

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES

**THE NOVELS OF SHITTO MEZGEBU:
A PSYCHOANALYTIC ANALYSIS**

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ADDIS ABABA



June 2000

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BY

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ABSTRACT

This research, from its inception, was designed to examine two novels by Shitto Mezgebu from a psychoanalytic perspective.

The main intention was to test applicability of this theory of criticism to literary works so that the gap currently existing in the area of literary studies could be bridged.

Before embarking on the analysis and interpretation of the novels, I have gone through the following procedures.

Initially, I selected my problem, thereby identifying the personality theories, methods, and models to be used for psychoanalytic analysis as they were postulated by Sigmund Freud, the discoverer of the unconscious and father of psychoanalysis.

I also managed to obtain, the author's biographical or semi-biographical accounts from periodicals (magazines), daily press and book reviews which gave me a substantial and reliable aid in my analysis and interpretation in chapter four.

During the course of the research the following personality traits (psychological conflicts) have been identified and analysed.

The first personality trait is deviousness. In this regard, the seven episodes taken out of the two novels have shown that the authors' devious behaviour might have been aimed at provoking the public response or deserving attention and reassurance.

The second personality trait identified was related to approach-avoidance conflict and vacillating tendency. The four episodes taken more or less justified that the author's motives at times exhibited undecidedness and her reactions undifferentiated.

The third personality trait is related to pessimistic outlook towards life. The six episodes analysed seem to prove that the author very often expressed loss of taste for everything in sarcastic and pessimistic tones.

The fourth personality trait identified was the obsessive – compulsive disorder. It is said to have a religious background, because the infinite episodes taken out of the novels are all depicting this fact.

Lastly, the analysis of the two novels also revealed the likelihood that the author has been orally fixated and manifested an Electra-complex.

CHAPTER ONE

1. INTRODUCTION

1.1. Statement of the Problem

The purpose of this paper is to make a modest attempt in filling an apparent gap, which is observed in the sphere of psychoanalyzing prose fictions, authored by Ethiopian women writers. Although I am aware that literary works produced by Ethiopian men are not also examined from psychoanalytic perspective my investigation is restricted to women's literary achievements, specifically the novels of Shitto Mezgebu, as she always takes on the lead in Ethiopian modern history or tradition of writing of fictions, as far as my survey is concerned.

Besides, my choice of the psychoanalytic approach is a matter of interest and also because of my curiosity to come up eventually with a better understanding of how psychoanalysis and the literary text can mutually inform each other in giving descriptions and explanations of the nature of a work of art and the state of mind of the individual author.

Moreover, the existing experiences show that literary works contributed by Ethiopian women writers have not so far been given due attention they deserve. My attempt would be one contributing to the collections already available on their behalf though I found none in psychoanalysis.

I also believe that any literary work should be appreciated and weighed in the light of currently operating literary theories as has been exercised or happening elsewhere. In this regard, I am optimistic that this initial undertaking might be of some help.

Lastly, it could be something of interest as well, to know whether there exists, at least any point of correlation or departure between the subject matters of feminine fictions taken up abroad and in our local setting. It is equally hoped that this study would prove to be useful in sensitizing and arousing interest in literary-people and circles so that they can practice with a purposive and inquisitive approach to reading literature being aided by psychoanalysis.

1.2. Significance of the Study

I am of the opinion that this research study in the final analysis, could prove useful in orienting and sensitising people about the applicability of psychoanalytic theory to the different genres of literature (poetry, drama and prose fiction). Meanwhile, I hope the research would also indicate one way into the application of the theory under discussion gradually. Moreover, it is hoped that the result of the research would:

1. give Ethiopian women writers due appreciation and respect for what they have so far contributed to literature in different genres /forms;
2. enhance women's fame and popularity in intellectual circles;
3. encourage women for more effort, sensitivity and imaginative activities (writings);
4. attract critics to take the initiative in examining variety of literary works skilfully and enthusiastically;
5. sensitise the reading public to making distinctions between leisurely and purposive reading approaches; so that they can refrain from taking every literary work so literally.

1.3. Definition of Important Terms and Concepts.

It is appropriate here to recall what Lockesh Koul, in his book Methodology of Educational Research (1993: 79) advises researchers about the necessity of defining all unusual terms and concepts that would be misinterpreted. He underlines that technical terms or words and phrases having special meanings need to be defined operationally. According to Mr. Koul, we seldom come across unanimous definition or modes of measurement for certain concepts and terms such as intelligence, motivation, achievement, etc., and in such situations it becomes obligatory on the part of the researcher to provide an operational definition. Mr. Koul even went further in recommending certain valuable sources such as The Dictionary of Education, the Comprehensive Dictionary of Psychological and Psychoanalytic Terms, Dictionary of Sociology, etc. as best references for technical terms.



In line with the piece of advice given, I, therefore, found it necessary to give the definition of psychological and psychoanalytic terms and concepts used in this research as follows:

1.3.1. **Psychoanalytic Literary Criticism:** As ...-The New Princeton Encyclopaedia of Poetics (1993:997) defines it, the term refers to a criticism using a formal model from psychology to analyse the writing or reading or content of literary texts, more generally the application to literary problems of psychology.

1.3.2. **Psychoanalytical criticism (Freudian criticism):** In A Handbook to Literature (1992,383), the term refers to a kind of criticism whose emphasis is on the values of symbols and language that often unconsciously explain meanings or unconscious intention. The term is often applied to the examination of the motives and actions of characters. Most psychoanalytical criticisms employ the doctrines of Sigmund Freud.

1.3.3. **Defence Mechanism:** This is an involuntary or unconscious measure adopted by an individual to protect himself against the painful effect associated with some highly disagreeable situation physical or mental, of frequent occurrence (ibid.).

1.3.4. **Ego:** An individuals experience of himself or his conception of himself; used by psychologists in an objective and narrower

sense of that part of the person which is in direct touch with external reality. (Ibid.)

1.3.5. **Oedipus complex:** In psychoanalysis a libidinal feeling that develops in a child, especially a male child between the age of three and six, for the parent of the opposite sex. This attachment is generally accompanied by hostility to the parent of the child's similar sex. The Oedipus complex is named for the ancient Theban hero who unwittingly slew his father and married his mother.

- (A handbook To Literature (1992:330))

1.3.6. **Electra - Complex:** In psychoanalysis an obsessive attachment of a daughter to her father and thus, the female counter part of the Oedipus Complex. It gets its name from Electra, in Greek legend, a daughter of Agamemnon Clytemnestra, who with her brother Orestes avenged the death of their father, Agamemnon by killing their mother and her lover Aegithus (ibid, 161).

1.3.7. The **unconscious:** As Susan Cloniger 1993:33) in her. Theories of Personality states the unconscious refers to mental processes of which a person is not aware. Such material remains in the unconscious because making it conscious

would produce too much anxiety. This material is said to be “repressed”, that is, it resists, becoming conscious.

1.3.8. **Psychopathology:** James Drover, in The Penguin Dictionary of Psychology (1952:233). Defines the term as mental pathology, or the pathology of mind; a study of mental functions and processes, under condition brought about by disorder or disease physical or mental.

1.3.9. **Neurosis.** According to some theorists, persons classified as neurotic are thought to suffer from deep-lying conflicts, controlled in varying degrees by repression. Their tensions are held to produce feeling of anxiety and guilt and lead to emotion-laden thinking or worrying.

- (Encyclopedia Britanica, Vol. 28, 1993:655)

Methods and Procedures for Gathering Information and Analyzing the Novels

Since my research is generally based on library sources, I set out my study in the following manner.

From the very outset I began by reading library-based theoretical information through which I surveyed, reviewed and identified appropriate symbolism's to be employed in combination with psychoanalytic models such as dynamic or structural model, developmental and social models, all of which proved to be extremely vital during the course of my textual analysis and interpretation.

On the other hand, I was not able to conduct an interview (structured or non-structured) with the lady author, because of lack of funds. Luckily enough., however, I was able to get hold of some biographical accounts in the daily press and periodicals in the form of book reviews, and interviews held with her following the publication of the two novels. (Please see the indexes appended at the end of the thesis).

This fact facilitated the possibility of working back and forth between the biographical accounts and the two texts to investigate and illuminate the author's psychological conditions including her conflicts, disorders, frustrations, traumatic experiences, neurosis ,etc.

Finally, I want to note that these same methods and procedures of psychoanalytic literary criticism have been recently adapted by David Diaches and suggested for use (employment) in his book Critical Approaches to Literature (1981:pp.339-349). I have adhered to them for my purpose with certain degree of flexibility.

CHAPTER TWO

2. REVIEW OF RELATED LITERATURE

2.1. Introduction

Having decided upon my research topic- The Novels of Shito Mezgebu: A Psychoanalytic Analysis, I tried to review the relevant materials which I thought to have a direct bearing on my studies. These materials include a wide range of variety from both primary and secondary sources of information of foreign origin and of literary value. However, the survey did not reveal much available sample thesis work or doctoral dissertation carried out in the area of psychoanalytic literary criticism here in the University. As far as I know, this is the first psychoanalytic research regarding Ethiopian female writers.

The Unavailability of such kind of work, I think, calls for a research undertaking. In my view, this is a very interesting area or approach to literary criticism for appreciating the workings of the human mind out of which the literary creation emerges.

So, the present study emanates not from the point of view of resolving contradictions or inadequacies of earlier research undertakings but from a state of curiosity for taking the first initiative.

Although there is no work done on Ethiopian context, it is worthwhile to note that the scope, methodology, and knowledge of the psycho-analytical evaluations done elsewhere are all found to be vital during the course of such undertakings. The most fundamental precept is that it is a literary criticism that uses the psychoanalytic theory of Sigmund Freud to interpret a work in terms of the known psychological conflicts of its author or conversely, to construct the author's psychic life from unconscious revelations of his work.

Similarly, it is worth realizing that Freudian critics depart from the traditional scope of criticism in reconstructing an author's psychic life on the basis of his writing. Just to cite some classical works, for instance, Edmund Wilson's The Wound and the Bow (1941), explored this realm, and Van Wyck Brooks used this approach to biography in works such as The Ordeal of Mark Twain (1920).

Additionally, professional analysts have applied this technique to literature, for example Ernest Jones in Hamlet and Oedipus (1910 and 1949), used it to trace the famous problem of Hamlet's irresolution back to Shakespeare's own Oedipal guilt.

Similarly, my repeated and thorough readings of the novels of Shito Mezgebu have revealed several psychological conflicts and personality traits including elements of Oedipal and Electra complexes which I thought could best be understood through the Freudian way of interpretation. An elaborate demonstration and explanation of such manifestations will be given in chapter three in connection with the psychosexual stages of development and their typical fixations.

This chapter consists of six sub-sections according to the following order: an overview of personality theories and psychoanalytic perspective, psychoanalytic approach to literary criticism, sublimation as a desirable ego factor, autobiography in the guise of fiction.

2.2. Theories of Personality and the psychoanalytic Perspective: An Overview

All theories of personality almost by definition propose that regularities in behavior (shown by same individual) can best be explained by identifying the stable and consistent characteristics that underlie behavior. According to Joan E. Grusec and et.al, (1990:611) all personality theories agree that individual differences in overt behaviour in the same situation may be traced back to corresponding individual difference in underlying personality traits. The major differences in theories of personality concern what traits are important and how they develop.

Of all the personality theories the one that can probably claim the widest current acceptance or at least the greatest degree of familiarity is that of Sigmund Freud, the originator of psychoanalysis. It is of course, a technique of therapy or behaviour change but as its name implies it is also a framework for analysing the psychology of the individual for understanding personality. The name also implies that what is being analysed is specifically the mental functioning of the individual. Behaviour occasionally seems to be treated as an after thought, and bizarre behaviour is usually taken as a

mere symptom that might help us better understand the mysterious workings of the mind. For Freud the mind is where the action is, and where our personalities truly reside.

The central idea of psychoanalytic perspective is the unconscious. Simply put, this concept argues that people are not aware of the most important determinants of their behaviour. Self-understandings are quite limited and often incorrect. Psychoanalytic approaches therefore, maintain the content of a dynamic unconscious, that is, one that has motivations or energies.

However, various psychoanalytic theories describe the unconscious differently. According to Susan Cloniger (1993:25), Freud proposed that the unconscious consists of sexual and aggressive wishes that are unacceptable to the conscious personality. For Jung, the unconscious is not primarily sexual; it consists of more general motivations, Which may have spiritual content. Other theorists, including, Melanie Klein and Harvey Stack Sullivan, have described the unconscious as consisting of primitive concepts about the self and other people especially the mother, as the first "Other" the infant encounters.

Despite all these variations psychoanalysts share that personality is strongly influenced by the unconscious determinants; the unconscious is dynamic or motivational, and it is in conflict with consciousness; and the unconscious originates in early life.

Psychoanalytic theory, has become remarkably popular because its influence is reflected in art and literature, in film and popular culture. With the decline of traditional religion and of mystical thinking, psychoanalysis has, for many, become a way of contacting the irrational forces within human personality which is sufficiently "scientific" to be permissible in the present era.

The above given descriptions and explanations about the theories of personality and the psychoanalytic perspective, I am sure would cast enough light on my present study and keep me intent on psychoanalyzing the two novels of Shitto Mezgebu, "Saw Bamahone Dakkamku" and "Bamawalade Endih Mahone" and see what eventually come out as the analysis and interpretation of passages in chapters three and four show.

2.3. A Psychoanalytic Approach to Literary Criticism.

Before going into the analysis of the two novels under question, it seems appropriate to pause and reflect briefly upon the history of psychoanalytic literary criticism as a way into the analysis of the novels under study.

Historically, psychoanalytic literary criticism was conceived at the precise moment in which Freud, reflecting upon his self-analysis made a connection to two plays and thus gave us a radically new approach to reading literature. In this regard, Barbara Ann Schapiro (1994:IX), writes that Freud, while writing to his friend Wilhelm Flies in 1897, quickly advanced that "love of the mother and jealousy of the father" are universal

phenomena of early childhood. He referred immediately to the gripping power of Oedipus Rex and Hamlet for confirmation of and perhaps inspiration for his compelling perception of family drama, naming his theory the “*Oedipus Complex*” after Sophocles legendary fictional hero.

Ever since, Freud acknowledged repeatedly his indebtedness to literature, mythology and philosophy. There is no doubt that Freud was a great humanist, involved in world literature, and was able to speak several languages and range across disciplinary boundaries. According to Barbara Ann Schaapiro (Ibid.) Freud regarded creative writers as allies, investigating the same psychic terrain and intuiting similar human truths. “Psychoanalytic observation must concede priority of imaginative writers.” He declared in 1901 in the psychopathology of everyday life, a concession he was generally happy to make.

Again, Freud was willing to acknowledge a more reciprocal relationship between the analyst and the creative writer. He opened his first published essay on literary criticism “Delusions and Dreams in Jensen’s Gradiva” (1907:ix), with the egalitarian statement that:

... creative writers are valued allies and their evidence is to be highly prized, for they are apt to know a whole host of things between heaven and earth of which our philosophy has not yet let us dream.” 1

That was an allusion to his beloved Hamlets’ affirmation of the mystery of all things. Freud, conceding that literary artists have been from time immemorial, precursors to

scientists, concluded that the creative writer cannot evade the psychiatrist nor the psychiatrist the creative writer and the poetic treatment of a psychiatric theme can turn out to be correct without any sacrifice of its beauty. Barbara Ann Schapiro (ibid:xii) concluded that many critics instead of reading literature to confirm psychoanalytic theory, are now reading Freud to discover how his understanding of literature shaped the evolution of his theory.

2.3.1. Classical Freudian Criticism as a Theory and Research Method

Having surveyed the historical development of psychoanalytic theory, we can safely turn to examining how it has been operating as a method in the area of literary criticism.

Elizabeth Wright, in her essay 'Psychoanalytic Criticism' (in Encyclopaedia of Literature and Criticism (1991:765) disclosed that classical applied psychoanalysis has analysed the literary work as a symptom of a particular artist. This has led to certain well-known presuppositions such as the work of literature as analogous to a fantasy, within which the literary character is treated as if he or she were a living being and all figures become symbols which are part of a given and rigid code. This approach rests on the assumption that the purpose of a work of art is what psychoanalysis has found to be the purpose of a work of a dream: the secret gratification of an infantile and forbidden wish. Though it was never claimed that this accounted for the creative writer's genius, it nevertheless led to a constant uncovering of a predictable content.

However, it is often overlooked that psychoanalysis for all its monotonous rehearsing of a set number of themes, can lead to a better understanding of the complexities of desire and figuration. Since these relations must involve an analysis of tropes, there is even here an area where psychoanalysis and a literary text can mutually inform each other, establishing a relation between psychoanalysis and aesthetics.

Likewise, the classical psychoanalytic critic sees the relationship between author and text as analogous to that of the dreamer and his text. The aim is to reveal the psychology of the author in terms of his unconscious infantile wishes, the emphasis being on the role played by the drives in accordance with Freud's dynamic model of the psyche, in which the pleasure principle conflicts with the reality principle.

Furthermore, according to Elizabeth Wright (ibid:766), when the psychic history of an artist is rigorously explored in terms of the compulsive images which structure his work, this study, i.e., the genre that deals with the effects of the unconscious on the figures and configurations in artistic works still makes a fascinating reading. Even when such readings centre on the conflict of characters in the work, it is usually related to the author by means of the argument that in displacing his conflict on a character he/she (the author) manages to preserve his artistic productivity.

Therefore, I will be analysing the two novels of Shitto Mezgebu in the light of Freud's dynamic and developmental models in section 3 and 4 and strictly adhere to the classical Freudian method of criticism, the functions and operational procedures of

which have been outlined and elaborated already under chapter one (1.4), above and as additionally explained in this particular discussion (2.3.1.) My analysis also involves the biography of the author as secured in the form of book review and interviews issued in daily press and periodicals.

2.4. Sublimation as a Desirable Ego Defence

In the previous discussion, an attempt is made to show that in the dynamism of personality there is a continuous intra-psychic conflict, where the pleasure principle conflicts with the reality principle, as a result of which ego defence mechanisms defend the self from threatening anxiety or frustration. One of such defences is known as sublimation.

The Oxford Companion to the Mind, edited by Richard L. Gregory and O.L. Zangwill (1987:752), defines sublimation as a term used in psychoanalysis for the defence mechanism by which the energy derived from an instinct when it is denied gratification is displaced into a more socially acceptable interest or activity. According to Susan Cloniger (1993:43), this displacement allows indirect discharging of the impulses so that its pressure is reduced.

Sublimation, although given various definitions, is often said to be the most desirable and healthy way of dealing with unacceptable impulses. Aggressive impulses may be sublimated into aesthetic or competitive sports which would bring about fame, honour, money, and all sorts of benefit and prestige. Susan Cloniger (ibid), further observes

that a Freudian would even interpret Mother Teresa's act of love, bathing and feeding the poorest of the poor as sublimation of sexual motivation. Within Freudian theory, this is the most positive interpretation that can be made about people of mother Tersesa's act or artists of any special brand.

Likewise, sublimation also occurs when artists transform primitive urges into their works of art. One best example is the one cited by David G'Myres (1986:44), about Freud's study of Leonardo Da Vinci's paintings of Madonas. Freud has been sufficiently credited for declaring sublimation as a socially adaptive reflection which may even be a spring board for great cultural and artistic achievements. Freud at the end of his study concluded that the Madonas were a sublimation of Davinci's longing for intimacy with his mother, from whom he has been separated at an early age. This fact seems to hold true for the personalities behind thousands of monumental literary and artistic works that the world had long been enjoying and is still enjoying.

Here, at this juncture, it seems appropriate to describe the whole phenomena of the relationship between sublimation as a defense mechanism and all sorts of artistic creative achievements, as observed and realized by Freud himself. He wrote in a well-known passage in the Introductory Lectures on Psychoanalysis (1916-1917, SE 16:376).

...The artist is oppressed by excessively powerful instinctual needs. He desires to win honour, power, wealth, fame, and the love of women; but he lacks the means of achieving these satisfactions.²



Consequently, Freud argued that, artists retreat from reality into the world of fantasy, where they attempt to make their dreams come true. While accepting that the true artists manage to shape their daydreams in such a way as to find a path back to reality, by fulfilling or materializing their wishes Freud insistently held or theorized art as a substitute gratification.

Apparently, over this point, I may argue in terms of sublimation that the author of the two novels under discussion, despite all the developmental and social influences of her age for she was only nineteen, then, exceptionally managed to direct delinquent characteristics and temptations towards the production of two novels. This, for me, could be taken for granted as a form of sublimation as I tried to argue and demonstrate in connection with biographical evidence in chapter four.

2.5. Creativity and Age-Factor: Juvenilia as an early Literary Product of the Youth

In the previous discussion I have tried to show how instinctual energies are displaced or transformed into some activity of social and cultural value, i.e. how sublimation becomes functional. Now taking up creativity and age factor I shall try to explore how the two phenomena or aspects are interrelated in supporting one another and why enigmatic or puzzling questions had been asked for generation by philosophers, poets, and more recently by psychoanalysts about the secret of creativity and creative people.

In this respect, Jullian L. Stamm in Psychoanalytic Journal for Culture, Science and the Arts (Vol.24, 1967:82) declares;

...my contention is that the motives for creativity and the creative process derive their strength from the primitive, unneutralized, aggressive and libidinal derivatives. Furthermore, my own clinical material obtained from analysis of creative people along with psychoanalytic exploration of the lives of great artists and writers (Leonardo Davince, Michaelangelo, Shaw, Hemingway, Proust, O'Neill, etc.) substantiate my impression that in almost every instance, the urge to create springs from unresolved unconscious conflict³.

One last point could still keep us illuminated about creativity and age-factor in the sense of "Juvenilia", already introduced in the headline. Technically speaking literary works by an author in his/her youth age are commonly known as "Juvenilia". Although such products are marked by immaturity, they are still remembered throughout the ages as literary achievements or gains regardless of their literary qualities. Besides, Hugh Holman and William Harmon Editors of A Handbook to Literature (1992:259) displayed a host of teenagers who ended up writing "Juvenilia" of different genres, out of which would be remembered include: Dryden's poem "Upon the Death of Lord Hastings:", written when he was eighteen, Pope's Pastorals, written when he was sixteen and Lord Byron's Hours of Idleness written when he was eighteen, Poe's volume Tamerlane and Other Poems, published when he was eighteen.

Shitto Mezbegu's two novels could be labeled "chronological age, because she wrote both novels when she was nineteen years of age, because she wrote both of them

when she was nineteen years old. The details about her age and school life and academic background will be given under the biographical analysis in section four.

2.6. Autobiography in the Guise of Fiction

In the previous section on creativity and age factor I have attempted, though briefly, to show how creativity springs from unresolved unconscious conflicts. Besides, appropriate examples of "Juvenilia" and corresponding age limits have been indicated. In this sub-section, an attempt will be made to show the real essence of autobiography and the various forms of presenting or simulating autobiography.

Auto-biography can be simply defined as the story of a person's life as written by that person himself. Although a common use of the term includes memoirs, diaries, journals and letters, distinction among these terms need to be made. Diaries, journals, and letters are not extended, organized narrative prepared for public consumption, but autobiographies and memoirs are. According to Hugh Holman and William Harmon (1992:41), memoirs deal at least in part with public events and noted personage, other than the author, whereas an auto-biography is a connected narrative of the author's life, with some stress on introspection. Similarly according to Harmon and Holman (ibid), novel can on occasion be autobiography in the guise of fiction, as in those of Thomas Wolfe and in James Joyce's A Portrait of the Artist as a Young Man. On the other hand, simulated autobiography should also be conceived as a device often used in the novels as in Defoe's Moll Flanders.

In addition to these apparent facts about the forms of presentation of autobiography, women have always been peculiarly acknowledged or identified as practitioners of autobiography. In fact, this is what the historical development of feminist fiction asserts. Virginia Woolf, has been referred to by Sandra Tropp Fehle (1992:292), where in her essay "*Women and Fiction*" she declared:

...in the early nineteenth century. Women's novels were largely auto biographical. One of the motives that led to write was their desire to expose their own suffering, to plead their own cause.⁴

Therefore, both the disguised and pretentious appearances as well as women's perennial pre-occupation with autobiography are events that are likely to correspond or match with the two novels of the author under study.

CHAPTER III

3. ANALYSIS AND INTERPRETATION

3.0. A Brief Introduction

This section contains the analysis and interpretation of the two novels under question: Saw Bamahone Dakkamku and Bamawalade Endih Mahone. The analysis and interpretation is restricted to selected personality traits sorted out or distinguished in the course of the critical reading. These personality traits have been classified under five sections, namely Deviousness and its accompanying aims, approach-avoidance conflicts (vacilating behaviour) Depressive – neurosis and pessimistic out look. Obsessive-compulsive disorder associated with religion and neurotic consequences, and finally fixations of the psychosexual stages of development and Oedipus and Electra Complexes.

3.1. Devious Behaviour and its Accompanying Aims.

Ann Dally (1973:409) , defined a devious character as follows:

.... Devious refers to behaviour which is directed wholly or partly towards an aim that is undeclared and which is Other than it appears to be. Deviousness usually has an unconscious element and can be wholly unconscious.⁵

Continuing with her explanation, Dally (ibid.) stated that a certain amount of simple deviousness is an asset in social life and human relations. It forms the basis of tact. To be totally lacking it is to be naïve. White lies, with their concealed but benevolent aims, are often necessary for other people's comfort.

On the other hand, deviousness that is self-centred or malevolent is another matter, and if it is extensive it affects a person's character profoundly. Devious people according to Ann Dally (ibid) are often said to be selfish, sly, dishonest, prying and unreliable.

Regarding the degree of seriousness of the second type of devious character, Ann Dally (ibid) further noted:

...But devious people can also be imaginative vivacious, warm and charming. Some times so much so that one has to be exceptionally perceptive to spot the deviousness. They can also be lovable, at least on the surface.⁶

So, from the definitions and explanations given about deviousness it could be viewed that devious behavior can turn out to be either a good or a bad quality depending on the attitude and intentions or motives of the performer.

The following extracts are taken from the two novels of Shitto Mezgebu because they are supposed to contain devious behaviours accompanied by certain motives.

አስረጅ አንድ:-

ይድረስ ለአንባቢያን!

ይህንን "ሰው በመሆኔ ደክምኩ" የተባለውን አነስተኛ ልብ ወለድ ታሪክ በምታነቡ ጊዜ ብዙዎቻችሁ በአሁኑ ጊዜ የሚደረግ መሆኑን እንደምትረዱ ት አይጠረጠርም። ሆኖም ይህችንን የመጀመሪያ እንጂ የመጨረሻዬ ባልሆነችው ድርሰቴ ውስጥ ጥቂት ትምህርት እንደምታገኙበት እተማመናለሁ። ("ሰው በመሆኔ ደክምኩ" ገፅ 5)

Example One... Dear Readers!

While reading my first novel, I'm sure most of you would be able to recognize the story as true. Though the work is my first and not last, I hope you will enjoy the educational messages contained in the novel and share the lessons with fellow friends. (P.5.)

It seems the author was trying to persuade her readers to take her first novel as true . The phrase "my first not last" as underlined above was used intentionally to capture readers' attention and win recognition right from the start. The phrases "enjoy the educational messages" and "share the lessons" all designate the inner urge to look resourceful by repeating unquestioned platitudes or statements that are obviously true. Because what she was uttering as a new piece of advice about books is a common knowledge.

Therefore this first episode generally shows the authors tact to motivate or arouse the interest of the reading public. So the aim, in any case, seems positive.

አስረጅ ሁለት:-... ይህችን መጽሐፍ ለመጻፍ ያሳዘነኝ ዋና ምክንያት በጊዜያችን በሚገኙት የጋብቻ ነቀርሳዎች በሆኑት ነገሮችና የሴተኛ አዳሪዎች ቁጥር እንዳይባዛ የወሬኛ ብዛት እንዲቀንስ ማለት ለወሬኛ ፊት እንዳትሰጡት እንዲሁም ጋብቻ ከሁሉ በታች እንጂ ከሁሉም በላይ እንዲሆን በማይፈልጉት አንዳንድ ሰዎች ምክንያት ነው። በጋብቻ በኩል ባለው አለመግባባትና የጋብቻ ስሙ እየተነቀፈ በመሄዱ ብዙዎቻችሁ ሳታዝኑበት አልቀራችሁም። ነገር ግን ሴት ትሁን ወንድ አጥፊው አልታወቀም። "(ገፅ 5)

Example two;- The main reason for writing this novel is my deep concern over the prevailing social malpractices we frequently witness. These include obstacles of marriage and soaring population of prostitutes as a subsequent consequence of gossip and divorce. It is grieving that Holy Matrimony is spoilt, despised and defamed by some gossip's and enemies of marriage who are interested to see married life fall apart .Whether the sinner is the male or female spouse is not clear as yet. (p.5)

The repetition of the words already underlined seems exaggerated and redundant. The word “marriage” alone appeared four times whereas “gossip” appeared two times. The whole content of the passage seems to be a moral instruction. However the over-reaction could be viewed to be one of attention-seeking devices typical of a devious character.

አስረጅ ሦስት:-...የማዘነው የኑሮ ጓድ ብለው የሚይዟቸው አንዳንዶቹ የሰውን ስሜት የሚያቆስሉ ሆነው ይገኛሉ፤ እንዲሁም በቤታቸው ውስጥ ሰላምን በማጣት በየጊዜው የጭቅጭቅ መደብር ሆነው ስለማያቸውና የአንዱን ፍላጎት ሌላው ስለሚገድልበት ፀጥታቸው እንኳን እነሱን ቀርቶ ለአካባቢያቸው ፀጥታን ሲነሱ ስለማይከእንዲህ ያለው ኑሮ ሰውረኝ በማለት እመኛለሁ። (ገፅ 27)

Example Three: - The reason why I'm worried is that some married couples are always found in terrible activities to hurt other's feelings. Their dispute and troubles inevitably go beyond the roof of their homes. I think all this disharmony comes about when people fail to understand each other's feelings and when there is lack of mutual interest. So, I wish God save me from such a life. (P. 27.)

The author, in this episode, seems to have shifted her attention towards private everyday interactions specially that exists between couples in neighborhoods. Although the tone seems different, the issue raised here is still that of marriage problems. The fact that she kept inquiring too curiously into people's affairs could be taken or viewed as a form of a devious aim directed to making impression wherever possible.

አስረጅ አራት:-...ወላጆች ልጆቻቸውን አይጠሉም ልጆችም ወላጆቻቸውን ጠልተው አይደሉም፤ ግን በትንሽ ነገር ቅሬታ በመገኘት ስለሚፈጠር ብቻ ነው። ("በመወለድ ...ገፅ 1")

Example four:- Naturally parents never hate their off-springs and children never hate their parents. But the two sides might sometimes quarrel over minor issues”

(*Bamawalade Endih Mahone) (p.4)

In this passage the author is concerned with parent-child relationships, trying to speak in favour of both, turn-by turn. It seems that she had the desire for the approval, admiration and love of both parents and children without strongly criticizing any one side to be responsible for certain misbehavior, if any. This kind of act sounds typical of a devious behaviour.

አስረጅ አምስት፡-...ልጅ ሲባል ምን እንደሚመስላቸው አላውቅም፤ ሰው በቁመት ወይም በውፍረት አይደለም፤ ወይም በእድሜ፤ አባቶቻችን ሲተርቴ ዕውቀት ያለው በአርባ ቀን ያውቃል፤ አትወቅ ያለው ባርባ ዓመቱም አያውቅ፡፡" (ገፅ 1)

Example five: - I can't really imagine what parents do think of their children. And I don't believe that one must be judged merely for his or her physical appearance. "A clever child will be able to learn within forty days, whereas an idiot one would not learn after forty years" as the saying goes.

In this episode, the author's devious behavior was getting extended, rather One could possibly imagine that she was employing exaggeration and dramatization in a very subtle way to play off one person against the other, like she did for instance in a single episode, with "parents against children", the "young against the senior", the "intelligent against the idiot", through a rhyming and archaic proverb "forty days" and "forty years".

Therefore, in such cases because the exaggeration is made without regard for truth it gives a tone of flattery. The author's character in this sense sounds not a straight and benevolent one, but rather a devious and selfish one aimed at self-reassurance.

አስረጅ ስድስት:-...ስለዚህ በጋብቻ በኩል በፍፁም የማንም ልጅ ቢሆን በፍፁም ግድየለኝም ፤ የሰው ትልቅነት ዋጋ የለውም ግን የእውቀት ትልቅነት ዋጋአለው "ሞኝ ሰው የአባቱን ጌትነት ሲያወራ ይኖራል" ይባላል። ስለዚህ ሀብታም ሆነ ድሀ እኔ ግድ የለኝም። (ሰው በመሆኔ ደክምኩ" ገፅ 38)

Example Six: -...As to the marriage proposal, I don't (never) care whoever the bridegroom may be and from whatever background he (might) may be coming . After all, it is meaningless to be great money-wise. Instead it is wonderful to be great knowledge -wise. "The fool will always keep boasting of his father's richness". So, be it rich or poor, I don't care. (p.38)

The trick played in this devious episode was again one aimed at winning the attention and response of the general public by stirring or stimulating their feeling and reaction against the already existing marriage tradition. For that purpose, the author consciously expressed her own attitude, through such reactions, " I don't care" -two times, "whoever" , /"be it rich or poor" - two times, and the comparatives "knowledge wise Vs money-wise. On top of all, as usual, she employed a proverb, as a means of reinforcement.

However, the repetitive use of “I don’t care” could lead one to think of the author as possessing a low self-esteem and/or lack of confidence, which she has been trying to regain or compensate at every instance.

አስረጅ ሰባት:-... የሰው ሕይወት አጭር ሀሳቡ እረዥም ነው እንደተባለው እኔም ሰው ስለሆን ከ ወደፊት ለማሳተም በማዘጋጀት ላይ ስለአለሁ ይህችን መጽሐፍ እ ስካሳትም ድረስ ሕይወቴ እንዳታልፍ የዘወትር ምኞቴ ነው።

(“ሰው በመሆኔ ደክምኩ” በጀርባው ሽፋን ላይ)

Example Seven: Human life span on this earth is too short. And his wishes and aspirations are limitless. Therefore, because I’m preparing to publish a second novel, I wish I could live until I get it published.(blurb).

The reaction in this episode seems to be one of requesting the sympathy and favour of both the “law of mortals” and that of the reading public. Because of this the researcher found it to be a highly devious or grotesque behaviour in need of some analysis and interpretation.

For instance, it could be analysed and commented upon in terms of the theory of “the exceptions” postulated by Sigmund Freud, as an out-growth of his character study (1915). Freud has been quoted by Edith Jacobson in The Psychoanalytic Study of Childhood (vol. XIV, 1959:136) as commenting.

... It seems that at some phase of our life, especially during adolescence not only women but probably all of us may wish or even feel to be exceptions, and expect to be granted special privileges.”⁷

So, it could be perceived from this quotation that the adolescent author was pleading to get a special privilege to be exempt from mortality, at least under the conditions of finishing her second novel as could be understood from the example given above.

Naturally, however, life doesn't endure upon negotiations with the law of nature, God or other-wise. The point could be related to a strong desire to be “exceptional”, a characteristic which is typical of adolescents, as Freud put it.

So, the author categorically fits in this group, as long as she has been both a female and an adolescent of nineteen years of age when she wrote her novels, according to the biographical data obtained.

In conclusion, the researcher in all instances has recognized clues signaling the author's difficulty in experiencing real feeling, as a result of which she made a resort to playing with the superficial tacts/tricks/ or to be modest, with the social success which she could have easily achieved.

3.2. Approach - Avoidance conflict and Vacillating Behaviour

The way people think and behave has always won a special attention in the discussion of psychoanalytic theory of motivation. To that end different procedures have been

made available for studying human motivation. And a close observation and treatment of motivation has enabled psychoanalysts to identify many types of conflicts. But the most prevalent conflict in human motivation is known as approach-avoidance conflict.

A students' Dictionary of Psychology (1988:11) for instance, defines approach-avoidance conflict as follows:

...A pattern of behavior often seen when an organism is inclined or required to approach something which has simultaneously attractive and aversive qualities.⁸

This definition retains the fact that human tendency or attitude could waver or change between extremes of opinion, especially when it comes to performing a given task or making a lasting decision. This same quotation also reminds one, of the basic question. Why do organisms think and behave as they do?"

Bernard Weiner in Human Motivation (1985:4) listed the basic principles governing human behaviour: people strive to fulfill their potential or people strive to satisfy their aggressive and sexual urges. Specially the contents of the second basic principle could manifest themselves in the form of slips of the tongue, dreams, neurotic behaviour, and artistic creativity.

The researcher's concern in this particular case, is directly related to literary activity (product)

The following examples are chosen from the literary works of Shitto Mezgebu for their qualities of featuring certain conflicting tendencies or for indicating undecidedness in the personality of the creative writer.

አስረጅ አንድ:-...ልጅ ወለድኩ ብሎ መመካት አያስፈልግም፤ ከዚህ ላይ ልጅ አለመ
ውለድ ይሻላል ትሉ ይሆናል። ግን መውለድ ጥሩ ነው። ይህንን ግለጽ ለማ
ሸነፍ የሚችለው በመውለድ ዘር በመተካት እንጂ አለበለዚያ እፍ
ሲሉት እንደሚጠፋ የኩራዝ መብራት መሆን ነው።

("ሰው በመሆኔ ደክምኩ፡ ገፅ 13)

Example One:- ...Simply boasting of having ones own children is not a big gain by itself. I believe everybody would agree with me over this proposition. But I would still insist it is rewarding to have children, because it is the only means through which mankind preserves his own species.

Two conflicting tendencies can be noticed in this episode, one of speaking against rearing children and the other of speaking in favour of rearing children. Specially, the author withdraws from her first premise without giving or suggesting any reason for not rearing children. This sort of reaction exhibits her lack of confidence or deliberate resignation, probably due to fear of any strong reaction. But on the other hand when she spoke in favour of rearing children she has given sufficient reason for doing so.

Therefore, the author seems to have been aware of the balance of power or the prevailing public attitude towards child-rearing practices of her own era. So she automatically refrained from giving any further negative remarks. Instead, she only made a single provocative statement. But, in any case, her reaction could be viewed as ambivalent or vacillating.

አስረጅ ሁለት:-...በዚህ እድሜያቸው ልጅ ባለመውለዳቸው በጣም ያዝኑ ነበር። ግን ልጅም ባይወልዱ ሳያዝኑ በሰላም ሲኖሩ እግዚአብሔር ፈቃዱ ሆኖ ከብዙ ዓመታት በኋላ ወለዱ። (ገፅ 15)

Example two:- ...They had been very grieved about their misfortunes, for not having a baby even at their old age. But despite their great sorrow, they remained happy throughout their life. After so many years, however, they got a baby at the mercy of God.(p.15)

Here, the author seems, to present two staggering opinions about her fictional characters or two couples. She told us the “couples” had been grieved over their misfortune, and deflecting from her line of argument/reasoning, she also told us the two “couples” lived peacefully and happily so that finally they had been “rewarded” with a baby.

The motive of the author in this particular context seems directed at giving the highest credit to God Almighty, who has the power to “reward” the miserable with “children”,

provided that they can sacrifice all their patience and endurance, knowingly for His own “sake” or “glory”

So, it rather seems the author was playing such provocative tricks although her behaviour looks daring she often concludes withdrawing in to the dominating side of her inner motives.

አስረጅ ሦስት፡-...እውነትስ የእነሱ ቁራሽ እንጀራ ለእሱ ቢሰጥ የሚጎዳቸው ሆኖም አይደለም፤ ከእነሱ የተረፈውን ለውሻ ከመስጠት ይልቅ "ለተራበው ዘመዳቸው ቢያበሉት ይጎዳሉ? እንዲህ ስል ለውሻ አታብሉ ማለቴ አይደለም፤ ግን የሰው ፍጡር ትንሽ ሳይሆን አይቀርም ለማለት ነው እንጂ ለሱም ቢያበሉት መጥፎ አይደለም፤ ግን ሰው በረሃብ ሲሞት ዝም ብሎ ማየት አግባብ አይደለም፡፡

(በመወለዴ እንዲህ መሆኔ" ገፅ 20)

Example three:-.... Truly speaking, it wouldn't matter if they could afford a loaf of bread to the hungry. Besides, they could give left-over food to their hungry-relatives than feeding dogs. I don't mean to say that dogs should not be fed either. But I wanted to remind that humans are more dignified than dogs. Otherwise, I have no objection about feeding dogs./ The worst thing is to be quiet when humans are dying of hunger.

(Bamawalade Endih Mahone) (P.20)

In this episode, one could clearly see the author's wandering thoughts or vacillating tendency, specially in the way she attempts to see humans and dogs comparatively. The comparison, in the first place, is abnormal, because she was trying to put together things which are completely incompatible. The other thought disorder or lack of clear perception is related to the habit or activity of feeding animals and human beings. It sounds immoral/abnormal to feed humans with left-over food as far as health or hygiene is concerned.

አስረጅ አራት፡-...እሱ ከሞተ በኋላ ከማልቀስና የሃዘን ልብስ ከመልበስ እለቅሶዬ እከሌ (ሳይመጣ ቀረ) ከማለት ይልቅ ምነው በፊት በተቸገረ ጊዜ በጠየቀው ናበተራብ ጊዜ ባበላው በተራቆተ ጊዜ ባለበሰውና ሲሞት ባላለቀሰለት በሣቀ ኖሮ፤ ይህንንም ስል በእውነት ይሣቅ ለማለት ሣይሆን ከአጉል ለቅሶ ሣቅ ይሻል ነበር ለማለት ነው። (ገፅ 21-22)

Example four: -.... What is the use of mourning for the dead and accusing each other for not attending funeral ceremonies? Why not help a person while he is badly in need? After having shown the necessary benevolence at a critical moment in life, one could even be pleased at the death of a friend. This won't be too strange, so to speak. But beware that I'm not saying that one actually laughs enjoying death. In any case, I'm still of the opinion that laughing sounds more appropriate than a pretentious mourning (pp.21-22)

The position the author took in this episode sounds more of philosophical and contradictory, as well. First of all, she insisted on the notion of inhibiting the masses from mourning and funeral practices, at the expense of affording charities and rehabilitation services. This kind of philosophy or stand signals the failure to observe the moral and cultural set up. Under no circumstance could laughing be more appropriate than a pretentious mourning. And what are the maxims for distinguishing a pretentious mourning from a true mourning? Additionally in the general sense of the translation the author had been reciting some lines from the ethics of Christianity, but one can hardly find a dictum supporting the position the author took.

Therefore, in conclusion, the author due to her motivational conflict has demonstrated contradictory attitudes toward characters and the moral and cultural standards of the society. In almost all the instances, she has shown her own confusion by wandering from one issue to the other without conclusion, making hasty generalizations and passing pre-mature decisions, all of which are characteristic features of approach and avoidance behavior.

3.3. Depressive Neurosis & Pessimistic outlook

The discussion of depressive-neurosis will put us through the affective disorders, where it belongs directly. From psychological point of view, affective disorders are characterized by disturbances in expressed emotions. And the disturbance generally involves depression or elation.

The researcher in this particular context restricts himself to discussing how depressive neurosis acts on everyday human behaviour and negatively affects his outlook towards reality.

Firstly Martin Saligman (1975) attested that depression is the “common cold” of Psychological problems we face. Similarly Spencer A. Rathus in Essentials of Psychology (1986:320) declared that depressed people may complain of feeling sad, blue or “down in the dumps”. They may complain of lack of energy, loss of self esteem, difficulty in concentrating , loss of interest in other people and in activities they used to enjoy; of pessimism; crying, and thoughts of suicide.

Meanwhile, in the course of his critical reading of the two novels, the researcher has been able to recognize pessimistic expressions and narrow outlooks attached to depression. However, a better understanding of these expressions requires further analysis and interpretations of appropriate examples as follows:

አስረጅ አንድ:-... በዚህን ጊዜ አንዱ በእውቀቱ ተመክቶ እኔ ወደፊት እንዲህ ያለደረጃ ስደርስ አንተ እንዲህ ትሆናለህ በማለት ትንቢት ተናጋሪይሆናል።
(አወቅሽ አወቅሽ ቢሏት መጽሐፍ አጠበች)እንደሚባለው የራሱን መውደቂያ ሳያውቀው አእምሮው ባለማመዛዘኑ ለራሱ ትንቢት ተናጋሪ ይሆናል፤ ይህን መናገር አይገባውም ነበር። እንዲያውም ደግሞ ኑሮአችንን (ቀርቶ) ዛሬ ውለን ማደራችንን የሚያውቅማነው? (ሰው ያስባል እግዚአብሔር ይፈጽማል) እንደሚባለው ሁሉሜዳ ሊቀር ይችላል። ሀብትም

ሆነ ሕይወት በአንዲትበግትታወቅና ቀጠሮ በሌላት ምክር በሌለው ቀንና ሰዓት ለምትለወጥለምን አይፋቅም። (ሰው በመሆኔ ደክምኩ ገፅ 11)

Example One:- A Student may simply foretell about his future success in life. Encouraged by his academic standing, he might think he would one day become an important person. On the contrary, he might tease his classmates for their incapability, but for no good reason because no one knows for sure his/her exact destination. Such kind of act is quite similar to a naïve woman who washed her husbands books encouraged previously for her wisdom. So, all we can say, is "Man Proposes and God disposes", nothing else! (Saw Bamahone Dakkamku, p.11)

Realistically, the whole idea contained in this episode sounds pessimistic. The author has been trying grossly to look on the dark side of things. When one looks closely to each of the statements above, one can see how they have been expressed in a very threatening and pessimistic tones, conveying the author's attitude towards any attempt of: prophesizing, foretelling, planning, predicting one's future life. Not only this, but the author also expressed pessimism toward such attempts as self actualization, the ability to appreciate ones own successes and possessing qualities of high self-esteem. Finally, however she came up with an antithesis, a proverb which can equally serve both man and God. Paradoxically enough, she contradicted the most part of her own premise, because, logically, if man is in a position to propose, he could as well plan,

predict, foretell, and wish for a better future on grounds of his current standing at school, in business or whatever.

Therefore, the idea behind all her reasoning seems to give credit to the Omnipotent power and this fact seems evident that the pessimism of the author has been typically of religious or philosophical origin.

አስረጅ ሁለት:-... "ጎሽ ለልጅዎ ስትል ተወጋች" እንደሚባለው አሁን እግዬ ብትሞት እንደዚህ ልጅ እንዴት ሆኜ እኖራለሁ። አይ ከወላጆቹ በፊት እኔን ያስቀድመኝ፤ ሲሆን አይለየን ለመሆኑ እናትና አባት የሌላቸው ልጆች እንዴት ይኖራሉ? "ኑሮ ካሉት መቃብር ይሞቃል" (ገፅ 30)

Example two:- ...The old saying goes: "The Buffalo that wanted to rescue her off-spring was killed". So, What would happen, suppose if my mother is dead? How can I continue to live like this boy is doing? (referring to her would be lover). No! I wish I would die before them or else all of us live together. I wonder how orphans manage to live without any of their parents. "It is absurd if one could really enjoy his dead life". (Saw Bamahone Dakkamku, p.30)

In this episode again various features of pessimistic reactions are manifested. The author's mind seems to have been predominantly occupied by recurrent thoughts of death of parents and the consequent helplessness, lack of confidence and the wish for ones own death are all apparent.

For instance, at least four phrases or sentences, above, express the idea of death. This is indicative of an abnormal behaviour and signals unpreparedness to cope up with the social milieu and the challenges of life, due to lack of experience and exposure.

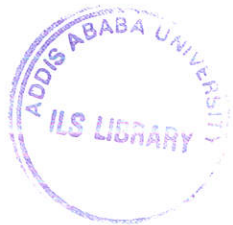
አስረጅ ምስት:-... የሰው ሕይወት አጭር ሃሳብ እረዥም ነው እንደተባለው እኔም ሰው ስለሆንኩ ወደፊት ለማግኘትም በመዘጋጀት ላይ ስለአለሁ ይህችን መጽሐፍ እስካሳትም ድረስ ሕይወቴ እንዳታልፍ የዘወትር ምኞቴ ነው።

Example three:- Human life span on this earth is too short. And the magnitude of his aspirations and wishes are too vast. Therefore, because I'm preparing to publish a second novel. I wish I could live till I get It published (blurb)

To a psychoanalyst or perhaps equally to a psychiatrist, such kind of “note” or blurb cannot be taken simply literally, because of it's neurotic features and because of its deeper psychiatric implications.

What it could possibly signal is that the author might have experienced or undergone periodic moments of depression through which recurrent thoughts of death or self-suicide had threatened her. In addition it seems that she had been anticipating another “visit” of depression and a frightening dreadful moment again.

Therefore, the author seems to have expressed her depressed emotion and the state of her own anxiety which she might have long endured secretly.



አስረጅ አራት:-... ተፈጥሮ ለመስቃየት ፈጥሮ ለማስቃየት ከሆነ መፈጠርስ
መፍጠርስ ጥቅሙ ከቶ ለምን ይሆን?"

("በመወለዱ እንዲህ መሆኔ" ገፅ 5)

Example four:-...I can't see any reason for being born if mankind is ultimately destined to sufferings and if God the creator is pleased to impose what ever misery he wishes?

(Bamawalade Endih Mahone,p.5

The pessimistic reactions and expressions contained in these statements seem to be an extension of her gloomy life perception, that is the way the author sees, perceives, imagines or thinks of life on this earth. The author, in this particular context reflected what she imagines of the Omnipotent God and the powerless creature-mankind.

However, her reasoning and generalizations seem to be premature and fallacious, because since the power relationship is one of the creator and the other of a "creature", the latter hasn't any power of his own to be born or to stay "safely" in the womb of his/its "mother".

Therefore her remarks reflected, instead, her own depressed attitude toward earthly life and the gross generalization that people often make whenever they fail to cope with adverse or unlikely situations.

አስረጅ አምስት:-... እርግጥ ነው የምሄድበትን አላውቅም፤ ኑሮ ያንገፈገፈኝ፤ የሰው ፊት እንደእሳት የገረፈኝ፤ እንጀራ ባፌ ሙሉ ጎርሼ ሆዴ ጠግቦ የማየት ምኞት ያሰለለኝ ከመኖር አለመኖርን የምመኝ ሰው ነኝ።

("በመወለዴ እንዲህ መሆኔ" ገፅ 17)

Example five...I can't really tell where I'm going now. I'm fade up of life. I'm scared of people's frowning faces. All I want is to get rid of my parents who deprived me of something to eat and drink I have always craved for a mouthful of "injera" to fill my empty stomach. Beyond all theses I would rather prefer to die than to live.

(Bamawalade Endih Mahone p.17)

In this episode the author seems to have lost the will to live. Her lamentation about boredom and scare, her intention of flying from home, withdrawing from people and finally her preference for death as a lasting solution are the most obvious and characteristic expressions of depressive-neurosis or affective disorder.

Similarly, the fact that, any human being small or great could possibly "host" depression once or twice in his life time, would acquaint us with the neurotic experiences of Abraham Lincoln who had been subjected to similar painful effects of depression.

Joan E. Grasec and et al. In Foundations of Psychology (1991:726) provided Abraham-Lincoln's depressed personality and how he expressed his feelings in a letter he wrote to John Stuart, his law partner, as follows:

...I'm now the most miserable living. If what I feel were equally distributed to the whole human family, there wouldn't be one cheerful face on earth. Whether I shall ever be better I cannot tell; I awfully forebode I shall not. To remain as I'm is impossible. I must die or be better, it appears to me...I can write no more.¹⁰

Therefore, it appears to be true that Shitto Mezgebu shared similar negative feelings when she announced her preference for death as a last resort, in the previous episode.

አስረጅ ስድስት:-... ኑሮ በቃኝ፣ ሰለቸኝ ፣ መረረኝ፣ አንቺ መርዝ በማር ሸፍነሽ የያዝሽ
አታላይ ዓለም ያልቀመሰ ይቅመሰሽ።

("በመወለዴ እንዲህ መሆኔ" ገፅ 17)

Example Six:- ...I'm tired of life. I'm bored. Now, I certainly came to know this worldly life is deceitful. I think I would better leave the way for those who haven't yet tasted the chores of everyday life (p.38).

Here, one can clearly see a vicious cycle of depression haunting the author . Her taste or hope of life seems completely absorbed as expressed in this last episode. The metaphoric phrase "I would better leave the way" designates hopelessness and surrender.

In conclusion, the fact the author expressed negative feelings and exercised pessimistic outlook in all the examples selected, stands to prove that she has undergone a series of threatening moments herself.

David G. Myers (1986:462), in support of such possibilities maintains that:

...Winston Churchill called depression a "black dog" that periodically hounds him. Poet Emily Dickinson was so afraid of bursting into tears that she spent much of her adult life in seclusion Abraham Lincoln was so withdrawn and brooding as a youngman that his friends feared he might take his own life.¹¹

Finally, however, as each of the above quoted lives reminds us, people can and do struggle out of depression and regain their capacity to love, to work, and even to succeed to the highest level. This success seems to apply to Shitto Mezgebu as well as far as her literary products are concerned.

3.4. *Obsessive-Compulsive, Disorder Associated with Religion and Neurotic Consequences.*

It is, often believed that terminologies employed to describe anxiety disorders certainly require proper psychological definition.

Peter Stratton and Micky Hays (Ed.) in A Student Dictionary of Psychology (1988:125) defined obsession as "An idea or image that enters thought despite being unwanted and recognized abnormal."¹²

In this sense of the definition one can note that obsessions are irrational and their intrusion is out of control.

On the other hand, Spencer A. Rathus in Essentials of Psychology (1986:317), defines compulsion:

...A seemingly irresistible urge to engage in an act, often repeatedly such as lengthy and elaborate washing after using the bathroom. The impulse is frequent and forceful, interfering with the daily life.¹³

So, the two neurotic behaviours are recognized for sharing similar property of interfering with human daily activities or engagements, whatever. Because of this they often appear in a compound, forming "Obsessive-compulsive" disorder, though they are given independent definitions here.

Additionally, when further elaborated, the obsessed person is unable to resist spending a lot of time on obsessional thoughts which are usually absurd and obscene and carrying out pointless rituals, ie. compulsions. As a result, the condition is extremely distressing and associated with high level of anxiety. At an extreme, the persons involved may spend so much time on the thoughts and acts/rituals that they are unable to do anything at all.

In this regard, the researcher has already recorded numerous entries (nearing fifty,) from the two novels depicting, carrying the name of God out of which only six examples are selectively taken for the purpose of analysis and interpretation as follows:

አስረጅ አንድ:-... ሰው ማለት በእግዚአብሔር አምላክ የተፈጠረ ነው፤ የተፈጠረው ስለምንድነው ብንል እግዚአብሔር ሰውን የፈጠረው የራሱ ማደሪያ ቤቱ እንዲሆነው ነው። (ገፅ 9)

Example One...Man is created in the image of God. God created man and deemed him grace so that he could reside in him. (p.9)

This is the opening paragraph in the first novel. The fact that she began with the history of Genesis where she introduced God the creator and the created mankind seems a procedure or a strongly established habit of reciting and remembering the name of God. This procedure, in the daily life of an obsessed or devoted believer, can never be overlooked.

This particular example signals that the author's mind has been under strong influence of a religious dogma, most probably associated with the fundamental advice /warning) in the book of proverbs (Proverbs 1:7- "The beginning of wisdom is the fear of God".)

Therefore, it is most likely that such an author takes up the name of "God" obsessively and infinitely, at every turn, as could be seen continuously in other examples.

አስረጅ ሁለት:-...ሰው እራሱን እንዲችል ምን ማድረግ አለበት! እራሱን ለመቻል መጣጣርና ፈጣሪውን ማስታወስ ትዕዛዙን መጠበቅ አለበት። (ገፅ 12)

Example two: - ...What must man do to support himself? Man, I suppose must work hard, remember his God and keep his orders. (p.12)

Here, God seems to take the credit for whatever work accomplished by mankind, simply because He is feared.

A person who is obsessed with religious thought maintains any illogical notion as it is written down without question or challenge. Here in this particular example, the question is put to human beings but the concluding remarks always go to "God".

Therefore, the reactions indicate the presence of anxiety or irrational fear acting upon every activity or thought process of the author under investigation.

አስረጅ ሦስት:-... ያሰብኩትንም ሆነ የጀመርኩትን ለመፈፀም በመቻሌ እኔን ደስ እንዳለኝ ፈጣሪዬንም ደስ ይበለው። (የፊት ለፊት ሽፋን ላይ)

Example three:-...I'm now much happier, for I managed to accomplish what I have begun to write. Glory be to God Almighty! (Blurd.)

The obsession and compulsion neurosis still continues. And the "salutation" to "God" is permanently observed. For instance, although the author knows she did the job of writing herself, she glorified God to show conformity and submission, to be safe and secure.

Therefore, these acts are all neurotic and show the authors lack of confidence and free thinking.

አስረጅ አራት:-... ይኸውም ባልተፈጠረኩ ኖሮ ብለህ በማለትህ እንኳንስ ፈጣሪህን፣እኔንም ጭምር አሳዝኖኛል፤ ዘግንኖኛልም፤ እሱ ፈጣሪያችን ከዚህዓለም ላይ ሲፈጥረን በደስታም ሆነ በሀዘን እንድንኖር ከላከን በኋላእንዲህ ያለ ነገር በመንገር ፈጣሪህን ማስቀየም አይገባም፤ እሱ ካልፈቀደ ለመኖርም ለመሞት ስለማይቻል። (ገፅ 8)

Example four:-...It is no good regretting about your being. That sort of act is extremely disappointing even to me, leave alone to God. Because God-Almighty brought us into this world so that we can see (taste) both the good and evil side of life. We can neither live nor die without his will.(p.8)

The obsessional phobia reflected in this extract or example reminds one, of the religious aphorisms long been forwarded by Dennis Didrot, Eighteenth-Century French Philosopher (1762), adapted in a Humanist journal (vol.98.No.1 & 2, 1982:13)

...Lost in an immense forest during the night, I have only a little light to lead me. An unknown person appears, who says to me “my friend, put out your candle to find your way better”. This unknown person is a theologian.14

In this sense of the aphorism, theologians unwittingly could guide or lead into confusion by taking away the self-confidence and awareness built over-time.

Similarly, what the author is obsessively trying to dictate about God could be safely likened to the act of the “unknown person” in the above quotation. Specially the statement “ we can neither live or die without His will.”, sounds paradoxical and childish, because it contradicts with the law of human growth development and death. But if man is denied the chance both of living and dying, whom is she (author)addressing? This is absurd.

However, religion is often said to be the one area in which infantile modes of feeling, thinking, and reasoning are allowed without any question or without demanding any mental effort, for argument by analogy is commonly accepted and constantly used.

And specially if such “freedom” is “facilitated” right from childhood, as in the case of Shitto Mezgebu, one could imagine the intensity of obsession and compulsion to be undergone or adapted. So, Shitto’s neurotic behaviour could be taken as an out-growth of childhood experiences.

አስረጅ አምስት:-... እግዚአብሔርንም እርዳኝ ይህችን ልጅ ለእኔ አድርግልኝ ብሎ ፈጣሪውን ለመነ እንዲሁም በልጅነቴ የደረሰብኝን ችግር አንድ ባንድ ታውቀዋለህ፤ ስለዚህ ለተቀደሰው ጋብቻህ እንድታበቃኝ ብሎ ወደ ፈጣሪው ያንጋጥጣል።

Example five: -...He prayed to God to help him posses the girl. He pleaded “you know very well about my childhood troubles and difficulties. So, God blesses me with your “Holy-Matrimony”.



Here in this reaction, the author seems to give God a human attribute, to choose marriage partners for those who are needy and underprivileged. The intention is one of conformity, though the reaction is obsessional.

አስረጅ ስድስት:-... የሰው ሕይወት አጭር ሃሳቡ እረኝም ነው እንደተባለው እኔም ሰው ስለሆንኩ ወደፊት ለማሳተም በመዘጋጀት ላይ ስለአለሁ ይህችን መጽሐፍ እስካሳትም ድረስ ሕይወቴ እንዳታልፍ የዘወትር ምኞቴ ነው።
(በጀርባ ሽፋን ላይ)

Example Six: -...Human life span on this earth is too short. And his wishes and aspirations are limitless. Therefore, because I'm preparing to publish a second novel, I wish I could live until I get it published (blurb).

This is a neurotic reaction. The anxiety (fear) expressed here could be analysed and interpreted in terms of the intra-psychic conflicts; that is, the structural theory postulated by Sigmund Freud. According to this theory the result of "war" or conflict between the super ego (the moral-self) and ego (the reality principle), will always produce anxiety which keeps the person in neurotic state of mind and accompanying neurotic reactions or behaviour.

This seems the reason that most religious elements and practices have long been criticized for their neurotic consequences and dogmatic attitudes. Among the critics of religion, one can find a composition of philosophers, psychologists, psychoanalysts and literary people.

Dennis Didrot (1982:13) commented "Take the fear of Hell away from a Christian and you take away his belief." Didrot wants to suggest religion is adapted only as a means of escape from the imaginary Hell or that fearful inferno- the eternal fire. In short: the equation of this aphorism could be something like: "no Hell, no religion" , and therefore no anxiety.

Sigmund Freud criticized religion as a conflict arousing agent as well as a consoling one in the lives of the neurotics. Karl Marx has been quoted by George Orwell in a *New Humanist Journal* (vol.89.No.8, 1973:271), as saying "Religion is the Opium of the people." All these comments and criticisms are disfavoring religion. Looking at it from the present status of scientific knowledge, religion clearly seems a man-made thing.

In conclusion, what is so consoling about the whole phenomena of obsessive – compulsive neurosis or disorder, according to Anita Laverman in "A Psychologists Journey in Belief" (*New Humanist Journal* vol.84.No.8.1969:233), is that a neurotic is never neurotic all- over, nor is anyone entirely free of childhood hangovers. In one person they show up in some irrational fears or thought patterns, another tends to react childishly in certain stress situations, the third is a victim to the urge to be exaggeratedly clean, precise, or careful; but the remainder of their behaviour may appear perfectly normal and adult.

So, Shitto Mezgebu, seems to have proven these facts as true because of her capacity in producing two novels of some social and cultural value, whatever.

3.5. Fixations of the Psychosexual Stages of Development and Oedipus/Electra Conflict

Fixation is defined as a failure to develop normally through a particular developmental stage.

Driven by maturational factors, all people develop through the same psychosexual stage: the oral stage, the anal stage, and the phallic stage.

Susan Cloniger (1993:44), adapting Sigmund Freud's psychoanalytic theory wrote in Theories of Personality that the infant, under the tyranny of the pleasure principle wants to be fed immediately whenever it experiences hunger. In reality, feeding is sometimes delayed and ultimately the child will be weaned. This is the conflict of the first psychosexual stage, the oral stage. In the second, or anal stage, the toddler enjoys controlling the bowels, retaining and expelling faeces according to his or her own will; but conflict with the restrictive forces of society arises, as the family demands toilet training. Conflict over drive satisfaction in the third psychosexual stage the phallic stage, focuses on punishment for masturbation and the child's complex fantasy of a sexual union with the opposite sex parent, a wish that is frustrated because it conflicts with the universal taboo of incest.

So, according to this theoretical explanation one can realize the fact that personality development involves a series of conflicts between the individual who wants to satisfy instinctual impulses, and the social world (especially the family), which constrains this.

Moreover, Cloninger (ibid.45) stated that if socialization is too severe, or too sudden, the young ego cannot cope and personality development is impaired. Sudden severe shocks that are beyond the child's capacity to cope, called psychic trauma, include sexual abuse and early witnessing of adults' sexual intercourse (the "primal-scene"). Such events are said to produce fixation, as already defined, where impulses are repressed, rather than out grown.

On the other hand, at the phallic stage, males follow different developmental paths associated with their biological sexes and marked by Oedipal and Electra conflicts.

The following passages are all taken out of the two novels to be analyzed in terms of the psychosexual stage fixations and the Oedipal and Electra conflicts, as the case may be. Besides, they will be provided with their symbolic meanings according to Freudian models of interpretations.

አስረጅ አንድ:-... ወይዘራት ዓለምም ባገባች በዓመቷ አንድ ወንድ ልጅ ወለደች፤ ስሙም ፍሬህዘርይሁን ጌታቸው ተባለ። ከእዛም ፍቅራቸው የላቀ እየሆነ ኑሮአቸው እየተሟላ ሄደ (ገፅ 98)

Example One:-...Alemitu gave birth to a male child about a year after her marriage.

The baby was named Firehzerihun Getachew . The two couples rejoiced over their good fortune and led a happy life there after. (p.98).

This first episode could be analysed and interpreted in connection with the phallic fixation and Freudian theory of identification related to castration anxiety or better known in the Freudian term (Penis envy). It symbolizes the envy of a male sexual organ fixated due to repressed anxiety of identifying with the parent of the opposite sex, in this particular case, the father. In the course of events, even if girls identify themselves with their mothers, they cannot resolve their male envy until they grow up and give birth to a son "who brings the longed for object with him".

The fact that "Alemitu" gave birth to a male baby symbolizes her anxiety over the desire of identifying with her own father in terms of sexual union, during her phallic stage (3-6) years). And in this event it seems Shitto was fulfilling her long- kept desire (male sex organ envy) by creating a fictional male baby. The name "FirehZerihun" as given to the newly born baby stands to give an additional meaning, symbolizing the male testicles, where according to biological hints the sperm cells are produced to make fusion with the egg cells to keep going the human reproductive system. The symbolic meaning of "Firezerihun" could be conceived automatically and culturally and seems to show the mother's continued fantasy to have/see around a number of babies, probably possessing male sex objects or organs.

አስረጅ ሁለት:-... ወዲያውም በተጋባን በሁለተኛው ዓመት ላይ አንድ ወንድ ልጅ ወለድን፤ ባለቤቴም እጅግ ደስ አለው፤ ይኸውም አንድ ከመሆን ሁለት፤ ሁለት ከመሆን ሦስት ሆንኩ (ገፅ 29)

Example two:-...So, about two years after our marriage, we were blessed with a male child. My husband was so happy about it. So, also instead of being “one”, I became two; instead of “two”, I became “three”. (Bamawalade Endih Mahone p.29)

Similar to the first novel, the author, in her second novel seems to play obsessively about the envy of the male sex object /or organ. Because of her anxiety. She repeated (created) another fictional male child (not named now). The reason why she counted on the number of her family members, “one”, “two”, “three”... seems to symbolize her endless fantasy to be always “escorted” by male off-springs.

Furthermore, the reason why the event gave the “mother” a particularly special meaning seems to indicate a highly pronounced envy the author had developed ever since her childhood.

አስረጅ ሦስት:-... ወላጆቹ በትዳር ላይ ሣሉ እኔም ትዳር ምን እንደሆነ እንዳውቅና በከብር እንድኖር ልጅ እንድወልድላቸው እንደነፍሴ የምወዳትን ሚስት በማግባት ስኖር ከባለቤቴ ጋር በሞት ተለያየን።... ኑሮ በቃኝ ብዬ ከወላጆቹ እና ከቤቴ ወጥቼ በጫካ ውስጥ ለሦስት ዓመታት ያህል

ስኖር እንደገና ሰው ወዳለበት ከመጣሁኝ ይኸው አንድ ዓመት ከስምንት ቀን ሆኖኛል። (2ኛ መጽሐፍ ገፅ 25)

Example three:-...My parents had been much concerned about my futurity. They always wanted me to marry a lovely girl, rear grandchildren for them and lead a dignified life. Unfortunately my beloved wife passed away and I fled to the jungles abandoning my parents and my own home. It is now a year and eight months since I returned to social life.(p.25)

NB. The researcher deliberately extracted this episode because it provides background information to the analysis and interpretation of the Electra-conflict coming up immediately.

አስረጅ አራት:-... መቼም ብንሞክረው ጥሩ ነው። ደግሞስ በችግሬ ጊዜ አንተን ያጋጠመኝ አምላክ አብረን ለመኖር ያበቃን ይሆናል። እሱቲ ከመሰለህ ይሁን እሺ በችግሬ ሰዓትና በረሃቤ ጊዜ አንተን ስለሆነ ያገኘሁት ወደፊትም አብሬህ ለመኖር ምንም ቅር አይለኝም። ይኸንዬ አንተን ባያዝልኝ ኖሮ ወይ እሞት ነበር፤ አንተን ትቼ ወዴት የምሄድ ይመስልሃል። (ገፅ 28)

Example four: -... Anyhow we'd better try! God who allowed my encounter with you could also make us live together in the future. So, I don't mind if it pleases you because you're the one whom I found during my

difficulty and hunger. I have no objection to live with you. Or, where else do you think I could have gone deserting you at this critical moment (p.28).

This last episode could be analyzed and interpreted both in terms of Oral fixation and the Electra-Conflict.

According to the details of example four, an anonymous female character on her flight from home automatically submits to a marriage request from a strange person who happened to join her alongside a country road. As has been offered in the background information in example three above, the strange man was a widower old enough to be her father as far as age is concerned.

Eventually, example four in which the Electra-complex has been exhibited could give us the Freudian symbolic meaning or interpretation, where the strange Widower (man) is automatically taken as a father substitute in which the character's (author's) repressed sexual-union with the parent of the opposite sex is reflected.

The other side of this episode could be interpreted in terms of the oral fixation, that is the personality trait connected to the first psychosexual stage of development. The credulousness or easy going behaviour shown by the girl character in automatically submitting to the marriage request from a strange person seems to show her orally fixated personality trait whereby, she might have been deprived of pleasure during the oral stage. This type of fixation is often said to lead to immature forms of sexuality and

certain personality traits such as lack of confidence, gullibility, sarcasm and argumentativeness.

In this connection, if we recapitulate the findings of the author's personality traits, it could be concluded that they are derivatives of the oral fixations. And due to this it could be said the author's personality is oral type. (The author is an oral character).

CHAPTER IV

4. BIOGRAPHICAL INFORMATION AS AIDS FOR ANALYSIS AND INTERPRETATION

In the previous discussion of auto-biography under the review of related literature (2.6), I have been able to identify at least two variant forms of autobiography operating in fiction writing as a genre. These are autobiography in the guise of fiction and simulated autobiography. So, the two forms were kept for analysis in connection with biographical information's obtained from book reviews, daily press, and periodicals regarding the author of the two novels.

It is now, to count on testimonial evidence available in support of the autobiographical appearance (nature) of Shitto Mezgebu's first novel *Saw Bamahone Dakkamku* ("For I'm Human I'm Tired")

አስረጅ አንድ:-... ዓለሚቱ:- ጌታቸው! ትምህርቱን ለመተውና ሥራ ለመያዝ ስለፈለኩ ከኔ አንተ ብዙ ሰው ስለምታውቅ ሥራ እንዳገኝ አጠያይቅልኝ፤ ለጓደኞችህም እንዲፈልጉልኝ ንገራቸው። ... እንደነገርኩህ እናትና አባቴ እድሜያቸው ገፋ ያለ ስለሆነ እነሱን ለመርዳት ብዬ ነው እንጂ ብማር እወድ ነበር። እንዲሁም ድሆች ዘመዶቼን ለረዳ ብዬ ነው (ገፅ 39)

Example One: - Alemitu : "Getachew ! I want to leave school because I want to have a job, so that I could support my parents who are aging now. ... I want also to support my poor relatives. These are my reasons to leave schooling. Otherwise, I have an interest to continue with my education like anybody else.(p.39)

In this episode, one can observe a dialogue between male and a female protagonists or characters namely Alemitu and Getachew. The female protagonist is expressing her reasons for leaving school, that she wanted to have a job and help her aging parents and other poor relatives. Meanwhile, she assigns her counter part to search a job for her being together with his fellow friends. So, additionally, this phenomenon of leaving school on the grounds of supporting parents have been reviewed by Thomas Leiper Kane in his book Ethiopian Literature in Amharic (1975:129) where he commented upon the situation in which Alemitu, the protagonist character in *Saw Bamahone Dakkamku*, had been:

"...where dropping out of school is not occasioned by the above, it is caused by the urge to get married (ex. Soyum in *Wattat Yefradaw*) or to help support the family (ex. Alemitu in *Saw Bamahone Dakkamku*)" ¹⁵

So, Thomas L.Kane's remarks seem to correspond directly with Alemitu's (author's) intentions to find a job for the sake of helping her own parents and relatives , upon leaving school.

አስረጅ ሁለት:-... ጌታቸው:- "እኔን ደስ እንዳሰኘሽኝ አንቺንም ደስ ይበልሽ። ሥራው በ---
 መ/ቤት ተገኝቷል። ደመወዝሽም ለመጀመሪያ \$250 ነው። ሥራውንም
 ከነገ እንድትጀምሩ ብለውሻል።" ይላታል።" (ገፅ 45)

Example two: Getachew : "Congratulations! I have got an exciting news for you. The
 job is already found atoffice. Your salary is \$ 250 for a start. (p.45).

Here, Getachew, the male protagonist seems to have fulfilled his assignment of
 searching a job for his sweat heart. So, he congratulates her. In the meantime one
 can also notice a blank space reserved for the name of the work place the mention of
 which has been deliberately avoided for some sort of concealment. The researcher
 perceived this act to be one of keeping the "autobiography" under the "guise" of fiction
 by avoiding some of the details which she did not want to reveal to the reading public
 until she was forced to do so in an interview she held with the "voice of Ethiopia"
 newspaper reporter as follows:

አስረጅ ሦስት:-... ወ/ሮ ሸቶ መዝገቡ የመጀመሪያ መጽሐፋቸውን በ19 ዓመት
 እድሜያቸው የ10ኛ ክፍል ተማሪ ሣሉ ፅፈው በኮካኮላ መ/ቤት ሥራ
 እንደያዙ በመ/ቤታቸው የብድር ልግሥና ያሳተሙ መሆናቸውን
 ገልፀዋል። (የኢት/ያ ድምፅ ጋዜጣ ጥር 20 ቀን 1960 ዓ.ም በማይክሮ
 ፊልም ተቀርቦ የተገኘ ገፅ 8)

Example three:-...W/o Shitto Mezgebu wrote her first novel at the age 19, when she
 was in grade 10. But she got it published later, with a loan granted

by Coca-cola bottling Company, upon her becoming a staff. (The “Voice of Ethiopia” Amharic News paper-Monday Tir 20, 1960 E.C col.5. p.8 – microfilmed).

In the course of events, it has now become clear that the author has been employed in “Coca-Cola Bottling Company”, the name of the office which has been kept secret by the author intentionally or other wise. Anyhow, there seems to be a psychological reason for her being secretive which might be disclosed in the remaining evidences, one of which could be the following instance:

አስረጅ አራት:-... ይድረስ ለአንባብያን!
ይኸን መጽሐፍ ለማሳተም ካሰብኩ ብዙ ጊዜዬ ነበር። ነገር ግን ተማሪ እንደመሆኔ መጠን ለማሳተም አቅም ስለአጣሁ እስከዛሬ ስትጉላላ ቆይታ ተስፋ ባለመቆረጫ ለመታተም በቃች (ገፅ 5)

Example four... Dear Readers

It has been a long time since I planned to publish my first novel. But because I was a student I couldn't afford the publishing expenses. However, I finally succeeded to get it published, because I didn't lose hope (p.5)

In this instance although the author knows, very well the secret of her success for getting the book published, she said nothing about that side of the matter. In stead, she expressed her own determination and unreserved effort till she finally came up with

her first novel. This could be considered as deviousness. The author seems to have difficulty to express straight forward mannerism or openness. Her intention could be perceived to be one of seeking public attention and popularity by pointing at her endurance, an act aimed at absorbing (taking) the whole credit for one self. This sounds rather a selfish behaviour. She must have openly and earnestly acknowledged (appreciated) the cooperation rendered by her employing company.

Therefore , the researcher maintains a clear correlation between the findings of the psychoanalytic evaluation of the author's devious behaviour (Sec. 3.1) and those revealed in the process of biographical analysis (Ex.4.4).

አስረጅ አምስት:-... ወ/ሮ ሸቶ መዝገቡ " ሰው በመሆኔ ደክምኩ"ና "በመወለዴ እንዲህ መሆኔ" የተባሉ ሁለት ልብ ወለድ መፃሕፍት ደራሲ በኮካኮላ ዋና መ/ቤት ታይፒስት ናት። (እሌኒ ፈጠነ-በመነን መጽሔት ቁ. 23 መጋቢት 1 ቀን 1963 ዓ.ም ገፅ 21)

Example five:....W/o Shitto Mezgebu, the author of both Saw Bamahone Dakkamku (For I'm Human I'm Tired" and Bamawalade Endih Mahone ("Because I was Born I'm Destined to Misery"), is a typist at Coca-Cola Bottling Company Head office.("Ethiopian women writers" Ancient and Modern." Elleni Fetene-"Menen" Megazine Vol.23, Megabit 1, 1963. E.C. p.21).

This issue of the "Menen" Magazine discloses (announces) the publication of the two novels of Shitto Mezgebu with an intention of bringing the author and her literary works to the attention of the reading public. So, its role is two folds-One of popularizing and the other of advertising. So, it is something worth appreciation.

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አስረጅ ስድስት:-... እርስዎ አልገፈችውም፤ ወንድ አፅፋ ነው። በራስዎ የደረሰውን... ነው መጽሐፍ ብላ ያቀረበችው፤ ይህንና የመሳሰሉትን እንደ ልብስ ቆጥሬው ነበር።" (እሌኒ ፈጠነ - በቃለ ምልልስ መነን መጽሔት።23 መጋቢት 1 ቀን 1963 ዓ.ም ገፅ.21)

Example Six:- "The book is not the product of her own. A male writer might have written for her or she must have written her own life history" I found such kind of gossip and idle –talks against my book quite discouraging". (shitto Mezgebu-In an interview with Elleni Fetene-"Menen" Magazine, vol.23, Megabit 1, 1963 E.c. p.21).

In this report, the author bitterly defends herself against the public opinion where her novel has been "branded" as an autobiography or as some body else's creative

imagination. It seems that the author, from the very beginning, has been too sensitive toward the term "autobiography" probably because it gives her the wrong connotation associated with an offensive quality of inferiority which damages the feeling of importance she had been trying to build ever since (ex.4,6). In the meantime, due to lack of writing experience and technical skill, she might have mistaken the concept of writing autobiography as something inferior or immature.

However, the omniscient narrative point of view employed throughout the first novel could give sufficient support that the lady writer began her writing career (authorship) by presenting autobiographical accounts in the guise of fiction. An example of a similar situation in which writing did serve to reduce anxiety through abreaction is given in the recently published Autobiography of Mark Van Doren (1958). The Psychoanalytic Study of the Child (Vol.XIV,1959):78-79) maintains that, when, in December 1918, Van Doren was twenty-four years old and had been discharged from army service. He thought he must die of loneliness. He cured himself by writing a factual but infinitely detailed account of all that he could recall. He drew maps and diagrams, made lists of names in all an encyclopedic record of nearly 300 pages. After working unceasingly for a week he found himself cured of his unease.

Therefore, one could be tempted to accept that, of the two novels of Shitto Mezgebu, the first was an autobiography in the guise of fiction whereas the second novel had been simulated to resemble autobiography, but not in reality.

አስረጅ ሰባት... በትምህርት ገበታ ላይ ሆነውና በ19 ዓመት መፅሐፍ መድረሳቸው የሴት ልጆችን የሚያኮራ ዓላማ ሲሆን ለመፃፍ ምን አሳስበዎት ለሚለው ጥያቄ « በትምህርት ቤት ሳለሉ ሁልጊዜ አጫጭር ድርሰቶች እየፃፉ አስተማሪያቸውን ያሳርሙ ስለነበር በዚያው ልምድ በማግኘት ነው. « ሲሉ መልሰዋል /የኢትዮጵያ ድምፅ ጋጋዜጣ ጥር 20 ቀን 1960 ዓም ገፅ 8/.

Example five:....W/o Shitto Mezgebu, the author of both Saw Bamahone Dakkamku (For I'm Human I'm Tired" and Bamawalade Endih Mahone ("Because I was Born I'm Destined to Misery"), is a typist at Coca-Cola Bottling Company Head office. ("Ethiopian women writers" Ancient and Modern." Elleni Fetene-"Menen" Megazine Vol.23, Megabit 1, 1963. E.C. p.21).

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አስረጅ ስምንት... የመጀመሪያው መጽሐፋቸውን ለግርማዊ ንጊሰነገስት አበርክተው በድርሰታቸውም እንዲገፉበት የሞራል እርዳታ በሚሆን አባታዊ ምክር

አበረታተው የገንዘብ እርዳታ ስለሰጧቸው የመንፈስ ብርታት አ ግኝተው ወዲያውኑ በዓመቱ 2ኛዋን መጽሐፍ ለመድረስ መብቃታ ቸውን አስረዱ። (የኢት/ያ ድምፅ ጋዜጣ - ጥር 20 ቀን 1960 ዓ.ም ገፅ 8 በማይክሮ ፊልም ተቀርቦ የተገኘ)

Example Eight...The author, upon presenting her first novel to HSI, Emperor of Ethiopia received a valuable paternal advice moral encouragement and financial incentive, as a result of which she came up with her second novel right after a year.

The "Voice of Ethiopia" – Tir 20, 1960 E.C. p.8 – Available in Microfilm)

Here, it is apparently stated that the author succeeded in attaining the attention and fame she had long been craving. Under normal conditions it is not so simple for an ordinary girl student to make her way into the palace, where the king resides and rules. The researcher suspects that the event must have caused a great surprise, specially as one could hardly find mature women novelist in those days, leave -alone a student writer. So, the situation could be imagined to be one of a historical value for women writers and the other of showing great concern & enthusiasm on the side of the emperor. (The columnist/reporter should have given the details of the whole procedure about this event, but she/he didn't).

The fact that the author managed to come up with her second novel a year after getting moral and material incentive (reinforcement,) shows that motivation can play an important role in keeping people active and productive in any undertaking.

Generally, from this section of biographical accounts one could dare to conclude that:

- Material and moral incentives play a significant role in motivating people for more creativity.
- The author might have been peculiarly outstanding one way or another through which she succeeded to draw the attention and honour of the king.
- Social environment and heredity give each other a mutual support in shaping individual personality and in cultivating special gifts and talents from early periods.
- The author under discussion has exhibited a devious and secretive behaviour as a means of success. The fact that she wrote her two novels in similar personal tones and the fact she addressed every obvious and familiar issues repetitively reflects deviousness, an act that contradicts with openness or straightness.

CHAPTER V

5. SUMMARY AND CONCLUSION

5.1. Summary

In this psychoanalytic study/criticism) an attempt has been made to look into the personality traits or the state of mind out of which Shitto Mezgebu created (Wrote) her two novels. In this sense, five personality traits or psychological conflicts have been identified and analysed. When they are put orderly:

The first personality trait or character is deviousness, which is defined as a behaviour which is directed wholly or partly towards an aim that is undeclared and which is other than it appears to be. There is also another kind of deviousness which is self-centered or malevolent. Devious people are said to be selfish, sly, dishonest, prying and unreliable.

The second personality trait identified in this analysis is approach-avoidance conflict. This conflict is directly related to the way people think and behave. When defined, it is a pattern of behaviour often seen when an organism is inclined or required to approach something which has simultaneously attractive and aversive qualities.

The two basic principles that underlie human behaviour declare that people strive to fulfill their potential or people strive to satisfy their aggressive and sexual urges. In the

Freudian system these are said to be manifested in slips of the tongue, dreams, neurotic behaviour, and artistic creativity.

The third personality trait refers to the depressive neurosis and its accompanying pessimistic outlook. This neurosis is always discussed in connection with the affective disorder, which is characterized primarily by prolonged disturbances of mood or emotional response. Depression, specially is described as a "common cold", of psychological problems, resulting in pessimistic outlook towards the social environment or the whole phenomena of life. The biographies of great personalities such as Abraham Lincoln, Winston Churchill, Emily Dickinson show that depression has no boundary and can happen to anybody regardless of race, religion or status.

The fourth personality trait identified is called obsessive-compulsive disorder or a neurosis associated with religious beliefs and generally, expressed as anxiety disorder. Obsession is an idea or image that persistently enters thought despite being unwanted and recognized as abnormal. So, both obsession and compulsion could be connected with our habitual actions and thought processes. Specially, when connected with religion it can cause (result in) neurotic reactions and behaviours. Due to its neurotic consequences, Freud described religion as a conflict arousing agent. And several others dismissed religion as man-made irrational and contrary to reality principles.

The fifth personality trait identified is related to the psychosexual fixations and the Electra conflict. Fixation is generally defined as a failure to develop through a

particular developmental stage. According to Freud's stage theories, all people develop through the same psychosexual stages, oral, anal, and phallic stages.

5.2. Conclusion

On the basis of the interactive and complimentary nature of the biographical accounts and the narrative point of view, there is a high probability to conclude Shitto Mezgebu's first novel *Saw Bamahone Dakkamku* is partially auto-biographical. Hence the previous discussion "Auto biography in the Guise of Fiction" in the literature review (2.6) seems to prove as true, and, as has been repeatedly stated psychanalysis is biography in a sense and most great novels are autobiographies in whole or in part.

The subject matter of women fictions abroad and that of our local women writers, Shitto Mezgebu, in this specific study seems to show a great deal of correlation. As the history of feminine fiction of the early nineteenth century shows, women's novels were largely autobiographical revolving around domestic affairs such as: childrearing practice, family relations, parent-child relationships, choice of marriage partners and moralistic lessons. And the close examinations revealed Shitto Mezgebu's novels do just that.

Although a novel is a statement about thousand objects-human, natural, and divine, the incompatible comparisons between "human beings" and "dogs" on feeding habits, the paradoxical or fallacious arguments based on religious notions, the use of archaic proverbs, irrational and incomplete perception and cognition of the reality make the

Although the note sounds to be a foolish act or a laughable reaction, the fact that a single blurb has been given three different interpretations: in terms of attention seeking-device (deviousness) in terms of pessimistic outlook (depressive neurosis) and in terms of obsessive-compulsive disorder (anxiety) shows an immensely powerful interpretative nature of the psychoanalytic method and the play of language in metaphoric texts.

It could also be argued that the teenage author in the final analysis resorted to "sublimation", One of the desirable and healthy defense-mechanisms, displacing adolescent aggressive impulses and urges. This kind of early adjustment and creativity or productivity has long been the case in the lives of many great artists and writers. So, her contribution remains to be significant and socially acceptable. The honour and recognition she deserved from HSI, Emperor of Ethiopia and the moral and financial incentives given her by the king are evident (see appendix 1).

The complicated nature of the psychological conflicts such as: approach avoidance conflict, neurotic reactions, motivational or behavioural disorders, obsessional phobias, pessimistic outlook and depression and deviousness in a single personality seem to be due to lack of mature ego and strong will-power to adjust to the reality principle, the failure of which is always accompanied by anxiety. As Freud himself put it, anxiety is the price we pay for civilization.

As long as psychosexual stages of development are involved, it seems true that the Oedipus and Electra-conflicts are Universal to human race for, no one seems to be

entirely free from child hood” “hangovers” or fixations according to the psychoanalytic findings of this thesis.

The generalized dismissal of religion as the opium of the society or as social disease, as a neurosis, as a conflict arousing agent, as immature and irrational seems by and large perfect. According to Freud, mature ethics are not achieved through religion, but through the ego, the only structure of personality that adjusts to current reality. And this quality seems to be lacking or underdeveloped in Shitto’s personality.

As far as this psychoanalytic evaluation is concerned, it could be argued that characters in a given literary work (novel) are representations of different facets of the author’s personality and their dialogue could be treated as a dialogue of the mind with itself.

Finally, however, as Freud remarked “Kindly nature has given the artist the ability to express his most secret mental impulses, which are hidden even from himself” (1910). The artist, in Freud’s judgement creates beauty, but the psychoanalyst analyzes its meaning and “penetrates” it, with all the phallic implication thereof.

Therefore, similar to what he did to Shitto Mezgebu’s literary works, the researcher in focus realizes that his critical analysis or evaluation deserves a further evaluation and reaction in return. So, he earnestly welcomes any such venture sooner or later.

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Appendix –1

The Yong Woman Writer

W/o Shitto Mezgebu wrote and presented to the reading public two novels-Saw Bamahone Dakkamku (For I'm Human I'm Tired) in 1958 E.C. and Bamawalade Endih Mahone ("Because I was Born I'm Destined to Misery"), in 1959 E.C.

Specially, she disclosed that she wrote her first novel at the age of nineteen. When she was in grade 10, but she got it published with a loan after having been employed at Coca-Cola Head Office.

The author upon presenting her first novel to Emperor HSI King of Ethiopia received a valuable paternal advice, moral and financial incentives, as a result of which she wrote her second novel right after one year.

It gives women a special pride and honour that Shitto Mezgebu produced her first novel at the age of nineteen while still at school. However, when asked about the secret of her creativity and success she replied "when I was in lower grades, I used to write short compositions and hand them over to my teacher for correction. It was from these early experiences that I began as a writer."

Additionally, she disclosed that she studied, commerce to be more efficient at her present job in the office and expressed her strong ambition to study literature in a foreign country.

Source: The "voice of Ethiopia" News paper – Tir 20, 1960 E.C p.8 (Microfilmed)

Appendix – 2

Ancient and Modern Ethiopian Women Writers (Shitto Mezgebu – The Woman Novelist)

By Elleni Fetene

W/o Shitto Mezgebu, The author of two novels ("For I'm Human I'm Tired") and Bamawalade Endih Mahone ("Because I was Born I'm Destined to Misery",) is a typist at Coca-Cola Head Office.

While expressing the prevailing public opinion and attitude toward women writers, particularly taking her own case, she explained that the message of her first novel addresses marriage problems and broken promises. The first novel, "Because I was Born I'm Destined to Misery" was consisting of 130 pages which was sold for 1 birr. The comments and criticisms I encountered while the book was on sale had been severe and discouraging "The book is not a product of her own. A male writer might have written for her or she might have written her own life history" I found such kind of gossip and idle-talks against my book to be quite discouraging.

On the other hand, there were who illegally benefited by selling my printed book for 2 birr without my consent. Surprisingly enough, those beneficiaries asked me personally so that I would reprint the novel for the market again.

Eventually, ofcourse I learned that my novel was something of value to the reading public. Now, encouraged by this fact I succeeded in publishing a second novel . "For I'm Human I'm Tired", printed in 2000 copies each consisting of 100 pages."

Source: "Menen" Magazine, vol. 23, Megabit 1, 1963. E.C.

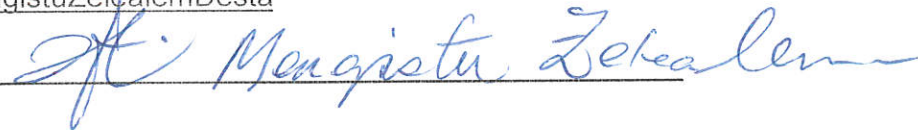
Note: - In the above magazine report, the order of publication, the titles of the novels and their pages have been completely reversed.

The researcher's assumption is that it could be due to misquotation or improper transcription. However, the translation is done as it is found in the magazine, what so ever.

Declaration

The Thesis is my original work, has not been presented for a degree in any other University and that all sources of material used for the thesis have been duly acknowledged.

Name: Mengistu Zelealem Desta

Signature: 

Place : Institute of Language Studies

: Addis Ababa University

Date of Submission: May, 2000

This thesis has been submitted for examination under my approval as a research advisor.

Dr. Yimer Kifle

Sign  Date 20/06/2000

