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Department of Foreign Languages and Literatures
(Graduate Programme)

A Stylistic Analysis of Adam Reta's Short Stories

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June, 2013
Addis Ababa University

A Stylistic Analysis of Adam Reta's Short Stories

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A Thesis Presented to the Department of Foreign Languages and

Literatures

In Partial Fulfillment of the Requirements for the Degree of

Master of Arts in English Literature

June, 2013

Addis Ababa

Addis Ababa University

School of Graduate Studies

This is to certify that the thesis prepared by Abiy Yonas, entitled *A Stylistic Analysis of Adam Reta's Short Stories* and submitted in partial fulfillment of the Degree of Master of Arts in English Literature compiles with the regulations of the university and meets the accepted standards with respect to the originality and quality.

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Acknowledgments

First of all, I would like to offer my special thanks to my advisor, Dr. Berhanu Matthews who has given me unlimited supports from the beginning to the end of the preparation of this paper. His continuous follow ups and unreserved comments have meant a lot to me for which I could not have enough words to express my sincere gratitude.

I am also indebted to my younger sister, Tigist Yonas (Kuneye), who has believed in me and offered me every support I wanted to. It is also my pleasure to extend my deepest gratitude to my dearest mother, W/R Sisay Tena Gashew, and my father, Ato Yonas Hess, for being always with me in times of challenges I had been through.

I would like to thank my dearest friend Abrha Tegegn, a Ph D candidate, who has supported with all the reference materials, my ‘brother’ Dami Negash, Haile Gezae and all my classmates and my friends who have been with me during my study.

Last but not least, I should give my regards to Addis Ababa University for its financial grant, and my sponsoring college, Hossana College of Teachers Education.

Abstract

This thesis attempts to analyze the short stories of Adam Reta from the stylistic perspective. Taking foregrounding as the framework for the stylistic analysis, the analysis focuses on the prominent linguistic features and literary devices. It primarily aims at showing the connection between style and content in the selected short stories of Adam Reta. Besides the functions of stylistic analysis for an understanding and appreciation of a literary work, the lack of sufficient stylistic studies in Amharic literatures in A.A.U. has reinforced the idea of this study.

The study has four chapters: introduction, review of related literature, analysis and conclusion. In the first chapter, background to the study, statement of the problem, research questions of the thesis, significance and limitations of the study have been dealt. Following this, the second chapter has discussed issues related to the review of previously done studies and to the theoretical framework of the study. Based on the prominent stylistic features of foregrounding, the third chapter has offered a detailed analysis of three selected short stories of Adam Reta, i.e., “Teyeyu”. “Yehar Nedo” and “Kasi”, from his book of short story collection entitled “Himamatna Begena and other short stories”. Discoursal deviation, graphological deviation and semantic deviation have dominantly appeared in the analyzed short stories along with lexical deviation and repetitions and parallelism. Besides, the findings indicate that the presence of strong connection between style and content in each story. The final chapter gives conclusion on the findings of the analysis.

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Chapter One

Introduction

1.1. Background to the Study

The Department of Foreign Languages and Literatures, A.A.U., has been offering different courses on literary theories and criticism. These courses expose students of literature to different views and recent approaches in literary criticism. Among them, *Stylistic Analysis of Fiction* could be mentioned. Aiming at developing insights into the principles and practices of modern literary stylistics, the course introduces stylistic analysis of fictional prose texts by integrating linguistic description and literary interpretation. It addresses stylistic analysis of novels as well as short stories as literary genres. The initial idea for conducting this research was first conceived when the writer of this paper studied this course. Thus, this study focuses on the stylistic analysis of selected short stories in Amharic.

Stylistics has become a familiar subject over the recent past. It is considered ‘to replace what is said to be the subjectivity and impressionism of standard analysis with an “objective” or “scientific” analysis of the style of literary texts’ (Abrams, 1999: 305). By doing so, it bridges the gap between linguistics and literary criticism. The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but to show their functional significance for the interpretation of the text; or to relate literary effects to linguistic causes where these are felt to be relevant.

For a student of literature, it means a lot. By doing stylistic analysis of a literary text, one can explore language, and, more specifically, explore creativity in language use. Simpson (2004:3)

states that ‘doing stylistics thereby enriches our ways of thinking about language and, as observed; exploring language offers a substantial purchase on our understanding of (literary) texts’. Hence, it can help us explain the relation between language and artistic function. Besides the significance of stylistics, the lack of sufficient stylistic research studies in Amharic literature in general and short narratives in particular have reinforced the idea of carrying out this study. Thus, this paper tries to make stylistic analysis of selected short stories of Adam Reta.

1.2. Statement of the Problem

The short story emerged in Ethiopia towards the second half of the twentieth century (Olga: 1981; Mesert: 1992). Almost half a century has passed since then, and yet the investigator of this study firmly believes that there is little development of Amharic short narratives as compared to the overall development of the short story as a genre. Short narratives in Amharic literature could still be considered as ‘unexploited genre’, using the expression of Olga (1981). This doesn’t mean that there are no writers who have done their best. Among the influential contemporary Amharic writers, Adam Reta is worth mentioning in his attempts of experimentation with form and style. In spite of the studies done on his novel, little has been done on his experimentation with style in his short stories. Here is the gap that initiates to carry out this study.

Adam Reta has written about seven books of literary works: one novel and the others collections of short narratives. The initial survey of his works disclosed that Adam’s works hold unusual foregrounded features — parallelism, repetition, and different forms of deviations. Hence, this study focuses in identifying the foregrounded features of selected short stories, and tries to show the connection between style and content in the works of Adam.

1.3. Objectives of the Study

The general objective of this paper is to make the stylistic analysis of Adam Reta's short stories.

And in doing so, this paper has the following specific objectives:

- ▶ To investigate the unique stylistic features within the selected short stories of Adam Reta;
- ▶ To analyze the connection between style and content in these short stories; and,
- ▶ To show how Adam uses graphology, deviation, parallelism and other formal aspects stylistics in order to contribute to foregrounding, and to the significance of the whole; and,

Based on the objectives enumerated above, the paper will attempt to answer the following research questions:

- ▶ what are the dominant stylistic features that are foregrounded in Adam's short stories?
- ▶ what is the connection between style and content in the selected short stories?

1.4. Significance of the Study

Exploring the styles of Adam Reta's short stories, this study tries to give insights into the writings of Adam Reta for the students of literature. Not only does this open doors for better understanding and appreciation of Adam's works by readers, but it could also give inspiration for others to experiment with their own styles. In addition, it could serve as a springboard for others to carry out in-depth and thorough investigation on this subject.

1.5. Methodology

This is basically a descriptive and analytical study. Hence, there are theoretical discussions on the concepts of style, stylistics and the notions of foregrounding. Aspects of style such as foregrounding, deviations and parallelism and repetitions are examined in order to set up the theoretical framework of the study.

The selection of the particular short stories in this study is based on the researcher's personal interests and insights. All the three short stories – “ትይዩ”, “የሐር ነዶ” and “ካሲ” - are selected from the book of collections of short stories of Adam Reta, entitled “ሀማማትና በገና እና ሌሎች አጫጭር ታሪኮች”. They are selected because they are considered to be information- rich and illuminative in demonstrating the study of style based on first intuitive reading. Then, through re-reading the short stories, the dominant stylistic features of foregrounding are identified and analyzed their contributions for the significance of the story. Extracts that shows the specific foregrounding features of the particular story are identified and translated into English for the examination purpose, and copies of the complete short stories that are used in the research are appended.

1.6. Scope of the Study

The scope of this study is limited to the selected three short stories of Adam Reta, from the book of short story collection entitled as ‘*Himamatina Begena’ and Other Short Stories*’, published in 2011/12 (2004E.C.). Among the thirteen short stories of the book, only three of them are selected for this study. They are “Teyeyu”, “Yrhar Nedo” and “Kasi”. Using these short stories, the study focuses on the stylistic analysis of Adam Reta's works based on the notion of foregrounding.

These stylistic and other formal features to be discussed are those only which are found to dominantly inherent in most of the short narratives, and cases of unique or rare features.

1.7. Limitations of the Study

The major limitations of the study were time and reference materials. Short narratives are open for the exploitation of diversified narrative techniques. It could be unthinkable to address all in such a paper. Hence, this study focuses on some selected ones for the time given doesn't allow to further attempts to look into other foregrounded aspects of these short stories. Finding relevant reference materials both at the library of the university or out in the book market to formulate a substantial theoretical framework was difficult. Finally, since the short stories are in Amharic, translations of extracts are inevitable, and hence, it is the other limitation of this study for in the process of translating a work of literature from one language to another there could be difficulties in transferring the exact sense and meaning of the original work, and especially translation with the aim of studying style could be a bit challenging.

1.8. Organization of the Thesis

The thesis is organized in four chapters. The first chapter is the introduction part in which the background, objectives, significance, scope, methodology and limitations of the study are discussed. The second chapter focuses on the review of related literature which includes previous Studies that are conducted on the topic of this paper and theoretical discussions on style, stylistics and foregrounding, serving as a framework for the next chapter. Based on the theories discussed in the framework, the third chapter studies the style of the selected short stories of Adam Reta. The last chapter summarizes the study and gives conclusions based on the findings of the analysis.

Chapter Two

Review of Related Literature

This chapter aims at reviewing studies conducted in stylistic analysis, and to examine theories of stylistics and foregrounding. The paper focuses on the selected features stylistics and foregrounding as appropriate and relevant to the analysis of the selected short stories of Adam Reta.

Thus, the chapter contains two sections. The first one deals with reviewing studies conducted at A.A.U. in the subject area of this paper. And then, in the second section, theories of style, stylistics and foregrounding are discussed in order to set up the theoretical framework for the study of style in Adam Reta's short stories.

2.1. Review of Studies Conducted in this Area

This section tries to review research studies related to the subject of this paper. To begin with, the first two research studies that are slightly related with this study include Mekonnen Minda's (1995) *Theme and Style in Kebede Michael's Creative Works*, and Assefa Zeru's (1996) *Literary Style and Historical Meaning: A Study of Three Amharic Historical Novels*. Focusing on the major themes of Kebede's works, Mekonnen tried to show the style of poetry, versification, rhyme, diction, and different forms of figures of speech. Its concern was on the thematic analysis of Kebede's works. On the other hand, Assefa's study analyzed the styles of two novels of Mammo Wudineh and one of Abera Jembere based on different linguistic features in order to generate meanings out of these novels. What makes this study different from the above ones is the fact that it focuses on studying style in selected short stories of Adam Reta, not on poetry or novel.

The other is Mesfin Adinew's (2000) *Content and Style in Ethiopian Short Fictional Narratives in English*. He studied the historical aspect, content and style, narrative techniques, figures of speech and other aspects of Ethiopian short narratives in English in a generalized approach. Selecting some sixty-six short narratives of diverse kinds, ranging from simple, experimental writings to fully developed ones, the study tried to analyze these short narratives in order to show trends in them. To do so, different aspects of content as well as style are considered for the study. Mesfin's study and this paper have a bit similarity with regard to some aspects of style, yet other additional aspects are also addressed and included in this paper which is not in the Mesfin's study. Moreover, Mesfin's study focused on short fictional narratives written in English by different Ethiopian writers. This study, however, deals with short narratives written in Amharic by one writer only, i.e., Adam Reta. Above all, this study is not intended to show any trends; instead it tries to identify the peculiar stylistic feature of Adam Reta and to show the connection between style and content in his works.

Finally, there are also other research studies that focused on stylistic analysis of short narratives. This includes Andualem Hadero's (2009) *Style in Bewketu Seyum's Selected Narratives: Foregrounding in Focus*, and Diribu Adra's (2012) *Stylistic Analysis of Selected Short Stories of Edgar Allan Poe*. These studies in fact share similarities with this one in some of the stylistic devices and features that are used for the analysis, and their focus of on foregrounding, but this study goes beyond identifying particular stylistic feature of a writer and tries to demonstrate the relationship between style and content in the selected short narratives.

Before proceeding to the next section, it would be worth mentioning one point with regard to the studies on the literary works of Adam Reta. A growing interest has been observable among the students of literature on the works of Adam Reta in recent year, especially on his novel, "Giracha

Qachilloch”. Here are some of them: Aklilu Desalegn’s (2010)*Existentialism in the Selected Works of Adam Reta*, Emebet Bekele’s (2011)*A Psychoanalytic Interpretation of Adam Reta’s Novel, Giracha Qachilloch*, and Hiwot Walelign’s (2012) *Narrative Technique of Adam Reta’s Gracha Qachilloch: Stream-of-Consciousness in Focus*. Unlike these studies, this paper focuses on the stylistic analysis of his short stories. Yet, we can realize how Adam Reta has become a center of focus among the contemporary Amharic writers.

Thus, the differences of this paper with those of previously done at A.A.U. coupled with the keen interest of the investigator of this study on short narrative as a genre and on Adam Reta’s efforts of experimentation, initiated the conception of carrying out this study. Having said so, now let’s discuss the theoretical aspect of this chapter.

2.2. Concepts in Focus

2.2.1. The Concept of Style

Style can be defined as ‘the way in which language is used in a given context, by a given person, for a given purpose, and so on’ (Leech and Short: 1981; 9). Style in this definition means the way a writer uses language in a work of literature in order to communicate with an audience.

Abrams (1981: 303), on his part, defines the term as ‘a manner of linguistic expression in prose or verse – as *how* speakers or writers say whatever it is that they say’. He also elaborates that the characteristic style of a work of a writer may be analyzed in terms of its diction, or choices of words, its sentence structure and syntax; the density and types of its figures of speech, etc...

According to *The Penguin Dictionary of Literary Terms and Literary Theory* (1999:871), style is:

The characteristic manner of expression in Prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a

writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be loose or periodic), the shape of his paragraphs - indeed, of every conceivable aspect of his language and the way in which he uses it. ... it is the tone and 'voice' of the writer himself; as peculiar to him as his laugh, his walk, his handwriting and the expressions on his face. The style, as Buffon put it, is the man.

Not only does the above quote underscore that style is associated with the writer's uses of language in their literary works, but it also explicates how this can be done. This includes a writer's diction, his figures of speech, and other devices that are considered as the aspects of language usage. In addition, the term style can also be applied according to individuals, to genres, to periods, or to language. Hence, we might come up with words such as Shakespearean, or Augustan, or scientific or poetic styles in some scholarly writings.

In specifying the domain of style, Leech and Short (1981; 15) asserts that a text is the natural place for the study of style. Accordingly, they explicate that style refers to 'the study of language as used in literary texts, with the aim of relating it to its artistic functions'. Basically, the argument in this regard is that, since style is characteristically and explicitly the property of the language of the text, it should be approached through the text itself since the language of the text unfolds the style of the writer.

In short, defining style could be a bit troublesome for there is no one single definition that could incorporate all features of style in an absolute sense. But, when we say style, we refer to the style of written literary texts, and with this conception, style has a lot to do with the way language is used in a literary text. Style, is therefore, language in a text, i.e. selection, combination and deviation, expressed with language in a contextual situation added with the feelings these features inspire in us. Nevertheless, the conception of style, which goes in accordance with the

notion of stylistics, is the one greatly considered in this study. Thus, after this brief discussion of style, the next section deals with the concept of stylistics.

2.2.2. The Notion of Stylistics

Stylistics, which is assumed to be a relatively new subject, is introduced in the 1960s. It has come up with the Russian Formalism and the New Criticism; thus essentially it is a formalist approach. As its early phase, it seems more of a linguistic criticism. It has been strictly influenced by Jakobson's objectivist example in literary study, and tends to be epistemologically formalist. In the current view, however, stylistics also shares the idea of language-based scrutiny of literary materials. Hence, it can simply be defined as the study of style in a literary text.

Short (1996) defines stylistics as the analysis of literary texts that spans the borders of two subjects, i.e., literature and linguistics. 'As a result, stylistics can sometimes look like either 'linguistics' or 'literary criticism', depending upon where you are standing when you are looking at it' (ibid; 1). Due to this fact, it has no autonomous domain of its own, and, according to Widdowson (1975), it is neither a discipline nor a subject in its own right, but a means of relating disciplines and subjects.

Hence, stylistics calls for the science of linguistics in order to explain the literary text, how it is organized and why it uses such and such linguistic and literary features (Coulthard;1991). So, it is aimed at discovering the 'rules' governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects (Abrams; 1981: 307).

In a defense of stylistic theory and practice, Simpson (1997:4-5) explains that:

One of the main assets of modern stylistics is its *heuristic* value. Stylistics is a method of applied language study which uses textual analysis to make discoveries about the structure and function of language. Simply put, finding out about what

writers do is a good way of finding out about language. ... Another good reason for doing stylistics is the *critical* potential which it has for literary study. This is stylistics in its literary-interpretative guise, where it can assist critical readings by highlighting and explaining linguistic patterns in literary texts. ...

He notes down two functions of stylistics as the opposite sides of a coin. Accordingly, stylistics helps us to a better understanding of language through the investigations of what writers do, and knowing about language in turn will help us finding out about what writers are doing effectively. Besides, he also enumerates the functions of stylistics in relation to linguistics, by offering an invaluable testing ground for theories and constructs in linguistics. Its systematic and principled nature also allows different readers to come to an interpretative 'consensus'.

To conclude the brief discussion of the concept of stylistics, let's quote Mick Short (1996: 9) that says, "stylistic analysis, besides helping you to acquire an explicit and rational basis for deciding between interpretation should also help you to become more consciously aware of the processes of interpretation which you use in order to get to grips with the texts you read". Hence we can say that stylistics, which is a meeting ground of linguistics and literary criticism, contributes in making literary criticism more objective and systematic study of literary production.

What is the method of stylistic analysis? How does it do? To answer such questions, let's consider what Crystal (1987:71), cited by Wikipedia, has said about stylistic analysis:

In practice, most stylistic analysis has attempted to deal with the complex and 'valued' language within literature, i.e. 'literary stylistics'. In such examination, the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its 'deviant' and abnormal features, rather than the border structures that are found in whole texts or discourses.

Crystal's argument underscores that, stylistic analysis begins with the focus on the deviant features of any literary work — that is foregrounding. The deviant features could determine one's style, and insights. Thus, a stylistic analysis should select some prominent features of

foregrounding in a work of literature by ignoring others. The next section of this study, thus, focuses on the notion of foregrounding as a basis for the stylistic analysis of narratives.

2.3. A Framework of Analysis: The Notion of Foregrounding

Stylistic analysis of a work of literature could not be thought without giving due attention to the concept of ‘foregrounding’. Literally, to ‘foreground’ is to bring something into the highest prominence, to make it dominant in perception. Originating from visual arts, foregrounding refers to those elements of a work of art that stand out in some way so that to make something actual (rather than virtual). Douthwate (2000: 177-8) illustrates this as “For example, a particular bright object will stand out against a dull background and will consequently be perceived as figural and therefore prominent.” It is obvious to see how this concept is employed in the visual arts and, by analogy, how the notion of a figure equates to the linguistically foregrounded elements of texts.

The Theory of Foregrounding, according to Simpson (2004; 50), addresses many issues that are associated with the stylistic analysis of text. In defining foregrounding, he writes:

Foregrounding refers to a form of textual patterning which is motivated specifically for literary-aesthetic purposes. Capable of working at any level of language, foregrounding typically involves a stylistic distortion of some sort, either through an aspect of the text which deviates from a linguistic norm or, alternatively, where an aspect of the text is brought to the fore through repetition or parallelism. That means that foregrounding comes in two main guises: foregrounding as ‘deviation from a norm’ and foregrounding as ‘more of the same’.

Foregrounding is primarily intentional and involves the act of ‘making strange’ in language. This can be done by either ‘deviation from a norm’ or ‘deviation from a norm’. Hence it is a method of ‘defamiliarisation’ in textual composition. In foregrounding, a poet transcends the normally communicative resources of language, and awakens the reader by freeing him from the usual

cliché expression to a new perceptivity. In underscoring this, Leech (1969) interprets foregrounding as “a motivated deviation from linguistic or other socially accepted norms”(Halliday;1973).

Foregrounding as a theory was seen as a means of explaining the difference between poetic and everyday language and has become widely accepted as one of the foundations of stylistics. It has been made use of most in textual analysis; it is a useful tool to describe particular characteristics of the text, or to explain its specific poetic effects on the reader. And it may fruitfully be employed to establish a link between purely linguistic description and the functioning literary texts in a culture at large.

In whatsoever way, foregrounding primarily aims at acquiring salience in the act of drawing attention to something. In language, the normal or expected patterns of language which do not fascinate our perception can be considered as background and the linguistic elements, which unusually attract our mind and in turn force us to react differently towards them, are considered as foregrounded. Therefore, Foregrounding as it is said reflects the appearance of some unaccustomed or unexpected language items and as a result arouses a different response to the literary work. Thus, foregrounding refers to the unique items, which are made strange by the authors for the production of new meanings and surprising effects out of the normal and routinely used patterns of language.

As foregrounding effects entail the creativity of the writer, they also highly demand the creativity of the reader in identifying, understanding and appreciating those effects and bringing out their significance to the overall interpretation. Leech (1969:58) in this regard remarks, "Poetic foregrounding presupposes some motivation on the part of the writer and some explanation on

the part of the reader. A question mark accompanies each foregrounded feature. Consciously or unconsciously we ask 'what is the point?'. what this implies is that, although the writer produces these foregrounded elements, the reader has to make efforts in bringing out those elements from the range of linguistic details as the elements by themselves do not produce any significance unless and otherwise they interact with the reader's subjective response as he/she can ultimately decide which is and which is not foregrounded.

Basically, devices that can be used for foregrounding are two: deviation and repetition and parallelism. These two concepts of foregrounding will be considered below separately along with their respective linguistic levels at which they occur.

2.3.1. Repetition and Parallelism

Repetition refers to the act of repeating words, phrases, clauses, and/or sentences for a certain effect which clearly foregrounds the structure which is repeated. It can occur at all language levels and helps the writer to make something stand out prominently. For instance in 'Porphyria's Lover', by Robert Browning, where the repetition of the words 'no pain' ("No pain felt she; I am quite sure she felt no pain") helps to foreground the notion that the murder caused no physical discomfort to the victim. The writer thus draws attention on a notion which readers will find hard to believe, and thus signals once more the fact that the speaker might be disturbed, might be distorting the truth, and might not be giving an accurate account of the events narrated.

Another frequent stylistic device used for the purpose of foregrounding is parallelism. A parallel structure joins together two or more recognizably similar, yet not identical structures, and can occur at all levels of language (phonological, syntactical, morphological ...). For instance, in the proverb 'Out of sight, out of mind', the parallel structure functions on the syntactic and on the

lexical level (the same grammatical structure is used: a prepositional phrase followed by a noun; moreover, the prepositional phrase is repeated, therefore there is lexical parallelism as well). This foregrounds the opposition between sight and mind and forces us to create a meaning connection between the two, and then interpret them as similar: what your eyes can't see is also erased from your mind. The link between sight and mind is further enhanced by the shared notion that we 'see' not only with our physical, but also with our mind's eyes. Also, note the phonological parallelism as well – the two foregrounded words both have one syllable, the same vowel sound, and a very similar last consonant (t/d).

In literature, parallelism functions in similar ways. For instance, the last line of Shakespeare's Sonnet 154, "Love's fire heats water, water cools not love", makes use of grammatical and lexical parallelism to explore the meaning relationship between fire and love. The first half of the line refers to Cupid's torch heating up a well, the second to the lover coming up to the magic well to find a cure for love, and not succeeding. Initially love and fire are associated; but the parallel structure actually reverses this relationship, suggesting that love and fire have become antonyms, and that love is far stronger than fire.

As discussed above, it is not unusual to come up with repetitions and parallelisms together. Both help the writer to make an idea stand out prominently, and hence lead to implicate a specific meaning out of the text. Now, let's discuss the other device of foregrounding – deviation.

2.3.2. Deviation

Deviation refers to the act of doing something as different from what is expected, acceptable or considered normal. To put it in the words of *The Rutledge Dictionary of Literary Terms* (1987:90), deviation is 'the violation of rules and conventions, by which a poet transcends the

normal communicative resources of the language, and awakens readers, by freeing them from the grooves of cliché expression, to a new perceptivity' (Fowler's; 1973:75).

The notion of deviation is very important, as it is a way of creating abnormal patterns from the normal patterns of language so as to represent a distinct reality from the established norm. In this sense, the notion of deviation accounts for a departure from the usual communication and gives rise to foregrounding and to the reader's awareness of such exposure.

Deviation has various forms. In this paper, however, we focus on graphological, discursal, semantic and lexical deviations which are prominently used by Adam Reta.

2.3.2.1. Graphological Deviation

Graphology is about the form of a written text, i.e., its shape, layout and appearance. According to Simpson (:25):

It [graphology] describes the general recourses of languages written systems, including punctuation, spelling, typography, alphabet and paragraph structure, but it can also be extended to incorporate any significant pictorial and iconic devices which supplement this system.

So it is the study of a languages writing system, or orthography, as seen in various kinds of handwriting and typography .Within graphology, we examine distinctive usage of punctuation, capitalization, spacing, etc... Mikov (2003) has also listed some other typical examples of visual expressive means as: Synonymic graphic expressive means (e.g., decorated letters, initials, etc.); organization and segmentation of a text; use of various models, diagrams, tables, charts, graphs, etc.; specific use of pictures, illustrations, drawings, etc.; exploitation of geometrical shapes, and so on. Thus, any deviation involving the violations of this system of language results in graphological deviation.

What is the purpose of graphology? A writer chooses different shapes, layouts and appearances for his/her text for different purposes. According to www.englishbiz.co.uk:

Where graphology can become a most useful framework is when it is realized that it is the very first aspect of a text that is perceived by its audience. Thus, it can materially affect both the reception and interpretation of a text.

We, as audiences, have become conditioned to the generic appearance of particular texts – and it is at the level of a text's graphology that this process begins, well before the audience gains any knowledge of the text's content. Thus, the graphological aspects of a text can initiate a conditioned mind-set (often an ideologically conditioned response – see ideology later) that can materially affect the way the text is received and interpreted.

The extract states the paramount role of graphology in the reception as well as in the interpretation process of a text. The visual organization of the text, in particular, serves to manipulate perceptual strategies, creating cognitive maps which influence the way we process and assimilate information. It plays a significant role in exerting a psycholinguistic influence on the reading process. Simpson (1997: 28-9) expresses that 'The linguistic system of graphology interacts in subtle and sophisticated ways with the cognitive systems of information processing and working memory'. He underscores the importance of this for producing coherent readings through the scanning of visual information to produce coherent readings, and also notes this visual medium in providing an excellent opportunity for controlled and motivated ambiguity it has for a work of literature.

Graphology is one way in which writers often try to give the reader a sense of spoken language. Using graphological features – in particular, punctuation and variations in typeface – can help writers to suggest aspects of spoken discourse. As to the functions of punctuation, Carter et al (1997: 19) explain that:

David Crystal's *The Cambridge Encyclopedia of the English Language* (1995) lists four main functions for punctuation: grammar, where features such as full stops and commas mark out grammatical units; prosody, where such symbols as speech marks, question marks and exclamation marks indicate that someone is speaking, and that their voice is behaving in certain ways; rhetoric, where some forms of punctuation—most notably, colons—and semi-colons, map out aspects of argument or explanation (as in this paragraph); and semantic nuance, where features of emphasis such as quotation marks suggest a particular attitude to a word or phrase being 'marked out'.

They also illustrate how punctuation serves in suggesting aspects of spoken discourse. As examples of prosodic function within the language of the characters themselves, lines of dots suggest a voice trailing off, question marks, exclamation marks, italics to suggest emphasis; within the language used by the narrator, brackets and dashes suggest a change in pace as a result of adding extra information. Thus, 'written language cannot do justice to the subtleties of speech. All it can do is to give us some signposts as readers, via devices such as punctuation marks, to help us create the idea of speech in our heads' (ibid). Let's take an example from Diribu Adera's MA paper (2012:36):

... now sing each and all fortissimo A-
mer
i
ca, I
love,
You...

(e. e. cummings, 'Beauty Hurts Mr. Vinal') cited in Short (1996, 55)

Short discusses this as an example of phonological and graphological deviation. 'The splitting up of America I love you, forces us in to phonetic interpretation, which the readers may recognize the words are quoted from a famous patriotic American song.' The graphological deviation is also clearly seen by the order, capitalization and blank space of the lines... and other features.

To conclude, graphological deviation focuses on the layout and presentation of the text in general, and it offers writers with ample opportunity for creativity, and hence foregrounding, and also helps readers' efforts of working out meanings of texts. The following section goes to the discussion of the other type of deviation.

2.3.2.2. Discoursal Deviation

Before getting into what discoursal deviation mean, we shall better begin with the meaning of discourse in general. Cuddon (1999: 228) defines discourse as:

... In linguistics 'discourse' denotes a 'stretch of language' larger than a sentence.... Basically it is language which is understood as utterance and thus involves subjects who speak and write - which presupposes listeners and readers who, in a sense, are 'objects'. Discourse has an object and is directed to or at an object. Thus, in theory at any rate, discourse might include any modes of utterance as a part of social practice. They are differentiated by their intention.

Discourse is constituted of aspects of communication that go beyond the simple organization of sentence. It involves addressors in the form of speakers/writers as well as addressees in the form of listeners/readers in a specified social context with the intent of interaction. It also includes any models of utterances as a part of social practice, ranging from a poem to a political tract to a funeral address.

The use of language at the level of discourse has its own norms and procedures to abide by during the course of organization. If, however, it deviates from this norm, then discoursal deviation occurs. According to Short(1996:37), "Although it is often more difficult to describe in an explicit and systematic way, linguistic behavior at the discoursal level has norms just as much as linguistic behavior at the grammatical level." Short also underscore the deviant nature of literary texts with respect to interactions in the discourse.

As shown above, discourse goes beyond the sentence level, and it is context-sensitive and its domain of reference includes pragmatic, ideological, social and cognitive elements in text processing (Simpson: 2004).

That is why contemporary stylistics ultimately looks towards language as discourse, and hence discourse analysis has received great attention since the late 1970s. Abrams (1981:67) declares that:

Discourse analysis concerns itself with the use of language in a running discourse, continued over a sequence of sentences, and involving the interaction of speaker (or writer) and auditor (or reader) in a specific situational context, and within a framework of social and cultural conventions. ... A chief aim is to explain how the characters represented in a literary work, and also the readers of that work are constantly able to infer meanings that are not asserted or specified in a conversational interchange.

Thus, an analysis of discourse explores meanings which are not recovered through the linguistic analysis of levels such as phonological, morphological or syntactical levels. 'In fact, what a sentence 'means' in strictly semantic terms is not necessarily a guarantor of the kind of job it will do as an utterance in discourse' (Simpson,2004:).

According to Simpson (1997: 130), 'one of the primary emphasis in discourse analysis is on explaining how conversation works'. Figuring out how spoken interaction is structured and how speakers' conversational contributions are connected is central in discourse analysis. Hence, theories of conversations and dialogues, such as speech act theory, conversational implicatures and theory of politeness, should be given due attention in the analysis of discourse. Let's give a brief overview to these concepts.

Speech act theory claims that many utterances are equivalent to actions. When someone says, “I now pronounce you man and wife”, the utterance creates a new social or psychological reality. The theory explains this utterance as having three parts or aspects: locutionary (the speech act that has taken place), illocutionary (the real action which is performed by the utterance) and prelocutionary (the effects of the utterance on the listener) acts. The theory underscores that saying equals to doing.

Conversational implicature expresses how hearers manage to work out the complete message when speakers mean more than they say. It is a message that is not found in the plain sense of the sentence. The speaker *implies it*. The hearer is able *to infer* (work out, read between the lines) this message in the utterance, by appealing to the rules governing successful conversational interaction. Grice (1975) proposed that implicatures like the second sentence can be calculated from the first, by understanding three things: the usual linguistic meaning of what is said, contextual information (shared or general knowledge), and the assumption that the speaker is obeying what Grice calls *the cooperative principle*. The principle states that we interpret language on the assumption that the speaker is obeying the four maxims of: *quality* (being true), *quantity* (being brief), *relation* (being relevant), and *manner* (being clear). Let’s take examples from Simpson (1997:149) to see the flout of the maxim of quality:

A: You’ve failed your exam.

B: Terrific!

B’s response is unlikely to be a true reflection their state of mind, an implicature can be inferred whereby speaker B’s intended meaning is the opposite of what is literally asserted. Other

common flouts of the quality maxim are metaphors, which are often strictly speaking ‘untrue’ descriptions of state of affairs.

Another example for the flouts of the quantity maxim (Carter, et al 1997/2001: 188):

well to cut a long story short... I'll spare you the grisly details

which demonstrate the maxim of quantity at work. When it comes to delivering facts we sometimes choose not to appear too blunt or dogmatic.

There are also other, unwritten rules which help to smooth interaction and also add to the quality of human relationships. Quoting Robin Lakoff, Carter, et al(1997/2001: 188) mentions three rules or maxims of politeness principle. They are (1) Don't impose, (2) Give options and (3) Make your receiver feel good. They explain and describe many utterances which smooth social interaction, yet of themselves carry no information. For example: *I'm sorry to trouble you but could you move your car* is a typical way of prefacing a request (maxim 1); *Do you want to go first or shall I* (maxim 2); *Can I pick your brains about something* (maxim 3). Giving a brief note on the aspects that are involved in discourse analysis, now let's get back to the different forms discursal deviations.

Discursal deviation has many forms. Depending on the purpose of this study, we shall discuss four of them. The first one is that which concerns with the number of addressor(s) and addressee(s) in communication. At a normal circumstance, the number of the addressor and the addressee of a discourse is expected to be one/single in both sides. But when there are more than one addressor and/ or more than one addressee, discursal deviation occurs. Andualem (2007:37) illustrates this with examples such as a group of people talking to one person, or a group of

people talking to another group of people. This kind of deviation gives due considerations to the number of authors/IMPLIED authors and narrators as well as narrators and characters.

Secondly, discursal deviation can also be associated with the kinds of participants/characters in the discourse. Normally, fictional characters are expected to be quite similar to real ones, and should behave the way the real ones behave (ibid). However, in a narrative where characters do look like supernatural and do things in unexpected ways, then it is supposed to deviate its discourse. Some authors, for instance, make the dead to speak, and even inanimate objects be participant in the discourse, hence, discursal deviation— foregrounding.

The third form of discursal deviation refers to the presentational sequencing of a discourse. It is related to the logical sequence of narratives in a discourse. A story is expected to begin at the beginning and to end at the ending. Yet, authors might violate this purposefully, and results in discursal deviation. Short (1996:37-8) states ‘to begin in the middle (a technique which critics often refer by its Latin name, *in medias res*) helps to increase the sense of energy in the argument’. He illustrates that a speech that began, “‘And, in conclusion...’ would seem very strange, as would one which ended with the sentence, ‘first let me deal with Anglo- Soviet relations’.

The last, if not the least, form of discursal deviation deals with the “showing” versus “telling” aspects of discourse. These distinctions, introduced by Percy Lubbock, Contrasts narrative texts in which everything is presented by the narrator (telling) and those in which the use of dialogue (as in drama) provides the reader with something akin to immediate access to the events represented (showing). According to Lodge (1992:123);

Fictional discourse constantly alternates between showing us what happened and telling us what happened. The purest form of showing is the quoted speech of

characters, in which language exactly mirrors events (because the event is linguistic). The purest form of telling is authorial summary, in which the conciseness and abstraction of the narrators language effaces the particularity and individuality of the characters and their actions.

A narrative written entirely in the mode of summary would be almost unreadable. So does a narrative entirely in the quoted speech of characters because such narrative would be difficult and challenging for the reader's understanding and generating of meanings. Therefore, it would be advisable to employ both narrations as well as dialogues 'alternately' in a work of literature. Yet, he emphasizes that the summary narrative method seems to suit our modern taste for irony, pace and pithiness. Yet, if a discourse is composed of entirely, for instance, dialogues, then the discourse deviates, and thus becomes foregrounded. Before dealing with the other type of deviation, let's conclude this. We could have discursal deviations in different forms: the number and kinds of addressors and addressees, the presentational sequencings of narratives and the alternation between 'telling' and 'showing'.

To conclude, discourse refers to the utterances beyond a sentence level. Violations of the rules and norms of communication result in what is called discursal deviation. It has different forms, and four of them have been discussed above.

2.3.2.3. Semantic Deviation

The Penguin Dictionary of Literary Terms and Literary Theory (1992: 804) defines semantics as

A branch of linguistics which deals with the meanings of words and particularly with changes in the meanings. It involves, moreover, the study of relationship between language, thought and behavior. That is, how behavior is influenced by words uttered by others or to oneself.

Semantics deals with the study of meanings in a sentence, but the face value of a sentence may defer from that of its internal meaning. Whenever such discrepancy appears in a sentence, it is called semantic deviation. It is closely attached with figures of speech, symbolism and allusion

for it is through this association that one can generate meanings of an utterance. In this study, figures of speech, allegory, and rhetorical questions will be discussed.

Figures of speech refer to certain devices that are used to make figurative language. Webster Dictionary (2010:1815) defines figure of speech as “an expression in which words are used in a nonliteral sense, as in metaphor, or in unusual construction, as in antithesis, or for their sound, as in onomatopoeia, to suggest vivid images or to heighten effect”. Figures of speech often provide emphasis, freshness of expression.

Scholars of classical Western rhetoric have divided figures of speech into two main categories: schemes and tropes. Schemes are figures of speech that change the ordinary or expected pattern of words whereas tropes change the general meaning of words. There are many sub categories in these two main categories but only those of figures of speech that are essential for this study are given below. Simile and metaphor are considered below.

In Simile, one thing is likened to another by using words, such as ‘like’, or ‘as’ in order to clarify and enhance an image. For instance, in the following example love is likened to a red rose, as “O my love’s like a red, red rose.”

In metaphor, however, one thing is described in terms of another. Here, a word or expression that in literal usage denotes one kind of thing is applied to distinctively different kind of thing, without asserting a comparison (Cuddon; 1999: 507). Here is an example: ‘He is my little school mouse’. Unlike in simile, the comparison in metaphor is implicit.

An **Allegory** in its most general sense is an extended metaphor. It is a device in which characters or events in a work of literature represent or symbolize ideas and concepts. An allegory conveys its hidden messages through symbolic figures, actions, imagery, and/ or events. Its purpose is to

illustrate complex ideas and concepts in ways that are easily digestible and tangible for its audience.

Allusion is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage. Cuddon (1999:27) gives the definition of allusion as

Usually an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer. An allusion may enrich the work by association (q.o.) and give it depth. when using allusions a writer tends to assume an established literary tradition, a body of common knowledge with an audience sharing that tradition and an ability on the part of the audience to 'pick up' the reference.

It refers to a text's reference to events and people, to facts about the author himself outside the text in order to associate meaning with the alluded ones. For example: in the Elizabethan Thomas Nashe's "Litany in Time of Plague,"

Brightness falls from the air,

Queens have died young and fair,

Dust hath closed Helen's eye,

The unidentified "Helen" in the last line alludes to Helen of Troy. Most allusions serve to illustrate or expand upon or enhance a subject, but some are used in order to undercut it ironically by the discrepancy between the subject and the allusion.

A rhetorical question can be defined as follows, according to *The Penguin Dictionary of Literary Terms and Literary Theory* (1999; 748-9),

a question not expecting an answer or one to which the answer is more or less evident. It is used primarily for stylistic effect and is a very common device in public speaking – especially when the speaker is trying to work up the emotional temperature, ... or the writer may argue with himself (and in a different way work upon the emotions of the reader).. Another fundamental form of rhetorical question is that to which an answer is at once supplied..

The dictionary also enumerates the other two kinds of rhetoric questions as the one in which a series of questions in quick succession for emphasis, and the other in which a question put to another person or oneself which express surprise, astonishment or anger or which is not easily answered. Rhetorical question is a question used solely to produce an effect or to make a statement but not expecting to receive an answer. The purpose of such a question, to which the answer is obvious, is usually to make a deeper impression upon the hearer (reader) than a direct statement would.

As discussed above, semantic deviation relates with the meaning in an utterance. Among the devices that call for semantics, figures of speech, allegory, allusion and rhetorical questions have received cover in this paper. In the last section of this chapter, lexical deviation will be dealt.

2.3.2.4. Lexical Deviation

Lexeme is closely associated with vocabulary. Thus, Lexical deviation refers to the vocabulary choice of an author. Creating a new word and choosing a spelling outside the spelling norms of a language could be considered as examples of lexical deviation.

Making up a word that has never been in a language is called neologism (Short: 1996). Leech (1969) underscores that neologism does not refer to the violation of the lexical rules of a language, but forming a new word by using the prefix and suffixes to a word already existed in the language and by compounding two or more words into one. Let's take an example from Short (1996; 36-7). The word 'Beatles' did not exist until the Pop group became famous. The homophone 'beetles' did exist, of course, but it was deviant when it was introduced, and the spelling oddity produces the neologism. By so doing, the deviation foregrounds the pop group name.

Another way of forming lexical deviation is **functional conversion**, ‘by which the process of converting a word from one grammatical class to another’ Short (Ibid 45). This is done by adapting an item to a new grammatical function without changing its form. For example:

...My heart in hiding

Stirred for a bird, — the achieve of, the mastery of the thing

(Hopkins, cited in Short), (Ibid, 46)

Here Hopkins takes the verb *achieve* and used it as a noun, in spite of the fact that English already has a noun, ‘achievement’ derived from that verb, as Short discussed the lines. “By using the word *achieve* as a noun instead of a verb he foregrounds the extent of the achievement of the bird in flight and also increases the sense of physical energy which we associate with the wind hover.”

To conclude the discussion of this chapter, an attempt has been made to introduce the concepts of style, stylistics and the aspects on the notion of foregrounding, such as repetition, parallelism, and deviation. With regard to deviation, graphological, discursal, semantic and lexical deviations are discussed. The following chapter, hence, concentrates on the actual analysis of selected short stories of Adam Reta based on the above theoretical discussions that call for the stylistic methods of analysis.

Chapter Three

Stylistic Analysis of the Selected Short Stories

Introduction

The aim of this chapter is to analyze each selected short stories of Adam Reta stylistically. In spite of some similarities that these short stories have in common with regard to the kinds of stylistic devices and features, an effort has been done to address different stylistic features in each story so that there would be no redundancy. In the analysis of each story, first the synopsis of the specific short story is given, and then the discussion of the story in line with the dominantly employed stylistic features used for foregrounding is to follow.

3.1. Stylistic Analysis of ‘Teyeyu’(ጥይዩ)

3.1.1. Synopsis of the Story

The short story, ‘Teyeyu’, is about two people, a man and a woman, who happens to meet in a bar. The man is a black person, possibly an Ethiopian immigrant and the woman is a white lady who resides in one’s own country. Both want to acquaint themselves with each other and to be together. The man could not take the proactive role and go forward for what he wants to have for fear of what others would say to his behavior, relating his action with issues of color and race. The girl, on the other hand, couldn’t do anything for ‘fear’ of an ‘older’ lady whom she accompanies. When they contemplate with their own reasons that deter their wish to be together, another white guy intervenes to take the chance. Then, the white man takes out both girls with him. Finally, she refuses to go out with him and so he gets her friend- the ‘old’ lady. And hence

the black man and the white lady he liked fail to succeed, and at the end of the story they have nothing to do but to go to their homes alone and separately.

The title of the story is ‘ትይዩ’³, which literally means *parallel/ one facing the other*. The content of the story focuses on a social issue of color or racial discriminations that black immigrants might come across in a white country, and its effect on their relationships with others. Even though both the man and the lady of different races/colors want to be together, it would be impossible due to the attitudes the societies have built upon their people respectively. In order to indicate this, Adam has given ‘ትይዩ’ as the title of the story because if two lines, points or peoples, for that matter, are parallel, it is obvious that they are apart to each other and they do not meet. That is what really happens in the story. This point will well be addressed later.

The story is rich in its stylistic features, but it would be out of the scope of this study to deal all of them. Only those which are dominantly used for foregrounding are selected for this analysis. Thus, in the coming sections, graphological, discursive and semantic deviations are selected for the analysis this short story as given below.

3.1.2. Graphological Deviation

One aspect of graphological creativity involves altering the expected and conventional layout of a text. Basically, a writer does so for the purpose of foregrounding – artistically motivated deviation. How does Adam deviate graphologically in this story? Here is an extract from the opening paragraph of the story:

ፊት ለፊት ተቀምጧለች። ካለሁበት በዐይን የቀጥታ እርቀት አራት ሜትርኛ ቢሆን ነው። ከሁለታችን መሀል ያለ ከደንበኞች መቀመጫ 360 ዲግሪ በሚዞር በባንኮኒ ከተከለለ ስፍራ ውስጥ፤ የቡና ቤቱ አሳላፊዎች ወዲያና ወዲህ እየተመላለሱ የሚታዘዙትን ቢራ፣ ወይን፣ አልኮል ለስላሳ ይቀዳሉ። እስከ ከወገዱ በላይ ትታየኛለች።

መቀመጥ አልተመቸኝም። እንዴት ልቀመጥ? ጠዋት ፀሀይ ለመጥቅ የለበስኩትን ቢኪኒ ሳለውጠው መጥቼ እንደወሸመጥ በየጎድጓዳው እየገባ ያመኛል ይፍቀኛል ምናምን። ከቤት ስታስወጣኝ ይህች ጓደኛዬ ከተማ መሀል (downtown) እየጠጣሁ የምቆይ አልመሰለኝም ነበር። አምስት ቦታ ይሆናል ያዞረችኝ ወንድ ፍለጋ።

(ገጽ179)

She sits in front of me. It is about four meters of eye-distance from where I sit. Between us, in a place covered by a balcony which moves at 360 degrees, the bartenders, moving here and there, are serving beer, wine, alcohol and soft drink ordered by the customers'. I see her...

I am not comfortable in my sitting. How do I sit? The bikini which I have been wearing for the morning sun and haven't changed while out is hurting, painng me, whatever getting into every grooves. I haven't thought of staying long while drinking in down town when this friend of mine took me out...

(page 179)

As illustrated above, the story is presented into two columns per page where each contradicts in their layouts of presentations. In the first column, the usual way of presentation is given, that is, black letters printed in a white background. The second column is the opposite of the first one in that white letters are foregrounded on a back background. Thus, the first column of black represents the black character of the story, and so does the second column for the white girl. The contrastive color of the columns implies the differences of characters in color/race. By so doing, the author foregrounds the issue of color/race through the presentation of the story as a text.

The layout of the text is a crucial determinant of the interpretative path it encourages the readers to follow. The columnar format adopted in the short story by Adam well conforms to the content of the story. It has also depicted the idea enshrined in the title of the story, i.e., ‘Teyeyu’, which literally means parallel/one facing each other, through this stylistic device of graphological deviation.

Most importantly, each column is complete by itself and has to be read separately. This is so because each is narrated by different first-person character- narrators. As discussed in the next section, a male character gives us his account of the story in the first column, and so does a female character in the opposite column.

Here, a question may arise: how do we read it? Reading would be difficult for both columns are complete by themselves, and are narrations of different first-persons character-narrators. To ease this problem, Adam has segmented the short story into fourteen sub-chapters. So, one can read either by completing each column in each sub-chapter or by going through the whole story in the first column and then continues with the other.

3.1.3. Discoursal Deviation

The graphological deviation discussed above also gives rise to the issue of discoursal deviation to the story. The story is told in the first-person point of view. Yet, it deviates the conventional first- person narration in that two character-narrators tell us the same story in their own first persons’ perspectives. In the first column, a male, black character narrates the story, and a white lady tells us this same story in the second. By so doing, it has complimented the above stylistic feature of graphological deviation.

Why does the story use two character-narrators simultaneously and side-by-side? As raised above, the story is about two peoples who happen to meet in a bar and it involves the issue of differences in color/race. Both are from two different nations with different social, cultural and economic backgrounds. Therefore, if the story had been told from the perspective of one of them, it would have been difficult for the reader to know what was going in the other side. It would have been incomplete with effect of more subjectivity in the narration. In addition, the third-person omniscient point of view would also have been failed for we could not get complete access to the thoughts and feelings of the characters. To avoid this discrepancy, it seems Adam prefers to employ two character-narrators to recount the story simultaneously and side by side. This limited thus reliable first-persons point of view is remarkably helpful for the reader to understand the characters in the story and to implicate the theme of color/race. This perspective of narration gives the story a kind of objectivity and reliability, and offers readers not only the events themselves but also insights into these events by seeing how the narrators reflect upon them. Let's consider the extract in order to understand this:

ፊት ለፊቱ ተቀምጧለች።
 ካለሁበት በዐይን የቀጥታ እርቀት
 አራት ሜትሮች ቢሆን ነው።
 ከሁለታችን መሀል ያለ ከደንበኞች
 መቀመጫ 360 ዲግሪ በሚዞር
 በባንኩኒ ከተከለለ ስፍራ ውስጥ የቡና
 ቤቱ አሳላፊዎች ወዲያና ወዲህ
 እየተመላለሱ የሚታዘዙትን ቢራ፣
 ወይን፣ አልኮል ለስላሳ ይቀዳሉ።

መቀመጥ አልተመቸኝም።
 እንዴት ልቀመጥ? ጠዋት ፀሀይ
 ለመሞቅ የለበስኩትን ቢኪኒ ሳለውጠው
 መጥቼ እንደወሸመጥ በየጎድጓዳው
 እየገባ ያመኛል ይፍቀኛል ምናምን።
 ከቤት ስታስወጣኝ ይህች ጓደኛዬ ከተማ
 መሀል (downtown) እየጠጣሁ የምቆይ
 አልመሰለኝም ነበር። አምስት ቦታ
 ይሆናል ያዞረችኝ ወንድ ፍለጋ።

(ገጽ 179)

In the first column, a man describes a girl and the activities of the bartenders as he perceives to himself. Simultaneously, a girl narrates her versions of the story. In both columns, the foregrounded elements are the speech and thoughts of the character-narrators which are given as printed letters. The black printed letters of the first column represents the black male character-narrator, whereas those of white printed letters of the opposite column refer to the white lady character-narrator of the story. Besides the issue of color/race of the story, this way of narration helps the reader to understand the individual differences of the characters with regard to their mental as well as psychological make ups which results from their individual backgrounds.

Now, the question would be ‘What does the color separation of the narrations have to do with the significance of the story?’ In order to answer this question and to show the connection of the story with its stylistic feature, we need to go deeper to investigate the characters’ personality and their motives behind them.

In the first column, the character-narrator is supposed to be a black, possibly an Ethiopian, immigrant who has recently arrived in this country. He seems to be in his youth. He hasn’t yet learnt the language and the culture of the people of the country in which he lives. So, all what he thinks and feels depend on his previous knowledge of what others have told him about the white people. This is also true of white women. He says, “የፈረንጅ ሴት ነፃነት ስለለመደች ጠንካራ ናት ይሏታል።” (“since the white woman is familiarized with freedom, people say she is strong”)(page 187). Due to the lack of actual experiences he has of this country, including their woman, his actions solely reflects the culture of his country. We can learn this from his narration in which almost all focuses on the description of the place (a bar) and its customers, and thoughts of his past life in his homeland. These faulty perceptions have hindered him to get acquainted himself with the white girl in the bar. One is that of the fear of getting to conversation with girls.

We realize the deep fear of the man to step forward and meet the girl, and his fear is aggravated when he knows that he is the only black in the bar. His fear has two sources: one is thinking of what would the other people in the bar say about him, and the other is thinking of the girl's reaction (what if she rejects him) if he tries to. Let's take some examples:

አጠገብዎ ብሆን ምን አወራታለሁ? ቁዋንቁዋን አልለመድኩም። ገና 'ኢትዮጵያዊ ነኝ' ስላት ዳቦ የምለምናት ይመስላት ይሆናል። በተማሪም ይህ ሁሉ ሰው እያየኝ አጠገብ ስቀመጥ 'ምን የቆላው ነው፤ አይ የጥቁር ነገር፤ ሁሉ ያኘን ነገር ፍለጋ ሲንቶሶቶስ' ይሉኛል። 'የማን ዐይን አውጣ ጥቁር ነው?' ይሉኛል። 'እኛ ቆነጃጅቱን እያየናቸው ዝም ብለን በአክብሮት ስንቀመጥ፤ ከየት እንደ መጣ የማይታወቅ ጥቁር (አንዳንዶቹም 'ባርያ' እያሉ) ሊያጠቃቸው ይሰናዳል። 'አገራችን የሚመጡት ሴቶቻችንን ሊዳሩ ነው ወይስ ቅንቅናቸውን ሊያራግፉ?'

ደሞ ከእኔ ሌላ አንድም ጥቁር ቤቱ ውስጥ የለም። ከጥግ ጥቂት ወጣት ቱርኮች አሉ። ይህ ሁሉ እርቀት አይደለም? ምናልባት አጠገቧ ብሄድ ሳቋን ታጠፋ፤ ዐይኖቿን ታስቆጣ ይሆናል። ዘሎ ባህር ከመግባት ጠርዙ ተቀምጦ የሚዘሉትን ዓሶች ማየት ሳይሳል ይቀራል? ፈሪ ነኝ?
(ገጽ 186)

If I were beside her, what would I talk to her? I haven't yet learnt her language. The moment I tell her 'I'm an Ethiopian', she may think of me begging her for bread. In addition, if I sit beside her watching all these people, they may say, 'what sexy he is; oh, the black always looking for that thing'... 'whose.... Black he is?' 'while we sit watching the girls with respect, this black who isn't known where he come from' they prepare for attack. 'why are these blacks coming to our country- to cleans their poverty or to seduce our girls?'

Besides, there is no black person in the bar except me. At the rear end there are a few Turkish me. Isn't this a distance to get to her? If I may go towards her, she'll kill her smile; she'll get her eyes... .Isn't good to sit at the shore of the sea instead of jumping and getting into the water? Am I coward?

(page 186)

In the above extract, we can learn what he is thinking about himself as a black and understand his worries about what other people in the bar might say about him if he tries to go forward to meet this girl. Instead he prefers to stay outside the 'game' and watch others playing. Thus, all he

has to do is to give explanations for his fear and inability of getting into the game as defense mechanisms. This basically focuses on his perception of woman in general.

In the second column, the character-narrator is supposed to be a young white girl who accompanies her ‘boss’ friend. She happens to be in this bar because her ‘friend’ insists for drinks with her in order to her in her search for a ‘boyfriend’, and she has no choice but to accompany this girl. Incidentally, however, she happens to see this black man and likes him. She decides to use this opportunity though she hesitates not to annoy this friend of her because all the costs are covered by this friend of her for her accompaniment in the search of her hunt for a boy. Thus, this young lady faces two problems that hinder her from getting into a relationship with the black man. One is that she does not want to disappoint this friend of her for she acts as a boss in the absence of her real boss. The other relates with the stereotypical perception of women which underscores that a girl needs to wait for a boy’s duty of taking the initiative for the introduction. This is emphasized especially due to her first problem with her friend. Thus, all she has to do is to give all possible non-verbal cues for the black man as a means of inviting him to forward. Moreover, she tells us her fear of getting into relationship with men. Let’s take an extract from this white lady’s narrations:

...አምስት ቦታዎች ይሆናል ያዞረችኝ ወንድ ፍለጋ። ሲያቀብጣት ከሶስት ወር በፊት ከወዳጄ ተለያይታ አሁን እሷን አጫዋች ሆኛለሁ። አለቃዬ ለእረፍት ሲሄድ ወይ አሞት ሲቀር ወይ ስራ መምጣት ሲሰገፍ እስከ ይወክላል። ይህ ስልጣን ትንሽ ያስፈራኛል።...

(ገጽ 179)

... ያ ጥቁር ደሞ ሲስቁለት አይስቅም እንዴ? እንደው ትንሽ እንኳን ፈገግ አይልም? እንዳየኝ አያረጋግጥም? ...

(ገጽ 184)

... እድሜ ልኬን ወንድ ስሸሽ። ሳይጎዱኝ ይጎዱኛል እያልኩ። በወጣትነት ከሚጣፍጥ ህይወት በፈቃድ መራቅና ...

(ገጽ 186)

... it is about five places she takes me into-looking for a man. Since she has dumped her boy friend three months ago, now I become her play toy. My boss appoints her as acting boss when he goes for vacation or when he does not come due to illness or when he does not want to come due to his laziness. This power of her makes me a little frightens her. ... (page 179)

... why don't that black man replies for my smiling? Just doesn't he smile a little? Doesn't he comfort me that he has seen me?..... (page 184)

... running away from men all my life, thinking of they may heart me though not so far. To get away from sweet life in youth willingly... (page 186)

We can learn about her problems from the above extracts. Even though she likes this black man she could not meet him for fear of her 'bossy' friend, for waiting the man to come forewarned and for fear of her deeply situated attitude of fearing relationships with men. Yet, she tries to give him every possible cue that can assure the black man that she also likes him. After half of the story, a white guy comes forewarned to meet them. He succeeds in starting talks with both of the girls, and even invites them for drinks. This guy identifies the need between this young girl and that black man, and his intention is to take out this girl by snatching from the black's one. The girl, however, doesn't want this white boy, and so he decides to turn to the older girl. He seems to think that if he can't get this young girl, then he decides not to lose her for the black man. Thus, he takes out both girls with the intention of changing bar, but the young girl decides to go to her home. He has dropped her at her apartment and goes with the older one.

As discussed above, the author has employed two first-persons narrations using two columns side by side and simultaneously. This gives the text a kind of discursual deviation which foregrounds the significance of the story. Now we shall see semantic deviation in the next section.

3.1.4. Semantic Deviation

In this short story, allusion, which refers to an implicit reference to another work of literature or art, or to a person or an event, is employing as a semantic device. The following two illustrations of allusions are especially significant in depicting the content of the story:

**“የወንዜን ልጅ ትቼ የሰው አገር ሳድን
ቀረው እንደከሳው ጎኔ ሳይደነድን” (1)**

This couplet of a song is rich in its semantic value. It states the resultant of a person’s effort of looking for his soul-mate from other country, disregarding his own countrywoman. He couldn’t get what he was looking for, but a kind of physical exhaustion. In the story, we learn that the ‘attempt’ of the man to get the white lady is failed, and so he goes home alone.

If we examine each line closely, we could get many metaphoric meanings. In the first line “የወንዜን ልጅ ትቼ የሰው አገር ሳድን”, the first underlined word serves as an adjective modifying the noun that follows and refers to a river. In our culture, a river has many symbolic representations. One is that it shows the closeness and relationship between two people. People who are born and brought up in the same place consider themselves as brothers/sisters, without even having any blood ties. In this line, it expresses what the person is doing – looking for a soul mate from other nationality instead of his own countrywoman. The second underlined word is a verb which literally expresses the act hunting an animal. In this context, however, it is associated with the action of looking for one’s soul-mate.

In the second line, “ቀረው እንደከሳው ጎኔ ሳይደነድን”, the underlined word is noun and refers to the ribs in our body. It alludes the creation of a woman by God by taking a rib bone from the

first man (Adam) as in the Genesis of the Bible. It is believed that since then the number of the left side of a man's rib is one less than that of his right side. But, if he succeeds in marrying his soul-mate, i.e., a girl who is created for him, then he is supposed to be complete for he has retrieved that- one- lost rib bone. In this story, the man also could not succeed, and hence remains with that odd number of ribs.

To conclude, this allusion well appeals the reader's emotion working by association the meanings of it with what is given in the short story.

“ አሞራው ከሰማይ ሲያይሽ ዋለ

አሞራው ከሰማይ ሲያይሽኝ ዋለ” (2)

The second example of allusion is taken from a well-known song which is to be sung during marriage ceremonies. It literally translates as the flying bird has been watching the girl who is going to marry her man. Symbolically, however, the bird represents all the boys who eagerly want to get the hand of this girl, but fails to for another ‘lucky’ one has already taken her. When we bring it to the story, it alludes that this black man finally gives up his dream white girl for another who is brave enough to do so.

As we have seen, both allusions are excellent to associate the meaning and content of the story with the experiences that the readers have brought up to their reading. They are taken from the narration of the black character of the first column and good enough to demonstrate his situation from his angle of perspective.

Besides allusion, the story exhibits the use of similes/ metaphors, and rhetorical questions as tools for semantic deviation. Here are some illustrations;

... የድራፍት ብርጭቆ ውስጥ እንደ ዘይት ያበራል::...

(.. it glares like an oil in the glass of the draft drink ...)

...አንዳንዴ ሐይቅ ዳር የተኛ ናይል ፔርች ይመስላሉ..

(sometimes he looks like a Nile perch which sleeps at banks of a lake)

...ቁመታም ስለሆነ ባለጌ ወንበሩ ላይ ሳየው ስጥ ጠባቂ ወይም ማማ አዳሪ መሰለኝ...

(since he is long when I see him sitting in the chair of the bar he seems to me ...)

... ጎረምሳው ቆዳው በይነጣ የጠፋበትን ዋሽንት ሊፈልግ የመጣ ጎንደራ ይመስላል...

(had his skin not been white, the young would look like a Gonder boy who came to look for his lost fluet...)

All the above similes and metaphors are taken from the narratives of the black man who expresses his views and attitudes towards the white guy who finally takes out the girls. We can understand that the black man tries to resist his feelings of inferiority through his thoughts that he is far better than him in spite of the color of their skin. In the following extracts, the rhetorical questions taken from both character-narrators are given:

ሴቶቹ ደግሞ እኔን እያዩ ከት ይላሉ:: ወይስ አጋጣሚ ነው ...?

(looking at me, the girls laugh loudly. Or is it a coincidence?)

እስከ ላይ ለምን አፈጣለሁ? የሚታይ ጠፋ? እስከ ለምን ታየኛለኝ?

(why am I staring at her? No body to look at? Why does she look at me?)

በኔ ነው የምትስቀው ይኸኝ ልጅ?

(is this girl laughing at me?)

ግን አተኩሮ ያየኝ መሰለኝ ሰውየው... ወይስ ጌደኛዬን ነው ያየው?

(but it seems to me that the man stare at me ... or is he looking at my friend?)

የአይኖቹ ትልቅነት እንዴት ደስ ይላል?

(how terrific are the size of his eyes?)

አሁን ትክ ብዬ ባየው ምን ይላል?

(if I stare at him now, what'll he say?)

አይጠጣውም እንዴት ቢራውን?

(why doesn't he drink his beer?)

(pages 180-183)

The first three questions are made by the black man, and the rest are by the white lady. We can see that such rhetorical questions don't have answers for they are forewarned for one self. Yet, they can tell us what the character-narrators are actually going in their minds.

Generally, in this section of semantic deviation we have seen how Adam has employed allusions, similes/metaphors and rhetorical questions in order to foreground the intended meanings of the story. The last section of this analysis focuses on the use of parallelism and repetitions in the short story, especially on emphasizing how the black character-narrator reacts towards the acts and non-verbal signs of the white girl.

3.1.5. Parallelism and Repetition

As means of self-defense mechanism, we can see the black man giving us narrations that are intended to convince himself that he is not fearing. These extracts of self- defense mechanism are given with the stylistic feature of parallelism and repetition.

Let's begin with his understanding of women with the following extract:

ከሰማይ በታች የሚያስፈራ ነገር የለም። ሴትም እንደወንድ የተፈጠረችው ያው ጥንት ነው

... ከጥንት ጀምሮ

ትሳማለች፤

ትሸረደዳለች፤

ትገባለች፤

ታጠባለች፤

ታረግኦለች፤

ትወለዳለች፤

ትወልዳለች፤

ትሸውዳለች፤

ትሸወዳለች፤

ትከዳለች፤

ትወዳለች፤

ትራባለች፤

ትጠማለች፤

ከሰማይ በታች የሴት ጉዳይ አዲስ ሆኖ አያውቅም ... የማንስ ቢሆን ...
(ገጽ 187)

Nothing is scary under the sky. Woman like man was created long ago.

... Starting from long ago,

She'll be kissed; (1)

She'll be cheated; (2)

She'll be married; (3)

She feeds breast; (4)

She conceives; (5)

She'll be born; (6)

She'll give birth; (7)

She'll cheat; (8)

She'll be cheated; (9)

She'll deny; (10)

She'll love; (11)

She'll get hungry; (12)

She'll get thirsty; (13)

Under the sky, the subject matter of woman has never been new. Whosoever's ...

This illustrates what the character-narrator thinks of the different roles women play in a relationship with men as well as in a society. We can categorize these repetitions and parallelism into three groups: (1) – (3), (4) and (5), and (6) – (13).

The first group is comprised of (1) – (3). Structurally, it has a SUBJECT (SHE) + AUXILIARY VERBS (WILL BE) + MAIN VERB pattern of repetition and parallelism. The group shows us acts to be performed upon women. Here we may see woman as objects of man.

The second group, (4) and (5), has a structural pattern of SUBJECT (SHE) + MAIN VERB (PRESENT SIMPLE FORM). In this case woman takes the subject role, and it shows us the prime duty and responsibility of woman in continuing the existence of beings. Yet, we wonder how (4) precedes (5), i.e., does breastfeeding come before conception?

The third group contains the sentences from (6) to (13) which has structural similarity. But there are variations among them. Basically, there are two structural patterns occurring alternately: SUBJECT + AUXILIARY VERBS (WILL BE) + MAIN VERB, such as in (6) and (9), and SUBJECT (SHE) + AUXILIARY VERB (WILL) + MAIN VERB, such as all except (6) and (9). For instance, in (6), we are told that woman gets birth to be followed by woman giving birth (7). So, SUBJECT + AUXILIARY VERBS (WILL BE) + MAIN VERB structure is followed by SUBJECT (SHE) + AUXILIARY VERB (WILL) + MAIN VERB. This gets reversed in the

next sentences, (8) and (9), and we realize that her act of cheating comes first before that of man. Comparing this with the previous couplet, however, the structure, SUBJECT + AUXILIARY VERBS (WILL BE) + MAIN VERB does represent different contexts. In (6) both the subject and objects are the same - woman, but in (9) the action is considered to be done by man. What may bother us is the lack of parallel sentence for (10). It tells us woman does deny, but isn't she too be denied? The last three ones, (11) – (13), express what a woman experiences as a being, emphasizing her human-ness.

In the above repetitions and parallel structures we could learn that certain negatively associated acts, such as cheating, tricking, ..., are given to woman, regardless of equating them with that of man. The reason for this stems from the opening sentences of the paragraph in which we are given information about their similarity between man and woman. If we study one sentence, “ሴትም እንደወንድ የተፈጠረችው ያው ጥንት ነው”, however, we can understand that they are similar only with regard to creation, that is, both were created long ago. On the other hand, a good deal of emphasis is given to woman's role and duties in the very existence of human beings as a whole. Here what the narrator seems to imply is that the question is not with being man or woman but with the preconception of people in color/race discrimination. The deliberate act of disrupting the normal and natural phenomenon (for example, bringing giving birth before being born) implicates the wrong belief people held with regard to discriminations amongst. It is us who make people stand in *parallel*– setting them apart not to meet at all. That seems the purpose of these repetitive and parallel constructions in the story.

Another example to consider:

የፈረንጅ ሴት ነጻነት ስለመደች ጠንካራ ናት ይሏታል። በመጀመሪያ የሴት ጠንካራ የለውም። ራስን መውደድና ገብጋባነት ጠንካራነት የሚለካበት ከሆነ ጥፋት ላይ ነን። (1)

የሴት ፍቅር ነው ይህን ዓለም ያያያዘው፣ እናት እየሆነ፣ እህት እየሆነ፣ ጌደኛ እየሆነ፣ ፍቅረኛ እየሆነ አለምን ከመበታተን ያዳንዋት። ይህ ደሞ ስሙ ደካማነታቸው ነው። በሴትነትዋ አልፈራትም።(2)...
(ገጽ 187-8)

Since she is accustomed to freedom, people say that white woman is strong. In the first place there is no strong woman. If Self-love and meanness is the criterion for measuring strength, then we are at the verge of collapse.

It's woman's love that holds this world together; they save the world from scattering by being mother, by being sister, by being friend, by being lover. The name of this is their weakness. I don't fear her because of her being woman.....

(page 187-8)

In the first paragraph, he tells us what he has heard about the strength of a white woman. Here we can see the repetition of the word strength. And then in the second paragraph, he tells us the importance of woman's love for keeping this world together. He lists the kinds of love woman can give, and so it helps our world from being scattered. Again, the word 'by being' is repeated with 'BY BEING' + NOUN structure. What is paradoxical is the complete contrast of the next sentence: “ይህ ደሞ ስሙ ደካማነታቸው ነው”. If women's love keeps this world together how this could be called et, 'weaknesses'! Here the author tries to foreground the strength of woman through this paradoxical culmination of the qualities of woman through repetitions and parallelism. This paradoxical culmination coupled with the repetitions of the idea of strength in the first paragraph and the beginning of the second paragraph underscores the strength of woman in a unique and strange manner.

His previous experiences and perceptions also interfere with his interpretations of whatever actions of the white woman in the bar. For instance, when she smiles for him as an invitation, he

diverts it by telling himself the different kinds of laugh people make depending on their situation:

...የማሾፍ ሳቅ አለ፣ የማሽሟጠጥ ሳቅ አለ፣ የይሁዳ ሳቅ አለ፣ የሳራ ሳቅ አለ፣ የወርቁ ሳቅ አለ፣ ...የሱብሰባ ሳቅ አለ፣ የህዝብ ግንኙነት ሳቅ አለ፣ የለበጣ ሳቅ አለ፣.... (ገጽ 183-4)

... there is a laugh of mockery; there is a laugh of ridiculing; there is a laugh of Judah; there is a laugh of Sara; there is a laugh of Worku; there is a laugh of meeting; there is a laugh of public relations;... (page 183-4)

In this example the word ‘laugh’ is repeated parallels as means of showing the different kinds of laugh. If we consider the grammatical structure of these repetitions, we can learn that they follow the structure: THERE + IS + A NOUN PHRASE (A + LAUGH) + OF+ NOUN. Except the noun, all structures are repeated with parallel constructions. Moreover, some of these kinds of laugh allude to other references such as from the Bible (Sara) and from a book of tales by Kebede Michael (Worku). All these parallels structures are used to underline the white lady’s smile which she gives for him as a sign of green light to go ahead, or acceptance of his feelings towards her. He, on the other hand, seems to deny her invitation with purposeful ignorance and tries to redeem his fear with the ‘mysterious’ of laugh.

To conclude, in this analysis of ‘Teyeyu’ we have seen how the graphological, discursal and semantic deviations are employed with the aim of foregrounding. Working in collaboration, theses foregrounding features also play a paramount role in bringing out the significance and meaning intended to be addressed. All these features have contributed a lot in creating connection between the style and the content of the story as discussed above.

3.2. Stylistic Analysis of ‘Yehar Nedo’ (‘የሐር ነዶ’)

3.2.1. Synopsis of the Story

The short story, ‘የሐር ነዶ’, was written in 1978E.C. by Adam Reta, but has got published in a book of collection of short stories, ‘አማማትና በገና እና ሌሎች አጫጭር ታሪኮች’, in 2004E.C.. It is bit tricky and challenging kind of story which lacks a well-structured plot, i.e., an open ended story of which the conflict of the plot is left unresolved.

‘Yehar Nedo’ is a third-person objective and dramatic omniscient narration. The content of the story revolves around a sexual affair and relationship between a girl, called Sophia, and the father of her girlfriend. In fact, the father and his daughter have agreed upon this condition, and the daughter seems to play a central role in facilitating this affair. Sophia, on other hand, thinks that her friend doesn’t know anything about this and it is between her and her ‘lover.

The theme/content of the story revolves around the difference between appearance and reality. It tells us that people are often not what they appear to be on the outside; people are not who they really think they are. The story specifically underlines our culture of “ይሉኝታ”, what others think of us, as a way of thinking to be accountable for the issue raised.

Adam has well employed various techniques in writing this story. Basically, this paper tries to address the two kinds of discursial deviations as applied in a story. These are presentational sequencing of the story and the act of ‘showing’ vs. ‘telling’.

3.2.2. Discoursal Deviation (1)

One way of identifying discoursal deviation is looking at the presentational sequencing of the story: the beginning and the ending. ‘Yehar Nedo’ begins just at a point, somewhere in the middle of the conversation between Sophia and her friend. Besides leaving no presupposition, this will put the reader in to a situation of dramatic tension. Consider the very beginning of the story:

(አንድዋ መኝታ ቤት ውስጥ)

“ስንት ጊዜ ሆኾነው?”

“ሁለት ዓመት ከሶስት ወር”

“ታድለሽ። የእኔ አንድ ዓመት ከኾነው በኋላ መበላሸት ይጀምራል”

“እንዴ! እንዲፋፋልኝ የማወጣው ገንዘብ ቀላል መሰለሽ እንዴ?”

“እባክሽ ተይ እንደኔ አታወጧም”

“አረ በእናትሽ ባልታደል ነው እንጂ እንደ እኔ የለፋ የለም” (ገጽ 47)

(In one of the girl’s bedroom)

“How old is it?”

“Two years and three months”

“What a luck? Mine gets deteriorated after it is one year”

“What! What about the money I spent on it?”

“You don’t sent as much as I do”

“What? It’s unfortunate of me, but Nobody has ever done like me”
(page 47)

In this beginning, there are referential pronouns, such as the, a, it, which presuppose the shared knowledge between the narrator/author and the reader. Yet, we need to go further to realize that the conversation takes place between two girls in one of the girls’ bedroom, and to know the

subject of the talk, we have to go until the 10th of the dialogue turns. It is about the hair of one of the girls.

The story also ends loosely. Not only leave the readers with things unsolved and questions unanswered, but also it gives us new issues to ponder about. The last part of the story is the conversation between Sophia and the father of her friend. In the middle of their talk, Sophia suddenly raises an unexpected topic about his late wife. Besides surprising us, it opens up a new perspective about the personality of Sophia. Let's take the endings of the story as a point of illustration:

“ከሚስትህና ከኔ ማንን ትወዳለህ?”

“የሞተ ሰው ስም አናንሳ:: እሺ?”

“አይ እንግዲህ ከፈለግኸኝ ዕውነቱን ንገረኝ”

“ሶፊ መታንና ያልሞቱ አይወዳደሩም፤ ሰለዚህ ሰው እንዳይሰማሽ”

“ደስ ይላል መብለጥ”

“ማንን?”

“ማንንም ሴት”

“መታንንም ቢሆን?”

“ታዲያስ”

“በይ ሰው እንዳይሰማሽ”

“Who do you love, your wife or me?”

“Let's leave out the name of the dead, Alright?”

“Tell me the truth if you want me”

“The dead and the livings do not compare with each other, Sophi, so don't let others hear you say this”

“It is pleasurable to excel others”

“Whom?”

“All women”

“Even the dead ones?”

“Yeah”

“Don’t let others hear you say so”

Nothing has been said about this wife until now, i.e., the end of the story. Now, we learn that the wife of this man is dead, but it raises another question: is this wife the real mother of Sophia’s friend? Or is it a step mother? This is important for the reader because it can help us understand this character more, so that it may explain the reason for a daughter’s ‘trading’ of her friend to her father. This issue of the deceased wife does not stop here; instead, it is used for referencing all dead women. Sophia’s desire of being the fairest women extends even to those dead ones. What does this tells us about Sophia? Who is she? We shall see this later.

3.2.2. Discoursal Deviation (2)

In addition to the deviational nature of the beginning and the ending of “Yehar Nedo” as part of the author’s presentational sequencing, it is important to see the “showing” vs. “telling” aspect of the story too.

In reading the story, we realize that the narrator may be omniscient, yet none is revealed to the reader. The reason for this is that the whole story is presented with direct speech dialogues. All of the one-hundred- eighty-six dialogues of the story are without any introductory reporting clauses which indicate the presence of the narrator. For instance, we do not know anything about the three characters of the story or their appearance (what they look like, what they are wearing...). Neither do we know what we should think about the characters or about what happens in the story. We only know the name of one of the characters to be Sophia which even

we learn from the speech of another character after one-hundred-sixteen lines of Free Direct Speech.

The only situations in which we can see the involvement of the narrator are those parts which break the story into segments and indicate the chronological/spacial development of the story (to show the place and time of the conversations taking place). These only happen four times, and are given in parenthesis, as shown below:

(አንድዎ መኝታ ቤት ውስጥ) (ገጽ 47)

(In one of the girl's bedroom)

(እዛው መኝታ ቤት ውስጥ ከ96 ሰዓቶች በኋላ)(ገጽ 54)

(In the same bedroom after 96hours)

(ሁለተኛው መኝታ ቤት ውስጥ ከ96 ሰዓቶችና ከ15 ደቂቃዎች በኋላ)(ገጽ 55)

(In the second bedroom, after 96hours and 15 mintes)

(ሳሎን ውስጥ ከ96 ሰዓታትና ከ25 ደቂቃዎች በኋላ) (ገጽ 55)

(In the saloon, after 96 hours and 25 minutes)

(ሁለተኛው መኝታ ቤት እንደገና:: ከ97 ሰዓቶችና ከ30 ደቂቃዎች በኋላ)(ገጽ 56)

(Again in the second bedroom, after 97hours and 30 minutes)

Except the above one we could see no involvement of the narrator/author in the story. When the story is narrated with the third-person omniscient narrator, quite a lot should be revealed to the reader, but here Adam seems to think that it is up to the reader to interpret what the characters are like, and what the story is really doing. The reader gets to know the characters through what they do, say, look like and what others say about them. We do not, however, learn what they think unless the characters tell us. Therefore, it is essential to consider different techniques that can be applied in the analysis of conversation in narratives. Speech acts, conversational

implicatures, and the dynamics of turn takings are to be taken for granted in order to analyze Adam Reta's 'Yehar Nedo'.

When we closely analyze the acts of the conversations between Sophia and her friend, we may question the degree of their friendship. Their friendship seems real only at the surface level for we lack a kind of trust, honesty and openness between them. Let's take an extract from the story:

“ እስኪ በናትሽ ከኋላዬ ያለውን አበጥራልኝ ... ሰው ሲያበጥርልኝ ደስ ይለኛል...”

“ሚልኪያስሽን አበጥርልኝ አትይውም”

“እኔ አፍራላሁ ... እስኪ ይታይሽ አበጥርልኝ ስለው”

“ምናለበት”

“ውይ ... አሳመምሽኝ ... ቆዳዬ ውስጥ እኮነው የበቀለው መነጨቅሽው”

“ታውቂያለሽ ስትደንሽ እንደምታመሪ ... እስኪደንሽ ... በተለይ ፀጉርሽን ለቀሽው”

“ብሬክ ላድርግ...”

“Please comb me the hair at the back of my head ... I'm pleased when people do so to me ...” (1)

“Why don't you say that to your Milkeyas” (2)

“I'm shy ... think when I say him comb” (3)

“What's wrong” (4)

“Wow ... you pained me ... it is grown on my skin... you pulled it up” (5)

“you know you're beautiful when you dance” (6)

“shall I do a break dance” (7)

When Sophia asks her friend to comb her hair her friend's reply (2) violates the maxims of relation and manner. It would have been direct response if her friend had expressed her agreement or disagreement. Instead, her friend passes the request for Milkiays, who seems to Sophia's boyfriend. Yet, we realize that her friend does what Sophia asks without actually saying

okay. Besides (5) we can understand this from the fact that in spite of the violations of Grimice's maxims the conversation goes on. But what does her friend's rely (2) implicate? The request seems an insult for Sophia's friend and she thinks that Sophia considers her as a "servant". Thus, the reply, "ሚልኪያስሽን አባጥርልኝ አትይውም", implies that "I'm not the one to whom you give such orders; it is Mikiays's duty to do so for he is crazy about you". It has a kind of "you are not my master" tone in it. Having this in mind, what Sophia says about asking such things to Milkiyas indicates her sense of value for him than for her friend. In addition, Sophia's friend does not seem happy with Sophia's talk of "shyness" or "purity" things for she knows how "dirty" Sophia is. The cumulated effects of all these things are well reflected and are burst through the action of Sophia's friend in (5). Her action of unconscious pulling of Sophia's hair reveals her state and attitude she has for Sophia. We can also infer the deep envy and resentment of Sophia's friend towards Sophia. Her friend's next dialogue confirms our interpretation. Had it been an accident, however, she would have apologized for her behavior. Instead of asking for apology, she diverts Sophia's attention to another topic, and even she flatters her how beautiful Sophia is when dancing. Changing the subject would help her conceal the exposure of her buried feelings and attitudes to Sophia.

When we scrutinize the dialogues of Sophia's friend, we can learn more about her attitude towards Sophia. She considers Sophia as simple, easily- manipulated foolish girl. What she says about Sophia in the followings instances could be worth mentioning;

"ነገርሽኝ እኮ ... አንቺም ሞኝ ነሽ" (ገጽ 50)

" you told me so ... you are yourself fool"

"በጣም ቀሽም ሆንሽ" (ገጽ 51)

" you become so feeble"

“ ...የማይገባት ገጥመኛው” (ገጽ 51)

“ ... he who comes up with an idiot like you”

“ አትይኝም ... ጅል ነሽ” (ገጽ 55)

“you don’t mean it ...you’re fool”

“አይ አታደርግም:: ጅል ናት” (ገጽ 56)

“No, she won’t do. She is fool”

In the above dialogues of Sophia’s friend, we can find three expressions that are associated with foolishness, and two words that indicate idiot behaviors of a person. All these are used to refer to Sophia.

Her hatred for Sophia could also infer from her negative comments on Sophia’s choice of soft drinks. While returning with Sprite bought from the shop, she says to her father, “የምጠላው መጠጥ ስፕሪት ነው:: አምቦ ውሀ በስኳር” (ገጽ 56), (“the drink t hate is Sprite. Ambo water with sugar”).

She even thinks of Sophia as naïve who knows nothing about men and how to use her beauty (such as her hair) as a tool to seduce men, especially the bosses and the managers. When they are talking about Sophia’s boss, she has told her a lot about such bosses, and even gives lectures on how to manage such influential peoples. Though Sophia begins the talk about her boss, her friend takes the opportunity to ‘teach’ her. Here are some examples of Sophia’s friend dialogues:

“... ይልቁን ተጣበሺው:: ወንድ አየሽ ሁሉን አያደንቅም:: ሲያደንቅሽ በሰብብ ነው:: ፀጉር አየሽ ሰብብ ነው”

“ምኑን ተጣበስኩት ብለሽ ነው ፍሬንዴ ሆይ ... ያቺ ቁጥ አለኝ የምትል በማያስፈልገው በምናምኑ እያመካኘች ቢሮው የምትመላለስ ፈጣጣ እያለች:: ...”

“ምን የሚባል ነገር አለ መሰለሽ ‘የአልጋ ይሉኝታ’ ‘የአንሶላ ይሉኝታ’ ‘የብርድ ልብስ ይሉኝታ የወሲብ ይሉኝታ”

“ምን ማለት ነው”

“በእድሜ ጠና ያሉ ባለስልጣናት አንድ በህግ የተከለከለ ጉዳይ እንዲፈጽሙ ለማድረግ በወጣት ሴቶች ትጠቀሚያለሽ። እምቢ እንዳይሉ አንሰላ ተጋፈዋል። ዕምቢ ማለት ይችላሉ ግን አያደርጉትም።”

“ብርቅ ከሆነበት ነዋ። ካልሆነበትስ? ”

“የሚስቱ ወጣትነት ያለቀበትን መርጠሽ ነዋ። ግን ብዙ ወንድ ላይ ይሰራል። የኛ ወንድ ይሉኝታ አለበት። የወሲብ ይሉኝታ እንደሌላው ይሉኝታ ነው። እኔ አውቅልሽ የለ። ቢሮ ለቢሮ አታሳይውም እኮ። እውጪ ነው። አንቺን ለመጥቀም ያደረገው አይመስልም። ረቂቅ ለማድረግ ከፈለግሽ ደግሞ ቀላል ነው። ‘ከሌላ ሴት ጋር ተወዳጅቷል፣ ያወጣል’ ምናምን ብለሽ ታስወሪና አንቺ በጎን ጥቅምሽን ታታታታታታም ታደርጊዋለሽ። ሰው ታዲያ ብዙው እንከፍነው። ‘ይሄ ሰውዬ ወዳጁን የማየጠቅም በሥልጣኑ የማይባልግ ሰው ነው’ ይላል። ቀላል ነው። ውሸትሽን ብዙ ሰው እንዲያምን ካደረግሽ ሌላው ነገር ቀላል ነው።”

“ you better take him out. A man wouldn’t appreciate all. He does so with motives. You see hair is the motive”

“ how could I get him my friend...as long as that girl who says she got a posture and comes often to his office with tits and bits is there...”

“you know there is what is called.....”

“what does this mean?”

“when you want old bosses to do something that is prohibited you should use young girls. They can’t say no for they have slept. They can say no but they can’t do it.”

“that’s so if it is novel to him. What if not?”

“you should select one whose wife’s youth has gone. But it works for all men. Our man do have”

All the above dialogues clearly indicate the difference between Sophia and her friend. Sophia’s friend seems ‘expert’ in matters of sexual affairs and men. But, Is Sophia really what her friend thinks of her? This is the question. Absolutely not would be the best answer. Sophia seems a more complex character who has a naïve, simple appearance at the surface, but in a reality she has a very secretive personality, doing things subtly ‘underground’.

When Sophia and her friend talk about Sophia’s boss and his interest on Sophia, Sophia seems quite innocent who is tormented by a stereotype belief of what people says. In spite of her interest towards her boss, she insists that she can’t take him out because of two reasons: her fear of intervening with her colleague who frequently visits her boss, and her fear of his ‘old’ age. Her friend, however, insists that Sophia should act to get what she wants to. She goes far for explanations and giving responses for Sophia’s fears. In all the dialogue exchanges between Sophia and her friend, dialogue no. 53 – 93, pages 50 – 53, we may feel sympathy for Sophia, but consider her friend to be wise, active and experienced in ‘men’s’ issues as compared to Sophia. Later, we begin to question our previous understanding of Sophia. When Sophia meets her friend’s father in the other bedroom,

“ጠፋሽ ሶፊ፡፡ ዕውነት ለመስሪያ ቤትሽ ማናጀር ተውሽኝ? እግዜር አይወደውም ተይ”

“እወድሀለሁ በዕውነት ... ግን የጓደኛዬ አባት ነህ፡፡ ድክም አለኝ መደበቅ፡፡ ስትፈልገኝ ጥራኝ፡፡ ሁልጊዜም አለሁ ለአንተ” (ገጽ 55)

“... Have you really left me for your boss? God doesn’t like this, please”

“I do really love you ... but you’re my friend’s father. I’m tired of hiding. Call me when you want me. I’m always available for you.” ... (page 55)

Here her friend’s father rhetorically question Sophia not to replace him for her boss. Sophia hasn’t denied his fear directly. She doesn’t need to defend herself from his accusation of her with her boss. Instead she tells him how much she loves him, and tries to assure him that she is always available for him. Two sentences of dialogue should be underlined: **“ድክም አለኝ መደበቅ”** and **“ሁልጊዜም አለሁ ለአንተ”**. The first one informs us how tired she is of this hiding game. It is not directly refer to her affair with her friend’s father, but goes far beyond that. We can feel the

deep mental state she is in, and the expression alludes that she has been in many of such kinds of affairs, because a single affair may mean something that could be bearable. But if the number goes up and up, then it is certain to put oneself in a stressful situation. It seems that her life is filled with such hide-and-seek kind of games. The psychological impact of such things which are considered to be unethical by the society is a great burden on an individual psyche. The underlined word in the second sentences also affirms what is expressed here. She says that she is always available for him, does this mean she gives priority for him over the others?! We may tend to answer this question with ‘yes’ if we infer Sophia’s inability to defend herself of her friend’s father accusation of her affair with her boss.

Moreover, we wonder why Sophia tends to hide this when her friend ‘lectures’ on her boss interest? She completely makes herself innocent when her friend gives her advice on her boss. Giving all her ears and listening her friend’s lectures on something that has already been done? How could she bear to act like that?

Her complex and mysteriousness personality remains unsolved to us until we come up with the next conversation of Sophia and her friend’s father-‘lover’. Here it is:

“ ሂ ሂ በል ሰው እንዳይሰማህ”

“እንዴት ትችላለህ? አትላላቸውም ማለቴ ከሰው ጋር ስሆን ‘አንቱ’ ብቻዬን ስሆን አንተ፤ ትገርሚኛለሽ”

“ፋስት ነኛ:: አንተ ስከሰው ጋር ሲሆን አባት ከእኔ ጋር ሲሆን ላሸር ምናምን ትሆን የለ ሁላችንም አክተሮች ነን”

“አውቃለሁ”

(ገጽ 57)

“Hi hi. Don’t others hear you”

“how could you do this? Don’t you make error? I mean when I’m with others, you call me with respect; when alone ‘you’; I”

“I’m fast. What about you? When with others you are father, when alone you are ‘lover’ whatever, isn’t? We are all actors”

“I know”

(page 57)

The focus here is the way they address each other. Her friend’s father and Sophia differ in their social status as father and daughter with regard to age, for instance. Their secret affair should conform to the norms and conventions of the society’s hierarchy of status. As indicated above, both acts with this norm and when they are with other people, they address each other with respect that reflects their status. So do when they are together, alone for they couldn’t call each other like father and daughter and simultaneously become ‘lovers’. In the above extract we can see this. Her friend’s father expresses his appreciation for her ability to harmonize their status with their relationship. She affirms his complement by saying that ‘she is fast’ and she also praises his ability of managing their relationship appropriately. Above all, she underscores one point: ‘we are all actors’. What does she mean by ‘all’ when they are her and her ‘lover’ alone? We, as readers, come up with this question, especially when we read her friend’s father affirmative reply, “**አውቃለሁ**”.

The last dialogues of the story even put us in a state of surprise, and may take our understanding of Sophia’s personality into the extreme point. As shown above in this study, in this part Sophia seems to take an extrovert position and tries to compare herself with the dead. This may terrify us for we haven’t seen her being so deviant.

Surprisingly, we will come up with Sophia’s mysterious personality being exposed. Unfortunately, the story ends when it begins. The author leaves us in an open field, and we may start to write our versions of the next pages of the story in our minds. So this sudden exposure of

Sophia's hidden motives and agenda would seriously challenge what we have formed of her image in the beginning pages of the story.

Thus, we may go back to those first pages and try to reexamine her dialogues very carefully. The first and foremost thing we may note is her favorite expressions: worrying about what other people think of oneself, “ሰው ምን ይለኛል/ ይለኛታ” . What does such habit of thinking imply of one's personality? It seems she cares about things that are to be done openly, and she believes people's judgments depend upon what they can only see. as long as she does things which she wants hiddenly so nobody is going to call her a 'bad' girl. Looking innocent and beautiful is what matters most for her.

Again, we need to go deeper and ask a series of questions about Sophia. Why does the author tell us only the name of one of the three characters – Sophia? What does his intentional ignoring of the names of her friend and her father? In my opinion, the author names Sophia only complements what has been raised above. One of the simplest identification of a person begins with his/her name. So, this gives her good external description – a disguise for her real personality. The meaning of Sophia, i.e., wisdom, also attests her real self, and alludes that one has to probe deeper to get the secret of wisdom.

To conclude, 'Yehar Nedo' is a skillfully designed and written short story. The discursive deviation of the story is well depicted in its complete use of dialogues with no intervention of narration as well as its complete presentation of 'showing' like a script of drama. It primarily focuses on showing instead of telling approach of writing where the reader is required to work out all the meanings by himself. Its dramatic and objective nature of narration will enforce the reader to employ various techniques of conversational analysis to decipher the meaning. These

foregrounded stylistic features make the meaning of the story to stand out prominently; the content of hidden sexual affairs need one to work out deeply to know it and the foregrounding also needs a great effort of the reader to comprehend the story. Thus, we can see a strong connection between style and content in this short story.

3.3. Stylistic Analysis of ‘Kasi’ (‘ካሲ’)

3.3.1. Synopsis of the Story

The short story, ‘Kasi’ (ካሲ), was written in 1979E.C. and Adam footnoted that he has taken it from a tale. He has made some changes, such as giving names for the characters which wasn’t in the original.

Once upon a time, there were two farmers living in a place called Gollan. Musi was a good-hearted person with a big hut, two oxen and a good plot of land. Unlike Musi, Kasi was an evil kind with poor economic condition. During that time, Allah was testing his people’s goodness, descending to the earth. One day, Allah appeared at Kasi’s home. He told him he would do whatever he asked, and in return two things would happen: one was whatever given to him would be double to his neighbor, Musi, and the other was he would draw his lotto from the box carried by Allaha’s angle, Kristos Samra, and he would do exactly as the lotto said. Kasi got pleased for this was the time for his age long dream of becoming equal with Musi. Kasi’s wishes were fulfilled immediately. Allah came back the next night, and drew Kasi’s lotto. His lotto stated that Kasi would bring water from far place and fill a clay pot, changed into a big bird for making his duty easy. While going up with Allah and his angle, Kasi was explained with his fate by the angle: a sieve would be tied to his beak and the pot had a hole beneath it. Kasi had thrown himself in terror when he heard his fate.

The theme/content of the story focuses on being and doing good for others. It has the essence of ‘as you sow so shall you reap’. Whatever one do on others would be multiplied and returned to the person himself.

Adam Reta has changed this tale into a magnificent literary work using various stylistic devices and features. In this study, lexical deviation, graphological deviation and discoursal deviation will be exploited in order to analyze the short story.

3.3.2. Lexical Deviation

One of the lexical deviations we can get in the story is that of naming of the characters. Let’s begin with ‘Kasi’, which is also used as a title of the story.

According the author’s note, the name ‘Kasi’ is derived from the behavior of the character. ‘ከይሲ’ in Amharic refers to a person with ‘evil’ nature. Blending the first two letters, ‘ከይ’, into ‘ካ’, ‘ካሲ’ is formed. It is a newly created word in Amharic. ‘Musi’ is also taken from the word ‘ሙስና’. What is unique about this formation is that the Amharic word, ‘ሙስና’, is commonly known and associated with corruption, the act of utilizing the public property for one’s personal use. In fact, though the word is presently associated with the above meaning, according to the Amharic Dictionary, prepared by the Centre of Ethiopian Language Studies (A.A.U.), (1993E.C.:67):

ሙስና (ስ) ወጠት፡ ደምግባት፡ ላሀይ፡፡

ሙስና (ስ) ለኮሶ ትል መድሀኒት ይሆናል የሚባል በቆላ የሚበቅል የእጅዋት አይነት፡፡

ሙስና (ስ) በስልጣን ወይም በስራ ድርሻ አላግባብ የመገልገል፡ የመጠቀም ወይም የመጥቀም ድርጊት፡፡

Thus, Adam has used the first definition of the word which describes beauty as the external appearance of an individual. In this context, unlike Kasi, it does not express a person's behavior. The other point with the names of Kasi and Musi is that of the similarity of final sounds which creates a rhythm.

The other aspect of lexical deviation in the story focuses on the way of writing system of Allah. When drawing Kasi's lotto from the 'Pandora' box, Allah has read what is written of the paper which is written like this:

**“ቀ- ቦታ- ሐ- ጥቶ- ሰ- መላ- ቀ- በለ- ወደ- ወ- ለው- ጥ- ጨስ- ወደ- መ-
ቀሞ- በበ- መለሳ”**

Realizing Kasi got confused Allah interprets the meaning of the message as:

**“ከራቀ ቦታ ወሐ አምጥቶ አንድ ማሰሮ መሙላት ... ርቀቱ እንዳይበድለው
...ወደ ወፍ ይለወጥ ... ሲጨርስ ... ወደ መሬት ቀድሞ ወደነበረበት
ይመለስ”**

“Filling a clay pot by fetching water from a far place... for the sake of the distance, let him change to bird ...and let him return to his previous place when he finishes...”.

In this extract, we can learn a new way of communicating messages using the usual letters of Amharic, but in an unusual way. We note the difference between the languages of human beings with that of the Creator and his angles. In his footnote, Adam informs that this language needs a translator, so angles might be needed.

3.3.3. Graphological Deviation

The short story culminates with the devastating result of Kasi as reward for his evil wish to his neighbor, Musi. He is ‘sentenced’ to fetch water with sieve and fill a pot with a hole inside it. Kasi could not fill the pot forever, and this make him terrified. Allah also indicates him down to earth, which symbolizes hell. Kasi’s reaction is described as follows:

አሞራው ካሲ

እየራጮኸ

ወ

ረ

ደ

::

In order to express Kasi’s act of going down, the author graphological represents by writing the letters down ward. By so doing, it expresses the meaning of the story as the result of evil deeds t ends in being thrown to hell.

3.3.4. Discoursal Deviation

In addition to the above deviations, it is important to note down one point with regard to discoursal deviation. It is unusual to get footnotes and appendixes in a literary work. Adam Reta, however, gives us two footnotes and a two-page appendix. The first footnote explains the source of the story and the modification he has made in the original one. Naming of characters is one of the modifications, and he introduces how he has given the names of Kasi and Musi. The second footnote states how the language of Alah is composed of. Basing the constancy of letters when

viewed through mirrors, Allah uses these letters in writing one's 'fate'. The list of these letters is given at the back of the book as an appendix.

Generally, the short story employs the stylistic devices of lexical deviation, graphological deviation and discursal deviation in order to communicate its meaning to its readers. All these features relate to each other in order to create a connection between style and content of the story.

In this chapter, an attempt has been done to analyze three short stories of Adam Reta focusing on foregrounding. In the first short story, 'Teyeyu', graphological deviation, discursal deviation, semantic deviation and parallelism and repetitions are considered for the analysis. In the analysis of 'Yehar Nedo', two kinds of discursal deviations are taken for granted as foregrounding features. In the final 'Kasi', the author uses lexical deviation, graphological deviation and discursal deviation for the purpose of foregrounding. In all these stories there is a connection between style and content; the stylistic devices support the significance of each story.

The analysis also reveals that Adam Reta's short stories are rich with all forms of foregrounding features. Discursal deviations with its variations and graphological deviations are predominantly employed in the stories. More importantly, each device in a story compliments and supplements to each other, and plays a paramount role in the generation of meaning(s) from the texts. Hence, Adam's short stories could be considered as rich grounds for carrying out stylistic analysis.

Chapter Four

Conclusion

Stylistic analysis opens doors for a better understanding and appreciations of a work of literature. One of its advantages is helping readers to scrutinize how meanings could be depicted using the appropriate and relevant stylistic devices. This paper also aims at studying the connection between style and content in selected short stories of Adam Reta. Adam's works are rich and fertile grounds for stylistic analysis primarily for his skillful creativity and experimentation with styles and forms.

In this study, three short stories from Adam's book of short story collection, “**አማማትና በገና እና ሌሎች አጫጭር ታሪኮች**”, published in 2004 E.C. (2011/2012). The titles of these short stories are “**ትይዩ**”, “**የሐር ነጽ**” and “**ካሲ**”. “Teyeyu” is a unique short story in which the author integrates the ideas of mathematics with literature. The very title, “Teyeyu”, refers to parallel things which face each other. If we consider, for instance, two parallel lines, we understand that these lines exist in a different plane, and they do not meet at all. Adam associates these lines with two people of different color and race, accompanied with differences of language, culture ... etc. In order to accommodate this, the author has employed various stylistic devices.

In this study, the following devices of foregrounding are discovered: graphological deviation, discursual deviation, semantic deviation and parallelism and repetitions. The use of two columns per page with color contrasting with each other is used as a layout presentation of the story, as an aspect of graphological deviation. In the discussion of the discursual deviation, two first-persons character- narrators recount the story simultaneously and juxtaposition. The use allusions as a

semantic deviation are also explored. Parallel and repetitive Structures and patterns are also analyzed in this study. All these stylistic devices and literary features go hand in hand and clearly portray the close connection between the style and content of the story.

‘Yehar Nedo’ is the second short story seen in this paper. Basically, two aspects of discursual deviations are apparent in this story. The first one relates to the plot/structure of the story. The short story, ‘Yehar Nedo’, begins somewhere between the conversation – in medias res – and it also ends somewhere in the conversation. Its loose ends make the story unable to give resolution for the problems raised. The other aspect of its discursual deviation lies in its presentation, i.e., the issue of ‘showing’ versus ‘telling’. Almost all the story depends on the exchanges of dialogues between the characters, without the authorial authority of intervention. The fact that the story becomes dramatic makes it problematic for readers to easily comprehend. Thus, working out its meanings using various techniques related with conversational analysis is expected of readers’ effort in order to decipher its meaning. Yet, this purposeful deviation plays a paramount role if we see it in connection with its content. Its focus on hidden sexual affairs tells us why the author prefers to employ the deviations discussed above. Therefore, there is a strong connection between the style and the content of this story.

The last story, ‘Kasi’, is appropriated from a traditional tale. What makes the story interesting is that of characters and characterization. In lexical deviation, we have seen how the author creates names, such as ‘Kasi’ and ‘Musi’, using blending as a technique of word formation. The first one is a newly invented word, deriving from the common Amharic word ‘ክፀሲ’ which indicates evil behavior of a person. ‘Musi’, on the other hand, is taken from one of the uncommon meanings of ‘ሙስና’, which expresses the beauty of a person. Besides, both names make the alliteration sound of [si] at the end. The other point with regard to lexical deviation relates to the creation of new

language system that is supposed to be used by the divine nature. Being appropriated from the Geeze letters, the Almighty employs commonly employs letters that do have unchangeable nature when viewed in a mirror. The other stylistic feature considered in this story is that of graphological and discursal deviations. In the previous one, the use of letters to represent the act of a character makes 'Kasi' graphologically deviant. As to the discursal deviation, the author uses two footnotes and a two-page appendix as part of the story is One issue that has been considered. In addition, the use of super-natural characters, such as Allah and His angles ('Kirstos Samra'), indicates its deviation. Thus, the content of the story, which is on doing evil wishes to others, is well portrayed with the support of these stylistic features, showing a prominent association of style with content.

Finally, it is worth noting the development of experimentation with style in the present Amharic narratives. Graphological deviations specially become apparent these days in the works of young writers, such as Beewketu Seyoum, Hamatuma, and others. Thus, Adam Reta's contributions and influences coupled with the efforts of these writers could account something worthwhile for the development of Amharic literature in general and short narratives in particular. Therefore, carrying out studies on his works such as this one would certainly add fuel for the process of the present development of stylistics in Amharic narratives.

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Declaration

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

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Date of Submission June, 2013