or wishes fulfilled regardless of the external situation/ where the ego tries to prevent the fulfillment of any unacceptable desires (Wright 1984). The id employs its power in fulfilling instinctual satisfaction through reflex action and wish fulfillment/ which is creating an image for the purpose of getting pleasure from it. The ego prevents such energy until the thing that would bring true satisfaction is found (Hall, 1956). In other words, it opposes the function of the id. Wright (1984) explains that any notation or

idea connected with unacceptable desire or wish is repressed from the conscious. This means that the unacceptable wish becomes unconscious.

Freud claims that a person can entertain an idea without being conscious of it. Such an idea 'represented' by balancing mechanism for the reason that it could not be accepted for the person or could bring an undesirable feeling. However such unconscious thought can affect the person's personality (Durant and Fabb, 1990).

Though the unacceptable desire is represented in the unconscious and though the person is not aware of it, there are ways of understanding the person's unconscious mind. Wright (1984:2) writes:

Only through its effect do we come to know the unconscious: through the logic of symptoms and dreams, through 'Freudian slips', through the pattern of children's play, and most crucially in the affective relationship which human beings develop as a consequence of their past total hopelessness and dependence on another person.

What one dreams is what one has in his/her unconscious mind as instinctual desire. The basis for jokes and 'Freud slips' are these unconscious thoughts of the person. His/Her unacceptable wishes can be reflected in these ways, which are the effects of the unconscious mind.

Hall (1956:21-22) realizes that the id, regardless of any moral or ethical value, considers only the gratification of instinctual desires. It does not want a delay in such satisfaction because it is 'irrational, asocial, and selfish'. So in order to fulfill its satisfactions it uses 'imagination, fantasy, hallucinations, and dreams'. However, though it is not accessible, the analysis of dreams and neurotic symptoms can reveal little information about it. The ego, however, controls and governs both the id and the superego to maintain balance with the external world. That is when the id creates a wish fulfillment image the ego postpones or suspends such desire until the actual object that would bring appropriate satisfaction is

prepared. Thus as Wright (1984) explains such unacceptable wishes and interest of the person are discarded from his/ her conscious mind. This process is called repression from the conscious (Freud: XIV, P. 147).

Simply put a person's instinctual desire, which is unacceptable, suppressed to the unconscious mind. By doing so, the ego maintains balance between the person and the outside world. It even prevents the person from any feeling of guilt. Thus, such an unacceptable wish is controlled and censored by the ego. Yet, according to Wight (1984) and Freud (1938), these wishes can pass the censorship of the ego in the guise of other activities.

Freud explains this in the following way. A child creates an imaginary world and links it with the reality and plays with it emotionally. When people grow up they stop playing and start fantasizing. In both cases the basis for play or fantasy person's wishes. Freud also claims that our fantasies are similar to our dreams. Hall (1956) says that it is the belief of Freud that all dreams are at least endeavors of wish fulfillment. This is because when a person is sleep the power of response is lessened for it is unlikely that his/ her unconscious activity would bring any danger to the person.

In conclusion, for Freud a child's play, fantasy, or daydreaming and even dreams share the same quality. All of them are a sort of mechanism for fulfillments; especially dreams are good examples of disguise in which instinctual desire go out without the control and censorships of the ego.

According to Wright (1984:13) though Freud says that the instinctual desires are of two kinds, sexual instincts and death instincts, psychoanalysis is concerned with the former. Wright adds that 'Freud is showing that sexuality is not a mere biological urge but involves the production of fantasies under pressure of external circumstances'. What Freud terms the libido, which is the sexual energy, is controlled only to reach partial satisfaction. And as these instinctual desires are suppressed in the unconscious mind, for

Freud a dream is 'a (disguised) fulfillment of a (suppressed or repressed) wish' (Wright 1984:19).

Freud, in his 'Creative Writing and Day-Dreaming', argues that what the creative writer does is similar to what the child plays or the adult person fantasizes. He says that '... when a creative writer presents his plays to us we are inclined to take to be his personal day dreams we experience a great pleasure, and one which arises from the confluence of many sources' (Freud; IX, 153).

Freud draws a similarity between the writer and a neurotic person. For him 'an artist is once more in rudiment an introvert, not far removed from neurosis. He is oppressed by excessively powerful instinctual needs. He desires to win honor, power, love, wealth, fame, and the love of women; but he lacks the means of achieving these satisfactions' (Freud; XVI, 376).

In short when s/he fantasizes about his/ her instinctual needs the artist makes his/her creation on the basis of them. Again to quote Freud (: IX, 153):

The write softens the character of his egoistic daydreams by altering and disguising it, and he bribes us the purely formal –that is aesthetic–yield of pleasure of pleasure, which he offers in the presentation of his phantasies.

The writer when releasing his instinctual needs does not merely write them: The writer does not reflect the original instinctual images but fuses them with imaginative literary elements. This fusion is what creates the aesthetic value in a work of art.

What is the role of the writer then? How can we relate the artist's work with the principle of the unconscious? It is already discussed above that the unconscious is full of unacceptable desires that are controlled by the ego. We can list various reasons why the person cannot obtain his satisfaction from these unacceptable wishes. These could be an external opposing force, or he/she may not have appropriate skill or capacity to obtain

what he/she desires. Thus, this person tends to feel frustration or anxiety. However, there are ways in which the person can deal with these feelings. These ways include defense mechanism, displacement, sublimation, and the transformation of instincts (Hall, 1956).

By sublimation, the person diverts the energy of the sexual and aggressive instincts into socially acceptable goals, into humanitarian, cultural, and artistic activities. Here, the purpose remains the same. In this way the person reduces his/ her tension (Hall, 1956).

In our case, the writer sublimates his instinctual desire through the work of art. In explaining this, Hutcheon (1997) claims that sublimation has the power to divert a person's unconscious fantasy, which is out of norm, into imaginative wish-fulfillment universally known as art.

One thing is for sure. All these process is not known to the writer. This does not mean that the writer is not aware of his/her repressed instinctual desires and even the process of sublimation. According to Freud what a psychoanalytic critic does is produce 'a complete caricature of an interpretation by introducing into and innocent work of art the purpose of which the creator had no notation ...' (Freud; IX, 91).

Thus, psychoanalysis tries to analyze the effect when the energy of instinctual desires is diverted into socially acceptable activities (Wright, 1984). Psychoanalytic criticism, therefore, tries to approach a work of literature and art in the belief that it is 'an embodiment of its creator's unconscious desires'. This unconscious desire of the author or creator, Wright adds, can be discovered through the analysis of the childhood experience of the author, characters of his/her work, and the typical symbols employed by him/her work, and the typical symbols employed by him/her (Wright, 1984:37).

The way the writer employs, symbol and the character analysis in relation to his/her experience reveals the writer's psych. More to this, as it is cited in Wright (1984:40), Bonaparte [1949:209] declares that:

Works of art or literature profoundly reveal their creators psychology and, as Freud has shown, their contraction

resembles that of our dreams. The same mechanisms which, in dreams and night mares, govern the manner in which our strongest, though most carefully concealed desires are elaborated, desires which often are the most repugnant to consciousness, also govern the elaboration of work of art.

This, in other words, means that since there is a close resemblance between our dreams and a work of art, and since dreams are manifestations of the unconscious desire, it is possible to apply the mechanism of dream interpretation to the analysis of a given work of art. According to Freud (1953: V, 608) the interpretation of dreams 'is the royal road to the knowledge of the unconscious'. A work of art, therefore, can be interpreted using the method of dream analysis.

Recently, two novels of the prominent Ethiopian writer, Sibhat G/Egziabher, have been published though written some thirty years ago. These are *Tikusat* (1997) and *Letum Aynegaln* (2003). In these two novels, many opinions have been raised. It has even been said that through his work, Sibhat is trying to show that man is sex-motivated animal.

When I read both novels I noticed that the novels include not few sexual scenes and descriptions. This even goes to a level of words and expressions that are taboos to our society. In addition to these I also observed that the settings and some situations are very related to Sibhat's experience here in our country and France, where the setting of *Tikusat* is.

It was then that I began to question myself whether the novels are factious or not whether the sexual scenes are Sibhat's experience or not. This has even gone further to doubt whether novels are fictions at all. However, in his biography *Masstawesha* (2001) written by Zenebe Wela, Sibhat has indicated that he is interested in woman's beauty and sex. Thus, very recently I began to suspect that his novels might also include his fantasies, daydreams, and even dreams.

Beside this fundamental point, I have been questioning myself whether the psychoanalytic approach towards of art or literature makes sense or not how could a writer release his/her fantasies of instinctual needs through a work of art or literature? How could the concept of sublimation take effect on fictions? Could a “text” or a creation be psychoanalyzed to understand the creator’s psyche or unconscious mind? If so, how can it be interpreted? What could be the author’s attitude to such analysis? This study has investigated such basic question and other related ones.

1.2. OBJECTIVES OF THE STUDY

Unlike other novels written by Ethiopian authors, the two works of Sibhat, *Tikusat* and *Letum Aynegalgn* are very indiscreet in their frequency of sexual scenes, descriptions, and usage of taboo words and expressions. This is true even though it has been tried to edit them for the purpose of such features. I believe that if the psychoanalytic approach to literature has to be proved, then, the novels of Sibhat would be of great importance. Thus, the focus of the research has been on analyzing the novels of Sibhat G/Egziabeher with the purpose of investigating whether the works reveal the author’s psyche. It is the research’s attempt to answer whether a novel can be interpreted for the author’s instinctual desires, more specifically unconscious sexual desires.

1.3. SCOPE AND LIMITATIONS OF THE STUDY

In achieving its objectives and importance, the research’s major focus has been on analyzing the two novels of Sibhat G/Egziagher with the help of his biography. Due to financial and time problems, the research did not focus on psychoanalysis of the characters. And this is approached through the classical Freudian criticism and not through other theories in psychoanalytic criticism. The other limitation of the study is that the author’s memory has recently been fading due to the long duration of time between

the present and his childhood and adolescent life. Thus, the scope of analysis is limited to the two novels, *Letum Aynegalgn* and *Tikusat*, of Sibhat G/Egziabher.

1.4. SIGNIFICANCE OF THE STUDY

The sexual desires of a person are repressed for the reasons of the external world, among which one is fear of shame (Hall, 1956). However, it is not the intention of the research to bring any feeling of shame upon the author. Rather, it is intended to shed light on how the novels should be read and interpreted. It has been tried to reveal the struggle between the unconscious mind and the external world through the novels of Sibhat G/Egziabher. In other words, its intention is to demonstrate the role of sexuality in the development of selfhood and how literature is manipulated for this reason. Besides, this study could be of great help as a reference material for researchers with the plan of conducting a literary research in psychoanalytic approach.

1.5 METHODOLOGY FOR DATA COLLECTION

As the analysis of the research has focused on the two novels of Sibhat G/Egziabher, the major procedure for data collection is a critical reading and analysis of these two novels: *Tikusat* and *Letum Aynegalgn*. Important extracts that reveal the author's psyche are selected. A close examination of the author's biography *Mastawesha* has also shed light on the author's unconscious and made much easier the interpretation of the extracts taken from the novel. Besides, a thorough scheduled interview with author, Sibhat, has been conducted to acquire tangible information on his unconsciousness of certain desires when he wrote the novels. Finally, the interpretations of the extracts are made so as to arrive at certain conclusions.

1.6 DEFINITION OF KEY TERMS

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

Condensation: the process of a dream where large issues of things are represented by only one image.

Displacement: a dream mechanism where forbidden dream thoughts are replaced by something remotely associated.

Psychoanalysis: name applied to a specific technique used for investigating the unconscious mental process.

Sublimation: the transfer of unacceptable unconscious desires into socially acceptable activities.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 THE THEORY OF PSYCHOANALYSIS: INTRODUCTION

The theory of Psychoanalysis was carefully constructed by Sigmund Freud. Freud developed this theory of the mind after he had conducted over 10 years of research and clinical investigation. From his findings he developed a theory that the mind works on two levels, that is, the conscious and the unconscious levels. According to Freud, human wishes and desires, where many of them are sexual, exist in the unconscious level. These unconscious sexual wishes and desires greatly influence the personality of an individual. It is this that psychoanalysis tries to explain (Wilson, 1964).

Many contemporary critics had been pouring out criticisms up on Freud (Freud: XIV). There still exists controversy because of two main reasons. The first is that there is no objective confirmation or disproof required by the normal scientific research. And the second is that the theory 'demands acceptance of some ideas regarding human behavior which are distasteful for most people' (Wilson, 1964: 81).

However scholars such as Felman (1987: 60) argue that the unconscious is the discourse of 'the other'. Freud was able to discover the unconscious because he was able to read with in himself. According to him, Freud is not the first to discover this but the first to discover that the unconscious 'speaks: that the unconscious has logic or a signifying structure, that it is structured like a language.'

All this is to say that the unconscious speaks within through a logical structure. The theory of psychoanalysis tries to explain this structure of the unconscious, its influence on personality of an individual, and the effects of some acts, which are not conscious. The next sections will discuss step by step these and the relationship of the unconscious to literary works.

2.1.1 THE UNCONSCIOUS

Freud (XIV, 173) claims that any physical act, when concerned with its state, passes through two phases. These two phases are the conscious and the unconscious. As Freud argues the psychical act is unconscious and must face a kind of censorship. If it is able to pass through this censorship it becomes conscious and, thus, belongs to the second phase. However, if it cannot pass the censorship it is 'repressed.' Its existence would be limited within the first phase, which is unconscious.

Yet, in passing the censorship, it does not mean that it is entirely conscious. It may not be, but under certain conditions it has the capacity of being conscious. This system, of the psychical act being able to be conscious, is referred to as preconscious (Freud, XIV).

Coming to the center of psychoanalysis, Freud describes the unconscious as a major part of the mind which includes a small part of the conscious. Its core nature is not known as the reality of the outside environment. It cannot be fully presented by information from the conscious because it comprises unconscious ideas.

So if the unconscious is full of unconscious ideas, how does this apply to instincts? Are there any unconscious instincts or instinctual impulses? Freud claims that there are no unconscious instincts but ideas. Unconscious instincts can only be represented by ideas. 'Even in the unconscious...' says Freud (XV, 177)

...an instinct cannot be represented other wise than by idea. If the instinct did not attach itself to an idea or manifest itself as an affective state, we could know nothing about it.

Having said this, let us proceed to the classification of instincts. According to Freud there are two groups of instincts: the ego (self-preservative) instincts and the sexual instincts. The sexual instincts call satisfaction and getting pleasure. However, though the end result of satisfaction of instinct is always pleasurable, due to certain circumstance it can also bring unpleasure. In explaining this Freud says it is possible to get satisfaction from an

instinct and this satisfaction is pleasurable. But when taking circumstances into consideration, it may bring unpleasure in another place. This is because some instincts or satisfaction of them are 'irrational, asocial, and selfish' (Hall, 1956:21-22). Thus, if the forces of getting unpleasure from satisfaction gets stronger than the pleasure, it presents itself to the condition of repression which is a process of turning something away, and keeping to at a distance from the conscious (Freud; XIV, 147).

This means in other words any instinct or its satisfaction that consequently could bring unpleasure is forced to go to the unconscious through the process of repression, so that any feelings of unpleasure could be avoided. Such instincts or wishes as they are 'irrational, asocial, and selfish' are unacceptable to the individual and to the society as a whole. Wright (1984) explains that such unacceptable wishes of the person are discarded from his/her conscious mind. Such process is claimed by Freud as not of a defense mechanism but as a process:

...by which an acct which is admissible to consciousness, one, therefore, which belongs to the system [preconscious] is made unconscious is pushed back, therefore, in to he system [unconscious].

Freud (1916-1916)

Thus, as Freud claims repression is not like defense mechanism and it cannot happen unless there appears a kind of clash between the two phases, conscious and unconscious (Freud, XIV). It is here that we, according to psychoanalysis, observe that there exist two forces conflicting with each other. The sexual instinct wants a fulfillment and, thus, a satisfaction that brings a pleasure whether it is acceptable or not. The ego or self-preserved instinct acts as a censorship, because it follows the reality principle and tries to avoid any unpleasurable feeling. As Wright (1984) explains it, due to the different interests of the two systems (which are based on the two groups of instincts) there arises a dynamic conflict; that is between the pleasure principle and the reality principle, which is dealt with in detail in the next section.

2.1.2 THE PLEASURE PRINCIPLE AND REALITY PRINCIPLE

In explaining the conflict between the two principles, that of pleasure and reality, it would be significant to discuss the two views of mental process- economic and topographic ones, as Freud refers to them.

From topographic view which was introduced in 1923, Freud claims that the mind has three distinct elements: the id, the ego and the superego. The id refers to 'instinctual drives that spring from the constitutional needs of the body' (Wright, 1984:11). It can be described as having no knowledge of values, moral and immoral. Hall (1956:21-22) realizes, that the id, regardless of any moral or ethical value, considers only the gratification of instinctual desires. It is filled with the energy of these instinctual desires and only tries to obtain satisfaction whether they are acceptable to the external world or not. This is because the id is, irrational, asocial and selfish. Its goal is in discharging the desires and wishes so as to achieve satisfaction.

However, these instinctual drives are opposed by the ego which is developed out of the id. It is like a part of the id that is modified by the influence of the external environment. Anna Freud (1946) says different instinctual impulses have to pass from the id into the ego. Having gained access to the mental apparatus, they get satisfaction. In other words, when the circumstances are favorable, the ego puts its own energies in avoiding any tension and obtaining gratification. However, if threatened by the external world, the ego presents this picture of reality for the id which strives to obtain satisfaction of the instinctual desires. Thus, it can be said that the ego is an instinct of self-preservation.

The superego as described by Wright (1984:11) is a 'representative of parental and social influence upon the drives.' It consists of social and cultural norms and values. It insists that these norms and values should be considered, which means it observes the movement of the ego. If the ego acts out these norms and values, it is punished by the

superego. The punishment may result in feeling of inferiority and guilt that results in anxiety and unpleasurable feelings.

Thus, the id wishes the instinctual desires to be gratified for pleasure results when bodily disturbance by any stimuli decreases. Otherwise the body experiences unpleasure. The ego, which is self-preservative, tries to 'mediate the action of the body so as to achieve optimal satisfaction of its need.' This demonstrates that in order to have 'adjustment to reality' there has to be something that regulates the instinctual derives. This leads us to the second view of mental process; the economic view for this is seen as a conflict between the pleasure principle and the reality principle (Wright, 1984:10).

As defined by the Penguin Dictionary of Philosophy the pleasure principle is 'the tendency to seek pleasure and avoid pain.' This principle endeavors to minimize the amount of excitation or at least to keep it constant. It strives for immediate gratification of instincts.

Naturally, as discussed above, the id knows of nothing like moral immoral issues. It is filled with instinctual desires that demand immediate discharge. The pleasure principle serves the id. It forces the instinctual desires to pass into the mental apparatus where they get chance for gratification. This needs an interaction of the body with the external environment, where there could exist circumstances that create unpleasure. As Freud explains it, if these instincts succeed in 'struggling through, by round about paths, to a direct or to a substitute satisfaction, that event, which in other cases have been an opportunity for pleasure, is felt by the ego as unpleasure (XVIII:11).

The external environment may create an influence upon the ego, and may threaten it. In such cases the ego's instinct of self-preservation influences to replace the pleasure principle by reality principle. The reality principle, in fact, does not discard the need for pleasure. What it does is it sees into the postponement of gratification. It leaves out the different possibilities, for obtaining satisfaction and accepts the temporary unpleasure.

It lets the body wait until the satisfaction can go with the demands of the external world. In this regard Freud (XVII; 357) writes:

An ego thus educated has become 'reasonable'; it no longer lets itself be governed by the pleasure principle, which also at bottom seeks to obtain pleasure, but pleasure which is assured through taking account of the reality, even though it is pleasure postponed and diminished.

While the id works in keeping with the pleasure principle, the ego serves according to the reality principle. When an instinct does not go with the demands of the external world, the ego exerts a force of censorship. That is, it excludes the instinctual desires from the consciousness. This ego's technique of discarding or suppressing the instinctual desires is what Freud calls repression.

However, according to Freud, this repression is not the end of the process. The instinct may regain or recollect its energy. And since the way to normal satisfaction is closed by the reality principle (ego's technique of repression) it looks for other ways of obtaining satisfaction without awareness and understanding of the ego. It tries to get substitutive satisfactions that are seen as symptoms. Such symptoms can be dreams and Freudian slips or parapraxes. This process is called the 'return of the repressed' (Freud, XXII). This process refers to the endeavor of the unacceptable instinctual desire to emerge and the resistance to it. The unconscious desire tries continually to pass through the censorship exerted by the ego. The first process allows it to flow freely, the second one puts it as 'bound energy' where its 'movement is checked and controlled by the rational operations of the ego.' Yet the instinctual desires form a 'compromise-formation', that is, they outwit the censorship of the ego and pass through in disguise (Wright, 1984:12).

2.2. PSYCHOANALYSIS IN LITERATURE

The core idea of psychoanalysis is the unconscious. The unconscious consists of instincts which are repressed from the conscious. One of these instincts concerns itself with

sexuality. By sexuality it is not meant sexual act of reproduction. As cited in Caldwell (1997, 179) Freud answers “No” to this concept. He states:

Sexuality is unable to take this simple form, because it comes into conflict with the stern prohibitions of the super-ego and the ego in the psyche. The wealth of ideology is produced in its attempt to sublimate the conflict. This ideology includes religion, morals, art, philosophy, neuroses and dreams.

Thus, by sexuality it is meant that the sexual instincts which seek to get gratification but are unable to obtain it because of the prohibiting force of the ego, that is, the ego’s function of censorship. When presenting the principle of reality. However, the suppressed sexual instincts which have become unconscious frequently endeavor to find outlet where still they are checked and controlled by the ego. Psychoanalysis, hence, tries to analyze what happens consequently. As Wright (1984:1) suggests, psychoanalysis tries to discover ‘what happens when primordial desire gets directed into social goals, when bodily needs, become subject to the mould of culture.’

What psychoanalysis believes in is that works of art are subsequent results of the conflict between pleasure principle and reality principle. Caldwell (1977:87), when further elaborating this, writes that art, science, houses, political organizations ethics... ‘are adaptations evolved to moderate and cure the conflict.’

It would be, then, relevant to elaborate how the unconscious sexual instincts work to find a substitute way to get substitute gratification and its relationship with creative writing.

2.2.1 THE SEXUAL INSTINCTS AND THEIR DISGUISE

An instinct, according to Freud (XIV), cannot be part of conscious nor can it be represented in the unconscious unless and otherwise it attaches itself to an idea or shows itself as an affective state. In describing it Freud (XIV: 120-121) says it is

a concept on the frontier between the mental and somatic..., the physical representative of the stimuli originating from within the organism and reaching the mind, as the measure of

the demand upon the mind for work in consequence of its connection with the body.

Though both instincts strive to get pleasure, the way they try to obtain differs. The sexual instincts strive to get gratification regardless of the external reality. The ego instinct observes the circumstances of the external reality. With regard to this, if it feels that gratification of the sexual instinct could bring danger, it recognizes the pleasure as unpleasure and suppress it into the unconsciousness. This repression is not the end by itself. But as the sexual instincts eventually gain force or are awakened by some conditions they try to get an outlet, without awareness of the ego. Some major ways where the instinct gets satisfaction of its wish are dreams and the process of sublimation.

When an instinct or wish is not satisfied in reality, and is being blocked by the ego censorship, it tries to get fulfillment through dreams, of course, without awareness of the ego. For Freud the force of dreams is an outcome of an instinct or impulse searching for fulfillment which is not obtained in conscious life. Wright (1984:19) explains this as follows:

Unable to find expression in action, the impulse gathers to itself materials both from recent experience..., and from distant memories involving infantile sexual wishes. An unconscious wish meets up with a preconscious thought and strives for an illusory satisfaction. But the 'censorship', the force of repression, at the frontiers between unconscious and preconscious will not allow these powerful wishes to reach representation in their original form. Instead, under the influence of this censorship, the material is transformed into a series of images that is the dream.

Here, the repressed instinct tries to pass the censorship through the use of distorted symbols which are not recognized immediately. That is why Freud (14:160) says a dream is 'a disguised fulfillment of a suppressed or repressed wish.' The distorted mechanism serves as a substitute purpose for fulfilling a wish and as a defensive purpose for the censorship of DreamWorks (Wright, 1984:20).

Another mechanism, where by instinctual impulses get substitute gratification, is through sublimation. The emotion and energy that could have been used for sexual activity is redirected into socially acceptable activities, so as to avoid frustrated sexual impulses or instincts. As Freud (XI) explains, sublimation is a process of development where the repressed instinctual impulses do not cease to exist but get ready for use. However, such impulses change their sexual aim by another one which is far from sexual. The point here is that the satisfaction is not genital but pregenital one. This means that as long as the process of sublimation is not conscious, the substitute satisfaction does not include body sexual gratification. Such process, according to Cloniger (1993), allows a substitutive discharge of sexual impulse, which results in reduced pressure.

According to Kosen and Gregory (1965), many scholars in the field claim that a work of a surgeon is a sublimated expression of sadism. Exhibition can be sublimated in to acting or dancing... However, they also believe that sublimation is characteristic of a socially approved, well adjusted and successful person. Emotional stability results form successful sublimation.

The process of sublimation also varies from person to person. Some might have a complete sublimation and some might not. According to a webpage by Watts (1997) 'the more complete the sublimation is, the more total the diversion of energy.' For instance a successful and complete sublimation of sexual instincts may lead a person to abstain completely.

Generally speaking, dreams and the process of sublimation are two major and healthy techniques where individually and socially unacceptable wishes are discharged. Consequently, sexual instincts get substitute gratification which result in reduced anxiety frustration and even pressure to the mind.

2.2.2 DREAMS, SUBLIMATION, AND CREATIVE WRITING

The relationship between these three concepts is what gave way to the theory and practice of psychoanalytic criticism. This section examines the relationship of creative writing to dreams and sublimation.

Wright (1991) states that psychoanalytic criticism approaches a literary work with the assumption that its aim is similar to that of dreams. It means that the aim of a literary work is gratification of sexual wishes.

This relationship was first explained by Freud in his essay *Creative Writing and Day Dreaming* (IX). He suggests that as a child fulfills his wishes through child play, adult persons when they grow up cease to play and begin fantasizing. The adult person is aware that s/he cannot child-play nor fantasize but act. But s/he also knows some of the wishes should be kept secret for they are unacceptable.

Freud (IX: 146) says 'The motive forces of phantasies are unsatisfied wishes, and every single phantasy is the fulfillment of a wish, correction of unsatisfying reality.' Thus, the purpose of fantasies is similar to that of night-dreams. According to Freud, the difference is that the meaning of dreams is often secret and this is because wishes that rise to dreams are shameful and should be concealed from the dreamer himself. Consequently, they have been repressed.

Freud sees the creative writer as a daydreamer. In other words the artist presents his fantasy to the audience. Freud says,

The writer softens the characters of his egoistic day-dreams by altering and disguising it, and he bribes us by the purely formal that is, aesthetic-yield of pleasure which he offers us in the presentation of his phantasies: (IX; 153)

The writer when releasing his instinctual needs does not merely write them; the writer does not reflect the original instinctual images but fuses them with imaginative literary

elements. They are given literary elements. This fusion is what creates the aesthetic value in a work of art. Hutcheon (1997, webpage), in further explaining this, says:

[U]niversal art [is] a kind of legalized fantasy, half-way between a wish frustrating reality and the wish-fulfilling world of imagination.

Thus, the purpose of a work of art is similar to that of the dream. The writer has many instinctual needs and desires that should be kept secret, and which cannot be satisfied under certain circumstances. Such wishes of the writer are fulfilled through creating writing. As dreams are under censorship of the ego, so is creative writing. It disguises itself to pass through the force of the ego- the censorship.

Having explained the relationship of dreams to creative writing, let us now pass to discuss sublimation and a work of art. It has been said that sublimation is the transfer of instinctual energy into acceptable activities. By sublimation the person diverts the energy of sexual instinct into artistic activities (Hall, 1956). What the writer or artist does is sublimate his/ her sexual instincts through a work of art. In explaining this Hutcheon (1997) writes:

Since the unconscious is essentially and radically asocial it can instigate the creation of cultural Phenomena only by sublimation, that is, only when the sexual aim of the libido is turned into a cultural one via the meditation of the ego. For Freud this displaced libido is actually more than just animal instinct, and its sublimation is complex process of repression and transformation of these unconscious drives into something more acceptable to society. Sublimation in other word has the power to transform individual unconscious fantasy into universal art.

Though this is the case, one thing is for sure. While doing this the writer is not aware of the repressed sexual instincts and even the process of sublimation. According to Freud what a psychoanalytic critic does is produce 'a complete caricature of an interpretation by introducing into an innocent work of art purposes of which its creator had no notion' (Freud, IX: 91).

2.2.3 TECHNIQUES OF PSYCHOANALYSIS IN LITERATURE

As it has been discussed above, psychoanalysis tries to analyze the effects when the energy of instinctual impulses is diverted in to socially acceptable activities. Psychoanalytic criticism, therefore, tries to approach a work of literature and art in the belief that it is 'an embodiment of its creator's unconscious desire.' This unconscious desire of the author/ creator, which is shared by the audience, can be discovered through a thorough analysis of his use of typical symbols, illusory elements that are used as unconscious narrative discourse. As suggested in Romanian Association for Psychoanalysis Promotion-AROPA (1997 -2006) there are five techniques of psychoanalysis: anamnesis, free associations method, the interpretation of slips and mistakes, the interpretation of dreams, and the interpretation of symbols. Among these two can be applied to psychoanalytic criticism. These are the interpretation of dreams and symbols.

As discussed in the previous sections, the pleasure–unpleasure principle functions to bring about the reduction of tension. It tries to obtain the discharge of unacceptable wishes in a more acceptable way. In the case of dreams the unpleasurable thought is altered to make a disguised dream. Marc Fonda, in his essay *Freud, Fairy Tales, and Dream Interpretation: Towards a practical Hermeneutics of the Instinctual Disruption of Texts*, writes that there are mechanisms in which thoughts in dreams are altered or disguised. These include condensation, displacement, and symbolization.

Condensation, 'the first achievement of the dreamwork' as referred by Freud (XV: 171), is described as the processes of a dream where large issues of things are represented by only one image. In other words, a thing in a dream acts as a focus point for several unconscious thoughts. Here the latent (forbidden) content or thought is transformed into the manifest content through the mechanism of condensation.

The second mechanism is that of displacement. This is a mechanism where latent-dream thoughts are replaced by manifest dream through association. The latent dream- thought is replaced by something remotely associated.

The third mechanism, which is the major component of Freudian Dream Interpretation, is symbolization. It operates in manifesting objects or ideas in indirect form of expression. According to Freud (XV: 153), symbols make possible the interpretation of dreams without asking for the help of the dreamer whose knowledge and use of symbolism is unconscious. He further claims that the sexual life is another field, which is filled with extraordinary rich symbolism. The genitals, sexual process, sexual intercourse are represented in symbols, which are 'majority of symbol in dreams.' The male sex organ is represented in things that have similarity in shape or in the characteristic of penetrating in such as sticks, trees, knives, daggers, riffles, spears etc. The female sex organ is also represented in boxes, trunks, cases, hallows, ships or by anything which has the 'characteristic of enclosing a hollow space which can take something into itself (XV: 157).

If unacceptable thoughts, then, are disguised through the above mechanisms, it is possible to use the mechanisms so as to uncover the hidden content of dreams. It is this that makes a similarity with the writing process. According to Lacan 'The unconscious is structured like a language.' Lechte (1994) adds that Lacan draws a similarity between Freud's concept of 'condensation' and 'displacement' and the linguistic terms 'metonymy' and 'metaphor' respectively..

Metaphor comes from the Greek word *metapherian*, which means to transfer. Metaphor means an indirect comparison. For instance, when we say A is B, we are using some features of B to enhance the meaning of A, Thus, metaphors deal with the transfer and enhancement of meaning of a thing or word. Metaphor is similar with condensation where all qualities of a thing are condensed into another. Metonymy is also a figure of speech where a concept, idea, person is represented by something associated with it. This is like displacement in that the thing is replaced by another thing that corresponds to it.

The first, metaphor, draws similarity between two things; the second metonymy makes association (Klages, 2001).

Thus, using the relationship of condensation and displacement with metaphor and metonymy and symbolization it is possible to investigate the unconscious sublimated impulses. As Lye (1996) says psychoanalysis deals with many poetic or literary elements such as metaphor and metonymy and Freud himself deals with this in his interpretation of dreams.

Freud in his *Interpretation of Dreams* (V: 608) claims the interpretation of dreams is the 'royal road to the knowledge of the unconscious.' For this reason different scholars, including Freud himself, have tried to approach works of art and give interpretation that would reveal their creator's unconscious mind.

For instance as noted in Hall (1956), Freud tried to interpret da Vinci's painting *Madonnas*. Freud claims that da Vinci painted *Madonna's* as a sublimated expression; da Vinci had been separated from his mother at his early childhood and had a yearning for his mother.

Hall (1956:84) also claims that the sonnets of Shakespeare, the poetry of Walt Whitman the music of Tschikwsty and the great novel of Proust 'have been regarded in some quarters as sublimated expressions of their homosexual yearnings'. According to him, the writers looked towards creativity because they could not get full satisfaction of their sexual cravings in real life.

In 'Jensen's *Gradiva*' and *Other Works*' (1959) Freud has given a detailed dream interpretation of the work, and has tried to relate the dream-work with a work of art.

In addition to the above examples, in her essay 'From Plague to Porn: The Sexual Text in Freud and John Hawkes', Patricia Tobin asserts that Hawkes's *Virginia: Her Two Lives* (1983) purpose is to arouse sexual desire in the reader. She underlined that the

author 'must under ego libidinal representation and sexual abstinence, withhold sperm, and substitute speech, if he is to create the textual beauty that will seduce the reader as aesthetic fore-pleasure' (Charney and Repppen, eds. 1987:304).

Such psychoanalytic criticism has been barely practiced in our local novels except for Mengistu Zelalem's thesis 'The Novels of Shitto Mezgebu: a Psychoanalysis Analysis'. In his thesis Mengistu says that he had constructed the author's personality through the analysis of the two novels. Besides, he also says that he had concluded that psychological conflict like Electra complex, obsessive- compulsive disorder of the author, Shito, is revealed in her work. However, this study attempts to reveal any hidden sexual motives of the author, Sibhat G/Egziabher.

Therefore, the two techniques of psychoanalysis which can be applied on literature are selected for the purpose of the study. These techniques are the interpretation of dreams and the interpretation of symbols.

CHAPTER THREE: DATA ANALYSIS AND INTERPRETATION

3.1 A BRIEF INTRODUCTION

Sibhat G/Egziabher, who served his country as a teacher, journalist, and editor, is one of the well-known Ethiopian authors. His publications, besides his novels *Tikusat* and *Letum Aynegalgn*, include his short stories *Amset*, *Sidist*, *Sebat* and *Sebategnaw Mel'ak*. His two famous novels *Tikusat* and *Letum Aynegalgn* tend to be naturalistic. The frequent sexual scenes and direct expressions have made them controversial. Nevertheless, the author has been successful in winning a wider reading public.

This section presents data analysis and interpretation of the two novels of Sibhat, *Tikusat* and *Letum Aynegalgn*. This analysis and interpretation is restricted to data or information that would reveal the sexual instincts of the narrators in both novels. To investigate this preoccupation of the author, this section is divided into two subsections, each subsection is dedicated to each novel.

3.1 LETUM AYNEGALGN THROUGH PSYCHOANALYSIS

This novel was written in 1964, but published in 2000. It was not published for the reason that it entertains frequent sexual passages and direct sexual expressions which were thought to be 'taboos'. It was published 36 years later even after some editing has been done on it.

Letum Aynegalgn is written in first person narration. The narrator, who is Minase, has been given much attention by the researcher. What is dealt in this subsection is analysis of the narrator's sexual fantasies and use of symbolism which looking at it from psychoanalytic perspective reveals his unconscious sexual thoughts.

3.1.1 SEXUAL FANTASIES IN *LETUM AYNEGALGN*

Before moving to the sexual fantasies, it would be appropriate to go through the narrator's general characteristics.

Minase, who is a government employee with a small salary, is a frequent customer of Wube Bereha, a place known for its number of bars and prostitutes. Many people drink there and experience sexual relations with prostitutes. Unlike the other characters, especially his own friends, Minase doesn't have a prostitute friend and is lonely. In fact he has not enough sexual experience. There are sample extract that reveal this.

In one instance, Minase becomes attracted to Aynalem- a prostitute. He admits that he has sexual desire for Aynalem. Yet for a month, Minase is unable to have sexual intercourse with her except watching her. And when he dose, it is entirely with the help of Knife. When Kinfе informs him of the opportunity at hand, he says

"ዛሬ ነው ወንድነትህን ማሳያት ያለብህ" P.69

"It is today that you should show that you are sexually a man."

Knife's statement means a lot meaning. A person can prove himself a man by having sexual intercourse. However, according to him Minase did not yet prove himself a man, which tells us that Kinfе knows that Minase does not have sexual experience. One can say knife is misinformed. Yet, in a place where one's activity is every body's business, in a place where one knows who is having an affair with whom, it is difficult to say Minase's friend Kinfе, who later goes with Minase so that they could have sex with the two prostitutes, does not know about Minase's sexual experience. Therefore, Minase's lack of sexual experience tells us that much of his sexual desires are subjected to the act of repression.

Another example can be found on p.147, where Kinfе explains his sexual experience to Minase. Kinfе says:

‘..... ከማማሯ የተነሣ ተንበርክኬ ጉልበቷን የምስምበት ጊዜ ነበር።’
 ‘ጉልበቷን ብቻ?’
 ‘ጭኗንም።’
 ‘ጭኗን ብቻ?’
 ‘ሌላው እንግዲህ እንኳን ለልጆቿ ለንስሐ አባት አይነገርም።’
 ‘እሺ ቀጥል’

‘I sometimes get down on my knees and kiss her knees.’
‘Just her knees?’
‘And also her thighs’
‘Just her thighs?’
‘The rest cannot be confessed to a priest let a lone tell to a kid.’
‘Okay, go on.’

In this exchange, Knife’s last remark is that Minase is considered a kid and is not worth to be told about sex in such detail. In fact, it is supposed to be a joke. However, according to Freud, the source for jokes could be the unconscious thought. Thus, because of Minase’s lack of sexual experience, Kinfe unconsciously thinks that Minase is a kid. Minase’s reaction to the remark further develops this thought; he prefers to hear the rest of the story (not the sexual intercourse). He never reacts to disclaim the joke.

There are also other examples that could lead as to confirm the above premises. Minase seems to have a lower self-esteem, especially when it comes to his relationship with women. Here is one example:

..... መልክመልካም ወጣት በሆንኩ! ማሚት ወደ ጠንፍየላሽ መኝታ ቤት ትወስደኝ ነበር። P .9

If only I had been a handsome youth! Mamit could have taken me to Tenfyelesh’s bedrooms.

There reason why he said this is that Mamit cannot resist handsome youth. If she sees one, she would take him to have sex with him. But Minase believes that he is not a handsome young and Mamit cannot have sex with him. He even jokes that he is not a man. In explaining what he calls ‘natural law’, that a strong or wealthy man can have the girl he wants, Tilahun asks him:

‘እንግዲህ አንተ እንደ ህጉ መሠረት አትደባደብም?’
 ‘እየሳቅሁ እኔ ወንድ መቼ ሆንኩ?’ አልኩት ::
 ስሜት ይጎድልህል ሰው አይደለህም ብሎ ሁልጊዜ
 እንደነቀፈኝ ነው::

*‘So why don’t you fight according to the law?
 ‘But I am not a man.’ I said laughing He always
 criticizes me of not having emotion and not being human.*

Here, we can see the joke as unconscious feeling of inferiority of Minase. He does not have strong self-esteem enough to have a woman. This is not the only information contained in this extract. Tilahun accuses Minase that the latter does not go by the law to have a woman; that Minase is out of the game. The last sentence reveals that Tilahun thinks Minase does not have emotion (perhaps sexual) because he knows that Minase does not have sexual intercourse. But the fact is that Minase has sexual desires as revealed in the rest of the novel, but not as many sexual intercourse as compared to his desire.

Having seen this, now we can now go through the sexual fantasies of the narrator, Minase. Below is an example of his fantasies.

..... መልካምዎን ወጣት በሆንኩ! ማሚት ወደ
 ጠንፍረሽ መኝታ ትወስደኝ ነበር:: አሁን ግን በአይኔ
 እያየሁ መኝታውን ብቻ ነው:: ይልቁንም ስትራመድ :
 ከቀጭን ወገን በታች ያበጠው ዳሌዋ ወዲህ ወዲያ ሲማታ!
 P. 9

*...If only I had been a handsome young man! Mamit
 could have taken me to Tenfyelesh’s bedroom. But now I
 could only watch and burn in desire. Especially when she
 walks, the way her swollen hips sway below her waist!*

The above extract explicitly shows Minase’s seduction. He clearly desires to be a handsome youth, which he thinks he is not, and to go to Tenfyelesh’s bedroom with Mamit. Here Tenfyelesh’s bedroom obviously is being used as a symbol for sexual intercourse. Hence, the whole extract reveals Minases’s sexual fantasy, a sexual intercourse with Mamit, because he is aware, rather believes that he cannot have sexual intercourse with Mamit. Here is a second example that reveals sexual fantasy.

አሥራት በመገረም : « አ-የ-ሁ- ልኝ ወይ ያንን ቂጥ !?» አለ::
 በዚህ ትንሽ ቃለአጋኖ ውስጥ ስንት ምኞት ፣ ስንት ተስፋ-የለሽ ምኞት ፣ ስንት ምሬት የተሞላ ምኞት ተቋጥሯል ! የማሚት ሚስጥራዊ ጭኖች ለመልከመልካም ወጣቶች ብቻ ነው የሚከፈቱት:: ግን ያምረናል፣ ያንገባገባናል::...

ይህን ቅርጻን እያየሁ ፣ ቅድም ከጠንፍቶለሽ መኝታ አብሯት የተመለሰው እድለኛ ጎረምሳ አስታወሰኝ:: ያንን ወገብ አቅፏል ፣ ያንን ዳሌ አሻሽቷል ፣ ጭኖቹ መሀል ተጋድሟል ፣ ላጭር ጊዜ መንግስተ ሰማያት ገብቷል ክንፊ..... ክንፊማ ለሊቱን በሙሉ መንግስተ ሰማያት ውስጥ ነው የሚያድረው:: ጎረምሶቹ የሚደርሳቸው ከሱ የተረፈ ነው :: ብቻ እሱ ሌላ ታሪክ ነው :: ግን ከማሚት ጋር ማደር እንዴት ያለ ይሆን? P . 11

*“L-O-O-K at that ass!?” said Asrat admiring.
 So much desire, so much hopeless desire, so much desire filled with bitterness, was contained within this little exclamation mark!... Mamit’s mysterious thighs are opened only to handsome youth. But we want it, we burn desiring it
*

Watching her great shape, I remembered the lucky handsome young man who went out with Mamit from Tenfyelesh’s bedroom. He had embraced that waist; he had caressed that hip; he had been in between her thighs; he had been in heaven for a while ... Kinfе... but Kinfе is in heaven all night long. The youths just get what’s left over from Kinfе. But that’s another story...Yet, how does it look like to spend the night with Mamit?

What is here is also explicit sexual desire. Minase is jealous of the lucky young man. He admits that he burns in desire, a sexual desire. He fantasizes the sexual touch of the lucky guy. Besides, he also fantasizes what it looks like to sleep with Mamit. But he still knows that cannot happen.

Another implicit, rather unconscious fantasy happens to be with Tirsit. Tirsit is a prostitute and she is a girlfriend of Berhanu, who happens to be one of Minase’s best friends. Besides the friendship, Minase expects for look after Tirsit when Berhanu leaves to Geneva in two weeks. Minase’s fantasy or daydream occurs when he and Tirsit go for a dance. Below is the extract.

እኔና ትርሲት ስንደንስ ፣ ከማሚት እሸሩና ቤት ወጥተን
 ውቤ በረሃን ለቀን ከአለም አምልጠን ፣ ሙዚቃው ውስጥ
 ገብተን ፣ መጎሰሙ ውስጥ ፣ መንሰቅሰቁ ውስጥ እሪ ብሎ
 ማልቀሉ ውስጥ ገብተን ተቀላቅለን ነው። እንደንሳለን ።
 ቀጭን ሸንጧን አቅፌ ፣ ሀር ፀጉሯ ውስጥ ፌቴን ደብቄ ፣
 ራሷን ደረቴ ላይ አንተርሳ አይኗን ዘግታ ፣ ሰውነቷን
 አጣምራ እንወዛወዛለን። ከታምቡሮቹ ከከበሮው እኩል
 እግራችን ይንቀሳቀሳል ፣ ከቫዩሊኖቹ ጋር መዋደዳችን
 ይንሰቀሰቃሉ ፣ ከጡሩምባይቱ ጋር ልባችን እሪ ብሎ
 ያለቅሳል ። እንደንስ ፣ እንወዛወዝ ፣ እንተቃቀፋለን።
 ከበሮው ይጎሰማል ፣ ቫዩሊኖቹ ይንሰቀሰቁልናል፣
 ጡሩምባይቱ ከሩቅ ሀገር ከውበት አገር ከሀዘን አገር፣ ከለቅሶ
 ሀገር ከዋይታ ሀገር ትጠራናለች፣ ትወስደናለች።
 እንወዛወዛለን ። ጡሩምባይቱ ሀዘን አስክሯት አይ ! ስትል
 ፣ ታምቡሮቹ ከበሮውና ቫዩሊኖች ተማክረው ይሆን? የሞት
 ሀገር ከናፍቆት ሀገር እኩል ያምር ይሆን ? የሞት ሀገር
 የእንባ ወንዝ ያቋርጠው ይሆን? የናፍቆት መርከብ በእንባ
 ወንዝ ስትንሳፈፍ የሞትን በረሀ ታልፈው ይሆን? ወደ
 ዘላለም ውቅያኖስ ። ጥሩምባይቱ ሞተች። የሰው ጩኸት
 እንደገና ይሰማኝ ጀመር ። P. 16-17

*When I and Tirsit dance, we just get out of Mamit
 Eshirur's house (bar), leave Wube Berhanu, and escape
 form the world. We put ourselves within the music and the
 beat; we join in the weeping and crying. I hold on her
 slender waist and hide my face in her silky hair. She leans
 her head on my chest, closes her eyes and put her body
 tight. We sway. Our legs move together with the beat of the
 tambourine and drums our closeness cries together with the
 violins. Our hearts cry out with the trumpet. We dance; we
 sway; we hug each other the drum beats. The violins cry
 and the trumpet calls us from a far away country, a country
 of beauty, a country of sadness, a country of mourning. She
 takes us. We sway. When the trumpet, intoxicated by
 sadness, cries out loud, when she is unable to stop crying
 like before and shouts "Ayye!" could it be that the
 tambourine and drums have conspired? Is the country of
 death equally beautiful as the country of yearning? Will
 death country cross the river of tears? Will the yearning
 ship cross the desert of death floating over the river of
 tears? To the external ocean. The trumpet died. I began to
 hear again people shouting.*

Putting in short, when Minase dances with Tirsit, he leaves the real world and begins fantasizing until the music stops and the environmental noise makes him return to the

world of reality. But if we ask what he fantasizes we need to bring Freud's interpretation of dreams and use of symbolism.

Within this fantasy or day dreaming some symbols are found: ship, tears, and floating. The ship symbolizes the female sexual organ; tears represent semen or ejaculation; and floating symbolizes sexual intercourse. Thus, the daydreaming is encapsulated by these symbols. Here death country, desert of death or sadness represents Minase or Minase's sexual life. He unconsciously thinks of his sexual life as something to mourn about. It is like desert of loneliness or emptiness. Tirsit or more precisely, Tirsit's sexual organ is represented by ship in the dream. Let's take the pieces and see possible interpretation.

The question 'Will the desert country cross the river of tears?' seems an indirect question that asks if Minase will experience ejaculation (This could be possible with the help of the ship which represents Tirsit's sexual organ). The second question 'Will the yearning ship cross the desert of death floating over the river of tears?' refers to Minase's yearning for the ship (again Tirsit's sexual organ) and is wondering if she could have sex with him so that he could change his life of bareness or emptiness and experience ejaculation or experience sexual pleasure.

To sum up this, Minase, while dancing with Tirsit, is fantasizing about having a sexual intercourse with her. Or he is wondering unconsciously about having sex with her. But one can ask what is keeping him from having this pleasure practically. His sexual desire should get an outlet without trespassing the reality principle because that sexual pleasure is socially unacceptable. It is even unacceptable for Minase's consciousness. It does not go with the reality principle. And there are some reasons for this.

As discussed in the beginning of this sub-section Minase does not have enough sexual experience. And the reasons for this are his lower self-esteem and social factors. As he believes that he is not a handsome youth, it is obvious that consequently he would think women would not welcome him. He expects that they would turn him down. Thus, he expects Tirsit to do the same thing; In addition, he is shy. For instance, take his affair

with Aynanlem. He knows that she has fallen for him. But he was not manly enough to go and have sex with her. It has taken him a month to sleep with her. And when he did, it was arranged by Kinfe, his friend. He is not strong enough to do it by himself. Besides, if he is, he knows that he has to break some societal norms. He believes that if he has to get sexual pleasure rules should be broken. This belief is revealed when Minase explains the affair between Mamit and Kinfe.

*በአልጋው ምሽግ ውስጥ በመጨለማው ተደብቀው
ሙቀቱንና ላባቸውን ለብስው ብዙ ህግ ጣሱ ነፃ
በመጣሳቸውም ክድሮአቸው ይበልጥ ተቀራረቡ ነፃ
P. 173*

*They broke many rules, through the fortress of the
bed, putting on their sweat, hidden in the darkness. And
because they broke the rules they become closer; they
become one.....*

The above comment demonstrates Minase’s belief that one should break rules of the society in order to have sex and begin a love affair with a woman. Though this is the case, the problem is that Minase is not capable of breaking the rules all by himself. He cannot break rules to do it, and that is why he admires Kinfe, who is brave enough to break the rules of the society and enjoy the love or sexual pleasure. In this connection Minase says:

*የማክብረውን ያህል እንደሚያከብረኛ ሳይ ጊዜ
ጥልቅ ፍስሃ ተሰማኝ። እንደ ክንፈ ያለ ህገወጥ ካከበረኝ
በህግ ስንሰለት ታሰረው የሚኖሩ የሰው ልጆች የሚባሉት
ባሮች በሙሉ ቢንቁኝ አንቺ ያህል ግድ የለኝም :: P. 218*

*When I saw that he respects me as much as I
respect him I felt deep happiness. If an illegal person like
Kinfe respects me I don't even give a damn, if slaves called
human beings chained by law despises me.*

Kinfe does not abide by the social law. He is not enslaved by rules. He does what he wants. Thus, for Minase, he is superior to the rest of the human beings who are enslaved by social norms. Minase is happy because this person respects him, but he does not care if the slaves despise him. This is because they are just like him. What anybody really cares is respect from superiors.

In another instance, when Kinfе sleeps with Tilahun’s women, Mianse refers to Kinfе as he is a ‘man’ (ወንድ ነው እከ!) because he has tricked Tilahun’s women into bed, and he is going to trick Tilahun, too, and make peace with him. That is what Kinfе does and Mianse knows it ahead of time.

Above all the following extracts reveal Minase’s innermost. The atmosphere is that Kinfе like Minase wants to sleep with Tirsit. In the first extract Mianse presents justifications (external factors) why Kinfе cannot sleep with Tirsit.

ክንፈ በበኩሉ አጊጣ ፣ በብርሀኑ ፈቅር ተከባ ሲያያት ጊዜ አማረው። ፈለጋት፣ በጣም ፈለጋት። ይኸው ሲያገኛት ሲሞክር አመት ሊሆነው ነው። ግን ሲያገኛት አይችልም ። አንድኛ ፣ የሷና የብርሀኑ ፍቅር ማንንም ወንድ የማያስገባ አጥር ነው። ሁለተኛ ፣ የትርሲትና የብርሀኑ ፍቅር ባይኖርም እንኳ ክንፈ የማሟት እሸሩሩ «ባል» ስለሆነ ፣ ትርሲት ደግሞ የማሟት ሸሩሩ አሻሻጭ ስለሆነች በምንም አኳኋን እሺ አትለውም ። ሶስተኛ ፣ ትርሲት ከብርሀኑ ሌላ ወንድ የምትፈልግ ቢሆን ኖሮ ክንፈ ተስፋ አይኖረውም ነበር። ምክንያቱም የብርሀኑ ጓደኛ ነዋ። ከዚህም በላይ እኔና ጥላሁን አለን ። ሁለታችንም ብርሀኑና ትርሲትን በጣም ስለምንወዳቸው እንደ ክንፈ ያለ ተንኮለኛ እባብ መሀላቸው ገብቶ ገነት ፍቅራቸውን ሲያበላሽባቸው ሲል ዝም ብለን አናየውም።...P. 135

When Kinfе saw Tirsit beautifully dressed and surrounded by Berhanu’s love, he also became attracted. He wanted her; he badly wanted her. He had tried for a year to get her. But he will not be able to get her. Firstly , Tirsit’s and Berhanu’s love is a fortress that wouldn’t let any man in. Secondly, if that weren’t the case Tirsit would never say ok in any case because she is a prostitute in Mamit’s bar and Kinfе is the ‘husband’ of Mamit. Thirdly even of Tirsit wants another man, Kinfе will not have any chance, because he is a friend of Berhanu. Moreover, Tilahun and me are there. We both love them that we can’t let a sly snake like Kinfе poison their heavenly love.

These are the justifications put forward by Minase why Kinfе cannot have Tirsit. Most of the justifications forwarded also apply on Minase, too. He is a friend of Berhanu. Their love will not allow any man including Minase himself to enter the fortress. And there are friends too. As this is the case Minase admires Kinfе, and besides this, he agrees with

Kinfe at the end of the story that Kinfe can have sex with Tirsit. The next extract shows why Minase admires Kinfe.

ክንፈ ይህን ሁሉ ያውቃል። ግን ትርሲትን ለመተኛ ት መሞከሩ አልተወም። ደግሞ አልፈርድበትም።
ማንም ሰው ቢሆን እሱ እራሱ የብርሃኑ ጓደኛ ሆኖ ፣ ከዚያም በላይ ትርሲት በጭራሽ እንደማትፈልገው እያወቀ፣ ይህ ሁሉ ሆኖ ትርሲት ሊተኛት ቢሞክር አላናገረውም ነበር። እንቀው እተፋበት ነበር። እደበድበው ነበር። በጣም ጉልበተኛ ከሆነም ለጥላሁን ነገራ አስደበድበው ነበር። ወይም ለብርሃኑ ለራሱ እነግርበት ነበር። ግን ምን ይሆናል ፣ ሰውየው ክንፈ ስለሆነ ትርሲትን ለማግኘት በመሞከሩ አልጓቀውም ፣ አደንቀዋለሁ እንጂ ክንፈ ማለት ምን ማለት ነው? ለብዝሃዎቹ ክንፈ ማለት አስቂኝ የሆነ መልካም ሰነድም ወጣት ነው። ለኔ ግን ክንፈ ማለት ከሰዎች ህግ በላይ ከእግዚአብሔር ህግ ውጪ የሚኖር የነፃነት ነቢይ ማለት ነው። ወይስ 'ተወዳጅ ሴጣን ልበለው? ትርሲት በጣም ቆንጆ ልጅናት። መልክ ብቻ ሳይሆን ግድል የሚያደርግ የደስደስ አላት። የድሮ ሰዎች የደም ገንቦ የሚሏት አይነት ናት። ታዲያ ክንፈ ቢፈልጋት ይፈረድበታል? ክንፈኮ ጓደኝነትን ከሙያ አይቆጥርም ። የማሚት ባል ሆኖ የማሚትን አሻሻጭ ቢፈልግ ይፈረድበታል? ለምን ክንፈኮ ባልነትን ቁም ነገር አይቆጥረውም ። ስውንም ከጉደይ አይቆጥርም ። ሰው ምን ዋጋ አለው? P. 136

Kinfe Knows all these but he could not give up trying to sleep with Tirsit. And I could not blame him...

I wouldn't even talk to any one who being Berhanu's friend and Mamit Eshruru's husband, above all who knows Tirsit would never want him, but still tries to sleep with her. I'd despise and spit on him. I'd kick him. If he is stronger I'd tell Tilahun and he'd kick him. Or I'd inform Berhanu. But allas! Since that person is Kinfe, I couldn't despise him for trying to sleep with Tirsit. In fact, I admire him. Who is this 'Kinfe'? For many 'Kinfe' is a comic, handsome, treacherous, and drunken youth, but for me Kinfe is above human law living out of God's law and is the spirit of freedom. Or shall I call him 'The Beloved Satan'? Tirsit is a very beautiful girl. Not only pretty but she has a beauty that makes you eat your heart out. Old folks would refer to her as 'yedem genbo'. Who blames Kinfe, then, if he wants her? Kinfe doesn't care about friendship. Is he to blame for wanting Mamit's prostitute, though he is Mamit's husband? Why, Kinfe doesn't give a

*damn about 'husbandship'? He doesn't care about people.
What are people worth?*

Seeing all the above reasons, it is obvious that one is to blame if he still tries to sleep with Tirsit. That is asocial and irrational. Yet, what is Minase's argument? Though the reasons still apply to Knife, Minase is not ready to blame him. Is he trying to justify Kinfe's actions because it goes with his own unconscious desire? Is he fed up by the laws of people and God? Does he think he is robbed off his freedom of doing what he wants? Of course, that is why he is going beyond justifying Kinfe's action. To be clear, Minase is not presenting logical argument, but just begging the question. That is he wants people not to blame Kinfe so that he himself can be free of any sense of guilt. Kinfe is a spirit of freedom for Minase. He is a hero of his desires, unlike Minase. Minase is justifying and admiring Kinfe's actions without realizing that he also has such unconscious desire.

To sum up this section, Minase does not have adequate sexual experience. He explicitly fantasizes about sexual intercourse. Besides, he also entertains a sexual fantasy with Tirsit, which is unacceptable to the society and his own conscience. Thus, as it is in dreams, his daydream employs symbolization because it has to be disguised. His unconscious sexual desire is seen when he unconsciously justifies his own desire by justifying Kinfe's endeavor to sleep with Tirsit. His desire is unconscious because he uses symbols in his fantasy, and symbolism is unconscious. Besides, when knife claims that Minase is in love with Tirsit, Minase is short of answer. In other words, he denies it and says he does not know what to tell him. In the following section I would like to examine symbolism in *Letum Aynegalgn*.

3.1.2 SYMBOLISM IN *LETUM AYNEGALGN*

The relationship between psychoanalysis and literature is through the psychoanalytic concept of dreamwork (condensation and displacement) and linguistic terms (metonymy and metaphor). Thus one can use linguistic terms to describe unconscious mental process, or use the psychoanalytic terms to describe literary elements.

In *Letum Aynegalgn*, the narrator has used different symbols or expressions that could be referred to linguistically as metonymies or metaphors. The next table summarizes some examples of metonymies and their meanings including their approximate translation.

Figures of Speech (Metonymy)	Translation	Meaning
ወደ ጠንፈ.የለሽ መኝታ ቤት ትወስደኝ ነበር P. 9	She could have taken me to Tenfyelesh's bedroom	Tenfyelesh's bedroom refers to sexual intercourse with Mamit.
የማሚት ሚስጥራዊ ጭኖች የሚከፈቱት P. 41	Mamit's mysterious thighs are open	It refers to sexual intercourse.
የአሩሲ የቀንድ ክብት P.67	Arusis' cattle horn	It is long and strong and it symbolizes male sex organ
የሀዘን ሀይቆች የሚሰጥር ሀይቆች P.79	Lakes of sadness, lakes of mystery	A lake is something shallow and deep which can take something to it, like female sex organ.
ጨረቃዋ የምታፈስው P.113	The moon execrates	Execration can be associated with ejaculation.
ትኩስ፣ እርጥብምታሚልጭ ሌሊት P.138	Hot wet and slippery night	The description of the night is more appropriate to female sex organ than to the night – that is female sex organ is warm, wet, hot, and juicy.
በአልጋው ምሽግ P. 173	Through the fortress of the bed	A fortress is a place one has to light hard to get in, like the female sex organ, where psychological and physiological fight is needed.
የጊዜ ወንዝ P.225	River of time	River can be associated with female sex organ and floating over it can be sexual intercourse.
ዱላ ይክተቱለህ P. 66	Let them poke you with a stick	Stick symbolizes a male sex organ and penetration by a stick is obviously sexual intercourse.
ጭኗን ከፍታ መንግስተ ሰማያት አስገባክኛው P.145	She opened her thighs and let him into heaven	Here heaven refers to sexual intercourse.
በፀጥታ የምትዋኝ ሌሊት P.112	A night swimming in silence	Swimming symbolizes sexual intercourse.
ከተተኮሱበት ጥይቶች... ጥይቱ ነጥሮ P.138	From the bullets fired on him----- my bullet sprung	Threatening by weapon or weapons symbolize sexual intercourse or male sex organ

Table 3.1 Illustration of metonymies in *Letum Aynegalgn* and their meanings

Minase in narrating *Letum Aynegalgn*, has employed different metonymies, he has drawn association in which many thing are symbolically associated with female and male genitals and sexual intercourse. For instance Tenfyelesh’s bedroom is a symbol for sexual intercourse. In this case, it represents a sexual intercourse between Minase and Mamit. It is like referring to the king as a throne. As illustrated in the above table, all the symbols employed in the metonymies represent either the genitals of both sexes or sexual intercourse between them. Psychoanalytically speaking Minase is presenting his unconscious thoughts through the use of metonymic expressions. This, had it been in dreams, is called displacement. It is like displacing a sexual dream thought into something that can be closely associated wiht it.

The above examples are not the only ones that show the relevance of psychoanalysis to a literary work such as *Letum Aynegalgn*. The similarity between condensation and metaphors can also demonstrate this, as can be seen in next table.

Figures of Speech (Metaphor)	Translation	Meaning
ነፋስ እንደሚያወዛውዛት p.2	Like a tree being swayed by the wind	This refers to Tirsit dancing, but a tree is a symbol of male sexual organ and its movement by the wind can be sexual intercourse.
የተነፋ ስልቻ የሚያስመስል p.12	That makes look like an aired leather suck	A leather sack can symbolize female sex organ and filling it with something is the union of the two sexes.
ከቀፎ ንቦች እንደሚፈልቁ p.88	Like bees flying out of beehives	It is similar with the symbol of sexual intercourse, flying. And the beehive symbolizes female sexual organ. ‘Flying out’ can be the release of energy or sperm.

Table 3.2 Illustration of metaphors in *Letum Aynegalgn* and their meanings

The above table illustrates the metaphors employed by Minase in the course of narrating the story. As shown in the table some thoughts are represented by some symbols. In other words when the narrator draws similarity between two things, the description he uses to show the similarity contains symbolization. These symbols represent sexual organs of both genders. And, to sum up, the sexual symbols are employed by the narrator, which represent his unconscious sexual thought.

3.2 TIKUSAT THROUGH PSYCHOANALYSIS

Tikusat is a novel that depicts the lives of youths in X-in Provance, France, some forty years ago. Though it was written then, it was published in 1997 after Mesfin Alemayehu, Demsie Tsigie and Yeshitla Kokeb have gone through it for the purpose of editing out some taboo expressions. But still, the novel contains more sexual passages and expressions than *Letum Aynegalgn* or, for that matter any Ethiopian novel.

This subsection tries to see *Tikusat* through the eyes of psychoanalysis. It presents, like the section on *Letum Aynegalgn*, the narrator's sexual fantasies and his usage of symbolism. An attempt is also made to give interpretations on the basis of the sexual fantasies and symbols.

3.2.1 SEXUAL FANTASY IN TIKUSAT

Compared with Minase, the narrator in *Letum Aynegalgn* seems to have more sexual experience. However, though he does not entertain unconscious sexual fantasy, he still fantasizes about sexual intercourse with different women. Besides, he seems to have a self-doubt about his sexual relationship. This subsection of the research deals with these sexual fantasies and the narrator's self-doubt.

The narrator in *Tikusat* entrains brief sexual fantasies on different instances. For instance, when Luelseged (his friend) tells him about his sexual relationship with Nicole, the narrator begins to entertain sexual desire and fantasy with Nicole.

በሌላችበት አስባት ጀመር፣ ባለችነት እመኛት
 ጀመር :: ስትራመድ ባየሁዋት ቁጥር ለልሰገድ አልጋ
 ውስጥ የመጨረሻ ባለጌ ናት ያለችን አስታውሳለሁ:: እኔና
 እሷ ባለጌ ነገር ስንሰራ ይታያል - - ካለችበት ቦታ መንጥቁ
 ወደ ሀሳቤ ጫካ እስታታለሁ:: P. 168

I began to think about her in her absence; I desire making love to her when she is around. I remember what Luelseged told me, 'she is so nasty when she is in bed.' I fancy me and her making the nasty thing. I grab her and put her in my wildest thoughts.

The above example demonstrates that after he realizes the possibility of making sex with Nicole and begins entertaining himself with such sexual fantasy. This, as the narrator admits, is because Luelseged has made love to Nicole, a girlfriend of Bahram.

እኔ ግን ምኞቴ ተቀሰቀሰ:: እግሮቼ አጣመርኩ::
 የሉልሰገድና የሷ ታሪክ ባለውቅ ኖሮ አሁን ምኞቴ
 ይቀሰቀስ ነበር ? እንጂ:: P.164

But, I felt aroused, I crossed my legs. Had I not been aware of what happened between her and Luelseged, would I have felt aroused? I don't know.

The above utterances make something clear. The narrator had an unconscious sexual desire until he becomes aware of his feelings. He becomes aware when he learns that Luelseged had sex with Nicole. In other words, something in the narrator's reality principle has repressed the idea of having sexual intercourse with Nicole. Let us consider the act of repression.

Nicole is Bahram's girlfriend and Bahram is the narrator's friend. For this reason, the narrator's reality principle would not allow him to take action. In this regard, the narrator, when talking with Sylvie (Temsgene's girlfriend), realizes a sexual desire to wards Sylvie, and says

አየሁዋት:: እስካሁን የተመሰገን ሚስት በመሆኗ
 ስለሷ እንዲሰማኝ ያልፈቀደኩት ስሜት አሁን
 የአእምሮዎ በር በርግዶ ገባ :: ሲልቪን አሁን ተመኝ
 ሁዋት :: P.25

I saw her. A feeling I prohibited my self from being aware, because she is Temesgen's wife, exploded in my brain. I badly wanted to make love to Sylvie.

The point here is that if Sylvie is Temesgen's 'wife' and if Temesgen is the narrator's friend, then any sexual feeling towards Sylvie is unacceptable to the society and the narrator himself. Thus, it has been repressed. This logic still works in the case of Nicole, especially when the narrator hesitates to have sex with Nicole, the external forces that prohibit the narrator from taking action becomes clearer. When the narrator gets a chance to stay a night with Nicole, he gets tempted. She is sleeping with him on the same bed so that he could console her. It goes on as follows;

እጄን ከትከሻዎ ወረድ ባደርግና የማባብላት መሰየ ወገቧ ጥብቅ አድርጌ ባቅፈው... እንደዚህ! ደስ ማለቱ! ቀስ አድርጌ በንቀት እጄን ወደ ታች ሰደድ ባደርገውና ዳሌዎ ላይ ባሳርፈውሳ?... እንደዚህ! የሙታንታዎ ጠርዝ ከእጄ ስር ታወቀኝ። ከገላዎ ሙቀት የባሰ የሙታንታዎ ጠርዝ በምኞት ወጠረኝ። እኔ ሳለውቅ እጄ ሙታንታዎ ውስጥ እየገባ አፌ አፋን ጉረሰው። የት እንደሆንኩ ማን እንደሆንኩ ረሳሁ። በመርሳቴ ፈገግታ ላይ የባህራም ፈገግታ ብልጭ አለ።

እጄን ከሙታንታዎ እያወጣሁና አፌን ከአፋ እያላቀቅኩ፡
«ደግ አይደለም» አልኳት
«አዎን ደግ አይደለም» አላችኝ እሷም በሽክሽክታ
«ግን እኔ በጣም እፈልግሻለሁ ። አንቺም ፈልገሽኛል ፣ አይደለም?»
«አዎን»
«ምን ይሻላል?»
«እኔ እንጃ»
«እኔ በበኩሌ ልተውሽ አልችልም»
ዝም።
«ደግ ልተውሽ አልፈልግም ። አንቺን መተው ራስን መኮነን ነው ። ምን ይሻል ይመስልሻል?»
«እኔ እንጃ»
«ባስገድድሽስ?»
«ማስገደድ አያስፈልግህም።»
«እስከዛሬ ድረስ ያንቺን ያህል ያማረች ሴት አጋጥሞኝ አያውቅም ። ደግ እስከዛሬ ድረስ ሴት አግኝቼ ለሌላ ሰው ስል ትቼያት አላውቅም ። ዛሬ ግን እንዴት ልበለሽ.....»
«ይገባኛል። ምንም ማድረግ አያስፈልግም»
በኃላ ይቆጩናል ። ግን እምቢ እንድትይኝ አልፈልግም ። ምን ይሻላል?»
«እኔ እንጃ ። መብራቱን አብርተን የተረፈንን ካልቫዶስ እየጠጣን ብናወራስ?» P 192-193

What if I slipped my hands as if consoling her and hold her waist tight?...Like this!...How it feels so good! What if as if out of carelessness lower my hand and put it on her thighs?...Like this! I felt the tip of her underwear under my hand; the tip of her underwear made me feel about to explode in desire more than the warmth of her body. Unconsciously putting my hand inside her underwear, I put her mouth in side mine, I forgot who and where I am. Over my forgetful smile Bahram's smile emerged. (Emphasis added)

I slipped my hands out of her underwear and whispered. 'It's not fair'

'Yes, it's not fair,' she whispered too.

'But I want you so much. And you do too, don't you?'

'Yes.'

'What shall we do?'

'I don't know.'

'But I can't let you go.'

Silence.

'And I don't want to let you go. It's damnation up on oneself to let you go'

Silence.

'What do you think is fair?'

'I don't know.'

'What if I rape you?'

'You don't have to do that?'

'I never met a woman that I wanted like you. I never even let go a woman for the sake of somebody else. But now what can I say...' (Emphasis added)

'I understand. You don't have to do anything.'

'We'll regret doing what we don't believe in. What shall we do?'

'I don't know. What if we switch on the light and talk over drinking the rest of the Calvados?'

In the above extract, we see contradictory ideas of the narration. One is that he could not have sexual intercourse with Nicole because she is Bahram's girlfriend. The second is that he never let a woman go thinking of the feeling of others. Nevertheless the first idea is stronger. The reason is that it is difficult to think of a friend and stop in the narrator's situation where he has indulged himself in such sexual atmosphere. But he does stop which confirms his fear of the reality principle. This completely agrees with his prior confession discussed above. And the fact that the prior confession is forwarded to the reader and the second contradictory idea to just one character (Nicole) makes the former

reliable. Thus, it is possible to conclude that the narrator has repressed the idea of having sex with Nicole, until he realizes that Luelseged has really enjoyed the sexual intercourse and nothing bad has happened to him because Bahram does not know about it.

Having seen this, let us see other sexual fantasies of the narrator that could strengthen the above conclusion. On page 168-9 he says:

በቃላቱ ላይ እየተንሳፈፍን : የኤክስን ፀሀይ
እየሞቅን : በሀሳባችን ኒኮል ጭኖች መሀል ገብተን
እንደሰታለን :: አንድ ሺባ አይነት ደስታ ልባችን
ውስጥ ይንፏቸዋል :: P. 168-9

*Flying over the words, enjoying X's sun, we
in our thoughts get into Nicole's thighs and enjoy.
One cripple happiness crawls in our hearts.*

How is it possible that he visualizes ‘cripple happiness’? Is it because it is difficult to fulfill the fantasy except daydream about it? It seems so. Yet in the incidence where the narrator and Nicole are tempted, they end up having sexual intercourse. They first intentionally get intoxicated enough to forget what has happened after the drink. Their intention is to forget their consciences, or to easily defeat their reality principle. Without the interference of their ego instinct they could enjoy the sexual intercourse.

The narrator prefers to get intoxicated first, because he is afraid of the consequence of his action. He is afraid because it is asocial. For this reason on page 233 he says ‘ምንም አላደረግንም’ (‘We haven’t done anything’). He denies his action when Sylvie asked if they have done anything. He knows that it is irrational if he thinks about his friend. What would be Bahram’s reaction if he knows? Of course, the narrator has aggressively reacted when Bahram informs him that the latter has sex with Sylvie, the narrator’s girlfriend.

Finally, let’s us look at one more case which may not be directly and explicitly related to the sexual fantasies. The narrator is observed to have a self-doubt about sexual relationship. This is conveyed in the dialogue between the narrator and his girlfriend. Let us see the dialogue and then come back to the relation of self-doubt with the topic. Sylvie is explaining the unconscious thought of the narrator in her relationship with other males.

አንደኛ : ሌላ ወንድ ከተኛኝ ቆንጆ ነኝ ማለት
ነው:: ብዙዎቹ ከተኛኝ እጅግ በጣም ቆንጆ ነኝ ማለት

ነው። ስዘዚህ የበለጠ ትፈልገኛለህ። ሁለተኛ ፡ ሴላው ተኝቶኝ አንተ ቀጥለህ ከተኝኸኝ ከሱ ቀምተህ ወሰድኸኝ ማለት ነው። እኔ በሀይል ቆንጆ ስሆን ፡ ከሌሎቹ ሁሉ ቀምተህ ከወሰድኸኝ ፡ ከሌሎቹ ሁሉ የበለጠ ወንድ ነህ ማለት ነው። ስለዚህ ደስ ይልሃል ። በጣም ደስ ይልሃል ። ወንዶች ሁላችሁም እንደዚህ ናችሁ። ግን አየችኝ ።

« ግን ምን? » አልኳት

« አብዛኛዎቹ ወንዶች ውጪውን ጎበዝ ቢመስሉም ውስጡን ፈሪ ናቸው። የውስጥ ስሜታቸውን አይተው መቀበል ይፈራሉ ። ስለዚህ ከራሳቸው ይደብቁታል ፡ ሁሉም ወንድ አብዛኛው ወንድ ልበል የራሱን ሴት ሌሎች ሲቀምሱበትና እሱ ነጥቆአቸው መልሶ የራሱ ሲያደርጋት የበለጠ ወንድነት ይሰማዋል። በሀይል ደስ ይለዋል ። ግን ይህን እንደ ጉድ አርጎ ስለሚቆጥረውና ስሜያፍርበት ፡ እያየውም አውቆ አይነን ይጨፍናል ። ስለዚህ ያስመስላል፡ ያስመስላል፡ ያስመስላል፡ አቤት ስንት ማስመሰል አለ! እዚህ ላይ ነው አንተን ከልቤ የማደንቅህ ። ኢቺን ያህል አትፈራም ። ...P. 227-228

'First, if someone sleeps with me down it means I am beautiful. If many men do, it means I am very beautiful. Thus, you want me more. Second, when you lay me down after someone else, it means you have snatched me off from him. When I am very beautiful, when you take me from all of them, it means you are better man than them all. So, you feel happy. You feel very happy. You men all are like this. But... ' she saw me.

'But what?' I asked her.

'Most men seem brave in the outside, but they are afraid inside. They are afraid to accept their inner feeling. So, they keep it secret from themselves. All men, or shall I say most men feel they are better when some one sleeps with their girlfriend and when they make her their own again. He feels so good, but he keeps his eyes shut because it is irrational and he is ashamed of it. Thus, he pretends, pretends, and pretends. So much pretending.

That is why I admire you from the bottom of my heart; you are not afraid a little.

What the narrator feels is that he is being crazy because he doesn't object Sylvie sleeping with other men. He says that is not a healthy feeling, therefore, Sylvie explains to him all about his unconscious feelings and acts of repression, but, she also says that he is not afraid to see inside himself and let her sleep with others.

Hence, it is possible to construct a logical point. The narrator has unconscious feeling of self-doubt, which probably has a certain effect on his sexual experience. But when Sylvie becomes his girlfriend and sees that after having sex with others she ends up with him, he unconsciously begins to enjoy it. Here, since he is not aware of his unconscious self-doubt, he becomes confused and thinks he is crazy. However, the brilliant Sylvie explains all to him until he realizes what kind of person he is.

The relationship of his self-doubt, therefore, is one factor that makes him prefer sexual fantasy to taking actions. Thus, he entertains sexual fantasy with Nicole because he knows that Luelseged has sex with her. She does not turn down Luelseged. The narrator, then, sees the possibility that Nicole might not turn him down too. To sum up, until he gets a real opportunity, he starts to fantasize about having sex with Nicole.

As can be seen from the above discussions and interpretations, the narrator has some factors that would not make him enjoy sexual intercourse in some cases, for instance, in the case of Nicole. These factors are external forces, his own conscience, and also his self-doubt. That is why he has sexual fantasies.

This section has dealt with sexual fantasies of the narrator. The following section attempts to give interpretation to the symbols employed by the narrator.

3.2.2 SYMBOLISM IN *TIKUSAT*

Sexual fantasies in *Tikusat* are not as frequent as they appear in *Letum Aynegaln*. Similarly, the use of symbolism, that is metonymy and metaphor, is lesser when compared with *Letum Aynegaln*. Nevertheless, the narrator employs certain symbols that could reveal his unconscious sexual thought. Such symbolism is conveyed through the metonymies and metaphors that the narrator employs.

The next two tables illustrate this.

Figures of Speech (Metonymy)	Translation	Meaning
ጨረቃ ውስጥ ተነክሮ p.20	Immersed in the moon	Moon in its characteristics can be associated with female sex organ, the act of immersing with the act of intercourse N.B though the moon does not take something into, the way the narrator expresses it makes it like one.
ጭራሮአቸው ሰማዩን መቧጨር ትቶ p.102	The sticky branches cease to stroke the sky	Sticky branches can symbolize the male sex organ making a movement on something (stroke).
በተቃቀፉ ገላዎቻችን ጥንታዊ ለሆነ ዘወትር አዲስ ለሆነ ቅዱስ ህይወት ምስጋና አቀረብንለት	Through our embraced bodies we gave praise to the ancient but always new blessed life	Sex is here associated with a blessed life; sex is given the character stick of a blessed life.

Table 3.3 Illustration of metonymy in *Tikusat* and their meanings

The above table illustrates examples of metonymies. The narrator seems to make association of something with parts and acts of sexual intercourse. He employs symbols that have some characteristics like the sexual organs or sex. In addition to the above sexual organs or sex, on page 182 there exists an indirect association between the town and the relationship between women and men. When spring comes the town experiences a good shiny sun, snow disappears, dry branches obtain green leaves ... On the other hand, women throw away their summer clothes and begin to wear light clothes that could seduce men. Because of this men begin to have sexual desire. There comes a happy sexual relationship and sexual activities. The narrator associates the change in the town's atmosphere with the change in sexual atmosphere. This also adds up to his employment of sexual symbols.

The next table also demonstrates such sexual symbols through metaphor.

Figures of Speech (Metaphor)	Translation	Meaning
የኤክስ ሰማይ እንደልጃገረዶቹ ይቀላል 7	X's sky becomes reddish like girls cheek.	In describing the sky the narrator uses girl's cheek which can be sexual.
እንደ ጠጠ እየጠቡ 8	Sucking like feeding bottle	Sucking can be an act of sexual union. The feeding bottle represents male sex organ.
ረጅም የቤተክርስቲያን ሰማዩን ወግቶታል 88	Long , think church's bell has stuck into the sky like a needle	The bell symbolizes the male sex organ. It being stuck in to the sky symbolizes the act of penetration, having sex.
ጉም እንደሸፈነው ተራራ	Like a mountain covered with fog	Mountain can symbolize the male sex organ.
እንደፈጣን ባቡር	Like a fast train	A fast train runs over the railway. Like riding and running over , it could symbolize sexual intercourse
የጨረቃ ብርሀን ይመስላል	It look like moon's light	In its circular shape moon can represent the breast like apple or peaches.

Table 3.4 Illustration of metaphors in *Tikusat* and their meanings

As demonstrated in the tables the narrators' employment of symbols reveals his inner unconscious thoughts, which in turn depict his sexual thoughts and desires.

To conclude this section, psychoanalysis tries to find out hidden or disguised motives. It also deals with poetic elements such as metonymy and metaphor. As Lacan sees metonymy and metaphor as basics to the psychological work, it has been tried to illustrate the narrator's psyche through his employment of these poetic elements.

CHAPTER FOUR

4. THE AUTHOR AND AUTOBIOGRAPHY IN GUISE OF FICTION

The last chapter has dealt with psychoanalysis of the two novels of Sibhat G/Egziabher. Especially, it has dealt with sexual instincts of the two narrators in both novels. It demonstrated their sexual fantasies and sexual thoughts through symbolism. This current chapter endeavors to illustrate the relationship of the author and the narrators. It first shows who the author and the narrators are, and their relationship with the concept of autobiography in guise of fiction.

4.1. THE AUTHOR AND THE NARRATORS

The well-know Ethiopian author, Sibhat G/Egziabher, was born on May 5, 1936. He was born in Riba Gered, Adwa. After completing high school in Teferi Mekonnen Secondary School, Addis Ababa, he joined Addis Ababa University and was awarded B.A in education in 1960. He had also joined West Michigan University (USA) and Western Mersey (France) but did not pursue his education to the end he has worked as English teacher, editor journalist and in Ministry of Education as member of Scholarship Department and Public Relations Officer.

Sibhat grew up in boarding school after he left his birth village in the interview conducted with him he admits that he had been very shy and introvert and he still is very shy. His generations up to the 14th are in the priesthood. He is well mannered in the Ethiopian culture. For instance, as Zenebe Wella claims Sibhat never leaves the Ethiopian meal until the persons around eat to their fill and the meal is lifted (Zenebe, 2001).

Sibhat says that he did not have much connection with girls when he was young. He says he was very shy and used his time for reading .in our interview used his time for reading.

In the interview conducted with him he said 'I did not have girlfriend because I was and still am very shy. Besides, there were very few girls (in his university time) and they all had boyfriends with full pockets.' He also said that he was not into competition; rather he preferred reading different books. In *Mastwasha*, he told Zenebe that until he met Hannah whom he later married, he never had any girlfriend. However, he had fallen in love with his classmate though he never dared to tell her how he felt and their relation never went beyond friendship. His reason, as he admitted in our interview, is completely his fear or his shyness. He was unable to express his feeling. This could be because of his self-doubt that he was ugly. He says 'When I came to town I had a 'complex' that people despised me. I thought I am very ugly, I had this feeling, I think, until I have fallen in love with Hannah (Zenebe: 2001, 45). Thus his inferiority complex (self-doubt) and his shy behavior have deprived him from having an affair. That is why he lost his virginity to a prostitute when he was 21.

These feelings of Sibhat, had an impact even with his girlfriend and wife, Hannah he was more afraid and shy than she was. It was her that would encourage him to express his feelings, unlike the Ethiopian culture that makes males free to express their feeling but females are despised if they do. Consequently, it has taken him years to have sex with Hannah. Besides, he did become free after they were married.

Though this is the case, Sibhat was not deprived off complementing the beauty of girls. He still admires beauty even on the streets. He would prefer a girl that he loves than being genius, he said (Zenebe, 2001). When asked if he had any negative feelings because he had not a girlfriend so that he could have sex, he said there were not such problems because he could have daydreams or fantasies and sometimes there were wet dreams that he enjoyed, as he said. This is similar to his child play of 'husband and wife' in his childhood. The difference is child play is simulation or role playing, but fantasy or daydream occurs only in his thoughts or in his mind.

Sibhat used to frequently go to Wube Bereha. He also thinks that love could be the reason why he frequently went to Wube though he did not realize then. He used to wait for his

prostitute friend, Zubida, in her own bedroom reading the Bible. He had fantasies where God and Moses argue and dance to boogie (Zenebe, 2001). Such fantasy of his own was fused to the character Kinfе in *Letum Aynegalgn*. Dance, through the interpretation of dreams, represents sexual intercourse. Thus, while waiting, Sibhat had fantasies of sexual intercourse. In fact, God and Moses can be taken as dream elements from recent a thought, which is from his reading of the bible.

When it comes to his writings, both the narrators in *Tikusat* and *Letum Aynegalgn* have similar personality as their creator. For instance, both the narrators are shy and they have shown interest of being authors. As Sibhat says in Zenebe (2001) he kept records of the real life, gives it literary elements, and writes them as fictions. The next subsection deals with the explanation of this.

4.2 AUTOBIOGRAPHY IN GUISE OF FICTION

A person's life history can be written in different forms. It can be in the form of a diary, journal, or letter. When a story is organized in a formal way and presented to audience it can be either a biography or autobiography. Unlike biography, autobiography is a person's history written by him or herself. According to Holman and Harmon (1992) an autobiography is an organized narrative of the life of the writer. They also suggest that a novel can be presented to the public as a work of literature or in the name of novel.

In our case, *Tikusat* and *Letum Aynegalgn* are two autobiographies in guise of fiction. As Sibhat says, he has written those novels from his observation of the real life. He kept many notes of his and his friends' activities, gave them form and structure and made them novels. He even says that the narrators in *Sebazateganaw Mel'ak*, *Tikusat*, and *Letum Aynegalgn* are Sibhat G/Egziabher. They are given fictional names, but who they are and what they do represents Sibhat and what he does.

In the interview conducted with Sibhat, he said that the narrators in *Tikusat* and *Letum Aynegalgn* really represent him. He said what they do is what he did in his times of Wube

Bereha and X Provance, France. When asked if their feelings and desires were also his own, Sibhat said they completely are. He said both novels are his own feelings sublimated through art, and without sublimating it would be difficult to write a novel. He also said that he is aware of the Freudian theory on literature, though he was not at the time.

To sum up, both fictional narrators in both novels are Sibhat G/Egziabher presented in fiction. Thus, both novels are autobiographies in guise of fiction. In this regard, the data interpreted in the previous chapter, that is the psychoanalysis on both narrators, is also psychoanalysis on the author, Sibhat G/Egziabher.

CHAPTER FIVE: SUMMARY AND CONCLUSION

5.1 SUMMARY

The attempt of this psychoanalytic study is to find out any hidden motives, especially sexual motives, in the two novels of Sibhat G/Egziabher. In this regard, this part of the study tries to summarize the findings.

The first finding of the study concerns *Letum Aynegalgn*. In analyzing *Letum Aynegalgn* an endeavor has been made to find any sexual instincts concerning the narrator. In this sense, sexual fantasies and use of symbolism have been discovered. The narrator's sexual fantasy and use of symbolism has conveyed the narrator's unconscious sexual thoughts or desires. His way of making similarity and association in symbolism demonstrated his inner unconscious sexual instinct that needed immediate discharge.

The other finding is about *Tikusat*. Even in this novel the narrator is observed to entertain different sexual fantasies. The narrator has some sexual desires where he is not aware at first but then consciously entertains sexual fantasies later. Besides, he also employs some symbols, where the similarities and associations clearly show sexual thoughts of the narrator.

This study has also attempted to see the relationship between the narrator and the author of the two novels, Sibhat G/Egziabher. The analysis made on the narrators and the author has shown significant resemblance between them. Besides, the information gathered from *Mastawesha* (the author's biography) revealed that the narrators in both novels are Sibhat G/Egziabher. Moreover, the interview conducted with Sibhat conveyed that the narrators and the author are one and the same.

This last finding leads to another finding. It is an important finding that shows the sexual fantasies and symbols of the narrators are also sexual fantasies of the author. In other words, the author has published his autobiography in guise of fiction and contains his own sexual fantasies and symbols in the name of the narrators and in name of fiction.

5.2 CONCLUSION

It is pointless to argue that a novel may not contain variety of issues. Sibhat G/Egziabher's *Letum Aynegalgn* and *Tikusat* are not different in this case. They do contain different thematic issues around young generation. But what makes them different is the psychoanalytic issue they contain. As can be seen from the previous chapters and the summary section, both novels contain hidden sexual motives.

According to the Freudian theory of psychoanalysis, sexual desires that are expected to be discharged through sexual activity may be considered asocial and irrational. Such sexual energy can be diverted into other activities that are considered far from sexual activity but perceived as acceptable and rational by the society. An example of such rational activity can be creative writing. This diversion of sexual energy into acceptable activity such as creative writing is referred to as sublimation. Thus, as Freud claims, a work of literature or art could be a sublimation of sexual desire or instinct.

The subject of this psychoanalytic study, *Letum Aynegalgn* and *Tikusat* are two kinds of novels that show hidden motives in writing them. As chapter three demonstrates, the two novels present implicit and explicit sexual desires of the narrators. Chapter four shows that the narrators represent the author. Therefore, the two novels present sexual instincts of the author. The author, to sum up has sublimated his sexual instincts through the two novels.

However, the degree of sublimation in both novels seems to be different. *Letum Aynegalgn* contains more sexual fantasies and symbols than *Tikusat*. Besides, the narrator

in *Tikusat* seems to be more experienced sexually than the narrator in *Letum Aynegalgn*. . In other words, as both novels represent the author, Sibhat seems to gain more sexual experience at the setting of *Tikusat*.

This is to say that the author has sublimated his sexual instincts in a varied degree. He has sublimated more of his sexual instincts in *Letum Aynegalgn* where he had less sexual experience. As the theory suggests, the diversion of sexual energy becomes more total as the sublimation becomes more complete. That is why much of the fantasies in *Tikusat* are explicit. But *Letum Aynegalgn* contains an unconscious sexual fantasy of the author that can never be expected to go to sexual activity. That is unlike the fantasies in *Tikusat*.

The data analysis and interpretation in this study shows that literature and psychoanalysis can be closely related. Psychoanalysis deals with condensation and displacement in the dream work. Literature deals with literary elements such as metonymy and metaphor. Close reading of the two novels has shown that the symbols in metonymy and metaphor work like that of condensation and displacement in dream work, as Freud demonstrated in his different analysis, such as Jensen's *Grandiva* and da Vinci's *Monalisa*, different instincts can be sublimated into literary works and that psychoanalysis and literature can have close relationship. The unconscious endeavor of the author, Sibhat G/Egziabher, to sublimate his sexual instinct through literature also has shown that psychoanalysis and literature have something in common.

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Declaration

This thesis is my own work, has not been presented for a degree in any other university and the all the materials used as sources in this thesis have been duly acknowledged.

Awet G/legziabher



Advisor