

**ADDIS ABABA UNIVERSITY
INSTITUTE OF LANGUAGE STUDIES
DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE
(GRADUATE PROGRAM)**



**A STUDY OF NARRATIVE TECHNIQUE IN *ADAFRIS* AND *GRACHA*
KACHILOCH: POINT OF VIEW AND SPEECH AND THOUGHT
PRESENTATION IN FOCUS**

**BY
ASSEFA MEKONNEN**

JANUARY 2009

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**A THESIS SUBMITTED TO THE DEPARTMENT OF FOREIGN LANGUAGES AND
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DEGREE OF THE MASTER OF ARTS IN LITERATURE**

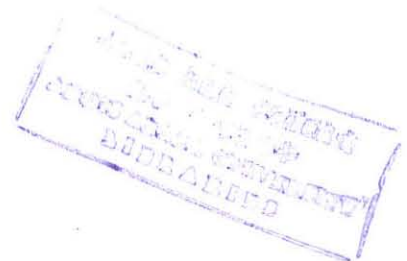


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To My grand Father.

*Masresha who had always a dream to see his
children reach the highest level of education.*

ABSTRACT

The continuous debate among scholars in the field, students of literature and the intuition he has about the novels, *Adafris* and *Gracha Kachiloch* have initiated this researcher, for example, Zerihun Asfaw, Debebe Saifu and others in Blen, August, 1982 E.C, and Alemayehu Gelagay (1998 E.C.) and Teferi Mekonnen (1998 E.C.) are the few ones. Lack of studies on the narrative techniques point of view and speech and thought presentation has encouraged it further. With the hypothesis that point of view and speech and thought presentation utilized to create some artistic effects and sound meanings that elaborate the themes of the novels, formulation of frame of analysis and critical reading of the theories written on the selected categories are worked out.

To ascertain the hypothesis these novels have been examined thoroughly and an analysis has been implemented. The outcome of the exploration (the analysis) has indicated that *Adafris* is narrated from the third person point of view (limited, in most cases, unlimited, in some cases). The influence of the narrator is very limited: most of the time he/she is hidden behind the characters. However, the narrator in *Gracha Kachiloch* is first person narrator, very subjective, unreliable, with greater influence commenting every characters actions and events. He gives new meanings to the things he sees and new definitions for some concepts; he foregrounds objects and actions of characters based on his bias perspective. In doing this, he creates some amusing artistic effects for some purposes. Within the mode, it seems that the perception of the narrator is more important than the subject matters to be described. This is mostly expected in the first person subjective point of view.

These two extremes of point of view are also reflected in the speech and thought presentation modes. When direct speech and direct thought presentations are utilized in *Adafris*, direct and indirect speeches, and direct and free Indirect Thought modes are applied in *Gracha Kachiloch*. All these modes have some significant contributions in creating sound meanings and some artistic effects in both novels.

In regarding to stream of consciousness, when the attempt is made in applying stream of consciousness within the mode interior monologue in *Adafris*, it is surely occurred in *Gracha Kachiloch* in the form of direct and free indirect thought (psychonarration). It has been used in both novels to elaborate or to be accessed to the minds of characters like characters emotions, imaginations and some feelings of love affair. The mode is used for same purpose in different ways in the two novels.

The result in the end has affirmed that the narrative techniques of style selected for this study, point of view and speech and thought presentations are the major narrative modes in the novels and utilized effectively and appropriately in different ways. Then, this study concludes its discussion by commending other narrative techniques used in the novels that should be studied.



CHAPTER ONE

INTRODUCTION

1.1. Background of the Study

The novels selected for this study, *Dagnachew Worku's Adafiris*(1962 E. C) and Adam Reta's *Gracha Kachiloch*(1998 E.C), are considered as unique novels due to the narrative techniques used in them. In introducing strange narrative techniques and in developing some new artistic effects, *Adafiris* is taken as a forehand novel in the development of Amharic literature. Scholars in the field believed that the development of Amharic literature reached its peak, with the publication of *Adafiris* (Blen; a literary Amharic Magazine published in 1982 E.C.).As *Fikre Tolossa*(1983)also states “*Dagnachew* is familiar with the techniques of twentieth century novel writing ; and this familiarity is reflected in ‘Adefres’ .And this ‘Adefres’ is one of Dagnachew’s contributions to further development of the Amharic novel” (1983:228).

After the first Amharic novel, *Afewerk G/Iyesus's Libollad Tarik* (1900E.C.) was published which means fifty years latter, *Haddis Almayehu's Fikir Iska Mekabir* (1958 E.C.), *Ba'alu Girma's Kadimas Bashagər* (1962 E.C.) and *Dagnachew Worku's Adafiris* (1962 E.C.) were published. This period was taken as golden time for Amharic Literature. As *Zerihun Asfaw* indicates, there are about 200 novels which where published between *Tobia (Libwollad Tarik)* and *Adafiris*, but only few novels particularly the ones mentioned above can be considered among the glorious ones in Amharic Literature (Blen, 1982 E.C. August). After *Fikir Iske Mekabir*, radical changes have been seen in the style of fiction writing. Specially, *Adafiris* appeared with unique and strange narrative techniques, which are not seen in the previous published Amharic novels (Ibid). Taye (1986) also indicates, after the birth of tradition of Amharic novel with the publication of *Afewerk Gebreyesus' Libboled Tarik*

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(Topia) (1908), it steps forward in deferent periods when Hiruy's Adis Alam and Girmachew's Teklehawariat's Araya (1949). And the development of Amharic Literature gets its turning point with the publication of *Fikir Isk Mekabir* and the novels published it follows, *Kadimas Bashagər*. As he puts "the use of dialogic scenes as the main means of presentation a story is not a widely seen method in Amharic prose fiction" (p.175). This indicates the idea that *Adafiris* appears with the new narrative techniques and it has been a topic of debate among literary scholars. For instance, in the panel discussion "የአማርኛ ልቦለድ ታሪክ "ከጦቢያ" እስከ "አደፍርስ"/The Development of Amharic Novel from 'Tobia' to 'Adafiris'/' issued in (Blen, Ibid), the scholars participated in the discussion reflect two different views. On one hand, *Asfaw Datmie* and *Amare Mamo* argued that the language used in it, particularly the dialects, causes the difficulty of the novel. On the other hand, *Debebe Serifu*, *Zerium Asfaw* and *Misfin Habtemariam* underlined that the difficulty of the novel results from the strange and unique narrative techniques used in it. They explained that *Dagnachew* had radically broken the traditional way of narration and introduced or used modern narrative techniques such as arrangements of events foreshadow, juxtaposition, stream of consciousness and other narrative techniques. However, all of them agreed that the novel is the best in its artistic quality and language use, which is thought to be difficult for general readers to understand. This is due to both the language use and strange narrative techniques implemented in the story.

In addition to this, there are a number of senior essays, MA Theses and PhD dissertations written on *Adafiris*. The present researcher finds out about seven senior essays and four MA Theses and two PhD dissertations which took *Adafiris* under their scrutiny. Some of the senior essays focused on diction and sentence structure and the rest of them treated the novel with respect to characterization, description of events and settings and exploring of the theme.

Just like *Adafirs*, nowadays, *Gracha Kachiloch* has become a topic of debate because unusual narrative techniques used in it. As *Adafirs* is a new light on the narrative techniques of Amharic novels, *Adafirs*, *Gracha Kachiloch* also appeared in 1998 E.C. with unusual narrative techniques, which were not common in the previous published Amharic novels. This included like arrangements of events, using tables and graphs in the narration and using of the mode of thought presentation (stream of consciousness). As written in two literary Amharic Magazines (*Image*, 1998, May) and *Ambar* (1998 August) different writers have confronted to one another based on the narrative techniques used in *Gracha Kachiloch*. *Alemayehu Gelagay* in his article, "የአዳም አዳምነት በግራጫ ቃጭሎች" /Adam's Fingerprints in *Gracha Kachiloch*/, appreciates the techniques the author used. He added that the novel contributed a new narrative technique in the development of Amharic literature. On the contrary, *Teferi Mokonnen* in his essay "ሞናሊዛ ጺም አበቀለች" /Mona Lisa with mustache/ expresses that the author had written the novel in a nightmare and published it when he woke up. He presented evidences and revised already established narrative techniques to show how *Gracha Kachiloch* is poor in its artistic quality. On the other hand, *Hibist Asferaw* (1998 E.C.) in her senior essay "የቋንቋ አጠቃቀም በአዳም ረታ ግራጫ ቃጭሎች" /Language usage in *Adam Reta's Gracha Kachiloch*/, discusses that all the deviations, whether in language use, in arrangements of events or in any other techniques used in the novel reveal artistic quality.

Although a number of senior essays and MA Theses, which are written on the novels, discussed earlier, the researcher fears that they are not sufficient due to two most important factors. Firstly, the researcher does not think that the novels are studied with the required details and secondly, he has come to no research works that focused on, point of view and speech and thought presentation. Therefore, he comes up with great enthusiasm to treat these novels with regard to these narrative techniques.

1.2. Statement of the Problem

In most cases, the difficulty in understanding and lack of appreciation of a literary work may arise from unusual narrative techniques used in the works. As it is attempted to indicate in the background of this study, there are some difficulties in understanding these novels. General readers and some students of literature find the novels difficult to understand. This resulted from the lack of experience to appreciate the novels and which may have frustrated readers from reading these literary works. For this reason, literary scholars have been arguing on *Adafris* and some students of literature have been initiated to examine this novel in detail.

Even though there are a number of studies written on *Adafris*, the present researcher believed that the novel has not been thoroughly scrutinized in regarding to the narrative techniques, point of view and speech and thought presentation. With regard to *Gracha Kachiloch*, as the novel is a recent publication, it is not treated from different angles to make the strange and unique techniques clear and appreciable.

Above all, the researcher has not come across any research work done on the novels, *Adafris*, and *Gracha Kachiloch* that focuses on the 'Point of view and speech and thought presentation'. Thus, the primary concern of this study, as it is indicated in the objective of the study, is to bridge this gap.

1.3. Objectives of the Study

The General objective of this study is to explore how point of view is applied and what modes of speech and thought presentation are used in *Adafris* and *Gracha Kachiloch* and to analyze, the narrative techniques selected for this study. In doing these, based on this general objective, the study tries to achieve the following specific objectives:

- to look into how the narrators present speech and thought;
- to see what is described from what/whom perspective or to see what happens and how it is described;
- to identify the differences and similarities of the selected narrative techniques point of view and speech and thought presentation;
- to explore how the modes created meaning, how information and some effects are conveyed to readers.

1.4. Research Questions

Thus, in its attempt to explore how point of view and speech and thought presentations are applied in the two novels, *Adafris* and *Gracha Kachiloch*, the study will try to answer the following questions.

1. What is narrative technique?
2. What is point of view?
3. What modes of narration are used in the novels?
4. How are speech and thought presented in the novels?
5. Are there similarities and differences in the narrative techniques, the application of point of view and speech and thought presentation in the novels?
6. What is the contribution of these modes in creating meaning?

1.5. Methodology of the Study

Since the study is mainly based on textual analysis, data are taken from the novels after they are critically read. Then, the better method for the analysis of narrative techniques of a novel this writer thinks is to choose and analyze representative and significant extracts, which are taken from the novels under scrutiny. Therefore, the extracts and expressions taken from the novels are in the light of selected narrative techniques. The texts, which are preferred for such a purpose, are translated into English for the matter of convenience.

Because of the fact that the study is generally based on literary sources, it started with the selection of texts and reference materials which was followed by detailed study of the texts which in turn involved . . .in selecting and analyzing the materials selected.

After the novels had been explored separately, comparative analysis of the selected narrative techniques was made. The theoretical bases for depicting the novels under study were the selected narrative techniques, 'point of view and speech and thought presentation. For example, the theoretical approaches of the literary scholars, Mick Short (1996), Leech and Short (1981), Genette (1980) and Stanzel (1984) were found to be more appropriate for the study.

1.6. Limitations of the Study

The exploration of the narrative techniques is restricted on the two Amharic novels, *Adafris* and *Gracha Kachiloch*. Although this research is a study of narrative technique, it is limited to the selected narrative techniques point of view, and speech and thought presentations due to time and place constraints. The limitation is not only on the narrative techniques but also on the novels, which are selected for the study. In addition to this, the cultural differences of the two languages, Amharic and English speaking societies, is feared not to influence the effectiveness of the translation of the extracts. This constraint forced the writer to limit the translation on transferring ideas, concepts and general features of the style of the texts rather than tones and feelings occurred in the original texts (works).

1.7. Significance of the Study

The researcher of this study hopes that the outcome of the findings of this study will be of considerable importance in the development of criticism and literary works in Amharic Literature, at least in two ways. Firstly, readers and critics become more familiar with the narrative techniques used in the

novels. Secondly, the study hopefully, helps readers in fuller understanding and appreciation of the literary works. Moreover, it may contribute some experience in understanding of what a study of narrative techniques and its application in practical uses means. In addition, this study may initiate other researchers for further exploration of the novels.

1.8. Definitions of Key Terms and Acronyms

Focalization: A term which is “first proposed by Cleanth Brooks and Robert Warren in 1943, was fully developed by Genette in 1972, that refers to perceiving of an action or thought in a narration either by a narrator(s) or character (s). It is a question of who sees (perceives) in a narration which is opposed to a question of who speaks? (Voice) (Martin, 1986: 143-144).

Focalizer:- an the agent whose point of view orients the narrative text (the perceiver, the one who sees in a narration). A text is anchored on a focalizer’s point of view when it presents (and does not transcend) the focalizer’s thoughts, reflections and knowledge, his/her actual and imaginary perceptions, as well as his/her cultural and ideological orientation (Jahn, 2005). As Jahn discusses Bal’s (1981) and Rimmon- Kenan’s (1983) concept of focalization, external focalizer is identified as a narrator focalizer and internal focalizer as a character focalizer.

Overttness:- one who refers to him/her self in the first person (“I”, “we” etc), one who directly or indirectly addresses the narratee, one who offers reader, friendly exposition wherever it is needed using the ‘contive’ or ‘appellative’ discourse function, one who exhibits a discoursal ‘stance’ or ‘slant’ toward characters and events, especially in his/her use of rhetorical figures... (Jahn, 2005, 29).

Coverttness: - a covert narrator must be an inconspicuous and indistinct narrator (Jahn (2005: 5), a covert narrator [...] is one who exhibits none of the features of overttness which indicates in ‘overttness’. Specially, s/he is one

who neither refers to him-or her self nor addressees any narratees, one who has a more or less neutral (none distinctive) voice and style and so on (Ibid, 29) character focalizer is a good example of convert narrator.

DS:	Direct Speech
IS:	Indirect Speech
FIS:	Free Indirect Speech
FDS:	Free Direct Speech
NRS:	Narrator's Representation of Speech
NRSA:	Narrator's Representation of Speech Acts
NRA:	Narrator's Representation of Action
DT:	Direct Thought
IT:	Indirect Thought
FIT:	Free Indirect Thought
NRT:	Narrator's Representation of Thought
NRTA:	Narrator's Representation of Thought Acts

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. Review of Related Theories

The primary concern of the researcher maybe on developing an understanding of the literature in the field; as far as the understanding of the current researcher's is concerned, a successful study with out impressive examination of review of related literature is impossible. Based on this reason, major points about the study are discussed in this chapter. For example, the already established theories of narrative and narrative techniques in general, point of view and speech and thought presentation in particular are discussed. In doing these, the research questions stated in chapter one would be answered, some terms that have been used, some influential scholars in the field would be identified, and the framework of the study would be provided.

2.1.1. The Concepts of Narrative and Narrative Technique

Since this study is basically, a study of narrative technique, it may be appropriate to begin with the examination of its definition and/or concept.

Literary scholars have attempted to define the term narrative in two different degrees of meaning. There is considerable disagreement about the precise definition of narrative among scholars of the field. According to Riessman, "Among one group the definition is so overly broad to include just about anything. ...The definition of narrative has been quite restrictive among another group" (1993: 17). Here, the emphasis is given to the latter one due to the purpose of this study. Hence, the next two sections focus on the concept of narrative and narrative technique.

2.1.1.1. Definition of Narrative

In its broader sense, as Jahn states, narrative refers to ‘anything that tells or presents a story, be it by text, picture, performance or a combination of these. Hence, novels, plays, films, comic strips, etc., are narratives’. (2005: 19). As it is indicated in the definition, narrative includes very wide and various mediums of narrative not only its medium but also its content (the story that constitute it) is broader. As Riessman explains, it can be non-fictional narratives like “reference of illness narratives, life stories, and psychotherapy about the past”. On the other hand, the other group “assumes all narratives are stories about a specific past event, they have common properties...” Riessman (1993: 17). Most scholars treat narratives as discrete units, with clear beginnings and endings, as detachable from the surrounding discourse rather than as situated events. The latter definition leads us to fictional narrative that this study deals with. According to Jahn (2005: 22), fictional narrative presents:

An imaginary narrator’s account of a story that happened in an imaginary world. A fictional narrative is appreciated for its entertainment and educational value, possible also for providing a vision of characters who might exist or might have existed, and a vision of things that happen or could have happened. Although a fictional narrative may freely refer to actual people, places and events, it cannot be used as evidence of what happened in the real world.

As it is indicated in the extract above, fictional narrative entirely and basically, is imaginative. The definition excludes non-fictional narrative and mainly focuses on verbal narratives. In the definition given above, in the expression “an imaginary narrator’s account of a story that happened in an imaginary world”, there are very condensed concepts; ‘narrator’, ‘story’ and ‘discourse’, which need further explanation.

As Jahn (2005) expresses, “all theories of narrative distinguish between what is narrated (the ‘story’) and how it is narrated (the discourse)” which lead the discussion to the concept of narrative technique which is discussed in detail in the next section.



As it is indicated earlier in the definition of narrative, 'story' refers to sequence of events that always responding the question, as Riessman (1993) indicates, 'and then what happened?' However, this sequencing of events does not mean only timely sequencing events. It has also unlimited ways of sequencing events that can be organized on plot, which logical and causal relationships of events or relationships of events based on cause and effect in a fictional narrative (it should be noted that all narratives need not have plot).

Fictional narrative may has distinguished parts or structures. As Martin (1986: 81) states that, there are distinguished parts, exposition, complication and climax, which are derived from Aristotle's concept of narrative that says 'a narrative has beginning, middle and end'. According to Riessman (1993), there are different approaches to identify narrative structures. However, as Riessman indicates, Langerllier's (1989) argues that the structural approach quoted below has cited, applied or used by most investigators of narrative.

A "fully formed" one includes six common elements: an abstract (summary of the substance of the narrative), orientation (time, place, situation, participants), complicating action (sequence of events), evaluation (significance and meaning of the action, attitude of the narrator), resolution (what finally happened), and coda (returns the perspective to the present). With these structures, a teller constructs a story from a primary experience and interprets the significance of events in clauses and embedded evaluation. (1993: 18-19)

As Riessman explains, as it is observed in the extract quoted above, narratives have formal properties and each has a function.

Before passing the next discussion, identifying the three aspects of narrative, "story", "discourse" and "plot" may be important. Jahn (2005: 43) distinguishes the terms as follows.

The term 'story' and 'plot' were originally introduced in E.M. Forster's Aspects of the Novel (1976[1927]). Ideally, one should distinguish three action-related aspects: (i) the sequence of events as ordered in the discourse; (ii) the action as it happened in its actual chronological sequence (=story); and (iii) the story's causal structure (=plot)

In most cases, these terms are considered as constituents of a narrative in any narrative genres that ranges from myth to prose fiction or prose narrative (novel and short story).

In the study of narrative (narratology) various terms can be discussed or should be taken into consideration but here for the purpose of this study, the discussion is limited to basic definition of narrative and narrative technique.

2.1.1.2. The Concept of Narrative Technique

The frequently discussed and identified narrative techniques are basically, two: showing and telling which are often correlated with Plato's (428-348 BC) and Aristotle's (348-322 BC) 'mimesis' (imitation) and 'diegesis' (narration). These narrative modes are also identified with interchangeable terms 'scene' and 'summary' that are known as major narrative techniques. Jahn (2005: 49) indicates the difference of the modes. On one hand, "In showing mode of presentation, there is little or no narratorial mediation, overtness, or presence. The reader is basically cast in the role of a witness the present". On the other hand, "In telling mode of presentation, the narrator is over control (especially durational control) of action presentation, characterization and point of view management".

In the mode showing or in the cinematic approach the control of the narrator is very limited while it is very dominant in the mode telling (summary). In addition to this, as Phyllis Bentley discusses in Stevick (1967), "it is not possible to convey the same amount, the same volume of information in a scene as in a summary of the same length [...] » (p.53). In a cinematic presentation or in a showing mode detailed actions of characters and detail events are presented. In contrary, within the mode 'summary' (telling) a sequence of actions of characters and events are presented thematically and orderly with the narrators words. As Bentley further discusses (Ibid: 53) the novelists use cinematic presentation for very significant parts of the narrative

like 'the crisis' and 'the climax'. He adds that using the mode without other narrative techniques, for example, without using 'summary', the mode 'scene' cannot be effective. As Stevick puts it:

...the scene method alone cannot give an extensive background, cannot give a long stretch of past history, cannot give explanations - at least it can do so only by employing a great number of scenes, thus wasting the readers time and attention, and throwing the story out of proportion.

On the other hand, as Bentley explains, the scene is the most significant and the most entertaining type of narrative that the novelists have. However, as it is mentioned earlier, without using more than one narrative technique together in harmony the art of fictional narrative is impossible.

In addition to the major narrative techniques, 'scene' and 'summary', there are other supportive narrative techniques, description and comment. As Jahn (2005:5) expresses, these modes are supportive because no one can tell a story using description and comment alone". Bentley on his part, as he puts in Stevick (1967), in the act of narrative the proper use of description, scene and summary are very significant. As the above-mentioned scholars discussed, some writers may destroy their novel out of proportion by not using one or two of the modes at all or little use of those mode or modes.

Martin (1986:124) summarizes and indicates the relationship of these narrative techniques as follows:

Scene, showing, mimesis: *Direct presentation of words and actions of characters, often called "dramatic". Quotation of thoughts - interior monologue- is in this sense scene.*

Summary, telling, diegesis: *Narrator describes what happened in his/her own words (or recounts what characters think and feel, without quotation). The narrowest definition of narration equates it with summary or telling.*

Point of view: *A general term referring to all aspects of the narrator's relation to the story, it includes distance (variations in the amount of detail and consciousness presented, in the range between intimacy and remoteness), perspective or focus (whose eyes we see through- the angle of vision), and what the French call voice (identity, position of the narrator). (p. 124).*

Martin explains that in scene the time period described and reading time are equal. Some times the reading time might be exceeds than the event. However, it is different in summary; reading time is much shorter than chronological time.

In general, as Stevick (1967:46) underlines the values of narrative techniques as quoted below:

.... Techniques have no existence apart from their employment in particular novels, that one cannot being in judge the effectiveness of one way of telling a story over another without judging the relation between that technique and the whole structure of the novel in which it appears.

He adds that a subject matter of a novel like its themes, ideas and its system of values are not exist without the narrative techniques in it.

Therefore, technique in fiction is, of course, all those obvious forms of it which are usually taken to be the whole of it, and many others; but, in this study the focus will be on two narrative techniques point of view (narration, telling) and speech and though presentation (showing, scene). These two narrative techniques are discussed in detail in the next sections.

2.1.2. Point of View

"This[point of view] is the great out standing feature of technique since the time of Henry James, that the story shall tell itself, being conducted through the impressions of the characters. It is this which finally differentiates fiction from history and philosophy and science"

J.W Beach, The Twentieth Century Novel: Studies in Techniques, 1932

Until Henry James and the German critic Friedrich Spielhagen (1983) discuss it in detail, the narrative technique, points of view was not given attention and value by the novelists and critics, before the nineteenth century. As Martin (1986:132-133) discusses, the nineteenth century novelists had attempted to overcome third person narratives and first person

narratives and they had attempted to produce authenticity in narratives by avoiding the barriers between “narrator and character”, between “outside and inside” views. As Martin explains, after Joseph Warren Beach complains, in 1932, the critics of the time about their negligence of narrative techniques, three years latter, “point of view was the most frequently discussed aspects of narrative methods” (Ibid).

Then, in recent narrative theories, new narrative methods like ‘limited point of view’, ‘figural narrative’, ‘narration voice’, ‘streams of consciousness’ and ‘focalization’ have been discussed. As Norman Friedman discusses in Stevick (1967), the logo of the twentieth century novelists is ‘the story tells it self; the story speaks it self. The author does not tell us what they do but has them to tell us, them selves’ (p. 116). Then after, the narrative techniques mentioned above, have been used. Therefore, the purpose of this study is also examining the management of the narrative technique - point of view in the selected novels.

The ‘Term point of view’ is one of the two narrative techniques, which will be explored in the two novels, *Adafirs* and *Gracha kachiloch*. Hence, the questions ‘what is point of view?’ and “What have been said about it in the theories of literature?” will be examined and the main points about the device are discussed as framework of the analysis.

2.1.2.1. Definition

According to Stevick (1967), the term point of view has been used in different fields and contexts for different purposes. This resulted in confusion due to using the phrase in different contexts. Even within literature itself, it creates ambiguity. To avoid this problem, scholars have attempted to supplement it with more precise phrases, such as ‘focus of narration,’ ‘perspective’, ‘vanishing or vantage point’ and so on; but these attempts have not been successful. Moreover, as Stevick emphasizes, “no other aspect of fictional

technique has been more widely discussed, analyzed, and debated, at least among modern critics of the novel” like point of view (p. 85). Then it may be appropriate to begin the discussion of point of view with the definitions given by different scholars. The definitions quoted below which were given by different scholars are presented for comparison as follows

Point of view signifies the way a story gets told-the mode or perspective established by an author by means of which a reader is presented with the characters, actions, setting, and events which constitute the narrative in a work of fiction. M.H. Abrams: (1988: 144).

Though using the different medium of language, writers of narrative fiction exploit this manipulative potential of perspective in a similar way to represent characters, events and settings of a novel or short story. Peter Verdonk (2002: 30).

The term point of view has often been used in novel criticism to refer to the various factors of discourse situation [...] we may define “DISCOURSAL POINT OF VIEW” as the relationship expressed through discourse structure, between the implied author or some other addresser, and the fiction.. Leech and Short (1981,272).

As it is possible to observe in the definitions, there is no difference of concept except variations of expressions or the difference of ways of describing. To sum up the definitions, point of view is a mode, perspective or a way of presenting characters, events, settings from some one’s possible vantage points which is established by an author. According to Leech and Short, it is also a relationship expressed through discourse structure between narrator and the fiction, which means events, settings, actions, etc. expressed by the narrator or some other addresser.

As Abrams (1988) expresses, point of view “establishes a broad division between third person and first person narratives into subclasses” (p.145). As he further explains, the division is made according to “the degree and kind of freedom or limitation which the author assumes in getting the matter of his story before the reader” (Ibid).

However, the classification (division) varies according to the scholars through periods. According to Abrams (Ibid) “point of view” is classified into two main divisions, third person point of view and first person point of view. Third

person point of view is further divided into omniscient and limited; first person point of view categorized into two; *I-as protagonist* and *I-as witness*. The division can be presented in a figure as follows:

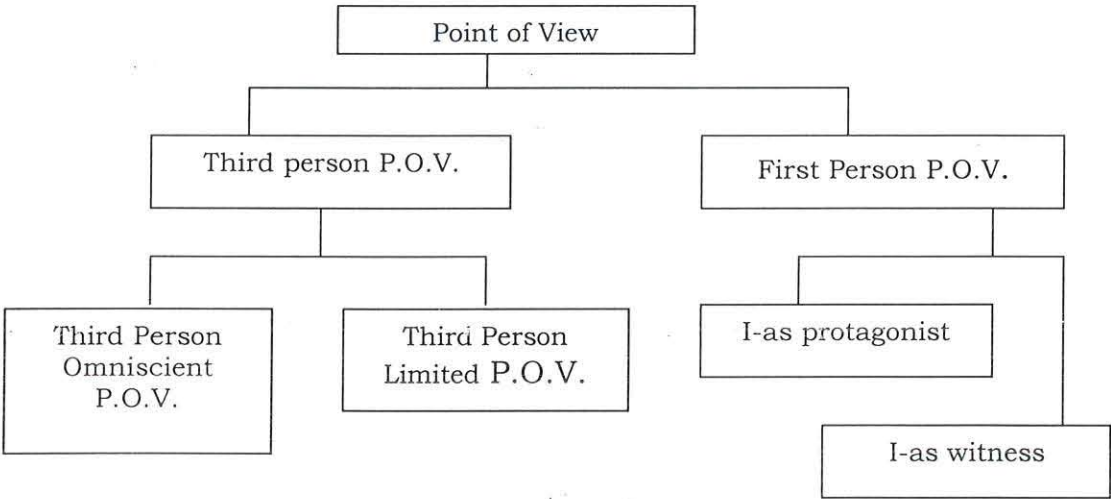


Fig 2.1

On the other hand, Friedman in his discussion of point of view, “point of view in fiction; A DEVELOPMENT OF CRITICAL CONCEPT”, classified it into eight categories; ‘Editorial Omniscience,’ ‘Neutral Omniscience,’ ‘I-as witness,’ ‘I-as protagonist,’ ‘Multiple Selective’ Selective Omniscience,’ ‘The Drama mode’ and ‘The Camera.’ Stevick (1967:108-137). He discussed in detail how these modes of narration are applied to fiction. It looks like as follows when it is presented in figure.

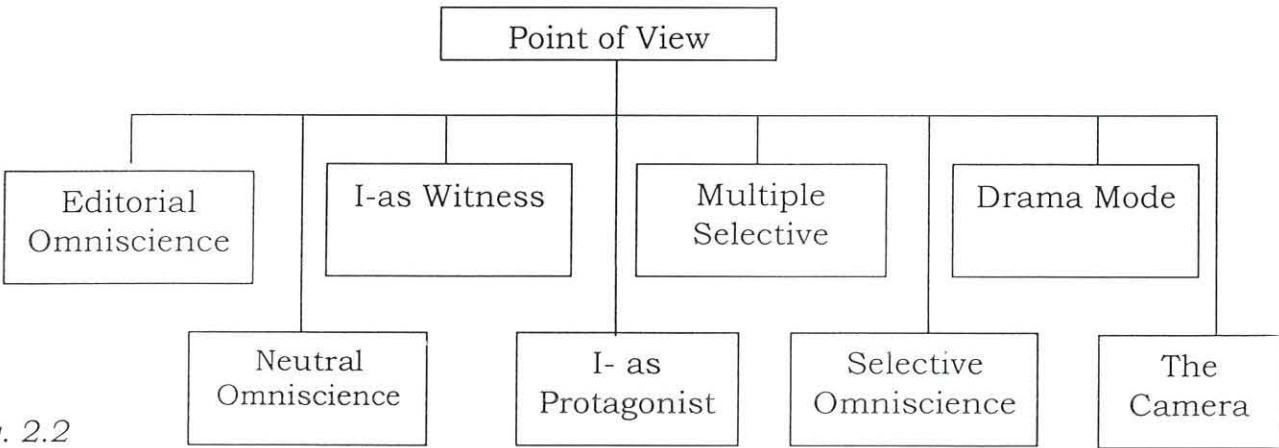


Fig. 2.2



These classifications were revised by Genette (1980), named narrative type; homodiegetic- and hetrodiegetic, and improved by Stanzel (1984) termed, narrative situation; First Person, Authorial and Figural Narrative.

Similarly, as Chatman (1978) expresses “the foregoing different in distinctiveness, the audibility of narrative voice is best understood as being a matter of degrees” and Jahn indicates “narrative theories often use the oppositional pair overtness and covertness to characterize voice” (Jahn, 2005: 5). A covert narrator is a distinct narrator who fades into the background; on the contrary, an overt narrator is distinctive with ‘emotive’ or ‘subjective’ expressions.

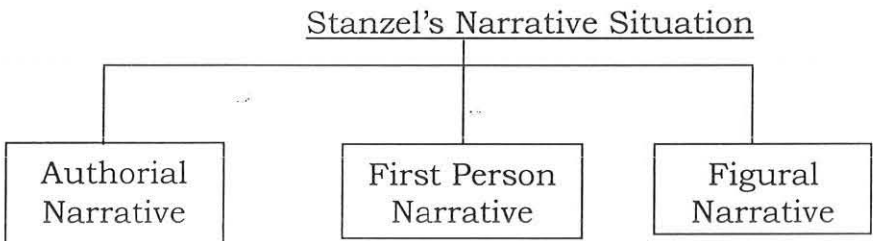


Fig 2.3

As Manfred Jahn discusses, Genette’s “Narrative Type”, “Chatman’s covertness” and “overtness” form one way of classification in combination with Stanzel’s Narrative Situation as it is indicated below.

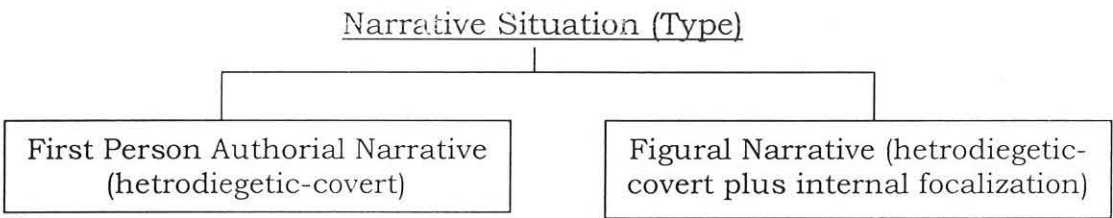


Fig 2.4

As it is indicated in the above discussion, scholars classified point of view in different ways. The one tries to improve the other’s way of classification. What is in the types (narrative situation)? What make the one different from the other? Here, Authorial Narration, First Person Narration and Figural Narration are discussed. Hopefully, the next discussion makes the points more clear.

2.1.2.2. Narrative Situation (Type)

2.1.2.2.1. Authorial Narration

Martin (1986), Manfred Jahn (2005) and Abrams (1988), observe that third person /authorial narrative/ that it is a perspective of a narrator who is not and never is a character within the story, presents events, characters, settings, actions, etc., with a complete form of power or godlike ability. Abrams (1988) puts it in the following way:

This is a common term for convention in a work of fiction that the narrator knows everything that needs to be known about the agents and events; is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech and actions; and also that the narrator has privileged access to the characters' thoughts and feelings and motives, as well as their overt speech actions. (1988:145)

As Martin also indicates, "this category can include authorial narration, but usually refers to a fiction in which there is no reference to 'I' who writes. In [this] sense it is also called 'Figural Narration' " (1986: 135). As it is indicated in the earlier discussion, Genette and Stanzel improved the previous form of classification of 'point of view'. In addition, the mode Authorial Narration shares some characteristics with third person point of view, but what makes it different from third person point of view is, as Jahn states:

Authorial narration involves telling a story from the point of view of an 'authorial narrator' i.e., some body who is not and never was a character in the story it self. (Note how ever, that like a first person (Genette: Homodiegetic) narrator, authorial narrator may refer to him-or herself in the first person). Often the authorial narrator's status of an outsider makes her/him an authority commanding practically godlike abilities such as omniscience and omnipresence. (2005: 35).

As the scholars mentioned above, "Third Person Point of View" has two distinctive narrators; on one hand, intrusive (unlimited) and sometimes unintrusive narrators (Omniscience) and on the other, Third Person Limited. As Abrams explains that an intrusive narrator "not only reports but also freely comments on and evaluates the actions and motives of the personal views about human life in general" (1988:145). In other words, this type of narrator has an access to the feelings and thoughts of characters. On the

other hand, Third Person Limited Point of View (unintrusive narrator), is “limited to the consciousness of a character within the story itself, gives readers the illusion of experiencing events that evolve before their own eyes” (Ibid: 145). Stanzel separated these distinctive narrators into Authorial Narrator and Figural Narrator. The former is identical to Intrusive Narrator and the latter to Third Person Limited Narrator.

2.1.2.2.2. First Person Narration

A narrator who is participant in the story presents it. The narrator refers to him self with first person pronouns like “I” and “we”. Abrams expresses narrative perspective as follows:

This mode, insofar as it is consistently carried out, naturally limits the point of view to what the first- person narrator knows, experiences, infers, or can find out by talking to other characters. We distinguish between the narratives ‘I’ who is a fortuitous witness of the matters he relates [...]; or who is a minor or peripheral participant in the story [...] or himself or herself a central character in the story (1988: 146).

According to the extract above, first person, two distinctive narrators present narration. Freidman in Stevick distinguishes these narrators as ‘I as witness’ and ‘I as protagonist’. As he states, ‘I as witness’ narrator is “more or less involved in the action, acquainted with its chief personage, who speaks to the reader in the first person” (1967 [1955]: 125). On the other hand, he also stated I as protagonist narrator as “one of the chief personages who tells his own story in the first person”. When it is compared with I as witness, ‘a few and more channels of information are given up a few more vantage points are lost” (Ibid: 126). Moreover, as Jahn stated, ‘a first person narrative can either be told from the hindsight awareness of narrating I’... or from the more limited and naive level of the experiencing I functioning as an interior focalization” (2005: 31).

In general, as Friedman pointed out, the “I as witness” narrator is more accessible to a few more channels of information than “I as protagonist” who is limited to his own thoughts, feelings and perceptions.

2.1.2.2.3. Figural Narration

According to Jahn (2005), Figural Narration is termed by Stanzel (1984) and it is one of the constituents of narrative situation.

A narrative which presents the story's events as seen through the eyes of (or: from the point of) a third person internal focalizer. The narrator of a figural narrative is a covert heterodiegetic narrator presenting an internal focalizer's consciousness, especially his/her perceptions and thoughts. Because the narrator's discourse will preferably mimic the focalizer's perceptions and conceptualizations the narrator's own voice quality will remain largely indistinct (2005; 10).

As Jahn discusses, 'some theorists go so far as to say that figural texts are narratorless' but, he himself rejected this idea because he underlined that Figural Narration is presented from someone's perspective. Actions, events, settings and thoughts are seen through the eyes of reflector narrators. Furthermore, Jahn expresses, "a figural text presents a distorted or restricted views of events... to many authors, such as a distorted but 'psychologically realistic perspective is more interesting than an omniscient or 'objective' account of events" (Ibid: 35). Friedman's 'Drama Mode' and 'The Camera' view points share some characteristics with figural mode. It seems that Stanzel, in his classification, separated third person omniscient and their person limited into authorial and figural narration. Martin's words can be an evidence for this that says "third person point of view contains Authorial Narration and Figural Narration" (1986: 135). Martin's reason for the inclusion of Figural Narration in the third person point of view is the absence of 'I' reference narrator in Figural Narration.

Jahn summarizes the different classifications of point of view as follows:

In addition to Genette's two basic types of narratives (homodiegetic and heterodiegetic) our toolbox now also stocks Stanzel's three typical narrative situation; first person, authorial, (heterodiegetic overt) and figural (heterodiegetic-covert plus internal focalization), (2005: 10).

One important point Jahn stresses is a whole novel or a passage of it may exhibit features of more than one narrative type or Narrative Situation.

In general, point of view is a mode or way of presenting characters, events settings from some one's constant perspective established by an author or some other addressor. It is also a relationship expressed by the narrator and classified into first, second and third person point of view or first person point of view, authorial and figural narration and each has different characteristics. In first person point of view, there are two types of narrators, 'I as witnesses' and 'I as protagonist'. Although these narrators have different characteristics, in terms of limitations, they refer to themselves with pronouns 'I', 'me', 'my' and 'mine'. In addition, both narrators are participant within the story. What makes the narrators different from one another is the degree of limitation. Even though, both of them are limited to their experience, in time and place, 'I as protagonist' is more limited than, 'I as witness' narrator. 'I as witness' narrator present other characters' actions, physical and mental characteristics of characters that he/she witnessed for. This type of narrator is closer to the hero or heroine of the story and able to move from place to place to be witness what his/her personages do. On the other hand, 'I as protagonist' mainly tells about him self or herself. He/she is always the center within the story.

Similarly, in the mode third person point of view, there are also two main types of narrators, Third Person Omniscience and Third Person limited and the omniscient narrator be able to move from place to place, enter to the minds of characters, judges and comments actions of characters and events. Third person-limited point of view also reports what he/she sees, observes and understands. Within such kind of narrator, some times, the story presents through the eyes of the character.

Even though, in the study of point of view, point of view can be classified into different ways, scholars in the field have been trying to improve and set standards in its classification or division. As scholars put it, for example, Short (1996) "study of the novel in the twentieth century has to every large extent been the study of point of view" (p. 256). Through time, objective narrators, like third person limited, first person ('I as witness) is developed, especially the

art of focalization and the absences of the author's interference (voice). These features have great role in creating meaning and effect in a text. Therefore, it is believed that the study of point of view in the novels, *Adafris* and *Gracha Kachiloch* is the study of the novels.

The other aspect of narrative technique, which is presented in the next section, is 'Speech and Thought presentation'. It also discussed as a frame of analysis.

2.1.3. Speech and Thought Presentation

2.1.3.1. Speech Presentation

In this context, the term 'speech' refers to characters' talk in fiction or verbal interaction of characters in the fictional world, not only characters' talk or verbal interaction, but also manner of speech events and actions performed by the characters. The discussion, in this section lies on the modes of speech presentation or the modes of presentation of characters' talks and actions. Authors have choices of modes in the presentation of their character's talks and actions. At this level, it is possible to think of two main categories, which can be easily identified in a narration. These two main categories are 'Direct Speech Presentation' and 'Indirect Speech Presentation'.

As Verdonk (2002) expresses, we call it direct speech, "when the narrator delegates perspective to the characters and leaves them to speak for themselves" (p. 45) while in the case of indirect speech "the narrator reports only the content of what the character has said, but not its exact wording" (p. 47). In addition to this, indirect speech is "reported" rather than "recorded" speech. On the other hand, as Short expresses 'the words of direct speech belong to the narrator' (1996: 289).

The modes of speech presentation, the multiple choices for authors are not limited to direct and indirect speech presentations. Leech and Short (1981) and Short (1996) extends the categories to more than two. Especially Short categorizes it into five and discussed it in detail.

The categories are classified as follows.

1. Direct Speech (DS) + Free Direct Speech (FDS)
2. Indirect Speech (IS) + Free Indirect Speech (FIS)
3. Narrator's Representation of Speech Acts (NRSA)
4. Narrator's Representation of Speech (NRS)
5. Narrator's Representation of Action (NRA)



In using speech presentation mode, there are two purposes; a purpose of communication (creating meaning among author, reader and fiction and purpose of stylistic (providing variety of forms to create particular effects) which are interdependent on one another. Tom Hutchinson in Short (1989:130) states that the purpose of speech presentation.

An author has two purposes in choosing a particular form of speech presentation: the communicative purpose of the speech event and stylistic purpose. The communicative purpose refers to the choice of linguistic features within the context of a particular utterance. It is concerned the micro level question: what information is the author trying to convey in this utterance? The stylistic purpose is concerned with the choice of a particular form of speech presentation in relation to the other utterances in the discourse.

In the application of speech presentation, these two purposes are inseparable and have contributions in creating meaning. In addition, in relation to stylistic purpose, the forms DS, IS, FDS, FIS, NRS and NRSA are used in summarizing, blending, constructing, distancing and taking viewpoint. These forms of speech presentations are discussed in a little bit detail. "Free Direct Speech" and "Free Indirect Speech" are discussed as extra categories of speech presentation. For the purpose of this study, the categories are grouped into three.

2.1.3.1.1. Direct and Free Direct Speech Presentation

As attempted to indicate what by direct and indirect speeches mean above, direct speech refers to the direct presentation of character's talk or speech by the narrator in a novel or short story. This mode of presentation has its

linguistic form, which is different from the other form of speech presentation. It is a direct quote of characters speech by a narrator. As shown in the following example taken from Leech and Short (1981: 319).

He said, 'I'll come back here to see you again tomorrow'

It is a mode of 'Direct Speech Presentation' but the point is what makes it different from indirect speech presentation. As short distinct it, some indications of the narrator in the direct speech presentation are inserted to make it clear how, when and why such a speech occurred but in 'Free Direct Speech Presentation', the interference of the narrator and reduction of reporting clauses including quotation marks might be reduced or avoided. Let us see the example given by Short taken from Sue Townsend's *Rebuilding Coventry*, Ch. 33.

*'Bye Matthew, see you tomorrow'.
'Why?'
'Because I am far away, in London.'
'Why?'
'To get money to buy you new boots. That's it. Matthew, don't ask any more questions.'
'Why?'
'Because it drives me mad, you know it does. I'm going now. Tell Mummy I love her?'
'Tell Mummy I love her?' Matthew repeated
'No, tell Mummy I love her. Not you.'
His wife came back on the phone. 'You've made him cry! What did you say?' (1996: 301)*

As it can be seen in the extract above, the telephone conversation of the two characters is interrupted once in the middle at a turning point of the conversation with "Matthew repeated" and at the end of the extract; it is interrupted by the appearance of the third character.

2.1.3.1.2. Indirect and Free Indirect Speech Presentation

According to Leech and Short (1981) and Short (1996), Indirect Speech Presentation is the converted form of Direct Speech. In this mode the narrator takes the content of the original speech (the characters words) and

presents that content with his/her own words followed by or accompanied by his comments. Let us come back to the previous example given for Direct Speech Presentation.

He said, 'I'll come back here to see you again tomorrow'

Its converted form will be,

He said that he would return there to see her the following day.

It is possible to observe that in the 'Indirect Speech Presentation' the Direct Speech markers are removed. The grammatical relationship of semi-independence between the reporting clause "he said" and the reported clause "I will come back here to see you again tomorrow" in the Direct Speech becomes one where the reported clause is subordinated to the reporting clause by the conjunction *that*. Even the absence of 'that' does not affect the subordination (1996: 304). In addition to this, first and second person pronouns, "I" and "you" are changed to the third person pronoun "he" and the time adverbs "here" and "tomorrow" have been changed to the remote deictic "there" and "the following day" and the present tense shifted to past to make it consistent with the time of the utterance.

Free Indirect Speech (FIS) is placed between IS and DS in the cline of Speech Presentation. As Short discusses, it shares characteristics from both direct speech and indirect speech. In other words, it is a mixed form of direct and indirect speech.

NRA NRS NRSA IS **FIS** DS (1996: 296).

As Short underlines, this form of speech presentations is ambiguous, because some times it seems IS since it has the characteristics of FIS.

2.1.3.1.3. Narrator's Representation of Action (NRA), Narrator's Representation of Speech (NRS) and Narrator's Representation of Speech Act (NRSA)

NRA is related to sentences of physical description and action in the absence of speech at all. As Short discussed, actions by characters, events, or happenings caused by agents who are not characters and character's perceptions are the concern of this category.

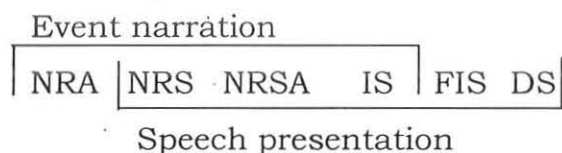
On the other hand, NRS deals with the form of speech, which is not clearly stated or known but told by the narrator, and the occurrence of speech in the narration, for example, a narrator may say, "When I come closer to the sitting room window, I had heard that *Eleni* was talking to my mother". In this example, the speaker does not tell us what the topic of *Eleni's* talk is.

The other category, narrator's representation of speech acts (NRSA) is closer to NRS. The mode is a little bit closer to what has been said. The narrator gives to the reader at least the topic of the speech. Let us back to the previous example.

When I came closer to the sitting room window, I had heard that Eleni was talking to my mother about our quarrel of the last night.

Here, in the example, the topic of the talk is indicated, (1996: 296-2198). In relation to the variation of speech presentation, Short raised one significant point. The reasons for the variation in speech presentation are that it allows authors to indicate how important a piece of speech is. "If it is more important than other speeches it is pulling to foreground but it pushes to background when it is less important. 'Indirect speech appears to be background and direct speech a foregrounding, device' (Ibid: 292-293). Leech and short also indicated that NRSA is "useful for summarizing relatively unimportant stretches of conversation" (1981: 324).

Short (1996) puts the cline of speech presentation as follows (p. 306)



As to the movement from DS to NRS, the control and influence of the narrator's viewpoint over reporting of what the character says gets stronger and stronger. At NRS and NRSA, speech presentation integrated with the rest of speech acts and the occurrence of speech presentation is about to end at NRA.

2.1.3.2. Thought Presentation

The features of thought presentation are very similar with those of speech presentation. There is no need to discuss in detail every aspect of thought presentation here, but two of them are the ones, which novelists use mostly. These are direct and free indirect thought presentations; Short puts the categories of thought presentations as follows.

1. He spent the day thinking
(Narrator's Representation of Thought [NRT])
2. She considered his unpunctuality.
(Narrator's Representation of Thought Acts [NRTA])
3. She thought that he would be late.
(Indirect Thought [IT])
4. He was bound to be late!
(Free Indirect Thought [DT])
5. 'He will be late', she thought.
(Direct Thought [DT]) (1996: 311).

Here, the discussion will focus on direct and free indirect thought. In addition to these two modes of thought presentation, "stream of consciousness" also will be discussed. These three modes of thought presentations need further discussion because these modes are more used by the authors and because of their nature of complexity.

2.1.3.2.1. Direct Thought

This mode of thought presentation, according to Short, has a tendency of presenting 'conscious' and 'deliberative thought'. It has also similar linguistic forms with that of soliloquy in drama and full of interactive markers. However, the difference is expressed as follows.

In the novel there is no audience to talk to, and so thought presentation must be DT's sole purpose. However, DT is quite often used to represent imaginary conversations which characters have with themselves or others, which is presumably why it so often the flavor of conscious thinking (1996: 312).

Moreover, direct thought, in some occasions, is presented without quotation marks to distinguish it from DS in the occasion they may be presented together (when both DT and DS applied together in a passage). Short illustrated this idea with an extract taken from Hemmingway's "The Old Man and the Sea" to exemplify how DT and DS comes together within a text and how the modes are distinguished, the one within inverted comas and the other without inverted comas.

*... you loved him when he was alive and you loved him after. If you love him, it is not a sin to kill him. Or it is more?
'You think too much, old man', he said aloud.
But you enjoyed killing the dentuso, he thought (Ibid: 313).*

As Short indicated, the third sentence 'you think too much,' He said aloud' is identified as DS. The old man's two self are talking to each other in the story. One self speaks these words to the other self of the man.

2.1.3.2.2. Free Indirect Thought (FIT)

Verdonk (2002) discusses this mode, as it is the same as free indirect speech. He does not indicate the distinctive features between the two (p. 48). Leech and Short (1981), begin the discussion of thought presentation with the features which made different 'Free Indirect Thought' and "Direct Thought" (p. 338). Short, on the other hand, discusses in detail their features separately by illustrating with various examples.

Free indirect thought is a mixture of DT and IT. Some parts of it look like direct thought while the other parts of it seems indirect thought. According to short, “the thoughts of others, unlike their speech, are never directly accessible to us. We can only infer what people might be thinking from their speech actions, facial expression and so on” (1996: 315). On the other hand, Leech and Short elaborated, “Thoughts in general, are not verbally formulated and can not be reported verbatim [...]. Because the direct perception of some one else’s thought is not possible, DT is perceived more artificial than more indirect forms” (1981: 345). Therefore, FIT is more valuable, a better means to close to characters thought as of Direct speech is to speech presentation. Leech and Short concluded that IT is a norm (a common mode of thought presentation), and FIT is then, “historically a natural development, keeping much of the vividness of IT without artificiality of the speaking to oneself convention”. (Ibid)

2.1.3.2.3. Stream of Consciousness Writing

It is one of the modes of thought presentation but a unique one; deferent scholars tried to discuss the term and attempted to identify, why and how novelists use it. Stream of consciousness seems attracting both the novelists and critics (scholars in the field) and they have tried to define and explore its purpose. Abrams stated it as follows:

The stream of consciousness, as it has been refined since the 1920s, is a special mode of narration that undertakes to capture the full spectrum and the continuous flow of a character’s mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations. (1988: 180).

Mephram, on the other hand, expressed stream of consciousness as quoted below:

Stream of consciousness writing aims to provide a textual equivalent to the stream of a fictional characters consciousness. It creates the impression that the reader is eardropping on the flow of conscious experience in the character’s mind, gaining intimate access to their private “thought”. It involves presenting in the form of written text some thing that is neither entirely verbal nor textual (2003: <http://www.litency.comlephp>.)

As John Mepham explained, the efforts have made by the novelists were to create plausible textual presentation of what characters have in their mind. On the other hand, as Abrams stated "since sense perceptions, mental images, feelings and some aspects of thought itself are non-verbal, it is clear that the author must convert these elements in to some kinds of verbal equivalent" (1988: 180).

In addition to this, as Mepham expresses that some critics mistakenly used 'interior monologue' as synonym for 'streams of consciousness'. As he explains, 'interior monologue' is one of the constituents of 'stream of consciousness' which create variety of stylistic forms; identified as 'narrated stream of consciousness' and 'quoted stream of conscious' (interior monologue). In other words, interior monologue is direct quote of character's silent speech with out any authorial or narrator intervene while narrated stream of consciousness is mostly constructed with variety of sentence types including 'psycho-narration' and 'Free Indirect style'. Interior monologue can be associated with DT while narrated stream of consciousness can be in the form of FIT.

Besides this, Short indicates, "the majority of thought presentation in novels is not stream of consciousness writing [. . .] because they are too orderly to constitute the free association of ideas"(p. 316). It is characterized by "a highly elliptical sentence structure, with as many grammatical words as possible being removed consistently with allowing the reader to be able to infer what is going on" (p. 317). Moreover, the characteristics of the language of stream consciousness is not cohesive, breaks the "maxims of quantity' and 'manner' and characterized with 'fragmented syntax'. It can associate with the extreme ellipsis and in the flow of thought; new topics can be introduced unexpectedly.

Stream of consciousness appeared in the first decades of the twentieth century, and first introduced in James's "The Principles of Psychology" (1890) to denote the continuous flow of thoughts, feelings and impressions in the

mind. Even earlier than Henry James in 1888, a minor French writer Edward Djuasrdin, wrote a novel in which the concept of stream of consciousness was applied. William Faulkner, James Joyce, Virginia Woolf and others are primarily mentioned authors who developed stream of consciousness. (Abrams, 1988:180), (Short, 1996: 316-319) and (Mephram, 2003) <http://www.litency.complphp>).

In the discussions of 'stream of consciousness' scholars have taken extracts from James Joyce's *Ulysses* (1922) and Virginia Woolf's *Mrs. Dalloway* (1925). Short has also taken the following extract from Joyce's *Ulysses* to illustrate his discussion of 'stream of consciousness writing'.

Filthy shells. Devil to open them too. Who found them out? Garbage, Sewage they feed on. Fizz and Red bank oysters. Effect on the sexual. Aphrodis. He was in the Red Bank this morning. Was he oyster old fish at table? Perhaps he young flesh in bed. No. June has no ar no oysters. But there are people like tainted game. Jugged hare. First catch your hare. Chinese eating eggs fifty years old, blue and green again. Dinner of thirty courses. Each dish harmless might mix inside. Idea for a poison mystery (1996: 316-317).

Short takes this extract as a good model of stream of consciousness passage. As he explains, main characteristics of stream of consciousness, such as elliptical sentence structures with the removal of many grammatical words (even the one word sentence 'Aphrodisiac' is reduced to 'Aphrodis' are reflected in the extract, the major technique in showing a characters mind, the 'free association' of topics is applied in it.

In general, speech and thought presentation have similar features. Both the modes have five alternatives of presentation. The mode speech presentation has the forms, direct speech, indirect speech, free indirect speech, narrator's representation of speech and narrator's representation of speech act.

All these features or forms of speech and thought presentations are used in the novels, which are under the study, *Adafris and Grach Kachiloch*. According to the frequency or degree of application, the emphasis is given to some of the forms, fore example direct speech and free indirect thought.

2.2. Review of Related Studies

2.2.1. Studies on *Adafris*

Taye Assefa (1986) in his PhD dissertation "Form in the Amharic novel" explores ten Amharic novels which starts from Afwerke's Lebb Wollad Tarik (1908) to Be'alu's Kadmas Bashagər (1970) and Abbe's Ya-raggafu Ababoch (1972) which *Adafris* is among them. The aim of the study is to provide a critical introduction to narrative modes in Amharic novel; 'the construction of plot', 'the delineation of characters', 'the modes of exposition', 'the rendition of scenes' and 'the intrusions of the narrator'. He also attempts to assess 'the harmonization of the meanings and/or effects generated by the particular method of presentation. The points that make the two studies related are the inclusion of *Adafris* in both the studies and the area of the studies they focus on (both the studies focus on the study of narrative technique). Taye's study is one of the two studies, which deals with the study of narrative technique in *Adafris* reviewed, in the current study (both the studies treated 'stream of consciousness' in *Adafris*). Taye's study concludes that there is no stream of consciousness mode in *Adafris* at all while Endashaw's study considered all passages of thought presentation as stream of thought (stream of consciousness) writing. However, the current study views this critical point in different perspective (it is discussed in detail under stream of consciousness- in *Adafris* in chapter three).

In addition, the current study appears with the narrative techniques, point of view and speech and through presentation, which are different from the narrative techniques, which has examined in Taye's PhD dissertation except streams of consciousness. Even though, the two studies overlap with the mode stream of consciousness which is one of thought presentations, treated in different perspectives in both studies. Moreover, the current study aims to make comparison of the narrative techniques, point of view and speech and thought presentation in *Adafris* and *Gracha Kachiluch* while Taye's study

focuses on, as it is mentioned earlier, plot, characters, exposition and so on in the selected ten Amharic novels.

Fikre Tolossa (1983), in his PhD dissertation "Realism and Amharic Literature(1908-1981) has treated fifteen Ethiopian writers' twenty novels beginning from *Afework* Gebre-Iyesus' *Libwolded Tarik* (1908) which is supposed to be the first Amharic novel up to the novels published in the early periods of 1974 revolution in Ethiopia (1979-1981). Be'alu's *Yekey Kokeb Tiri* (1979, 1972 E.C), *Birihanu Zerihu's Ma'ebel (Wazema)* (1980) and *Taddale Gebre Hiwot's Lekey Abeba* (1979) are the last novels in the period. *Adafiris* is among them. In the study, Fikre tries to depict the extent of realism based on plot, character and language in the twenty novels under scrutiny, which are completely different from the current study. In the study he points out the two authors, Tadesse Leben who is taken as the first modern short story writer, *Meskerem* (1957) and *Lelaw Menged* (1960) and *Haddis Alemayehu* with his novel *Fiker Iske Mekabir* (1966). The point that makes Fikre's study with the current one is the inclusion of *Adafiris* in both studies. He points out that *Dagnachew* uses parallel occurrence (events that take place at a time), images and gives the plot of the novel more artistic touch which are not the purpose of the current study. The goal of the current study is exploration of the narrative techniques, point of view, and speech and thought presentation, which are different from the aim of Fikre's study.

Teklu Minas (1983) in his MA thesis, "*Dagnachew Worku's writings: Three plays and two Novels*", has treated the authors three plays (*Seqeqenish Isat, Sewalle Biyye, Tibelch*) and two novels (*Adafiris* and the *Thirteenth Sun*). The aim of the study was to examine the artistic qualities the author produced in his writings, and analyze the works for better understanding. The study is related to the present study for one can find the novel (*Adafiris*) treated in both studies. *Teklu* in his thesis listed out the narrative techniques such as irony, foreshadow, juxtaposition, suspense... stream of consciousness method..., that he assumed the author used in the novel. Even though *Teklu*

mentioned 'stream of consciousness', which is also the subject of this study, he did not analyze what the term meant and how it is applied. In other words, he has no premises or parameters to conclude whether there is stream of consciousness in *Adafiris* or not. The purpose of the current study is not only to prove the occurrence of the mode in the novel but also to explore and compare *Adafiris* and *Gracha Kachiloch* based on the selected categories of style (Point of View and Speech and Thought Presentation).

Assefa Aregahegn (1980) in his MA Thesis "The Origin and Development of Amharic Literature" has also treated five novels (*Libwallad Tarik*, *Fikir Isaka Mekabir*, *Adafiris*, *Yukey Kokab Tirri* and *Ma'ibal*, dramas, and poems. The goals of his study are to trace the development of Amharic literature in the three genres. Similarly, the inclusion of *Adafiris* makes related the two studies. In his study, some techniques which are applied in *Adafiris* such as characterization, language (dialect and diction), and the art of description are pointed out and discussed. These techniques are taken as exemplary in the development of Amharic literature. But point of view, and speech and thought presentations are not included or discussed in the study. This is what makes the two studies different.

Getawa Molla (1998*)¹ in his MA Thesis, «የአማርኛ ረጅም ልቦለድ ሥነ ጽሑፍ ገጽታ ከቴክኒክ አንጻር፣ በሰባት ልቦለዶች ናሙናነት» /Technical Aspects in Amharic Novels: as reflected in seven sampled novels/selected *Adafiris* as one of the seven novels as a measurement of the development of Amharic literature, in writing techniques such as characterization, description of events, objects and actions. Here, one can clearly sees that both *Getawa's* and the present study deal with *Adafiris*. However, the goals and the areas of the two studies are different.

Endashaw Litera's (2005) "Stream of Consciousness as reflected in *Adafiris* and *Keligitwa*" focused on only one particular mode of thought presentation among the five possible modes of thought presentations. Both the studies were related to the mode. Nevertheless, *Endashaw* made a comparison

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between *Adafri*s and *Keligitwa* (a short story written by *Adam Reta*) while the current researcher compare *Adafri*s with a novel written by the same author, *Adam Reta* with two narrative techniques (point of view and speech and thought presentation).

Tarikneh Atnafu (1970*) in his senior essay «የዳኛቸው ወርቁ የአጻጻፍ ስልት በአደፍርስ»/ *Dagnachew Worku's Writing Style in Adafri*s /explores diction and sentence structure. He further discusses 'learned words', onomatopoeia, dialect and so on under diction while he examined loose sentence, parallelism, and dramatic or historical presence under sentence structure. Similar to the other researchers mentioned above in this unit, *Tarikneh's* study is related to the present study because both of them took *Adafri*s as their subject. However, the current study deals with the narrative techniques selected for this study.

Similarly *Nibret Misikir* (1971*) studied the novel in terms of diction, sentence construction and organization of passages including the function of proverbs in the novel. ²

There are also other similar essays, which used *Adafri*s as a flavor for their studies. To mention, here are some of them: *Girma Zenebe* (1973*) "Major themes in Amharic Novels" (Including *Adafri*s), *Tamrat Tesfaye* (1972*) "*Dagnachew Worku's Adafri*s (the character): analysis", *Tinsa'a Birhan* (1978*) "Folklore in *Fikir Iska Mekbir* and *Adafri*s".

2.2.2. Studies on *Gracha Kachiloch*

So far, the researcher of this study could only find one senior essay, which deals with the novel. It is *Hibist Asferaw's* (1998*), «የቋንቋ አጠቃቀም በአዳም ረታ ግራጫ ቃጭሎች»/Language usage in *Adam Reta's Gracha Kachiloch*/. *Hibist* in her essay tried to explore the language of the novel, such as figures of speech, construction of sentences and word economy. In addition to these,

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she attempted to depict the author's unique narrative techniques like using table and figures in the novel. Although both the studies used the same novel, they focused on different narrative techniques; when the current study focuses on point of view, speech and Thought Presentation, *Hibist's* study treat the categories of style figures of speech, construction of sentences and word economy.

Although there are a number of studies on *Adafirs*, the current researcher does not find a single study, which includes point of view and speech and thought presentation as the focus of their study. Even in broader scope among the studies reviewed above, only *Tarikneh's* senior essay and can be considered as studies of style while *Endashaw's* MA Thesis can be taken as a narrative mode. The rest of the studies are intended to reviewing the development of Amharic Literature with reference to Amharic novels including *Adafirs*. On the other hand, except a senior essay, the current researcher has not come across any other studies conducted on *Gracha Kachiloch*. This senior essay which is focused on 'language usage in the novel', such as 'figures of speech', 'construction of sentences' and 'word economy' which are different from the narrative techniques, 'point of view' and 'speech and thought presentation' which are the subject matters of the current study. Therefore, this study is focused on narrative techniques, which are not treated by other researchers.

In general, in this chapter, especially in the review of related literature, the concept of narrative and narrative technique has been considered. The narrative techniques, point of view and speech and thought presentation are discussed in detail. In the discussion, the focus is mainly made on the points or modes, which will be used, in the next chapter. The questions which were raised in chapter one, "what is narrative?", "what is narrative technique?" are answered. The devices, which will be used in the discussion in the next chapter, are underlined. In other words, the framework of the analysis is indicated.

CHAPTER THREE

POINT OF VIEW AND SPEECH AND THOUGHT PRESENTATION IN *ADAFIRS* AND *GRACHA KACHILOCH*

3.1. Point of View (Narrative Situation)

In the previous chapter, it is discussed that there are two main types of perspective of telling a story: First person and third person point of view. A novel or a short story may be narrated either from the perspective of third person point of view or first person point of view as well as from both perspectives. There is also another rarely used type of point of view called second person point of view.

3.1.1. *Adafirs*

The way the narrator uses the language helps readers in identifying the viewpoint used in the novel. As it is discussed in the theoretical part of this study, the language use in first person narrative is different from that in the third person or second person points of view.

The narrator in *Adafirs* is third person narrator. Because he/she refers to characters with third person pronouns like, “እሷ”/she/, “እሱ”/he/, “የእሷ”/her/, “የእሱ”/his/, “እነሱ”/they/ “የእነሱ”/their/ etc., that are common in the language use of third person point of view. Not only the narrator calls the characters names or refers to them in the third person point of view but he/she also describes or reports their actions, feelings, wishes, requests, of characters and the time and the place of the events(setting) from outside position. For example, the following extract shows how the third person narrator uses the language while he/she presents actions of characters and events in *Adafirs*.

«አንድ ጥይት ፡ ብታስተኩሰኝ ፡ እንዴት ፡ በወደድሁህ ! » ትላለች ፡ ጸደቀች ፡ ሳታሰበው ፡ አፏ ፡ ይገባና ፡፡

«ላስተኩሰሽ ? » ይላታል ፡ ጎርፋም ፡ በቅጽበት ፡ ፊቱ ፡ ፈክቶ ፡ ቀና፡በማለት - - በመቀጠልም
«አመሆቴ ፡ ታዲያ ሰው ፡ አያደርጉኝ ፡ ምን አባቴ ፡ ይበጀኛል ፡ ኋላ ፤ እንዴት ፡ ብዬ
ዓይናቸውን - - -

«አትወደኝም ፡ ማለት ፡ ነው ፡ ላንድ ፡ ጥይት ፡ ምክንያት ፡ ከፈለግህ » ታቋርጠዋለች ፡ ጸደቀች ፡
የፊቱ ፡ ወደ ፡ ደግ ፡ ማብራት ፡ ይገፋፋትና ፡፡

« አልወድሽም ? አልወድሽም - - እኔ - - - ! ገድሌ ፡ ይሙት ፡ እልሻለሁ ! እንኳን ፡ ላንድ ፡
ጥይት - - - » ጠበንጃውን ፡ ያቀባብልና ፡ አፈ ፡ ሙዙን ፡ ወደ ሰማይ ፡ አድርጎ ፡ ባጥፋ ፡ ላይ ፡
ተንጠራርቶ ፡ ይይዝላታል ፡ «በይ ምላጫን ወደታች፡ጫን ፡ በያት ! » እያለ፡፡

«የትኛዋ ፡ ነች ፡ ምላጫ?» ሌባ ፡ ጣቷን ፡ እምላጫ ፡ ላይ ያደርግላታል ፤ ለመጫን ፡
ትፈራለች፡፡ (ገጽ 21)

"How much would be my love for you if you let me shoot once" Said Tsiwonie suddenly as the words come to her tongue.

"Shall I have you fire?" Gorfu said, raising his head as his face lightens for a flash moment... "Then what shall I do, Madam will be angry with me, how could I [see] her eyes latter...

"You don't love me if you make reasons for a bullet" Tsiwonie interrupted him, when his bright face encouraged her.

"Don't I love you? Don't I love you... me...! I swear in the name of Geddle! Not for a single bullet..." He cocked his gun, pointing the muzzle up to the sky, hold the gun for her, over the fence.

"Go ahead press the trigger down!" he said.

"Which one is the trigger?" She was scarred to press it. (P. 21)

In the extract above, it can be seen that Tsiwonie and Gorfu are talking to each other. Their talk is followed by comments and reporting clauses. The narrator, calling the two characters referring to their proper name Tsiwonie and Gorfu, describes what Tsiwonie asks. In addition, the narrator describes how she asks and how Gorfu responds to her request and so on. The reporting clauses (the expressions), for example “ትላለች ጸደቀች”/Tsiwonie said/, “ሳታሰበው አፏ ይገባና” /as the words come to her tongue/, “ይላታል ጎርፋም” /Gorfu said/, “የፊቱ ወደ ደግ ማብራት ይገፋፋትና ወደ ቦታው ትመጣለች” /when his bright face encouraged her/, and “ጠበንጃውን ያቀባብልና” / as he cocked his gun/ indicate that the novel is third person narrative or it is narrated from third person narrator’s perspective. The following extract also reflects that the narrative situation is authorial or third person.

ከማሳ ፡ ማሳ ፡ ሲዟዟር ፡ ብዙ ፡ ጊዜ ፡ ይቆያል ፡፡ ቆቆችም ፡ አግኝቶ ፡ እየተከሰባቸው ፡
ይስታል ፡፡ ወደ ፡ ስምንት ፡ ሰዓት ፡ ገደማ ፡ እወይዘሮ ፡ አሰጋሽ ፡ ቤት ፡ በታች ፡ ይመለስና ፡
ሲተኳኩስ ፡ ይሰማል ፡፡ ጸደቀች ፡ የተቀቀለ ፡ ባርማሽላ ፡ ትይዝለትና ፡ ወደ ፡ ቦታው ፡
ትሄዳለች ፡፡ እንደደረሰች ፡ ደጋግሞ ፡ ሲተኩስ ፡ ታየዋለች ፡፡ ሌሎች ፡ የገበሬ ፡ ሚስቶች ፡ ራቅ ፡
ራቅ ፡ ካለ ፡ ጎጆዎች ፡ ወጥተው ፡ ወደ ፡ አደፍርስ ፡ እየተመለከቱ ፡ ይናገራሉ ፡፡ (ገጽ 132)

He spent much time in wandering from one farm to another. He was firing at partridges he saw but he was not successful in killing one. At about 2:00 pm, he has come closer to W/ro Asegash's house and his gunfire was heard easily to where he was firing. Tsiwonie brought him boiled Maize at the place where he was firing. When she reached there, she saw him firing one after another. Farmers' wives appeared from their scattered huts and they were talking while they were looking at Adafri.
(P. 132)

As it can be observed in the extract above, the narrator presents the character's actions by referring to them in the third person; for example, the expressions “በዙ ጊዜ ይቆያል”/he spent much time/, “ቆቆችን አግኝቶ እየተኮሰባቸው ይስታል”/ He was firing at partridges he saw but he was not successful in killing one/, “ጸወኔ የተቀቀለ ባርማሽላ ትይዝለትና”/Tsiwonie brought him boiled Maize/ and “ሲተኳኩስ ይሰማል”/his gun fire was heard/ are third person narrative markers. In other words, all these expressions refer to the third person narrative or third person point of view.

Here, another question should be raised, yes; it is narrated from the third person point of view but what kinds of third person?

As it can be seen in the extracts above, the narrator uses no emotional words and phrases; he/she simply reports what the characters have done. The narrator does not comment the attitudes of characters' life in general; however, he/she helps readers by describing the activities, positions and observable feelings of characters, such as , “ትላለች ጸወኔ ፤ ሳታስበው አፏ ይገባና” /Tsiwonie said suddenly as the words come to her tongue/. In this expression, for example, the narrator describes what he/she reads from Tsiwonie: He/she expresses how Tsiwonie produces the words, or he/she indicates how her emotion forced her to produce those words, “አንድ ጥይት ብታስተኩሰኝ እንዴት በወደድህህ !”/how much would be my love for you if you let me shoot a bullet?/. The intention of the character is not firing a bullet but she is indirectly expressing her feeling towards Gorfu, which is love. The narrator does not further judge Tsiwonie's feeling towards Gorfu. He/she does not speak on behalf of Tsiwonie but lets her to speak out her feeling herself.

As it is also seen in the second extract, the narrator has reported or described what *Adafiris* was doing, expressed the comments of the farmer's wives' and what *Tsiwonie* has done at that moment. In the description of *Adafiris's* action in the extract, the narrator uses no emotional words; the narrator, who reflects the feeling, emotions of the narrator, uses no adjectives. It is purely a description of the character's actions. The narrator does not judge or comment *Adafiris's* actions, instead he/she reports exactly what he/she sees or observes. In both extracts, we can see that the narrator is limited and that he/she is an objective type. For instance, the expressions “ከማሳ ማሳ ሲሂዟል ብዙ ጊዜ ይቆያል”/he spent much time in wandering from one farm to another/, “ቆቆችም አግኝቶ እየተከሰሰባቸው ይስታል ” /He was firing at partridges he saw but he was not successful in killing one/ etc., reflect direct observation of the narrator. Therefore, it is possible to conclude that the narrator is third person limited. This type of narrative mode is advantageous in producing an authentic description. It is open to reader's interpretation and judgment. They feel that they see the actions of the character with their own eyes. This mode of presenting a story is considered as modern narrative technique in the 20th century “the story shall tell itself”. But the narrator does not continue on in this trend till the end of the narrative. He/she enters into the minds of the characters repeatedly.

« - - - መውደድ የሚሉት ነገር- - - የእግዚአብሔር ትንግርት- - - ወንድና ሴትን ሲሠራ- - - ምን ይሏል እስከ- - - ልቤ ድውድው ድው - - - መርገብገብ ትርትር ማለት- - - ምን ይሏል- - - ምን ይሏል - - - » ዲወኔ እንደገና አየት ታደርገውና መለስ ትላለች፡- (ገጽ 22)
 “...the thing called love... God's miracle... when He creates male and female... what would to say this now... the beating of my heart... vibrating ... pulsing... what would to say... what would to say ...”
 Tsiwonie stared at him again for a moment and turned off her face.(P. 22)

This is direct quote of *Tsiwonie's* mind. It is what she thinks while she was talking to *Gorfu*. They were staring at each other randomly, talking about other things like shooting bullet. *Tsiwonie's* internal feeling was hidden. Even *Gorfu*, her close friend does not know what she thinks. This is the limitation of humankind. It is not the gift of any individual man to read or know what

others have in their mind, but the narrator in *Adafris* could. He/she has godlike ability. The narrator not only entering into *Tsiwonie*'s mind but also in the minds of other characters' like *Gorfu*, *W/ro Asegash*, and *Roman* more than once each. As explained in the theoretical section of this paper, this is one of the characteristics of third person omniscient narrator. So, the narrator in *Adafris* shifts from third person limited to third person omniscient.

In general, the narrator in *Adafirs* refers to the characters in the third person, pronouns, "እሱ"/he/, "ሷ"/she/, "የእሱ"/his/or/him/, "እነሱ"/they/ or/them/ "የእነሱ"/their/ etc. In some cases, the narrator is able to quote the minds of the characters like *Tsiwonie*, *Gorfu*, *Adafirs* (It is discussed in detail under the title, "Thought Presentation in *Adafirs*". This way of language use is the characteristics of third person point of view.

The narrator of *Adafris* is a type of narrator that has the characteristics of third person limited point of view, in most cases but changes/shifts/ to omniscient, unlimited narrator when he/she enters into the minds of the characters. On the other hand, *Gracha Kachiloch*, is presented in the first person point of view which is extremely different point of view from *Adafris*' as discussed in the next section.

3.1.2. *Gracha Kachiloch*

The narrator in *Gracha Kachiloch* is identified by name, physical appearance and sex at the beginning of the story. His name is *Mezigebe*, a boy whose father's name is *Dubbale*, his mother died when he was three years old. He has a family of four: his father, stepmother, stepsister and himself. All these features indicate that the narrator is first person narrator and the story is presented from first person point of view. It is possible to observe the type of narrative technique used in the novel and its language use as evidence in the extract below.

(1) ግን ደስ የሚለኝ ነገር ደግሞ፡- እዚያ ዳገት ላይ ማንም እኔ ምን እንደምሰራ አለማወቁ ነበር። (2) የፀሐይን መጥለቅ ሌላ ጉዳይ ሌላ ጨዋታ የማይመስሉ ነበር የምመለከተው። (3) በትንሹ ግን እፈራለሁ። (4) ለሰዎች እዚያ ምን እንደምሰራ ብነግራቸው በተለይ እነዚያ ዱርዬዎች ፀሐይዋን በማይበት አቅጣጫ ሕዋው ላይ፣ አየሩ ላይ ጉድጓድ ሰርተው ቁማር መጫወት ይጀምሩ ይሆናል ብዬ። (ገጽ 3)

(1) What makes me pleased is no one knows what I am doing there, at the hid lock. (2) I have been watching the setting of the sun as if I were seeing some other things and some other game. (3) But I am frightened a little bit. (4) If I told people what I had been doing there, especially those bad boys, they would make a hole in the space [air] between the sun and me and start to play marbles. (P. 3)

In the extract, the narrator repeatedly uses the pronouns “እኔ” /I/ or /me/ as the subject and object of the sentences in the extract. There are six ‘I’ s and two ‘me’ s in the extract. The narrator refers to himself six times as a subject, and two times as an object. The expressions “እዚያ . . . ምን እንደምሰራ” /what I am doing there [. . .]/, “ለሰዎች . . . ብነግራቸው” /If I tell people . . . /, “ፀሐይዋን በማይበት አቅጣጫ ሕዋው ላይ” /on the air between the sun and me /and “ደስ የሚለኝ ነገር” /what makes me pleased is/ etc., are the expressions indicate first person point of view and first person narrator.

One can find that Mezigebu's perception is distorted, filled with his emotions. He used emotional adjectives when he describes or narrates. For example, we see that when he describes his stepmother as follows.

«አትከፋ አይዞህ... አንገተ መልካም አናት አለህ» አለ አንዱ። ራቅ እንዳሉኝ። [...] ቆንጆ አንገት ምን እንደሚመስል አላወቅም [...] አንገቷ ዙሪያ ሁለት... አንድ ትልቅ፣ አንድ ትንሽ የወርቅ ሐብሎች አሉ። እነዚህ ከሜዳ የተለቀሙ ጌጦች አልነበሩም። አባቴ ሲያመጣት ወርቅ እንዳልነበራት አውቃለሁ። እነዚህ የወርቅ ሐብሎች የእኔ ልጅነቶች ነበሩ። የእኔ ደስታዎች ነበሩ። የእኔ የዋሕነት ነበር። የእኔ ድፍረት ነበር። በክርክሩም... በግርፌያ ነበር ከእኔ የወሰደቻቸው። ቁርሴን፣ ምሣሌን፣ ራቴን መንዝራ ነበር። (ገጽ 143-144)

“Don't be sad... you have good-necked mother" one of them said, as they walk a little bit far from me.

I do not know what a good-neck looks like [...] Round her neck there are two... one big, one small gold necklets. These necklets were not collected from the field. I know that she did not have any necklet round her neck, at first, when my father first married to her. These necklets would be my childhood, my pleasure and my innocence. She took them... from me with the blow of knuckles; my breakfast, lunch and dinner are forgone for those gold necklets. (p. 143-144)

According to the viewpoint of the speaker, (another character) *Mezigebe* has a mother with beautiful neck. In the speech «አትከፋ አይሆህ... አንገተ መልካም እናት አለህ»/do not be sad you have good-neck mother/, the speaker appreciates the physical beauty of *Mezigebe*'s stepmother. The appreciation implies that the speaker has sexual desire or he sees her affectionately. On the contrary, *Mezigebe* considers his stepmother's neck as his primarily enemy, which has necklets with the opportunity cost of his meals. The expressions “እነዚህ የወርቅ ሐብሎች የእኔ ልጅነቶች ነበሩ” /these necklets would be my childhood/, “የእኔ ደስታዎች ነበሩ። የእኔ የዋሕነት ነበር”/they were my pleasure and my innocence/ indicate the money that should have spent for his food and shelter. However, it had been spent for these necklets round her neck. Moreover, the expressions can be interpreted as “I lost the test of my childhood, I am unhappy and I am not innocent”. If he is not innocent, he is guilty; he has a guilty conscious and this implies that he has done some mischief.

In Addition to this, the word “አንገት” /neck/ has an extra meaning (metaphorical meaning). In Amharic, the word “አንገት” /neck/ has multiple meanings when it is collocated with different words like አንገቱን የደፋ (the one who respect others) አንገተ ሰባራ (shy, a person with good manner),የአንገት ጌጥ(neck let) and አንገት የለውም ፣ አንገተ ቢስ/ (the one who is inconsiderate).

Here, the word “አንገተ ቢስ” or “አንገት የለውም” is related to the extract under discussion. It is better to see it in detail. In the Amharic dictionary, “የአማርኛ መዝገበ ቃላት(1993 E .C.) “አንገት የለውም” or its equivalent “አንገተ ቢስ” is defining

as:

- (ሰ) 1. የነበረበትን ወይም የደረሰበትን ችግር አያስታውሰም ፣
2. የተዋለለትን ውሳኔ የማይመልስ፣ ውሳኔ የማይከብደው፣ ወላታ ቢስ። (ገጽ፣328)
- (N) 1. The one who does not remember the situation he was in or the Problem he had passed through.
2. The one who is inconsiderate, an ungrateful

The subject “አንገት” /neck/ in the extract shares this meaning, it is chosen for this extra effect. The ornaments at *Mezigebe*'s stepmother's neck have special effect rather than at her fingers or ears. This infers that the narrator sees his

In the phrase “አየሁ”/I saw/, there is a sense of surprise, in the expression the tone can be interpreted as ‘I am lucky, I saw great *Keyi Wot*’; this implies that he had not seen such a thing before that time. In other words, it has a meaning that the narrator sees unique *Keyi Wot*, which was not common in his day-to-day life or in any ordinary dishes in his home. Similarly, in the expression, “ከዚያ በፊትው ተረበሸ”/then, it is disturbed with the ladle/(sentence5), the word “ተረበሸ”/disturbed/ reflects *Mezigebe*’s point of view.

In his view, the *Wot* was not ‘stirring’, instead of ‘stirring’ he preferred the word “ተረበሸ”/disturbed/. What *Wosen* was doing is stirring the *Wot*, mixing it but not ‘disturbed’; Beyond the word ‘disturbed’, in *Mezigebu*’s view may be, there were some kinds of peace, some types of grace and some types of quietness; in sum-eagerness. By the word the narrator meant the *Wot* is + animate or + human. Being disturbed is behavior of human or animal. Therefore, the word “ተረበሸ”/disturbed/ also shows the greatness of the *Wot* and the tone of the expression reflects *Mezigebu*’s feeling of hunger.

On the other hand, the narrator seems not satisfied with the adjectives “ቀይ”/Keyi/ “ታላቅ”/great/, “ጠይም ደም”/brown blood/, and “የተጌበ”/decorated/, then tried to add another form of adjective(sentence 3), “ንጉሠ ነገሥት ኃይለ ሥላሴ፣ ደጃዝማች ክፍለ-ም፣ አፈ ንጉስ ዘለቀ፣ አባ ጆሩር [. . .] የሚበሉት ዓይነት ቀይ ወጥ /a type of *Keyi Wot* which emperor *Hail Selasie*, *Dejazimach Kiflom*[. . .] used to eat/, The narrator compares the *Wot* with that of Emperor *Haile Sillasie*’s and other great people’s *Wot*. What relates Emperor *Haile Sillassie* and the *Wot* which *Mezigebe* saw? *Mezigebe* believed that those people used to eat great *Keyi Wot*. So, these people, mentioned in the extract are best examples who could have the opportunity to have these two important things to cook Great *Keyi Wot*. These people have complete power and priority to have everything they want. Therefore, *Mezigebe* imagined that the *Wot* that these people used to eat is Great *Keyi Wot*.

All the expressions and words in the extract show *Mezigebe*'s perspective. He is surprised with the *Wot* he saw and he appreciates its color and thickness or solidness; one can understand *Mezigebe*'s viewpoint in the description. Moreover, it is possible to imagine the *Wot* he used to eat, his relation with his mother and father. This great Keyi *Wot* of *Mezigebe* may not a great stuff to *Wosen* and her mother or any other persons. This is *Mezigebe*'s subjective or personal view. In general, it shows the clear feeling and major problem of *Mezgebu*, the narrator.

The other expression and word which show *Mezigebe*'s point of view are “ወሰን መሰልሰልሰል . . . መሰልሰልሰል አደረገችው በቀስታ” / *Wosen* stirred it repeatedly and slowly as if she were searching for a diamond ring in it/ (sentence 7). The expression “ወሰን መሰልሰልሰል . . . አደረገችው” / *Wosen* stirred it repeatedly/ means that she is the owner of that great *Wot* and her action seems an act of searching “የአልማዝ ቀለበት” / a diamond ring/. There is a tone of appreciation and admiration of *Wosen* in the expression. As it is seen in (sentence 5), it says “ከዚያ በጭልፋው ተረበሽ” / then, it is disturbed with the ladle/. The sentence is passive; the doer of the action, *Wosen* is omitted due to two reasons. He does not want to say ‘*Wosen* disturbed the *Wot*’. One of the main point in the sentence is the act of disturbance over the *Wot*, the second one is the narrator does not want to complain about the doer of the action, *Wosen* whom he loves most. Sentence (5) and (7) are equal in meaning but the viewpoints are different. In (sentence 7) the narrator describes in detail what he called ‘disturbance’; in (sentence 5) he chooses the word “ተረበሽ”/disturbed/ instead of “ተማሰለ”/stirred/. When the sentence changed in to active that brings the doer to the scene, the narrator replaced the word “ተረበሽ”/disturbed/ with “ተማሰለ” /stirred/. Moreover, he views *Wosen*'s action as an act of searching for a diamond not disturbing the *Wot*. This shows the way that *Mezigebe* sees *Wosen*. Because, as it is narrated in the chapters before the extract, the narrator considers *Wosen* as his girl friend or he wishes her to be his girl

friend. The noun phrase 'diamond ring' does not only indicate its economical value but his wishes of being loved by *Wosen* or his wishes to marry her.

Wosen was stirring the *Wot* to make a dish for *Mezigebe* while he was watching her action. When she was stirring the *Wot*, it seems for him that she is searching for a 'diamond ring'. But, if some one asks why *Mezigebe* sees her action from that perspective and what she would do if she found a 'diamond ring'. It can be seen from two different angles; from its economical value at one side and as a symbol of love on the other. In the *Wot* there were pieces of meat, as she was mixing the fluid part of the *Wot* with solid or thick part. It seems that *Mezigebe* wants to have those pieces of meats as expensive as diamond. On the other hand, it also reflects his desire for *Wosen* or her love.

In general, for *Mezigebe*, the girl is the most beautiful one in *Nefas Mewecha*, as the *Wot* was thought to be as great as Emperor *Haile Selassie's* *Wot*. So the narrator seems to wish to eat the *Wot* and/or to kiss (marry) the girl. In other words, the major problems that *Mezigebe* encountered were food and love. He lost two things in his life. Because, in the story (narration), this has been expressed repeatedly in one way or the other, the following extract gives a good in sight regarding *Mezigebe's* viewpoint.

የተነካካ ማለት በእስዋ አባባል የእንጀራው ሰበከት ላይ ሁለት ቀዝቃዛ ምሥሮች ወይም ክኮች የተሰጠፉበት (እነሱም እንዳንዴ እንጀራውን ለመብላት ስዘረጋውና ስጠቀልለው እየተፈናጠሩ የሰፊዱ ረጋ መሐል ወይም ጉልበተኛ ከሆኑ የቤታችን አቴና ላይ ያርፉ ነበር) ከሆነ በእርግጥ የተነካካ ነበር። ለእኔ የተነካካ ማለት እንደልብ ሳይሆን ግን ለማላመጥ የማያዳግት ለመዋገም የሚሰብ ለሃሃ ማለት ነው። [. . .] ታዲያ መስጠፉ ንኪኪ ሲለኝ የቸገረኝ እንጀራው ማን ወጡስ ማን እንደሆነ መለየት ነበር። እኔ ነኝ ወይስ ኤልያስ እንጀራ? ሃሳብ፡ እንደወጥ ሰው ላይ ይላክካል? (ገጽ 210-211)

If 'being wet' means, as she said, sticking of two lentils on the surface of *Injera*, (some times these lentils are flipped away over the plate or if it is more powerful it reach the roof of our house) of course, it is 'wet'. For me, 'being wet' means an *Injera* with out sufficient *Wot* but it is wet enough to chew and easy to swallow. [. . .]

Then, what I cannot identify is what *Mustefa* meant when he called me 'being wet'. Who is taken as *Injera* and who is considered as *Wot*. Is that I who considered as *Injera* or *Elias*? Does a thought stick on a person as *Wot*? (pp. 210-211)

As it is observed in the extract above, the narrator attempts to examine the meaning of the word, “የተነካካ”/get wet/ by taking *Injera* and *Wot*: He begins his examination from the meaning he knows. The narrator presents his understanding of the meaning of the word and his mother’s view in comparison.

The word “የተነካካ” or “ንክኪ” have multiple meanings in different contexts. For example, it can be interpreted as ‘contaminated’(hygen), ‘attachment’(between political parties), ‘wet’ (*Injera* and *Wot*) and ‘linkage’ (between political parties/. But, here in *Mezigebe*’s view point የተነካካ /wetted/ refers to *Injera*, which wets with insufficient *Wot*. In other words, it touches *Injera* scarcely. In this case, on one hand “የተነካካ” means ‘wetted’. On the other hand, when it is related to political activities, it has a meaning of ‘attachment’. These two meaning are indicated in the extract. The expression “ለእኔ የተነካካ ማለት እንደልብ ሳይሆን ግን ለማለመጥ የማይቻል ለመዋጥም የሚሰብ ለሃሃ ማለት ነው”/for me, ‘wetted’ means an *Injera* with out sufficient *Wot* but, it is wet enough to chew and easy to swallow/ interpreted as that *Mezigebe* knows the meaning of the word in terms of *Injera* and *Wot* but, the word is not clear to him when it is related to political involvement. Even, in the same context his understanding of the word “የተነካካ” /wetted/ is different from his stepmother.

The narrator chooses *Injera* and *Wot* as an example in describing the meaning of the word among many alternatives. In most parts of the novel, he repeatedly relates *Injera* and *Wot* in his observation of something (act or idea). All these indicate *Mezigebe*’s subjective point of view; we see the object *Wot* he describes through his eyes and this can be identified as the narrator-character, *Mezigebe* as internal focalizer, he sees in the narration both voice and focalization is the same. The following extract is another example that relates *Mezigebe*’s subjective viewpoint.

«የምርጥ መኮንኖች መንግሥትና የባንዶች እጅና ጓንት መሆን የሚለውን ዐረፍተ ነገር እንደ እኔ «የምርጥ መኮንኖች መንግሥትና የባንዶች እንደራና ሽሮ መሆን» በሚል አለውጠው ነበር :: (ገጽ 171)

I would change the sentence which runs as 'being hand and glove of government of best army officers and collaborators into 'being Injera and Shiro Wot of government of best officials and collaborators' (p. 171).

Here, *Mezigebu*, the narrator wants to change the commonly known expression or proverb “እጅና ታጎት”/hand and glove/ into “እንጅራና ሽሮ” /*Injera* and *Shiro Wot*/. He believed that the relationship of “እንጅራና ሽሮ” /*Injera* and *Shiro Wot*/ is more expressive than the relationship of “እጅና ታጎት” /hand and glove/ to show the unity or cooperation of two parties or persons. The narrator presents many evidences to convince that the appropriateness of using *Injera* and *Shiro Wot* as a better metaphor to show the relationship that takes place between «የምርጥ መኮንኖች መንግሥትና የባንዶች እንጅራና ሽሮ መሆን» /the government of best officers and the traitors/. As the narrator explains “እንጅራና ሽሮ ወጥ”/*Injera* and *Shiro Wot*/ is available in every individual's home, in most parts of the country. Moreover, there are many hands which do not know the existent of glove. On the contrary, it is impossible to think *Injera* without *Shiro Wot*, in *Mezigebu*'s view. Then, he underlined that people may be able to easily understand the expression with “እንጅራና ሽሮ ወጥ” /*Injera* and *Shiro Wot*/ rather than, “እጅና ታጎት”/hand and glove/. All these indicates *Mezigebu*'s subjective point of view.

In general, if someone examines the information or the underlined meanings conveyed in *Mezigebu*'s description of *Wot*, he/she may realizes that the meaning of “ንክኪ”/nikiki/ and the phrase ‘*Injera* and *Shiro Wot*’ reflect *Mezigebu*'s hunger, starvation and the behavior or unkindness of his stepmother. In *Mezigebu*'s view, all these meanings or effects have strong relationships to the main theme of the novel. As it is tried to discuss, *Mezigebu* is the major character in the novel, the story as whole is his own and his family. His major problems are ‘food and shelter’ and ‘love and care’. The crisis of food in his family is seen through his perspective. One of his expressions is a good example to show that one of his major problems is food. All his descriptions and expressions indicate that the most needed thing in his life is food. When he became a policeman, he could buy food as he wants. Then he

says «ጉርሻዬን በላሁ፡፡ ወጡ በጣም ይጣፍጣል፡፡ ፖሊስነቴ የሰጠኝ ነገር ቢኖር . . .ጥሩ ጥሩ ከድሮ የተሻለ ምግብ ነበር፡፡» (p.215)./ I have eaten my handful *Injera*. The *Wot* was very delicious. What I benefited from my job (being a policeman) was a much better food than what I used to eat/. This implies that one of his major problems is resolved.

The general view of the character, the point of view of *Mezigebe* is dominated and shaped by scarcity of food and lack of love and care. In his description of actions, characters, events and arrangement of events as a whole elaborate the central theme of the novel; "we should take care of children or care and love to children".

As one can observe, descriptions of actions and characters in *Adafri* are objective and reliable. The narrator's descriptions of characters and events mostly supported by other means, like other characters' comments, opinions and judgments. But, in *Gracha kachiloch*, descriptions of characters and settings and narration of events are subjective and full of emotions. Because of this, what the narrator thinks, believes are only his perspective not supported by other characters?

The narrator in *Adafri*, in some cases, is able to inter into the minds of characters, which is not the ability of human beings, but the narrator of *Gracha Kachiloch* has not such kind of ability. He interprets external activities and external reflections to know what is in the minds of the characters. Of course, he presents or narrates his own thoughts, repeatedly and continuously. The narrator in *Adafri* has an ability to present character's thoughts and secrets in their mind but the narrator in *Gracha Kachiloch* tried to use his five senses to read and to find out character's thoughts with external physical expressions. On the other hand, *Mezigebe* presents his own thought; the ways he used to find out others' secrets are influenced by his nature of first person narrator. Because of the main



difference of point of view, the styles used in the novels are different. The effects that impose on readers are also different.

The narrator of *Gracha Kachiloch*, Mezigebe's viewpoint or perspective creates humor. His subjective viewpoints are interesting. Most of the descriptions of characters, imaginations and thoughts of characters, presented by *Mezigebe*, established to show the character's perception not to express facts. Because of this, the goal or aim of most descriptions in *Gracha Kachiloch* is just to show *Mezigebe's* Perception or view point. For example, Let us see the following extract.

...ክርስቶስ ጥፍሮቹን ያስቆርጥልኝና ትልቅ ሰንነት ላይ አስተኝቶ ወይን እየጠጣሁ እና ሥጋ እየበላሁ ሲወብቀኝም መላእክት ከበው በከንፋቸው እያራገቡልኝ ይጠብቁኛል፡- (ገጽ 11)
Jesus has my finger nails cut and he has me lied down on a big balcony; I will drink wine and eat meat and when I feel discomfort with excessive heat, Angels will encircle and save me by ventilating fresh air with their wings. (p.11)

What is important here is *Mezigebe's* viewpoint not the subject matter of the discourse; its interpretation can lead us to the theme. He needs parental care and love, which can be considered as the central theme of the novel.

But, in *Adafirs*, most descriptions, and view points focused on the subject matters, facts, themes but not the perception of characters. As various effects are made in *Gracha Kachiloch*, *Adafirs* is limited to few effects only.

3.2. Speech and Thought Presentation

3.2.1. Speech Presentation

Among the five alternatives of choices or mode of speech presentation, only direct speech presentation is used as main and basic modes of the narration. Relatively, indirect speech and other modes of speech presentation are rarely used in the novel. Of course, one can find some expressions, which reflect these modes in the novel, but the modes cannot be taken as significant narrative method. It is possible to say that the mode indirect speech

presentation does not occur in *Adafiris*. Some of the modes, which are widely used in the novel, are discussed and analyzed in the following sections.

3.2.1.1. Direct and Free Direct Speech Presentations

3.2.1.1.1 *Adafiris*

As attempted to indicate above, direct and free direct mode of speech presentations are the constituent of the entire narrative. In other words, they are the dominant narrative techniques in the novel.

If, for example, we take the direct mode of speech presentation, we can learn authors have widely used this mode. In *Adafiris*, although it seems that all the characters speeches through out the entire discourse, is equally important or it is also true that *Dagnachew* had used other methods to foreground the important conversational moments in *Adafiris*. This seems due to the fact that the highest frequency of the interference of the narrator is limited in selected conversational moments. For example; the conversation made between *Tsiwonie* and *Gorfu* is stated in the first part of the novel as follows.

«አንድ፡ ጥይት፡ በታስተኩሰኝ፡ እንዴት፡ በወደድኩህ ! » ትላለች፡ ጸወኔ፡ ሳታስበው፡
አፏ፡ ይገባና፡፡

«ለሰተኩሰሽ?» ይላታል፡ ጎርፉም፡ በቅጽበት፡ ፊቱ፡ ፈክቶ፡ ቀና፡ በማለት፡ በመቀጠልም
«እመሆቴ፡ ታዲያ፡ ሰው፡ አያደርጉኝ፡ ምን፡ አባቴ፡ ይበጀኛል? ጓላ እንዴት አይናቸውን
*How⁽²¹⁾ much would be my love for you If you let me shoot once” Tsiwonie
said suddenly as the words came to her tongue.

“Shall I have you fire?” Gorfu said, raising his head as his face lightens
for a flash moment . . . then “what shall I do, madam will be angry with
this, how could I [see] her eyes latter . . . (p.21)

Tsiwonie’s and *Gorfu*’s speeches are in inverted commas, although it is possible to see sometimes speeches that appeared without inverted commas at the end there are times in which speeches are left unfinished in *Adafiris*.

In other words, the speeches the characters made are incomplete or unfinished. Even, sometimes, the continuation marker, three dotes, “. . .” are left unfinished. Because in many occasions, the third dote is omitted just like

ordinary words and phrases. If the speech is followed by the narrator's comment or description about the situation or movement of the speech, the speeches are in quotation marks. For example, in the extract above, *Tsiwonie's* speech is closed with inverted commas and then the narrator's comment follows. The first part of *Gorfu's* speech is also in inverted commas and the narrator's comment followed, again *Gorfu's* speech continues, marked with opened inverted commas and left unfinished, which indicate an interference of another character.

It is mentioned earlier that authors use direct speech when they want to present an event in the form of scene. This mode helps them to include details, necessary phenomenon which can play a significant role in creating some effects. If there are less important speeches or events in the course of the story, it is presented in the form of summary or omits it.

In most cases, some parts of the characters' speeches in *Adafirs* are omitted. Once the main information is conveyed the rest part of the speech left unstated and marked with three dots. Even, as it is mentioned earlier sometimes the third dote is left out. One can find these features of speech, in every page of *Adafirs*. In addition, it shows whether the speech is formal or informal, or the characters relationship when their speeches over lap.

Among the speeches presented in the form of direct speech, interrupted by the narrator, for example, speeches made between *Tsiownie* and *Gorfu*, *Tsiowine* and *Adafiris*, and *Adafiris* and *Roman* are commented frequently. The other speech interrupted by the narrator and comment in higher frequency are the speeches in which more than two characters participated in. For instance, in the speech made between *Tsiownie* and *Gorfu*, which was love affair the narrator, interrupted and commented after each turn-taking of *Tsiwonie* and *Gorfu* nine times in a single page (p.21). Similarly, the narrator interrupted nine times at another page in the speech that take place between

Adafri and Tsiwonie (p.139). On the other hand, in many pages of the novel, the narrator disappears or very rarely comments speeches.

At the beginning of the story, in the speech made between *w/ro Asegash* and the peasant, the narrator interrupted the speech only three times out of fifty six turns in the seven pages (6-12). This is called free direct speech. It is identified with narrator free speech or with rarely or non interference of the narrator or speech with out reporting clauses or a speech with out both quotation makers and reporting clauses. Let us see the following extract that can be evidence free direct speech.

«እሺ እሺ ይቅርብኝ - - እንግዲያው እኔ እንደጫውትልህ ትፈልጋለህ - - -
« ምንድነው የምትጫውትልኝ - - - ? »
«ክራር - - -
«እናትሽ የተቆጠሽ እንደሆን - - - »
«እሱ የእኔ ጉዳይ ነው አንተ ምን-ችገረህ - ብቻ ትፈልጋለህ አትፈልግም - - - ?
«የለም እናትሽ ይቆጠሻል - - -
«ግዴለህም እኮ አልኩህ - - -
«ደግሞ በቀደም ተጫውተሽ እንዳበቃሽ ልምምድ ሳታደርግ መቆየትሽን ነገረሽኛል - - -
«ምነው ከትናንት ወዲያ ጧት የተጫወትሁ ጊዜ ያሻሻልኩ አልመሰለህም - - - ?
«ከትናንት ወዲያ ጧት ? አሻሽለሽ ይሆናል - ብቻ እኔ እስከዚህ ትዝ አይለኝም - - -
«ደስ ብለኝ ከተጫወትሁ እንግዲያውስ ብዙ ልዩነት አያመጣም - - - »
«ብዙ ልዩነት ያመጣ እንደሁ ብቻ አፍሬም አላበቃ - - -
«ትናንትና ተኩሳህ ስትስት ሳይህ እንዳፈርከው --?» ሳታስበው ያመልጣትና ትደነግጣለች (ገጽ፡136)
“Ok I don’t need it . . . now, do you want me to play for you . . .
“What do you want to play for me . . . ?
“kirar . . . **
“What if your mother is angry with you . . . ?
“That is my business, you don’t have to worry? Any way do you want or not . . . ?
“You shouldn’t do that, your mother will be angry . . .
“I said you shouldn’t worry . . .
“By the way, last time, after you have finished your playing of kirar for me, you told me you hadn’t practice for sometime...
“Do you remember, the day before yesterday morning, when I was playing it, didn’t you think that I improve it . . . ?
“The day before yesterday morning ...? You might improve. But I don’t remember any more . . .
“It doesn’t make difference if I play with happiness . . .”

** Ethiopian Traditional Music instrument with seven threads

*"If it makes difference my shame won't have limitation . . .
 "Just as you felt ashamed yesterday, when I see you after you shot and
 missed your target . . .?" She spoke out without considering consequence
 of her speaking [...] (p.136)*

This is the extract of two characters speech. There is no confusion in identification of which is which; reporting clauses and other narrative interventions like commenting characters' speech, position, the feeling they have at the time of their speaking are omitted. Most of the closing inverted commas are also left out. In the speech the repetition of reporting clauses "አለ"/he said/ and "አለች"/she said/ etc. are avoided. Readers have full access to the characters direct speech and full understanding of the characters' intentions. The narrator appeared at the 6th turn of the first character, with the commentary sentence "ሳታስበው ያመልጣትና ትደነግጣለች" /she surprise because she spoke out without considering the consequence of her speaking/.

This free direct speech is presented in opened but non-closing inverted commas. In addition, except the first *Adafri's* speech, stated at the second turn, other speeches are unfinished and it shows overlap of the conversation. We have seen that in the extract above, *Tsiwonie* repeatedly interrupted *Adafri's* speech. It is possible to say that *Adafri* is the novel of free direct speech and direct speech.

Out of 340 pages of *Adafri* only 25 full and 12 half pages are description of characters, settings and actions. The rest 303 pages are covered with direct and free direct speeches and direct thought presentations.

In general, the repetition of reporting clauses is avoided. In most cases, readers have full access to characters' direct speech and fuller understanding of the characters' intention without the interference of the narrator (without introductory and explanatory clauses).

Before the above two-extract start, *Tsiwonie* asked *Adafri* to play accordion for her, he was not willing to play for her or he was not in a mood or interest

to play. The intended musical instrument, as *Tsiwonie* realized that *Adafris* is not willing to play the accordion. She tries to create another reason that enables her to stay closer to him. Hence, she asks him to play *kirar* for him. Although he doesn't accept her request or he doesn't have eager to listen to her *kirar*, he doesn't dare to reject both her requests directly. This shows that when *Tsiwonie* tried to treat him, wanted to be closer to him, in one way the other he frequently tries to show her a face of ignorance to keep her at distance. His speech indicates his lack of interest to be closer to her. For example, when he worries about external influences that affect his personality, she ignores all and gives prior attention to be near by him, and talk to him. Generally she want to be closer to him both physically and psychologically (physical proximity causes psychological proximity-Yule [1996: 13]).

In general, we understand that *Tsiwonie* wanted to be with *Adafris* and she likes him. If not, why should she want to play for him *kirar* since her interest was to listen to the accordion as *Adafris* play it? Even when he tells her that he does not have the interest to play, she presents him another alternative. As it is observed in the extract, *Tsiwonie* attempts seven times to force him to accept her request. Similarly, he rejects her request 7 times by creating different reasons.

In the due course of the story, we have developed the experience, if *Adafris* wants to do something that he never hesitates to do it so. He is the only young man who dared to argue with *w/ro Asegash* who is considered as the most powerful and respected woman in the area (Armania). However, because of the fact that he does not want to accept *Tsiwonie's* request, he pretends *w/ro Asegash* as a strong barrier for the type of relationship that *Tsiwonie* seeks to exist between them. Hence, all his reasons can be interpreted as "I do not want you play me *kirar*" and "I do not want to play the accordion for you". In most cases, one can understand the characters'

needs, feelings, and intentions through their speeches rather than the narrator's comment or judgment. Therefore, it is possible to conclude that *Adafirs* does not like or love, or respect *Tsiwonie* while she attempts to lead his emotion to the direction she seeks treat him. The mode direct speech in *Adafirs* helps the author to create tangible meaning. The author's judgment about life, in general and the characters' feelings and actions are not imposed on, the readers. The role of the narrator is just facilitating the direct speech, indicating the position, the situation and the turn of characters' when making speeches, direct speech, in general, helps authors to create dramatic or cinematic approaches which can arouse readers' interest, however using one mode alone may cause a risk of monotony narrative.

The other point that should be raised here is the unique feature of direct speech. There is no the application of indirect speech mode in *Adafirs* at all. But, there are some expressions which seems indirect speech. In the first glance some free direct speech expressions may confuse with indirect speech. Let us see some of them.

ሰለ፡ ስም፡ አይጠፊ፡ እነሱን፡ መጠየቅ፡ ግድ፡ ሆነብኝ፤ ጠየቅኋቸው፡- እነሱም፡ በሽክሽክታ፡ አባ፡ ድብልብሌ፡ የሚባል፡ ቁጣው ከባድ፡ ልግሰናው፡ ትልቅ፡ የሆነ፡ የቀያችን፡ ንጉሰ፡ ነው፡ አሉኝ፡፡ ገረመኝ - - (ገጽ 63)
It was my obligation to ask about sim ayterie (taboo name). I asked them they whispered to me that it was Aya Dibilbillae king of our village [Satan], whose anger is fierce and whose generosity is great.

This is Belay's direct speech, one of the characters in *Adafirs*. He is telling *Frewa* about Satan, particularly about the man who was thought that able to call and talk to Satan, based on what he had seen by the time he was about 10 years old. «ስም አይጠፊ» is a code name/nick name/ to Satan, which is "taboo name", basically it is Belay's direct speech but he was talking to *Friewa* about what the children told him. It is not isolated with quotation marks. At first glance, it appears as if it was an indirect mode of speech presentation.

The inverted commas have no that much significance role to determine the mode of the speech presentation but it helps readers to isolate the speech from the narrator's comment and reporting clause.

It is also possible to point out other expressions, which are similar to the above extract. For example, «በነጋ በጠባ ቁጥር- ዛሬስ ብረሪ ብረሪ ነው ያለኝ እንዳሉት አሉ...» (p.235). The narrator presented the character's Direct Speech in the present tense, «ብረሪ ብረሪ ነው ያለኝ.» here, we have two speakers; the one who said « ብረሪ ብረሪ» and the other who is reporting the speech «ዛሬስ [...]ነው ያለኝ » . In the same manner, the narrator quoted the previous two speakers' speeches. To separate the first speaker's speech from the second, dash, [_] is used instead of inverted commas. In the expression «በነጋ በጠባ ቁጥር ዛሬስ ብረሪ ብረሪ ነው ያለኝ እንዳሉት አሉ - - - » the words በነጋ በጠባ ቁጥር[...]እንዳሉት አሉ are the narrator's report of the two speakers speeches. This mode of speech presentation is considered as free direct speech.

Let us see one more example to strength what already discussed above.

(1) ልነግርሽ: እኮ :ነው - - - ! (2) በመቀጠልም: ታዲያ (3) የእሳቸው : ዛር: ፈረሰ: ከተነሳ: መቼ: ከብቱንም: ሰውንም: ካልጨረሰ: ይቆማል? አሉ:: (4) ለካ: ባለቤትየው: ዛር: ኖሮባቸዋል:: (5) ሳሟንም: ገደል: የጨመራት: ዛራቸው: ኖሯል:: (6) ጊዜ ጊዜ አለው እንጂ ዛራቸው ሁልጊዜ ቢቆጣ ሁላችንንም ይጨርሰን ነበር:: (7) ዛሬ :ደግሞ: ምን :ጎደለኝ: ምን:አምጡ:ይሆን: የሚለው? (8) እንደልማዳቸው: ከሚያስጨርሱን: በፊት: ያንኑ: ስም :አይጠፍን: ኅተተው ምክንያቱን :አይጠይቁም: አሉ:: - (ገጽ 61፣62)

(1) ... I am about to tell you... (2) Then after they said (3) if the devil in him got anger nothing would stop it until it kills the cattle and some one. (4) I understand an evil, (5) that is sent the cow in to the hill one day, (6) had his evil spirit been got angry so seldom, it would have finished us all by now. (7) And today what does he wants or what he wants us to do? (8) Why does he call the devil and asks what he wants as usual before he kills us all? He said. .

In this extract, again we can find out two characters' speeches, the one's speech embedded into the other. The second speaker, Belay, is reporting the first speaker's speech in direct mode speech presentation. Nevertheless, in a first glance, it seems indirect speech, because there are no quotation marks to differentiate the directly quoted speech from the reporting clauses and comments of the second speaker, Belay. The two speakers' contribute 50% of the total words used in the extract each. The first two phrases (1, 2) and the



words «ሐሐ» /he said/at the end of sentence (3), (8) and (4, 5) are Belay's speech. The other speeches, sentence (3) includes «ሐሐ» /he said/ sentences (6), (7) and (8) excluding the word (ሐሐ) are the first speaker's speeches. The extract as a whole is Belay's direct speech. However, his speech is a report of another person's speech. The two person's speeches are mixed up. Phrases (1) and (2) (Belay's speech), sentence (3) (The man's speech) sentence (4) and (5) (Belay's speech), sentence (6),(7) and (8)(the man's speech). Both of the speakers are equally shared the 8 sentences into two and both have contributed four sentences each in the speech. This way of presentation possibly creates confusion to readers. However, that does not mean the mode has not any value. The author uses the mode to show the character's perception or point of view about Satan at the time the event happens.

Generally, indirect and free indirect speech presentations in *Adafris* are not applied. In other words, this aspect of narrative technique is not occurred in *Adafris*. The first two extracts, especially the first one, in this section, seems free indirect speech mode, but it is free direct. The examples show that the author wants to present every character speech directly instead of presenting it in the form of summary. Even, when the summary is better than the actual speech to create variation of speech the author preferred to present all events in direct speech mode.

3.2.1.1.2 *Gracha Kachiloch*

Through out the entire narrative, the mode direct speech presentation is widely used rather than the other forms of speech presentations. In most direct speech Presentations, the narrator is involved in every turn taking. Every direct speech is followed by the narrator's reporting clauses or commentary descriptions of the narrator. On the other hand, free direct mode of speech presentation is randomly used. Then, these modes can create variety in the entire speech presentations modes and makes the narrative interesting. Let us see the following extract again.

« አላባትህ አትዘርፍም. . . አባትህ ዱባለ ጨው አለው . . . » ይሉኛል። (ገጽ 3)
 « አትከፋ አይዞህ. . . አንገተ- መልካም እናት አለህ» አለ አንዱ፤ ራቅ እንዳሉኝ።
 (143)
"Why don't you plunder from your father . . . Your father, Dubbale has something flavor . . ." They said (p.3)

"Don't be sad . . . You have well-necked mother" one of them said, as they walk a little bit further from me. (p.143)

The narrator is also a character who narrates his own or other character's direct speech and puts it in quotation marks, which followed by his reporting clauses, comments, or both, because he is a first person narrator who frequently mentioned himself in one way or another. In his reporting clause "ይሉኛል"/they said - they said to me/, "አለ አንዱ፤ ራቅ እንዳሉኝ"/one of them said, as they walk a little bit further from me/ refers to "እኔ" /I/ or /me/. As it is observed in the extract, the direct speech followed with the narrator's reporting clause and comments. This way of representing speech is called direct speech presentation, as it is discussed in chapter two. The following extract can be an instance of direct speech in *Gracha Kachiloch*.

« አንድ ነገር ልንገርሽ» አልኳት። ሴቶች ወሬ እንደሚወዱ አውቃለሁ።
 ቆም አለች። የሚያስደስት ነገር አላት።
 « ምንድነው ተናገር» አለችኝ።
 « ወዳጄ ነሽ አይደል» አልኳት።
 «እንዴ! የማን ደረቁ ነው» አለችና ልታልፈኝ ስትል ያዝኳት። ከዚያ በሁዋላ ምን እንደሚናገር አላውቅም. . .
 «እኔ እኮ እህትህ ነኝ » አለችኝ። ደንገጥኩ። ወሰን እህቴ ናት ብዬ አስቤአት አላውቅም ። እጅዋን ለቀቅሁዋት ቆይቶ አልፋኝ ሄዳ ቤትዋ ልትገባ ስትል «ቢሆንሰ» አልኩ ለራሴ (157)
"Let me tell you some thing" I said since I Know that women like gossiping, she waited for me, she has something charm.
"What is that? Why don't you speak it out?" she said to me.
"You are my girl friend, aren't you?" I said to her.
"What! What shameless he is" She said. When she is about to walk away, I held her. Then after, I did not know what I say . . .
"I am your sister," she said; I was astounded I never consider Wosen as my sister before. I release her hand. Some minutes later as she arrived at her home "so what" I said to myself (p 157).

As it is quoted in the extract above, Mezigebe and Wosen's direct speeches put into inverted commas and followed by the narrator's reporting clause and comments. In other words, the speeches are identified with quotation marks from the narrator's reporting clauses and comments. The reporting clauses, "አልኳት"/I said/and "አለችኝ"/she said/ are used repeatedly, the narrator's

comment “ሴቶች ወሬ እንደሚወዱ አውቃለሁ”/I know that women like gossiping/, “ልታልፈኝ ስትል ያዝኳት” /I held her when she is about to walk away/, “ከዚያ በሁዋላ ምን እንደምናገር አላውቅም”/ Then after, I did not know what I say. . . /and “ደንገጥኩ፡፡ ወሰን እህቴ ናት ብዬ አስቤአት አላወቅም”/I was astounded. I never consider Wosen as my sister . . . / are followed the characters’ direct speeches.

As readers, we have directly accessed to the exact words of the characters, we are able to perceive or reach or interpret the characters feeling, interest and intention from their direct words. In the direct Speech above, we see the interaction of the two characters, *Mezigebe* and *Wosen*. He wants her to be his girl friend. When he planned to talk to her, he already realized that he had to be systematic. After he met her on the way to her home, he stopped her with the expression, « አንድ ነገር ልንገርሽ»/let me tell you one thing/. We understand that *Wosen* possibly suspect something, she can guess what that thing is, because she knows *Mezigebe*’s interest to her from her experience with him. When he said « አንድ ነገር ልንገርሽ» / let me tell you one thing/, she feels as if she guess nothing and then, she pushes him to tell her what that thing is. After he had told her the ‘thing’ that he intended to tell she tried to free herself, but when he holds her hand she said, «እኔ እኮ እህትህ ነኝ»/I am your sister/.

There are vague meanings behind the expression «አንድ ነገር ልንገርሽ»/ let me tell you one thing/ and «እኔ እኮ እህትህ ነኝ»/I am your sister/. One can interpret the expression into two ways. By the expression «አንድ ነገር ልንገርሽ»/let me tell you one thing/, *Wosen* may not guess *Mezigebe*’s interest. If she has no the hint of what he has intended to tell her, her response «እኔ እኮ እህትህ ነኝ»/I am your sister/ can only be interpreted as a tactic to be free from his hand. If she suspects what his interest was from the beginning, her response «እኔ እኮ እህትህ ነኝ»/I am your sister/ could be seen as a green light and that let *Mezigebe* to continue his effort to make his request accepted. It means that she does not want he gives up his desire to her. In other words,

we infer that she mean by «እኔ እኮ እህትህ ነኝ» /I am your sister/as 'I will see it'. This implies that, Wosen has some interest to Mezigebu.

To sum up, *Mezigebu*'s real feeling or interest is hidden. The vagueness of Wosen's feeling is done deliberately. The author does not want to make clear Wosen's feeling or interest at this level of the discourse. The author does not want Wosen to reject *Mezigebu*'s request. Therefore, the mode direct speech uses to create such an effect.

Some times direct speeches presented with out reporting clauses, comments and judgments. The narrator may hide himself behind the characters' speech. In this case, the speech can be categorized as a free form.

In *Gracha Kachiloch* this mode of speech presentation is widely used in harmony with other modes. The following extract shows how free direct speech is used in the novel.

«ሕገ ወጥ ነው ብለህ እያሰብክ ነው እይደል?» አለ በብልጠቱ እንደኮራ ሁሉ የፍየል የመሰለ ጢሙን እየጎተተ. . . እንደመልካም አዛውንት።
«እይደለም። ምንድነው የምታደርጉት ትርጉሙ አልገባኝም»
«እግር እየሰራን ነው»
« ምን እያደረጋችሁ ነው? . . ምንድነው የምትሰሩት?»
« ያችን ጥቁር ብልቃጥ አይተሀል?»
«አዎ»
«በዚያች ብልቃጥ ውስጥ የሙጃሌ ቁንጫዎች ተሞልተውባታል»
« እና»
«እኛማ ሙጃሌ እየተከለን ነው»
« ምን?»
« ሞያሌ አታውቅም?»
«ይሄ እግር የሚያሳክከው?»
« አዎ»
« እሺ ይላሉ ልጆቼ?»
« ይህቺ ልጅ ያስገደዳትን አይተሃል? ተበላቅጣ እግርዋን ስትሰጥ»
« ግን ሕገ-ወጥ ነው»
« ምን ልታደርግ ነው?»
« ለሚመለከተው ባለስልጣን ማስታወቅ አለብኝ»
« የአንተ ስራ እይደለም»
« ስራዬን እኔ አውቃለሁ» እሰልፉ መጀመሪያ ላይ ግንባሩን እያከከ ቆሞ ያየሁት በጉራም ልጅ ተራው ደርሶ መሆን አለበት ገባ። (ገጽ 280)

"Do you think it is illegal?" He said pulling his goat beard as if he proud of his wisdom ... as a good old man.

"Not that way. But I don't understand what you are doing"

"We are making legs"
 "What are you doing? What are you making?"
 "Have you seen that small black bottle?"
 "Yes"
 "It is filled with jigger"
 "Then..?"
 "Then, we are planting jigger"
 "What!"
 "Do you know jigger"
 "The one, that itches the foot?"
 "Yes"
 "Are they volunteers?"
 "Have you seen that somebody forced this girl, while she was coming here and open her legs?"
 "But it is illegal"
 "What are you going to do?"
 "I should report it to the concerned body"
 "It is not your responsibility"
 "I know my responsibility," I thought it was the turn of the boy, whom I saw standing at the first place of the queue [. . .] he got in (p.280)

This is two characters speech, a man and *Mezgebu*. The extract has 20 turns; the characters have 10 turns each. At the beginning of the conversational movement, there is a comment given by the narrator following the man's direct speech. Then, it continues with out any interference until the narrator reappear at the end of the extract with another comment. Because there are only two characters involved in the conversation, the context is understandable and readers easily identify which is which.

At the beginning of the extract, the narrator introduces the second speaker, once the first speaker is already known. The conversation continues without further interference of the narrator. Because no need to interrupt the conversation and to explain the situation. When the third character comes to foreground or comes to the scene, the narrator's interference is needed. In general, among the other modes of speech presentation the direct and free direct speech Presentations are the widely used modes in *Gracha Kachiloch*.

This free direct speech is used to create a mysterious event or something secret. The narrator himself does not know what is going on and he is in the

position he could not explain and comment it to his addressees. The only thing he can do is presenting the event as it is. From the characters' speeches and activities, readers can infer that these people are doing something illegal. The expressions «ሕገ ወጥ ነው ብለህ እያሰብክ ነው?» አለ በብልጠቱ እንደኮራ ሁሉ . . .»/ “Do you think it is illegal?” He said as if he proud of his wisefullness . . .” and «ሙያሌ እየተከልን ነው» /we are planting jigger/ indicate that these people are doing something illegal. According to the extract, both the service provider and their customers hide it from *Mezigebe* because he is a policeman. On the other hand, they advice him to try it and it seems that they are sure he would like it.

The other thing that is observed in the direct speech is, the process of planting the jigger is painful but the people who have the service had enjoyed it. In addition, we understand that the man who gives information to *Mezigebe* was lying. His lie can be inferred from the expression “ሙያሌ እየተከልን ነው”/we are planting jigger/. Even, *Mezigebe*'s boss and his colleagues attempt to confuse him or they push him to see it as nothing. On the contrary, they tried to deny what he sees. When *Mezigebe*, came back to the place where that illegal activity had done, he found nothing. Then, they tried to convince him that it is something illusion. Nevertheless, readers may suspect that those people run away before the policemen have arrived there or *Mezigebe* has missed the place. All these evidences strengthen the idea that there is a kind of illegal activity. What is that illegal activity? This is the assignment that, the author gives to his readers. However, here, the point is that he used the mode direct speech to create this effect. In other wards, the author uses the mode to defamiliarize the event.

3.2.1.2. Indirect and Free Indirect Speech Presentation

3.2.1.2.1. Adafris

It is discussed that direct speech presentation is the dominant mode in *Adafris* and it is also conclude that there is no application of the modes indirect and free indirect speech presentation.

3.2.1.2.2. *Gracha Kachiloch*

These modes of speech presentation are not widely used in the novel. As scholars stated, it is used when the scene is not much important. In other words, it is used to fill gaps or to bridge the scenes being created in the novel. There are some expressions, which can be identified as indirect speech.

- (1) አባቴ ጦርነት ቁም ነገር እንዳልሆነ ነጋ ጠባ ያወራል።
- (2) « ከሁሉ የበለጠ ቁም ነገር 'ሥራ' ነው» ይላል።
- (3) የእሱ ቁም ነገር ከጦርነት እንደሚበልጥ ያወራል ።
- (4) ጦርነት ሰው እንደሚገድል ... ሰው እንደሚያጠፋ ስራ ግን ለሰውና ለሰውነቱ ጥሩ እንደሆነ ያወራል ። (ገጽ 35)

- (1) *My father always talks that war is not valuable*
- (2) « *The most important thing is work, » He says*
- (3) *He tells that his business is more valuable than war*
- (4) *He also speaks that war kills people, destroys the human race but a work is very important for human race and for his body*

Sentence (1), (3) and (4) are indirect speech presentations. The presented speech is not quoted word by word. The reporting clause and the reported clause are not separated either with inverted comma or with other punctuation marks. The two parts of sentences, the reported clause and the reporting clause are become one. These are the characters of indirect speech presentation.

Sentence (4) contains two ideas, which are already mentioned in sentence (1-3). Even though, sentence (4) is taken as a single sentence it contains more than one ideas, it is mentioned that as “ጦርነት ” /war/ is a killer and “ሥራ”/work/ as a means of survival. In other words, Sentence (4) is extended form of sentence (1) as it seen below.

- (1). አባቴ ጦርነት ቁም ነገር እንዳልሆነ ነጋ ጠባ ያወራል።
- (4) ጦርነት ሰው እንደሚገድል . . . ሰው እንደሚያጠፋ ስራ ግን ለሰውና ለሰውነቱ ጥሩ እንደሆነ ያወራል ።
- (1) *My father always talks that war is not valuable*
- (4) *He also speaks that war kills people, destroys the human race but work is very important for human race and for his body*

There is no structural difference or mode of presentation, except sentence (4) is explanation of the ideas mentioned in condensed form in sentence (1). In

other words, sentence (4) appears with reasons. Why the speaker prefers to “ሥራ”/work/ than “ጦርነት”/war/, however, both the sentences are indirect speech presentations:

Sentence (2) and (3) also contain the same idea but with different ways of speech presentations. Sentence (3) is the inverted form of sentence (2), the original speech is put in inverted commas.

The reporting clause, «ይላል»/he says/, is in simple tense. The content of the speech is a comparison between valuable “ሥራ”/work/ and “ጦርነት”/war/. When this sentence is inverted into sentence (3), which is indirect speech presentation, many changes occurred;

- The main verb “ነው” /is/ is changed into «እነደ ሆነ»/as it was/ past tense form.
- The direct speech markers, the inverted commas, are removed.
- Direct or exact words of the first speaker «ከሁሉ የበለጠ» /the best/ changed into «እንደሚበልጥ»/as it is best/ as it is better/

We can observe changes in the conversion of sentence (2) into (3). The narrator rearranges the construction of the direct speech presentation. When he converts it into Indirect Speech or in his own words, in this indirect form of speech, the original Speech is interpreted instead of reporting. The first speaker didn't say «የእኔ ቁም ነገር» /my valuable work / but in the Indirect form, in sentence (3) there is an expression «የእሱ ቁም ነገር» /his value/ it has a meaning of “work” and “work” has a meaning of “valuable work” in the text which is a little bit free, not restricted to the original speech.

As it is observed in the extract, the same idea is reported in different modes of speeches, which could create variety, and the repetition has a purpose of emphasis. Within this mode of speech presentation the narrator is able to produce information which is satirical. It implies that *Mezigebe* criticizes his father's work. His comment has an intention of “Your work is not more valuable than war”, because his father is a barber with low income. This low

income of his father does not enable him to fulfill his needs or it does not enable the father to take care his child.

There are other indirect speech modes in *Gracha Kachiloch*. The following passages are taken from different pages, in the novel.

ኤልያስ ትምህርት እንዳስጠላው ይነግረኝ ነበር። እየደጋገመ
« ከባንዳ ጋር አልማርም ይለኛል። (. . .) (ገጽ 154)
ቀን ስንዛር ዋልን ሲደክመን ዛፍ ስር ተጎልተን ስናወራ እሱም ሲሰለጥን ሻይ ቤት
መዘቃ ስንሰማ። ኤልያስ ስራ መያዝ እንደሚፈልግ ይናገራል። (ገጽ 165)

Elias used to tell me that he lost an interest of attending school. He had also constantly used to say to me “I don’t learn with collaborators (the followers of Derg) in a classroom” he said repeatedly. (p154)

We were walking the whole day; when we got tired; we took a sit under a tree and chatting each other, then when we also got tired of it we went to a café ; there while we were listening to some music, Elias told me that he wanted a job (p.165)

Except the second sentence, the rest can be taken as indirect speech. These sentences or modes of speech have a purpose of filling the gab between two scenes (chapters). Before he passes to the next event or scene, the narrator informs what has happened in the past and make readers to be ready for the coming incident or event. This helps the reader to understand and to follow the next narration. Therefore, here, this indirect speech mode helps the narrator to save space and time, to avoid unwanted part of the story.

There are also other sentences, which can be identified as indirect speech presentations in the novel, *Gracha Kachiloch*. The sentences are numbered for reference ease.

(1) ለኤልያስ መጽሃፉን ስመልስለት፣ በእኔና በመወሰን መሀል ስለደረሰው ችግር አወራሁለት። (2) ምን አልኩት።

(3) . . . ወሰንና እኔ ዛሬ ጧት ተጣልተን በጣም ተኮራረፈን እንደተለያየንና ዝም ብለን መለያየት ብቻ ሳይሆን ለቅጣት የሚሆን ጥሬ ቆንጆ ፊቷ ላይ እንደሰጠችት . . .
ኤልያስ ታዲያ

(4) « ሆሆሆ ብለን ሳቀ » (ገጽ 158)

(1) When I returned the book to Elias, I told him about the problem created between Wosen and me. (2) What was that I told him?

(3). . . To day Wosen and I had a fight and I had given her a slap on her beautiful face. Then, Elias,

(4) “Hoooo” he laughed.

The extract as a whole is structured in the form of indirect speech mode but in the freer form. In the indirect speech presentation, the reporting and the reported clauses become one. Here, of course, the one is highly dependent on the other, but in a very loosely way. Sentence (3) can be taken as indirect speech, even if it is stated as single paragraph. The reporting clause at the beginning and at the end is omitted or left out and replaced with the continuation markers - the three dots [...]. How is it identified as indirect speech?

The narrator *Mezgebu* represented his own speech, which he made some days ago. He reminded what his own speech was; the word « እንደተለያየን » /as our relation is over/, « እንደ ሰጠኋት » / as I beat her/ are indirect speech markers. These words are different from « ሰጠኋት »/ I beat her/ and «ተለያየን» /our friendship is over/ which are mostly used in direct speech mode. The third method that helps to identify whether sentence (3) is in the direct or in the indirect speech modes is the reported clause. The first paragraph of the extract in the sentence «በእኔና በወሰን መካከል ስለደረሰው ችግር አወራሁለት» /I told him all about the quarrel between Wosen and me/, the word «አወራሁለት» /I told him/ is a reporting clause and omitted but readers are forced to use it when reading the text. As there are no other alternative words to be used at the end of sentence (3) next to the word «እንደሰጠኋት» /that I beat her/, «ነገርኩት»/ I told him/, «አወራሁለት»/ I told him/, are the possible words to complete the sentence.

Nevertheless, the quotation is what makes it free indirect speech. We have seen that in the previous extracts, what indirect speech expressions or sentences look like. This extract is much extended and contains some details. Even though, it assumed as direct speech; the information it contains are detailed. The reporting clause, sentence (3) contains four information, minimum.

- Today Wosen and *Mezgebu* made quarrel.
- Wosen and *Mezgebu* were in a sulk

- Their friendship is over
- *Mezgebu* has beaten *Wosen*.

Containing very detail information is the nature of direct speech presentation. In conversations (Direct Speech), some speech markers and very detail information are presented while in indirect speech the narrator presents only the content of the original speech.

As this is, the sentences contain detail information as direct speech is and have the form of indirect speech, it can be considered as free indirect speech. As it is indicated earlier the function of these indirect and free indirect speech, is to bridge scenes, to present less important information. The modes help the author to summarize many events within few words. On the other hand, the combination of direct speech and indirect speech presentations help to create interesting narratives in producing variety of sentences, which can be, avoided monotony boredom passages.

On the other hand, the indirect and free indirect speeches are not widely used when it is compared with other modes of speech presentation in the novel. Because the mode is not used effectively, some less important events are foregrounded with the direct mode.

In the contrary, direct speech and free direct speech is dominated the entire narrative and it is the main modes of speech presentation. In the novel, these narrative modes are used to dramatize events, actions of characters and the modes help the writer to create sound meanings.

3.2.1.3. NRSA, NRS and NRA in *Adafirs* and *Gracha Kachiloch*

Narrator's representation of speech acts (NRSA), narrator's representation of speech (NRS) and narrator's representation of action (NRA) are the three modes of speech presentation in the cline of speech presentation with greater influence of the narrator more than IS and FIS.

NRA, as it is discussed in the theoretical part, is a name given to physical description and action with out speech. It is used intensively in both novels. Action by characters, events or happenings caused by agents, description of states and any characters perceptions considered as NRA. The following extracts are examples of NRA.

ወዲያው፡ እግራቸውን፡ እያነሱ፡ አንዳንዴም፡ አጉል፡ የወገብ፡ ንቅናቄ፡ እያሳዩ፡ ባፋቸው፡ ይመስለኛል፡ እያንዛረጡ፡ ይጨፍሩ፤ ይሯሯጡ፡ ጀመር ፤ (አደፍርስ፡67)

Immediately they began dancing by raising their legs, sometimes by showing taboo body movements, I think, it seems through their mouth that there were farting as they were dancing and chasing each other. (Adafiris :67)

ወሰን አፈያውን ስትከፍተው ዓይኖቼን ወደ ጎድጓዳው ሳህን ሆድ ዕቃ ወረወርኩ፡፡ ታላቅ ቀይ ወጥ አየሁ፡፡

By the time Wosen opened the lid, I throw my eyes into the deeper bowl I saw great Keyi Wot; (Gracha Kachiloch, 84)

The first extract as a whole is characters' action, which is one of the four types of NRA. But, in the second extract, the first clause in the first sentence is also a character's action while the second sentence is the character narrator's, *Mezigebe*'s perception. This mode is widely used in both novels.

The other modes, NRS and NRSA are not applied in *Adafiris* at all but it is rarely used in *Gracha Kachiloch*. These modes of speech presentation are used in *Gracha Kachiloch* to fill gaps and to bridge one scene to the other, to summarize less important events or to make less important speeches background. The following extract can be good instance to show the occurrence of NRS and NRSA in *Gracha Kachiloch*.

ቀን ስንዞር ዋልን፡፡ ሲደክመን ዛፍ ስር ተጎልተን ስናወራ እሱም ሲሰለጥን ሻይ ቤት መብቃ ስንሰማ፡፡ ኤልያስ ሥራ መያዝ እንደሚፈለግ ይናገራል፡፡ (165)

We were walking the whole day; when we got tired; we took a sit under a tree and chatting to each other, then when we also got tried of it we went to a café ; there while we were listening to some music, Elias told me that he wanted a job (p.165)

The first sentence and the first part of the second sentence indicate that there is a speech act and the second part of the second sentence « ኤልያስ ሥራ

መያዝ እንደሚፈልግ ይናገራል» reflects the topic of the speech. All these modes are used to make longer pieces of information (narrative) more background. The two modes of speech presentations, NRS and NRSA are scarcely used in *Gracha Kachiloch* and none at all in *Adafaris*.

If one compares these modes of presentation the novels, in the application of speech presentation, there are great and significant differences in them. Among the five alternatives of speech presentations, only Direct Speech Presentation is the dominant narrative techniques in *Adafaris* than it is in *Gracha Kachiloch*. Out of 340 pages, 303 of the pages are covered with Direct Speech Presentation but the application of the mode in *Gracha Kachiloch* is incomparable with that of *Adafaris*. Even though direct speech presentation is widely used in *Gracha Kachiloch*, it does not dominate the descriptions of characters, actions of characters narration of events. The mode direct speech presentation in *Adafaris* is used widely, it extends until the whole narrative lacks varieties of Indirect Speech Presentations and other modes. As it is indicated in the background of the study , and as Taye underlines in his study “The use of dialogic scenes means of presenting a story is not seen method in Amharic prose fiction”. However, the direct speech presentation mode in *Gracha Kachiloch* is presented in harmony with other narrative techniques like Indirect Speech Presentations, description of settings, characters, actions of characters, narration of events.

If a scene is presented with the mode direct speech, then, it follows with descriptions of characters or with the comment of the narrator. Moreover, direct speech presentation in *Gracha Kachiloch* is used for important selective scenes. Nevertheless, in *Adafaris*, almost all of the scenes presented indirect speech modes. In other words, the direct speech Presentations are presented without reporting clauses or comments of the narrator.

On the other hand, other modes of speech presentations, indirect speech presentation, narrator’s presentation of speech act and narrator’s Representation of Speech are not widely used in both novels. Even it is

possible to conclude that these modes are not applied in *Adafri*s. In this case, these modes are used in *Gracha kachiloch* in a better way. At least there are some expressions in the level of sentences and phrases. To mention some examples, «በአይን ይከተሉዋቸው የነበሩ ሰዎች ንግግር ይለዋወጣሉ» (124) /The people who were following her with their eyes were talking each other/and «ሴቶች ደግሞ ውሃቸውን ቀድተው ቤታቸው ቶሎ እንደመመለስ ወገባቸውን ይዘው እዚያው ቆመው ወራያቸውን ሲቀጩ ይውላሉ::»(127) /The women, instead of fetching water and return back to their home soon, they spent the whole day standing there and talking/. The expressions which says «ንግግር የለዋወጣሉ »/talking to each other/ and «እዚያው ቆመው ወራያቸውን ሲቀጩ »/standing there and talking/ indicate that there is a speech but the topic of talk (speech) is not expressed, such types of expressions (speech presentations), are not found in *Adafri*s.

To conclude, direct speech presentation is used in both the novels more widely than the other modes of speech presentations. However, it is more widely used in *Adafri*s than in *Gracha kachiloch*. As far as the reading experience of the researcher of this study is concerned, even, no other Amharic novels, which used the mode, direct speech presentation to this level of degree. In relation to using indirect and other speech presentations, it is possible to say that the modes are given the least priority.

Out of the four basic types of thought presentations only two of them (Direct and Free Indirect Thought Presentation) are widely used in both novels. As direct thought, presentation is dominant narrative technique more than other modes of thought presentation in *Adafri*s, indirect thought is widely used in *Grach Kachiloch*.

In *Adafri*s, four character's Thoughts are presented with this mode. *Adafri*s', *w/ro Asegach's*, *Roman*, *Tsiownie's* and *Gorfu's* thoughts are presented in direct thought mode. Some of their thoughts are considered as interior monologue. On the other hand, only one character's thought is presented in

direct presentation mode in *Gracha Kachiloch*. Because *Gracha Kachiloch* is narrated from first person point of view, the narrator has no access to other characters' thoughts or has no access to enter the minds of other characters'.

Even the narrator does not attempt to reach the thoughts of other characters through their external reflections like their gesture and facial expressions, which are the only ways for first person narrators to be accessed to characters' thought. The characters' external reflections can indicate of their thought (what characters think or imagined) but the narrator in *Gracha Kachiloch* does not use these opportunities.

Mostly he narrates his own thought that results from the excessive use of free indirect thought presentation in *Gracha Kachiloch*. It is the dominant of all the thought presentation modes used in the novel. The other modes, indirect thought presentation, narrator's representation of thought act and narrator's representation of thought are not that much significant narrative techniques in both novels. In *Adafri*, not all these modes are available except a single passage of Indirect Thought. In a novel of 330 pages, like *Adafri*, few lines of a passage cannot be a significant mode of thought presentation.

This conclusion might be seen as impudence; however, it is not difficult to check how much the indirect mode of thought presentation passages are used in *Adafri*; because the entire narrative is characterized as direct speech, direct thought, and descriptions of characters, settings, events and actions of characters. These features are clearly indicated and it is simple to identify one feature of Thought presentation from others.

On the other hand, identifying these modes of thought presentations is not such a simple task in *Gracha Kachiloch*. The construction of sentences, the application of both speech and thought presentations, are complicated. In most passages of *Gracha Kachiloch* the demarcations are ambiguous and it

needs careful examination. As it is discussed in the previous sections, the narrator, *Mezgebu*, reports (narrates) his own direct thought and indirect speech. In addition, most passages lack thought and speech markers. Especially, in some passages, *Mezgebu*'s role is not clearly indicated, his position (as a narrator or character), it is difficult to categorize whether a passage is speech or thought. For example, let us see the following extract.

ታዲያስ ያለ ክፋት በንፁህ ልቤ ስቀርባት ለምን ራቀች? ውሻ የሚበላውን ቀድሞ በምላሱ እንደሚፈትሽ እኔንም በሸራፋ ጨረቃዋ ነካክታ ፤ እኔን ከወደደች ሌሎች እንደማይወዷት አውቃ እንደሆነስ ... ወይም የየሁዋት የተንተራሰችት ጨረቃ የምትፈነዳ ፊኛ እንደሆነችስ? እንደአስገራሚ ዓይነት ውሻት ... (88,89)

Then what, When I honestly closer to her, why did she become remote for me? [...]after she initiate me with her half hearted smile, as a dog test his food with his tongue before eat it, she may know that others do not like her or what if the hidden smile that I saw, disappears as a type of amazing lie...(pp.88, 89).

If these words are the narrator *Mezgebu*'s words, the narratees are readers and it would be speech. Nevertheless, if these words are character *Mezgebu*'s words the narratee is himself and it is identified as Thought presentation. Because, there is speech in thought, it needs careful examination in Categorization of Thought and speech presentation in *Gracha Kachiloch* than in *Adafris*.

In other words, categorization or identification of speech and thought presentations in *Adafris* is not such a difficult task. In relation to Thought Presentation, there are some similarities in the two novels. In both novels, some character's Thought in *Adafris*, *Mezgebu*'s Thought in *Gracha Kachiloch* have focused on love affairs. Some of *Mezgebu*'s thought arise from the relationship that takes place between *Mezgebu* himself and his step mother. But the highest percentage of his Thought has focused on feeling of love affairs, especially his love to *Genet*.

The other narrative technique, which is widely used in the novel, is thought presentation. It will be discussed and analyzed in detail in the next section.

3.2.2. Thought Presentation

In the previous section, particularly in the discussion of direct speech presentation, it is discussed that the whole narration is influenced by direct speech presentation. Next to direct speech presentation, direct thought presentation is another mode, which is widely used in the novel and has similar characteristics to direct speech. As it is mentioned in chapter two, there are five forms of thought presentations; direct thought presentation, indirect thought presentation, narrator's representation of thought act, and narrator's representation of thought. Among these modes, only direct thought presentation is applied in the novel.

3.2.2.1. Direct Thought Presentation

3.2.2.1.1. *Adafiris*

As it is mentioned above, direct thought presentation is a widely used mode in *Adafiris* when it is compared with other modes of Thought Presentations. Four characters' thoughts are presented in the form of direct thought. *Adafiris*, *W/ro Asegash's*, *Tsiwonie's* and *Gorfu's* Thoughts are presented in the direct mode of thought presentation. The following extract shows one of *Gorfu's* direct thought in the novel.

ጎርፉ ባይኑ ብቻ ሳይሆን በሐሳቡ በመላ ሰውነቱ ይከተላታል ጸወኔን « - እንዴት ቆንጆ ሆናለች፤ እውብኝ አስቲ የፊቷን ጸዳል፤ እነዚህን ዐይኖች እንደከዋክብት የሚንተገተጉ፤ እንደጥልቅ ጉድጓድ ውሃ የሚጎተቱ፤ የነፍሷ በርሃን የሚታይባቸው - እውብኝ አስቲ - - » ይላል በመንፈሱ ጎርፉ ባድናቆት ተውሎ፡- (ገጽ 22).

Gorfu followed Tsiwonie, not only with his eyes, but also with his thought and with his body as a whole. "How beautiful she is, please look at her, her brilliance face, these eyes, as bright as stars, and have these great power of attraction, these eyes which also her light of soul is reflected in ... please look at her..." he said in his thought, filled in admiration.. (p. 22)

This is what *Gorfu* thinks about *Tsiwonie*. One day, when they spent some time together at the gate of *Tsiwonie's* house, they were talking some other things which were not love affairs. In the middle of their talk, her mother, *w/ro Asegash* calls her by sending *Roman* to her. Then, when they were forced to apart, the one thinks about the other. As we can see in the extract

above, *Gorfu* watches her secretly, thinks about her, some secret things which are hidden from her.

The extract is the direct quote of *Gorfu*'s Thought. His Thought is in inverted commas and followed by the narrator's comments and reporting clauses.

Similarly, *Tsiwonie* was thinking about him. Here, her Thought is stated as follows, the extract is quoted under point of view in "*Adafri*", in the discussion of point of view, in this study. Let us see it again.

« - - - መውደድ የሚሉት ነገር - - የእግዚአብሔር ትንግርት - - ወንድና ሴትን ሲወራ - - ምን ይሏል እስኪ - - ልቤ ድውድው ድው - - - መርገበገብ ትርትር ማለት - - ምን ይሏል - - ምን ይሏል - - - » ጸወኔ እንደገና አየት ታደርገውና መለስ ትላለች፡- (ገጽ 22)

"... a thing called love... God's miracle ... when he create male and female... what to say now ... the beating of my heart ... vibrating... pulsing... "what to say ...what to say" Tsiwonie stare at him again for seconds and turns her face off (p. 22).

As of direct speech presentation, direct thought is put into inverted commas, followed by the narrator's reporting clauses and comments. Direct thought presentations are not always stated in quotation marks. Sometimes, it can be found with out inverted comas. However, in *Adafri* it is possible to say that all the direct thought presentations are put into quotation marks and are followed by the narrator's reporting clauses and comments. Its linguistic features are also a little bit different from direct speech. In all direct thought presentations, in the novel, three dotes are used intensively. These dotes indicate the flow of the characters' thought. In other words, the three dotes indicate pauses in the process of thinking. The thought in the novel is marked with three dotes, and the pause indicates mental activities. Some of the thoughts extended into stream of consciousness.

To mention some of thought presentations in the novel, which are identified as direct thoughts, are roman's direct thought (pp. 123-125), *Adafri* direct thought (pp. 145, 146, 180 and 1981), and *Gorfu*'s direct thought (pp. 22, 238, 239). The Thoughts put in inverted commas and followed with the narrator's reporting clauses and comments.

Some of these passages (thoughts) are taken as stream of consciousness in the studies mentioned in review of related studies. It is discussed in detail under the sub title of “stream of consciousness in this study.”

3.2.2.1.2. *Gracha Kachiloch*

In the discussion of ‘point of view’, it is indicated that *Gracha Kachiloch* is presented from first person point of view. The narrator named *Mezigebe*, narrates his own and his family’s story. His childhood has influenced the whole narrative; his descriptions of characters, settings, actions and narration of events are mostly based on his dreams, imaginations and thoughts. Most of the information he conveys to his addressee are influenced by his imagination, dreams, assumptions and thoughts. In other words, he narrates what he dreams, what he thinks and what he interprets about some thing. In the first part of the novel (pp. 1-212), his narrative is more of thought presentation, when he built up experience of life. In the second part of the novel (pp. 213-462), his narrative becomes more of facts that focused on his observation and experience of life. In other words, his experience and maturity come along with his thought. The first part of the novel is the story of *Mezigebe*’s childhood, and the second part of it is about *Mezigebe*’s Youth hood.

The degree or intensity of his thought is varied in the two parts of the novel. The modes of Thought Presentations applied in the novel are discussed in detail in this section.

The application of direct thought presentation in *Gracha Kachiloch* is not that much a significant narrative technique. It is not widely used as of the direct speech presentation mode. Direct thought presentation is rarely found in the novel when it compares with the other modes of thought presentation. Some extracts, which can be taken as direct thought presentation, are quoted below:

እንደ አልቅት አእምሮቼ ላይ ተጣበቆ የሚኖረው አንደኛው የቀን ሕልሜ ባልተወለድኩ የሚለው ነው። ባልወለድ መብቴ መገፈፉን አላይም ነበር። እሺ ልወለድ ግን ለምን ከዚህ አባቴ ተወለድኩ? እንደገና እሺ ተወለድኩ? ግን ከተወለድኩ በኋላ ለምን እውነተኛዋ እናቴ ሞተች? በዓለም ላይ... ዓለም ላይ... ምን አስኬደኝ እዚያ ጎረቤታችን አንዲት ያለ ልጅ ሌጣቸውን የሚኖሩ በከብት እርባታ የሚተዳደሩ ሴት ነበሩ። ለምን እሳቸው አይምቱም ነበር? እሺ እናቴ ትሙት ... መቸም እግዚአብሔርን ማስቀየም አይቻልም... ከእሱ በላይ ማን አለ? የረባች የእንጀራ እናት ለምን አልተካልኝም? (ገጽ 87).

One of my day dreams that stick to my mind, as leech was the wish that I had not been born, if I had not been born, I would not have seen all my rights thrashed. It is ok, let it be, but why was I born from this father of mine? Its ok, let it be, but after I was born, why my real mother died? In the world... why do I go to that far, there was a woman in our neighborhood who was breeding cattle, did not have children, why she is not die in stead of my mother? All right, let me accept my mother's death... It is impossible to be out of God's will. Is there any thing as almighty as He is? However, why He did not replace for me a better stepmother? (p. 87).

This is Mezigebu's thought; there is a key word, which indicates that the extract is thought rather than speech or any other form of narration. In the first sentence, the expression *አንደኛው የቀን ሕልሜ* /one of my day dreams/ indicates that it is thought. The other method to identify whether it is a speech or thought is the rhetorical questions. Naturally when a person asks a question himself, it can be considered as an activity of mental process. However, what makes it direct thought presentation?

As it is observed in the extract, there is a phrase “*አንደኛው የቀን ሕልሜ*” /one of my day dreams/ that indicates thought. There are also other thought markers, rhetorical questions, such as, “*ለምን ከዚህ አባቴ ተወለድኩ?*” /why I was born from this father of mine?/, “*ለምን እሳቸው አይምቱም ነበር?*” /why she is not die in stead of my mother?/ and “*የረባች የእንጀራ እናት ለምን አልተካልኝም?*” /why He didn't replace me with a good stepmother/. However, these words are not spoken out but thinking, processing of an idea in mind. The narrator also indicates that it is his dream. In addition, the expressions, “እሺ,” /alright/ and “እሺ ይሁን” /ok, let it be/ indicate the character's inner-speech markers or these words indicate that the passage is a type of monologue. These are the characteristics of direct thought presentation.

Here is another extract, which can be a typical example to show how direct thought is applied in the novel.

ውሃው የፈላ ነበር?
አዎ። እሳት ሆኖዋል። የሚፈላ እሳት ሆኖዋል።
ምን ሆኑ?
የትከሻዬና በከፊል የአንገቴ ቆዳ ተገፈፈ።
ምን አደረኩ?
ጮህኩ። (ገጽ 74)
Was the water boiled?
Yes, it was like fire. It was like a boiling fire
What happened to me?
The skin of my shoulder and parts of my neck were peeled
What did I do?
I shouted (p. 74).

This extract is a conversation between *Mesigebu*'s two selves; when the one asks the other answers. This is purely an activity of thinking. It is a memory of one of the bad days in his life. The full context is as follows.

One day, *Mustefa*, the owner of a tearoom in *Nifas Mewcha*, sent him to his sister with a love letter. Then, *Mezigebu* gave the letter to his sister secretly. However, his sister spread the secret to everybody, including her mother and her stepfather (*Mezigebu*'s father). In addition, she gave back the letter to *Mezigebu*, her brother, without reading it. When *Mezigebu* came back home at night, his father tried to investigate it. However, *Mezigebu* was not cooperative; he was not willing to respond to his father's questions, he did not want to betray *Mustefa* and his secret, so he said nothing. Therefore, his father hit him with his big hand. Then, *Mezigebu* falls down on a water pot, which was on a stove. After that, the hot water pours over him. It was that he remembered and presented it in the form of conversation. Such kinds of direct speech presentation are not widely used. Nevertheless, one can find other forms of direct thought presentations. The following extract is one of varieties of direct thought presentation.

«እማዬ ጭልፋው የት አለ?»
«ደሞ ጭልፋው ጠፋሽ። ከእንስራው ጋላ ወድቆ ይሆናል።
ምን ያደርጋል ጭልፋ ከእንስራ ይርባ? አልጋዬ ላይ ወጣሁ። (ገጽ 26)
“Mammy, Where is the ladle?”
“You also lost the ladle. It might dropped down behind the water pot”
Why for is a ladle there, behind a water pot? I climbed into my bed (p. 26)

As it is observed in the extract, the speech is marked with inverted commas and followed by the narrator's comment (*Mezigebe's Thought*), «ምን ያደርጋል ጭልፋ ከእንስራ ጀርባ» /why for is a ladle there, behind a water pot? /. The narrator/character, *Mezigebe* asks himself that can be identified as thought. If he forwarded a question to another addressee, it would be speech rather than thought.

There are evidences that help us to consider it as thought. Before he commented on the speech quoted above, he was listening to what his father and stepmother were talking. He was alone in this bedroom; his stepmother forced him to stay there. The extract quoted above is one of the issues he was listening to. He had been listening to their talk, he tried to analyze and comment. In his comment “ምን ያደርጋል ጭልፋ ከእንስራ ጀርባ» /why for is a ladle there behind a water pot? /. It seems that he tried to find out a secret behind it. Such kinds of interest of *Mezigebe* are reflected repeatedly in different situations. After an event, is presented a speech or an action has taken place, he finds something secret or some kind of meaning from it or tried to find its cause. The following extract is another example of direct thought presentation.

ለውድ እመቤቴ

 -----::

በፍቅርሽ ያበደው
 መስጠፋ አሊ

ፊርማ
 (ምን አስፈረመው እሰኪ?) (ገጽ 69)

Dear Madam

The one who madly in love with you
 Mustefa Ali

Signature
 (What forced him to sign?) (p. 69)



This is a love letter, written by *Mustefa*, owner of a tea house in *Nifas Mewcha*, sent to *Mezigebe*'s sister. *Mezigebe* was a messenger. As it is mentioned earlier, his sister gave him the letter back without reading it. Before he gave the letter to *Mustefa* he read it. As usual he comments the signature *Mustefa* puts. The expression «ምን አስፈረመው እስኪ?» /what forced him to sign/considered as presentation of thought, because it is a question forwarded without expecting an answer from any one else. It is a type of talk to one-self-thinking. Just it is a kind of thinking. Do these thoughts of expression have underlined meanings or are simply expressions?

The expression «ምን ያደርጋል ጭልፋ ከእንስራ ጀርባ? » /why for is a ladle there behind a water pot?/ is already identified as thought presentation but the questions is what we understand from this thought of expression?

In the expression, the ladle is naturally related to dinner, lunch some times breakfast. At the time of speaking, in the context the ladle is used, the family members were ready to have dinner but not the speaker, *Mezigebe*. While his sister was looking for the ladle, he climbed onto his bed. No one consider him as a family member, no one invited him to join the family in the dining room to have his dinner. In other parts of the novel, we have seen that his mother did not give him his dinner and lunch because he comes to home in time. She always says that you are not a lucky boy you came after the lunch is over or the dinner is over. She does not want let him have his dinner. This is not directly expressed or told but indirectly in an artistic way when he wakes up in the next morning he says «፪ፋ ብዬ ቀና ስል ጠዋት፡፡ ዳመናው ያጋተ ... ረቢም ከባድ ነበር ፡፡» (ገጽ 27) /Soon I slept, soon become morning. The cloud is dark... my hunger worst/.

In addition, the ladle has very strong attachment with *Wot*. It has also a significant meaning in the novel. We have seen that how *Mezigebe* describes it. Moreover, we cannot imagine *Wot* with out *Injera*. These two food items are described in one way or another in many parts of the novel. This can be considered as a clue that leads to the central theme, "taking care for

children". In 'taking care for children', feeding them and providing them with sheltering are the main and the core points. This is what we have seen in the novel, what *Mezigebe*, 13 years old boy, the main character and narrator looses in the first part of the novel, therefore, the expression «ምን ያደርጋል ጭልፋ ከእንስራ ጀርባ?» »/why a ladle is there behind the water pot/ has a significant meaning in the novel.

On the other hand, we have seen that *Mezigebe* is amazed about the miss placement of the ladle. From the question «ምን ያደርጋል ጭልፋ ከእንስራ ጀርባ?»/Why is the ladle misplaced? /, we infer that *Mezigebe*'s stepmother is hiding it from some one. Even her daughter does not know where it is placed. If she did not hide it how she could know that the ladle is behind the water pot. Its proper place should be where bowls or *Wot* containers hung on, somewhere at open place in the chicken. This also shows one of the characters of *Mezigebe*'s stepmother.

The other expression of thought "what forced him to sign" is the fact that it has some related meaning to the previous one. *Mezigebe* did not happy with his sister's manner with regard to *Mustefa*. We understand that *Mezigebe* is at *Mustefa*'s side because *Mustefa* invited him special food in his tearoom; some kinds of food which is made of egg and other sweet ingredients.

When the message to his sister from *Mustefa* fails, *Mezigebe* was not happy. Then, he read what *Mustefa* had written, not to know the secret but to know the causes of the failure. The first mistake that *Mezigebe* discovered in the letter was the signature. We infer that the letter was not a kind of letter that breaks girl's heart. However, why *Mezigebe* becomes closer to *Mustafa*? *Mezigebe* has some kind of care and respect from *Mustefa* that he did not get from others. Therefore, he did not want *Mustefa* to feel sad. «ምን እስፈረመው እስከ»/ what forced him to sign/ is not simply expressed comment. *Mezigebe* believed that *Mustefa*'s sign is not important to attract the girl he loves, *Mustefa* sign it as a formal letter. we infer that, as *Mezigebe* did, *Mustefa*

make some unnecessary things in the letter. He could judge *Mustefa's* skill and maturity through the letter he writes.

Let us see another example of Direct Thought in *Gracha Kachiluch*.

[...] ገልበቲን አቅፌ ከርግጥ በዬ ተቀመጥሁ
የሚያቅፈኝ የለም?
ማነው የሚያቅፈኝ አልኩ። (ገጽ 43)

[...] I embraced my legs and sat
Then, who embraces me? I said (p. 43).

The last two sentences are direct thought presentation. Its structure seems direct speech presentation without quotation marks. To identify whether it is a speech or thought the context is important.

Mezigebe was sent to a 'Tej house' by his stepmother to buy some *Tej*. While he was coming back to his home, after he bought the *Tej*, he tested it. He found it that it is sweet. He tested it repeatedly. Then, he had drunk the whole *Tej* and he fainted out. He spent the night lying in the street. When he woke up in the morning, his body was paralyzed with cold, he felt so helpless, because no one was looking for him through out the whole night.

He said that he embraced his legs and sat. He embraced his legs because he does not have a person or a mother to embrace. The last two lines are direct thought; he talks to himself, thinking about being cared. The sentences in the extract ended with the reporting clause «አልኩ» /I said/ which indicates direct thought (used as I thought).

These thought of expressions are what exactly *Mezigebe* thinking about. This shows us that how much *Mezigebe* lacks love from his parents. He understands that he has no one beside him to take care of him.

Generally, direct thought presentation is used in the novel for different effects or to produce meanings but it cannot be taken as a significant narrative mode in the novel.

On the other hand, free indirect thought presentation is widely in the novel used and dominates the whole narration.

3.2.2.2. Indirect Thought Presentation

3.2.2.2.1 Adafiris

Except a single paragraph of indirect thought, the other modes of thought presentations, such as IT, FIT, NRT and NRTA are not applied in the novel. The single paragraph, which is categorized as psychonarration or indirect thought presentation, is quoted below.

- - የምትራመድም - - የምትሮጥም - የምትከንፍም - የምትዋኝም:- የተኛችም
ይመስላታል:- እቤት ትደርሳለች:- ቁጭ ትላለች:- ትድረስ እትድረስ ቁጭ ትበል
እትበል ግን አልታወቃትም:- ባናቲ ላይ ውሃ ያፈስሱባትና ትንሽ ያርገፈግፏታል:-
(ገጽ 240-241).

She thinks that she is walking, and also running... and at a time flying... and also swimming, sleeping. She feels that she arrives at home and she sits. However, she does not know whether she arrives or not, whether she sits or not. They pour water over her head and shoulder and it startled a bit. (pp. 240-241).

This is what Tsiwonie feels or thinks after Gorfu asked her to marry him. After Gorfu expressed his feeling or a wish to her, she fainted out but did not fall down. This happened when Gorfu accompanied W/ro Asegash and Tsiwonie in their journey to a holy water. At that time, Gorfu and Tsiwonie went to a river, they were alone; Gorfu has a chance to express his feeling or love to Tsiwonie. Then, he asked to marry her. They were coming back to the hut in which they were lived for a few days. After some minutes she had heard Gorfu's request, her feeling is mixed up, she increased her speed of walk, just like rushing. She became unconscious. He had followed her behind; at that moment, she felt or thought as quoted above.

Tsiwonie's thought is presented from the third person point of view. It is a type of subconscious. As it is observed in the extract, it is not direct quote of thought but narrated from the perspective of third person point of view.

The first sentence of the extract is a combination of reporting and reported clauses. The word “ይመስላታል” /she thinks – she feels/ is reporting clause. The reporting clause “ይመስላታል” /she thinks – she feels / serves for the sentence that follows. It can be interpreted as indirect thought.

The narrator does not quote directly *Tsiwonie's* thought; it is presented with the narrator's words which is edited and summarized form of the original verbal thought. The narrator presented it with his/her words.

Any way, if we ask what information is conveyed through this mode, we see that how much she surprised with *Gorfu's* proposal; she become out of her conscious when *Gorfu* asks her to marry him. It is possible to point out different reasons for her disappointment. From the extract, we infer that *Tsiwonie* had felt that *Gorfu* had degrading her with the expression (proposal) «አንጋባ እኔና አንቺ» /Let us get married/ she didn't reject his request directly and verbally but with the action she perform and her feeling expressed in the form of free indirect thought above. It is a type of psychonarration.

Of course, we do not know what *Tsiwonie* has in her mind but we understand that she was disappointed with *Gorfu's* proposal. The author uses this mode to withhold *Tsiwonie's* reaction or real feeling because, she is between two young men, *Gorfu* and *Adafirs*. At this level of the discourse (narration), the author does not want to express who would be *Tsiwonie's* choice. In some cases, we discussed earlier, we have seen, that she needs to create close relationship with *Adafirs* but he does not understand her. Therefore, she is a kind of bird who is looking for a place to alight on. Therefore, the author used the mode to hide *Tsiwonie's* real feeling or the author wants her interest mystery. If direct thought was used to express this feeling of *Tsiwonie*, the effect would be changed. This extract is the only indirect thought presentation mode in *Adafirs*. Therefore, it is not possible to say that Indirect Thought is applied in the novel.

3.2.2.2.2. *Gracha Kachiloch*

In the novel, free indirect thought presentation is widely used. Most of the time, the narrator/character narrates his own thought rather than presenting it in direct mode or another character's thought. The

narrator/character narrates his dreams, imaginations and thoughts. The narrated thought has a characteristic of free indirect thought presentation. The following extract is considered as free indirect thought.

- (1) [...] የማልረዳው ነገር ይስበኝና ሕሊናዬ ወደ ንፋስ መውጫ ይወሰዳል[...]
- (2) አይኖቼን ከድኝ አያለሁ...
- (3) የደረቁ ቅጠሎች እንደጀልባ ተቀንፈው . . . በጠራው ውሃ ላይ እየተንከባከቡ ሲያልፉ . . . አያለሁ [...] (ገጽ 331).
- (1) Driven by something that I do not understand, my mind is taken to Nifas Mewcha ...
- (2) I closed my eyes and imagined
- (3) I Watch... When the dried leaves bracketed as boats,... when they floating over the clear water... (p. 331)

In the extract, the phrases «ሕሊናዬ ወደ ንፋስ መውጫ ይወሰዳል» /my mind is taken to Nifas Mewcha/ and «አያለሁ/I see/or/I watch/ are figurative speech which means 'I imagine' or 'I thought'. The phrases are used as reported clause for sentence (3), «የደረቁ ቅጠሎች እንደጀልባ ተቀንፈው. . . በጠራው ውሃ ላይ እየተንከባከቡ ሲያልፉ . . . » /when dried leaves bracketed as boats and floating over pure water/ which are repetition of reporting sentence (2). The phrases are reporting clauses that stated in a new line as if it were not part of sentence (3). Sentence (3), is also in a new line followed by another reporting clause «አየሁ» /I watched/ which is separated with three dotes from the reported thought. Even though, the reporting clauses located in different positions both have the same purpose, i.e., reporting sentence (3)-the reported clause. This way of constructing of Indirect thought is freer mode, not restricted to the rules of Indirect Thought sentence construction even the first sentence, as a whole is reporting clause, which indicates how much the Indirect Thought is freer.

As it is observed in the extract, the thought is separated from the reporting clauses with space by stating it in new lines instead of inverted commas. This way of construction flavors direct mode of thought presentation and it is presented in simple present tense, which is the characteristics of direct thought. On the other hand, even though, there is omission of conjunction 'that' which combines reporting (introductory) and reported clauses between

sentences (2) and (3) in the phrase «ሲያልፉ አየሁ»/I saw them passing/ , the morphine «ሲ» which is prefix in Amharic language plays a role of conjunction 'that'. Then, the reported and reporting clauses are combined. The third sentence, in the extract has two parts, the main clause and supporting clause, which are «የደረቁ ቅጠሎች እንደጀልባ ተቀንፈው... በጠራው ውሃ ላይ እየተንከበከቡ አለፉ»/ The dried leaves curved as boats...floating over the clear water/ and «በአይነ ህሊናዬ አየሁ» /I imagined/ combined with morphine «ሲ». Although, sentence (1) and (2) are used introductory or reporting clauses for sentence (3), both of them have the same meaning “I imagined” or “I thought”. In sentence (3) there is another reporting clause «ሲያልፍ አየሁ» /I saw them passing/ with the same meaning, 'I thought'. Therefore, we can say that this extract is free indirect thought presentation. If we convert it into restricted form of indirect thought, we can have the following expression.

የደረቁ ቅጠሎች እንደ ጀልባ ተቀንፈው . . . በጠራው ውሃ ላይ እየተንከበከቡ ሲያልፉ በአይነ ህሊናዬ አየሁ (IT).

I imagined that the dried leaves, bracketed as boats and floating over the clear water (IT)

The extract can be reconstructed like this with out losing its original meaning (context). Here, the two clauses are become one with conjunction 'that' and the reporting clauses are reduced repetition of reporting clauses or avoided.

Here, the mode uses as a transition from present setting to the past, from Addis Ababa to *Nefas Mewecha*, to bridge the past event to the present one. In other words, it is used as abridge to a flash back. The expression «ሕሊናዬ ወደ ንፋስ መውጫ ይወሰዳል» /my mind is taken to *Nifas Mewcha*/ and «አይኖቼን ከድኝ አያለሁ...»/I closed my eyes and imagined/ that have a meaning 'I remember everything I had done in *Nifas Mewcha*'.

The following extract can also be taken as free indirect thought

ብርድ አንጀቴ ላይ እንደኖረ፣ ጎጆውንም በሲሚንቶ እንደቀለሰ ኮሶ ተጣብቆ ይቀመጣል... ከዚያ የቀን ሕልሜን እጀምራለሁ...

ወሰን የለሽ ጎንዋ ብታስቀምጠኝ እያልኩ። በትንሽ ነጠላዋ ከእስዋ መቀት በትንሹ... እያጠባችኝ. . . በቀኝ ክንድዋ አንገቴን አቅፋ ...ቀይ ዳማ ፊቷ ከፊቴ ስንዝርር ቦታት እየተንሳፈፈ፤ . . . ትኩስ አጃ በማንኪያ እያጠባችኝ።

በትስመኝ... (ገጽ 90)

The cold, like a tape warm as if living for long time in my intestine, building its hut but with cement, stick and live there then ... I start my day dreaming ...

If Wosenyelesh let me sit beside her, I thought. When she gives me a little warmth... with her small shema... and when she embraces my neck with her right hand, and when her brown face floats on the air in distance of a span from my face ... and when she feeds me warm soup of oats with spoon...

If she kisses me ... (p. 90)

Some features of indirect thought presentation in this extract are similar to the previous extract. The extract quoted above, is split into two by cutting a single sentence. The last phrase of the first paragraph is reporting clause for the first sentence of the second paragraph. The phrase, «ከዚያ የቀን ህልሜን እጀምራለሁ» /then, I start my daydreaming/, is an introductory clause for sentence «ወሰን የለሽ ጎንዋ ብታስቀምጠኝ እያልኩ» / I thought that Wosenyelesh lets me sit beside her.../. These two phrases in combination form a single sentence, in which Indirect Thought, Free form of indirect thought, the reporting clause and reported clause mentioned above are separated, as they are different paragraphs. Secondly, the rest sentence of the second paragraph has a tendency of direct speech presentation. Therefore, this expression can be identified as free indirect thought presentation.

The mode uses to show *Mezigebe*'s strong love feeling for *Wosen*. When he feels helpless he wishes *Wosen* embrace him, let him sit beside her. In the expressions «ትኩስ አጃ በማንኪያ እያጠባችኝ» /If she feeds me a soap of oats with spoon/, and «ብትስመኝ» /If she kisses me/ reflect that *Mezigebe* needs maternal care, not only love of a girl friend.

Before concluding this section, let us see another extract, to see how much this mode is the dominant mode of thought presentation in *Gracha Kachiloch*.

«ጎኔ ሆይ! ለምን ወጥተን ጨረቃ ስትወጣ አናይም?» እላታለሁ:: እስከ ጎኔ መጥታት ጋደማለች. . . ባለ አበባ ቀሚሷ ከአልጋው ተርፎ . . . ወለል ላይ... ከወለል ተርፎ . . . ቤቱን ሞልቶ... ከቤቱ ተርፎ ወጥቶ ምንገድ ላይ... ከምንገድ ተርፎ አዲስአባን በሚሞቅ ጠረኑ . . . በሰንደል ጠረኑ ይከደንባታል . . . በደክሙ እጆቼ እሰበሰብላታለሁ . . . በአደይ የተንቆጠቆጠ ቀሚስጥንም ወደ ሰማይ እየዘረጋሁ አራግፈዋለሁ . . . ሰዎችም ይላሉ...

«እነዚህ የሚረግፉብን አበቦች ከየት መጡ? ያቺስ ልጅ ሽንጥዋ የተራቆተው ደረትዋ ላይ ጸጉሯ የሚፈሰው ማናት? . . . ያ ጠይም ልጅስ [...] (ገጽ 310)

“Oh my Geni ! Why don't we go out and watch when the moon rises?” I would ask her. Then, she would come and lie down beside me... her

flower-decorated dress is all over the bed... the floor and beyond it... filling the house... filling the house and beyond it... and along the street... the street and beyond it... and the whole city of Addis Ababa with its warm fragrance ... smell of joss- stick... I will gather it with my feeble hands... stretching her daisy embroidered dress in to the air, I would wave it. Then, the people would say...

"Where did these showers of flowers come from? What about that girl whose waist is bare, whose hair is cascading over her bosom?... (p. 310)

Except omission of few lines, this extract is taken from a chapter in the novel (a chapter one page). This can be for the purpose of foregrounding, giving emphasis and it is *Mezigebu's* thought or dream about his girl friend whom he loves most. He dreams about her, the love he want to share with her, the thing he would like to happen for him. As it is observed in the extract, there are two modes of thought presentation; direct quote of Thought presentation and narrated mode of Thought presentation. The first sentence of the first paragraph and the last sentence of second paragraph are put into quotation marks and the last sentence of the second paragraph are direct thought presentation, the reporting clauses «አላታለሁ» /I would ask her/ and «ሰዎችም ይላሉ» /people would say/ indicate the speech with out quotation marks (Narrated Thought). But, it is impossible to be sure. We are not able to find out the clear demarcation of the character's direct thought, the narrator's reported thought since the character, and the narrator is the same person. The Thought is the character-narrator, *Mezigebu's* dream, the dream that *Mezigebu* wishes to be happen in the future. Because of these, we cannot identify it with the tense used in the thought. The first person narrator can narrate Thought in present tense.

Here, one can see that this thought of presentation has both direct and indirect characteristics of thought presentation. This is the feature of free indirect thought presentation. It is free from restricted form of direct and indirect thought presentations. However, what is its significance in creation of meaning in the novel.

As it can be observed in the extract, *Mezigebe*'s thought shows his perspective or view towards Genet or it shows what *Genet* meant to him, her place in his soul. In other words, the mode indicates the perspective in which *Mezigebe* sees her.

In his thought or imagination, he sees *Genet* as if she wears a especial type of dress, which looks like that of a wedding ceremony. In the bed which *Mezigebe* and *Genet* laying on, it exceeds from the bed, fills the house, covers streets and the whole city of Addis Ababa. In addition, *Mezigebe* sees himself beside her, gathering her dress with his feeble hands and shakes it. When he shakes it, the dress produce flowers not dust. In addition, it posses a smell of aroma, people admire Genet's and *Mezigebe*'s beauty, ask who they are, wonder the flower which were showering over them. All these remind us a wedding ceremony in real world.

In *Mezigebe*'s thought, the dress refers to a wedding dress; the aroma of the dress refers to perfume, which is commonly used in wedding ceremonies. The appreciation of people towards *Genet* and *Mezigebe* is also similar to the common appreciation of a bride and bridegroom at real wedding ceremony; this is what *Mezigebe* wishes or needs, or dreams or wishes to be happen. We understand that how mach *Mezigebe* loves *Genet* and how great his desire to marry her. His imagination or thought is expressed in an artistic way. The mode uses to create an especial effect or meaning. The mode has enabled the authors to elevate or underline the character's feeling and desire.

The overall description defamiliarizes the wedding ceremony we know. Even though, we are able to understand that *Mezigebe* loves Genet, We cannot simply understand what the elements described in the thought mean. In this description of thought, *Mezigebe*'s inner feeling is foregrounded and the intensity of his love for *Genet* is well expressed.

On top of all, it shows *Mezigebe*'s needs and wishes of being loved, of being appreciated, of getting attention of people and of being respected in the

society he lives in. This is because of the fact that parental care, love and respect of others that he lost in his life.

Most of the Thought Presentation passages in *Gracha Kachiloch* are considered as Free Indirect Thought. In other words, many passages of Thought Presentation are Free Indirect Thought and it uses to appeal *Mezigebe*'s over all feelings, emotions, his love to *Genet* and his yearning of his real mother. In addition, it has some connection to the theme of the novel, which is 'parental care and love, to children'. The entire narrative presents the suffering of *Mezigebe* and fall in need of parental love, food and shelter, social respect as well. Therefore, he attempted to escape from these sufferings through his thought and imagination. Hence, the modes of Thought Presentations in *Gracha Kachiloch* have played a significant role in creating meaning for effective communication to occur between the author and the reader. The other special mode of thought presentation, which discussed in this chapter, is stream of consciousness. It is presented in the next section.

3.2.3. Stream of Consciousness Writing

3.2.3.1. *Adafri*

Here, it seems be important to remind that what others have said about the application of stream of consciousness. Some studies, as it is reviewed in chapter two, indicate that stream of consciousness is applied in *Adafri*. For example, *Teklu Minas* (1983), *Assefa Aregahegn* (1981) and *Endeshaw Litera* (2005) in their studies have stressed that the mode stream of consciousness is used in *Adafri*. Especially *Endeshaw Litera* discussed the application of stream of consciousness in detail and analyzed how the mode is applied in the novel. In contrary, *Taye* (1986) underlines that there is no the mode stream of consciousness in *Adafri* at all. As he puts "... what we, therefore, find in *Adafri* is not stream of consciousness but the controlled flow of plot centered thoughts and impressions" (p. 218). However, the researcher of this study has some reservations. He does not accept the general conclusion that

considered all direct thought presentation passages, in *Adafris* to be considered as indications of stream of consciousness writing as well as to accept the conclusions of the absence of the mode stream of consciousness writing in the novel.

According to the concepts and theories discussed in the review part of this study, i.e., in chapter two, under the title of stream of consciousness writing all direct and indirect thought presentations cannot be taken as stream of consciousness. It is possible to say, there is an attempt or tendency of using the mode because not most of the direct thoughts in *Adafris* fit the theory or the criteria of the mode stream of consciousness.

(1) «- - አሁን፡ ለምሳሌ፡ እጅዋን፡ ያዝ፡ ባደረገው፡ ጠቷን ጨበጥ- - - ትከሻዋን፡ አቀፍ፡ እንደማድረግ፡ - - ሄሄ - - - ውሸቷን ፡ ነው፡ ትከፋለች፡- (2) ደርሶ፡ መከፋት፡ በጊዜታት- - ስትሮጥ፡ ነው፡ ሄዳ የምትናገረው፡ ለቤተሰቡ፡ ሁሉ፡- በተለይ፡ ደግሞ፡ ለጸደኔ- - ! (3) ምን ትል፡ እንዲህ፡ እንዲህ፡ አደረገኝ፡ ስትላት ? (4) እሷን፡ እንዲሁ፡ ገና፡ አስከዚህ እልተጠጋችሁ- - (5) ስዚያ፡ ሳይ፡ ደግሞ፡ የፎካል፡ ልጅ- - (6) በሷ፡ ቤት፡ እሷ፡ ያሰጋሽ፡ ልጅ፡ ስለሆነች ፡ የምትበልጥብኝ፡ መስጋታል- - (7) አሁን፡ ለምሳሌ፡ የትኛዋን፡ ትመርጣለህ፡ ብባል፡ ለሚስትነት- - አላገባም፡ እንጂ፡ እኔ - - እውነት፡ ነው፡ የትኛዋን፡ እመርጣለሁ - - ? (8) ሮማን፡ ድንገጥ፡ ነች- - ድንገጥ ፡ ነገር፡ እኔ፡ እወዳለሁ፡- (9) መዘቃቃስ ? (10) መዘቃቃ፡ ደግሞ፡ በጣም፡ እወዳለሁ፡- (11) ጸደኔ የመዘቃቃ ሰው ነች፡- (12) ግን፡ እኮ፡ ሮማን፡ ድምፂን፡ ሳይቀር፡ ወዳዋለች፡ (13) አዎ አዎ ግን ድንቁርናዋ፡ ነው፡ ድምፂን፡ ያስወደዳት (14) ጎርናና፡ አይደል ፣ በርዳዳ፡ የኔ፡ ድምጽ- - ወይ፡ ደግሞ፡ እንደሌሎቹ፡ ቃጭል፡ አይደል፡ መረዋ ?- አይመስለኝም ፣ (15) የመውደጃን፡ ያህል፡ ነው፡ የተናገረችው» [. . .] (ገጽ 145-146)

(1) "... now, for instance what,...if I hold her hand, like touching her breast, embracing her shoulder, . . . no she was lying . . . she would be disappointed (2) not only disappointed but she will also tells to all the family members . . . especially to Tsiwonie . . . ! (3) What would she say when she tells her what I have done to her? (4) Even, I do not get much close to her, yet . . . (5) In addition, she is Wordofa's daughter... (6) she thought that she is better than Roman for me because she is Asegash's daughter . . . (7) If some body asks me which one I would prefer as a wife . . . but I won't marry, I . . . of course, which one will be my choice . . . ? (8) Roman is timid, and I like a person who is timid . . . (9) what about music? I also love music (10) Tsiwoniei loves music (12) but Roman loves my vocal. (13) Yes, yes, but her ignorance influenced her to love my voice (14) It is neither coarse nor bray or it is neither clink nor melodious? I don't think, (15) she expressed her feeling as much as she loves me"

This extract does not fit the criteria pointed out by scholars, which are discussed in chapter two, under the sub title 'Stream of Consciousness Writing'. It is expressed or occurred in three forms: in the form of interior

monologue, narrated monologue and psycho-narration. To consider the extract, as stream of consciousness, it would be necessary to raise some key points. The extract is not narrated monologue or psycho-narration but a Kind of interior monologue.

Here, it is important to remember the key criterion, the principle of 'free association' that helps to identify either a passage is in the mode of stream of consciousness or not. It can be summarized as follows.

Interior monologue is an attempt of mimic, unstructured free flow of thought, shifting abruptly among topics, or jumping from topic to topic and these characteristics are known as Free Association.

If we examine the extract quoted above, it is assumed that some criteria of stream consciousness are reflected. The language of the thought is characterized by fragmented syntax and elliptical sentences. However, such features are also reflected through out the entire narration; the features are not limited to the character's thoughts but also in all forms of characters' speeches, in descriptions of settings and events. It seems awkward to conclude that this language usage is the direct imitation of thought. In addition, except a single passage of direct thought, the other interior monologue passages do not meet the criterion of the principles of 'Free Association', which is the main characteristic of stream of consciousness, especially in interior monologue passages. For example, the ideas included in the thought passage quoted above, are well organized and logically connected. On the other hand, the extract is imagination of *Adafri*. All these feelings are the means for the occurrence of stream of consciousness, which are common characteristics to all direct and indirect thought presentations.

The extract, as a whole has focused on a single topic, which is sexual desire, and the sentences, which constitute the extract, are well organized, logically connected, the later is causally related with the previous one and that follow it. For example, sentence (2) is the effect of sentences (1) while sentence (3) is the cause of sentence (4). And an effect of sentence (2) *Adafri* thought that

“እጅዋን ያዝ ባደረገው ጠቷን ጨበጥ- - - ትከሻዋን አቀፍ እንደማድረግ፡ - - ሄሄ - - - ውሽቷን ነው ትከፋለች፡፡” /... now, for instance what,...if I hold her hand; like touching her breast, embracing her shoulder, . . .no she was lying . . . she would be disappointed/ (sentence 1), “ደርሶ መከፋት ቢበቃት- - ስትሮጥ ነው ሄዳ የምትናገረው ለቤተሰቡ ሁሉ፡፡- በተለይ ደግሞ ለጸደው- - - !”/ not only disappointed but she will also tells to all the family members . . . especially to *Tsiwonie* . . .!/, “ምን ትል እንዲህ እንዲህ አደረገኝ ስትላት ?” / What would she say when she tells her what I have done to her? / (sentence 3). This way of connection shows that how the sentences are logically organized or how the sentences have cause and effect relationship. *Adafri*s expected or thought that touching of *Roman*’s breast and holding her hand causes *Roman*’s anger and would force her to tell her family especially *Tsiwonie* what he had done to her. As it is indicated in sentence three, it says “በተለይ፡ ደግሞ፡ ለጸደው”/ especially *Tsiwoni*/, one can understand that *Tsiwonie* has some feeling to wards *Adafri*s. She expects that there will be love affair between them and she imagined that *Adafri*s knows this. Then, in his thought, sentences (4), *Tsiwonie* takes place. It is not a matter of jumping from topic to topic. He expresses in sentence (3), what she would say when *Roman* tells her what he has done to her. The shift is based on the cause and effect. He wants to touch *Roman*, because her beauty attracts him. *Tsiwonie* desires that kind of relation, after this thought comes to his mind, he shift to compare *Tsiwonie* and *Roman*. When we see the general organization of thought in the extract, sentence (1), (2), and (3) are about touching and holding *Roman* and its possible consequence. In relation to the sequence, his thought to compare *Roman* and *Tsiwonie*, sentences (4) to (15) focused on the comparison of the girls under the thought of *Adafri*s “አሁን [. . .]የትኛዋን ትመርጣለህ ብዓል ለሚስትነት [. . .] የትኛዋን፡ እመርጣለሁ ?” / which one is my choice if some one asks/.

Generally, this extract, direct thought (*Adafri*s’s monologue) is well organized, the sentences are coherent and logically constructed. It violets the key criteria of interior monologue, ‘Free Association’.

Among the direct thought presentation passages in *Adafiris*, there is only one moment in which thought is presented that reflects the characteristics of interior monologue. This passage, which can be taken as interior monologue (stream of consciousness), is quoted below.

(1)- - - አዳል፡ ሲባለ፡ ያው፡ አዳል፡ ናቸው፤ ተመልሰው፡ ቅቤያቸውን፡ ሊነክሩ፡ይኸ፡ ሁሉ፡ ብቅ፡ ጥልቅ ። (2) ደሞክ፡ አሸት፡ አሸት፡ አያደርጉትም- - - (3) ምን፡ አደከማቸው፡ ግን- - (4) አውነት፡ ነው፡ ጠረናቸው፡ እንደሆነ፡ አይለወጥ- - (5) ደሞ፡ የፀጉራቸው! እንኳን፡ ውሃ፡ ጥይት፡ የማይበሳው - - (6) ደቃቸውንስ፡ መቼ ፡ ያወልቁታል። (7) ወንበርቲያቸውንም፡ እንደ፡ ታጠቁ፡ ይሆናል ይኸነዙ- - (8) የቅጭልጭ ልሳቸውስ፡ ብዛት- - (9) ምናባቱንስና- -አንድ፡ ሶስት፡ ወር፡ እረግጣለሁ። እዚህ፡ መጥቼ- - ወታደርነትም፡ ኑሮ፡ ነው፡ (10) አምስት፡ አለቃ፡ አስር፡ አለቃ- - ሹመትም፡ አላጣም- - (11) አናት፡ በስቶ፡ ነው፡ የሚገባው፡ ደሞ፡ የዛሬ፡ ፀሃይ- - (12) አረሞጫውኩ፡ ቢሆን፡ እንዴት፡ ያቃጥላል።- (13) ይኼ፡ እዚያ፡ ማዶ፡ ጥቁር፡ ድንጊያይ፡ የመሰለችው፡ ራቂቷን፡ የተኛች፡ አደል፡ ነች- - » ብላቱ፡ ያተራምሰዋል፡ ጎርፉን፡ ያለ፡ ወትሮው። (238-239)

(1) Adals are always Adals; to soak back into their butter, what is the use of all these popping up and popped in . . . (2) even they don't rub it very well (3) but why they are bothering themselves. . . (4) of course if it is for their adors it will never change . . . (5) that hair of them ! Not water alone even bullet can't ever penetrate it . . . (6) even they don't put off their glass bead . . . (7) at this moment, they might not put off their under dress, . . . (8) the amount of their ornaments. . . (9) who cares . . . I will come here and I will be trained for three months. . . . Being a solder is also another life . . . (10) I am sure I will be granted a lower ranks. . . . (11) To day, the heat of the sun penetrates middle part of my head. . . . (12) How does the hottest soil burn the foot . . . (13) of the moment, the one who looks like a black stone, the one who sleeps nude, might be an Adal woman" Gorfu's unusual grievance makes him busy. (pp.238-239)

This extract is Gorfu's direct thought or interior monologue. It fits most criteria of interior monologue or stream of consciousness. In sentence (1)-(8) Gorfu thinks about Adals who are taking bath in a river but suddenly his thought jumps to another topic of being a soldier, sentences (9) and (10), and again to another topic which is about the hottest heat of the sun (11) and (12). For the third time, his thought shifts to a woman, which is related to the first topic of his thought, sentence (13). Taye also quotes this extract (Gorfu's thought) and he observes that the sign of using the principle of 'free association ' which is one of key criteria of stream of consciousness writing but Taye considers Gorfu's thought as purposive thought and plot centered . However, critics and literary scholars underline that there is no narrative

technique with out purpose or novelists use a particular narrative mode to create a particular effect. Here, Gorfu's thought is purposive from the author's perspective not from the character's. The character's thought arises from Tsiwone's disappointment of his marriage proposal accidentally. In his thought there are freely associated ideas but Taye picks one of the ideas which leads him to a conclusion "there is no passage to be considered stream of consciousness". Whether the thought is purposive or not, no one deny that Dagnachew was practicing using the mode stream of consciousness in *Adafiris*. It is evidenced , as Taye himself indicates , that the author used the mode in his "The Thirteenth Sun" , as Taye puts "it is in his English novel , *The thirteenth sun*"(London, 1973) [the author] applies the mode stream of consciousness" (pp.218-219).

Therefore, the passage is the best one to consider as an attempt of using the mode the mode of stream of consciousness. *Zerihun Asfaw* in *Blen*, august, 1982 E.C. indicates that there is an attempt of using the mode or seen some hint of applying stream of consciousness in *Adafiris* , "በሌላ ልቦለዶች ያልታየ በአደፍርስ ግን እንደወረደ [...] የሚባለው አጻጻፍ ፍንጭ የታየበት ነው።"/it is seen hint of using the mode stream of consciousness which is not seen in the other Amharic novels/.

The other passages, for example, *Roman's* direct thought (pp- 123) *w/ro Asegash's* direct thought (pp.166-167) are longer passages but not all of the passages reflect those characteristics of stream of consciousness mentioned above and discussed in the second chapter of this study.

3.2.3.2. *Gracha Kachiloch*

In the discussion of indirect thought presentation, it is indicated that the mode is widely used more than other modes of thought presentation. In addition, stream of consciousness is applied in the form of Indirect thought presentation. The mode is occurred in the form of direct thought or indirect thought but that does not mean all direct and indirect thoughts are not

stream of consciousness writing. In the novel there are few passages considered as stream of consciousness. The following extract is one of those passages.

(1) አንዳንዴ አለሁበት ትመጣና የቤታችን ሰው እንደተሰበሰበ «መዝገቡ እፈለግልሃለሁ» ትላለች :: (2) በኩረ ይበሽቃል . . . (3) በኩረ ስለሚበሽቅ ብዙ ብዙ ደስ የማይሉ ነገሮች ይናገራል . .

(4) . . . ጨረቃን እንደ ብዬአት (የላሊበላን ዱካ ተከትለን) ከተራሮች ሁሉ ትልቅ ወደ ሆነው ወደ ዳሽን እንራዘዳለን . . . (5) አንበሳም ፣ አንጠጣም፡፡አይርበንም፣ አይጠማንም :: (6) የትም ታይታ የማትታውቅ ትልቅ አይደለም የመሰለች ጨረቃ ላስታ አምባ ላይ ስትወጣ እናያለን . . . (7) 'ላሊበላ የተወለደው በዚህ ቀን ነው' እላታለሁ:: (8) አንገት ላንገት ተቆላፈረን ስንሳሳም . . . ሲያልፍ የነካን ንፋስ ሁሉ እየገረመው...በስተምዕራብ ዝናም ሆኖ ይወድቃል :: (9) (የዚህ ንፋስ ጠረን ምን ተለወጠሳ ? (10) ምንው አራቲ አራቲ አለሳ?(11) ምን ነክቶ መላሳ?ይላለች እነ አልሰሜ:: እነአላዋቂ) ቀያቱ ዕዳሾች አንጥፈን ሰማይና ምድርን ሲመሹ እናያቸዋለን :: (12) ኩሽ ጥቁር ወላንሳ ስትሆን እናያለን . . . (13) ጎኔ ብርሃን አለች:: (14) ጎኔ እስከ አለች:: (15) ክንድዋ ምቹ ነው:: (16) ወሃችን እንደምንጭ ከተራራው ይወርዳል:: (17) ወፎች አምላክን እያመሰገኑ ይጠጡታል:: (ገጽ 344)

(1) Sometimes, even when all the people of the house are gathered she comes to me and says "Megigebu I want to see you" (2) Bekure becomes various animal . . . (3) Bekure, when he becomes furious, he says too much unnecessary things . . .

(4) . . . -we go to one of the highest mountain Ras Dashen, after I invited her to watch the moon (We followed the footsteps of Lalibela) . . . (5) we need not have food and drink, we are not hungry and thirsty. (6) We will see a big, moon, which looks like Meskel Flower *** and has never been seen before, at the plato of Lasta. . . (7) Lalibela was born this time," I explain to her. (8) when we embraced neck to neck each other, . . . all the wind that touches and passes near by us was amazed and... fails in the form of rain at west. (9) (What changes the smell of this wind? (10) Why it smells Arity-Arity?+ (11) The people who do not know all these, the ignorance will say, "What it touches and brings to us?") When we were sitting on red rose flowers, we have seen when the sun sets and the earth gets dark. (12) We have seen when Kush changes in to velvet... (13) There is light beside me.(14) She is beside me.(15) Her arms are comfortable. (16) Our transpiration flows drawn from the mountain. (17) Birds thank the God and drink it.

This extract can be classified as psycho-narration. The narrator presents it. He narrates his own thought. He uses reporting clause and indirect thought presentation. The first thing that should be taken into account is the issues that come together in free association and the language usage in the extract. There is no causal relationship among the sentences and there is also omission of information between them. Readers may be able to reach it through interpretation or may be not. Sentences (1), (2) and (3) have

*** Wild flower that grows during the month of September, species ox-eye daisy Amsalu (1989 E.C)- Amharic English Dictionary

+ A type of small plant with very tiny leaves that has good smell

background information in the novel, which helps to understand them. We readers know why *Bekure* gets angry about the relationship of *Mezigebe* and *Genet*. Nevertheless, the other sentences have no cause and effect or logical relationship, for example, sentence (4) and (5). They go to one of the highest mountains, *Ras Dashen* (sentence 4), they do not eat and drink, and they do not feel hunger and thirst. There is no any logical or causal relationship between the two sentences. It is open for interpretation that may leads readers to a differently understanding of the text. In the extract, there is maxim of quantity or there is lack of information to understand what exactly the passage is all about. These issues or topics included in the extract are identified and grouped as follows.

1. *Genet* wants to see *Mezigbu* because of this *Bekure*, *Genet's* relative, *Mezigbu's* colleague gets angry (sentence 1,2,3)
- 2 *Mezigbu* invites *Genet* in order to see and enjoy the moon go to one of the highest mountain [...] *Ras Dashen* (sentence 4)
- 3 They do not eat and drink; they are not hungry or thirsty (sentence5)
- 4 They see a big moon, beyond the *Lasta Plato*, which has never seen before. *Mezigebe* told her that *Lalibela* was born at this time (6,7)
- 5 When they embrace neck to neck and kiss each other, the wind which passes near by them touches them, surprises and falls down at the western side [...] in the form of rain (sentence 8)
- 6 The people who do not know the situation would be confused with the strange smell of the wind because it smells good. Then, they ask from where the wind has brought that aroma. (sentence 9)
- 7 People see when kush changes to velvet (*Wolansa*) (sentence 12)
- 8 *Mezigebe* said that there is light beside him. She is beside him and he added that her arms are comfortable. (sentence 13,14,15)
- 9 Their sweat flows like stream of water that streams from a mountain. Birds thank God and drink it. (Sentences 16, 17)

These nine different topics (issues) come together in *Mezigebu's* thought one after the other and the issues freely associated. It fits the criterion of 'Free Association', jumping of thought from one topic to another is seen. There is no logical relationship among these topics.

This thought is presented in the form of narrated monologue, not direct quote of the *Mezigebu's* thought. In narrated thought, less organization and edited language of thought are expected. If a thought presented by a narrator, he has an opportunity of editing, correcting, organizing and rearranging the original thought or the character's monologue. This thought, even it is presented by the narrator, irrelevant or logically unrelated topics come together in *Mezigebu's* thought. Therefore, it can be taken as stream of consciousness and it is possible to say stream of consciousness is applied in *Graca kachiloch*.

In direct thought (Interior monologue), free association of different issues, fragmented syntax, elliptical sentences are expected or these features are considered as the characteristics of stream of consciences. The features are slightly changed in narrated monologue and psychonarration .

Nevertheless, what is the significance of this mode in creating meaning or in conveying information to readers? The next point that should be discussed is the contribution of the mode in creating meaning in the novel. Let us see how meanings are created in the extract quoted above. The ideas included in the extract are thought that *Mezigebu* wishes to happen. He tried to escape from the reality he involved in his thought. The mode helps the author to create meaning, in referring to *Mezgebu's* intention in an artistic way. As it is seen, in *Mezigebu's* other thought in the previous sections and in the extract above, we have seen his inner feelings, emotions he has towards *Genet*. He was thinking about *Genet*, their love affair, the future love, the love affair that they would be engaged in.

As we can see in sentences (1), (2) and (3) *Mezigebu* wants their love affair to become official, he wishes that *Genet* loves him in full confidence. In sentence (1) the expression «አንዳንዴ አለሁበት ትመጣና የቤታችን ሰው እንደተሰበሰበ ‘መዝገቡ እፈልግሃለሁ’ ትላለች።»/Sometimes, even when all the people of our house are gathered she comes to me and says ‘Megige bu I want to see you’/ has underlined meaning. He wants *Genet* love him legally, talks about their love without being afraid of anything and anybody. As we understand in the narrative, *Bekure* was making trouble to spoil their love. Sentence (2) and (3) indicate that *Mezigebu* wants *Genet* to ignore *Bekure* and to love him in freedom. This implies that *Mezigebu* needs *Genet* to resist any challenges and to show the deepest love she has for him.

Mezigebu’s thought discussed above, and the previous one, which is stated under ‘Indirect and Free Indirect ‘Thought Presentations’, have meaning connection. when the previous thought passage reflects *Mezigebu*’s and *Genet*’s wedding ceremony, the later shows their honey moon .As it can be observed in the extract above, in his thought, *Mezigebu* thinks that he and *Genet* visit different historical and well known places, the *Lalibela plato* and the *Ras Dashen*. They see a big moon, which has never been seen before, the moon, is a special event because it is a new big moon, which comes to shine on their ‘wedding ceremony’.

The places, which *Mezigebu* and *Genet* visit, are tourist attraction places, visited by number of people from different parts of the world. *Lalibela* (the king) was known by his craft (The Rock hewn churches) and strikes the minds of people round the world, the moon takes as a symbol of good love in various literary works. *Lalibela* and *Ras Dashen* are Ethiopian tourist attraction places, which *Mezigebu* also wishes to visit these places together with his girl friend. It seems that *Mezigebu* thought that their love is as great as *Lalibela* and *Ras Dashen*. In his thought, nature react to their love, they do not feel hungry and thirsty even they do not eat and drink(5) a special

big moon rises(6), the wind that passes near by them becomes surprised and fails down in the form of rain(8), the smell of the wind changes into an aroma (arête) (9,10,11). One of black race (kush) changes into velvet (12) Birds thank God by drinking their sweat (15, 16). In addition to nature, people also would be astounded and appreciated *Mezigebe*'s and *Genet*'s love affair, people surprised with the strange phenomenon; the aroma they smell, the two youth they watch, the beauty of the young man.

All these imply that *Mezigebe*'s wish to be great, to take people's attention, to be recognized, to be known, to be loved and to get attraction. These are what he has lost in his real life. In his thought, he tried to overcome his all rounded problems; he sees himself and *Genet* as great people not only great people, in his thought, they are Angel-like people when a special moon rises, the winds and birds react to their love affair.

In general, the mode helps the author to create special effects and such meanings; it is used to elevate or to heighten *Mezigebe*'s feeling, emotion or thought. Moreover, the mode helps the author to show the characters' mind, or mind stuff. In other words, readers be able enter to the minds of characters with the mode.

There are other few passages in the novel which can be taken as stream of consciousness mode, for example, the passage stated in the pages (331 to 334) have characteristics of stream of consciousness. It is a type of psychonarration, only few passages have the characteristics of streams of consciousness. There are also the modes direct and indirect thought presentations identified as stream of consciousness.

As it is discussed in the previous sections, the mode stream of consciousness is a special mode of thought presentation. It is very similar to other modes of thought presentation. Due to this basic similarities and differences discussed under the subtitle, "Thought presentation" is also a root for similarities and differences of in applications of the mode stream of consciousness writing.

As of thought presentation, the mode stream of consciousness is attempted in *Adafirs* based on direct thought presentation while the mode, which occurred in *Gracha Kachiloch*, is in the form of Indirect thought presentation. Only a single paragraph is considered as Interior monologue (stream of consciousness) in *Adafirs*, whereas more passages can be taken as stream of thought passages in *Gracha Kachiloch*. Even though, there are many direct thought passages in *Adafirs*, almost all of them lack the characteristics of stream of consciousness, which are pointed out by literary scholars. Although most of the thoughts in *Adafirs* are expressed in extended passages, free association of topics is not seen in them, and the passages are logically organized, there is cohesion between sentences. The passage, which is considered as stream of consciousness passage in *Adafirs*, is characterized by free association of topics, fragmented syntax, elliptical and inverted sentences. Because of this, the application of stream of consciousness, as *Zerihun Asfaw* indicated in *Belen* (August 1982 EC), is just an attempt.

In *Gracha kachiloch*, some passages reflect these characteristics. Besides, because it is indirect thought presentation, in most cases, all these characteristics need not reflected in those passages. Because edited thought, edited language, less organization or rearrangement of characters' thoughts, less coherent and logically sequenced sentences are expected in narrated monologue and psychonarration. These features are taken as characteristics of stream of consciousness that are presented in the form of indirect thought mode. On the other hand, some stream of consciousness passages are constructed with elliptical and fragmented sentences, and different topics are freely associated. Based on these characteristics, it is possible to say that stream of consciousness mode attempted to apply in *Grach Kachiloch* and this mode is used as a significant narrative technique in the novel. In other words, the mode is used to exploit the character's mind (*Mezigebe*'s mind). Therefore, in the novels, particularly *Gorfu's* and *Mezigebe's* stream of thought have focused on love affairs. Their thought flow when they think

about *Tsiwonie* and *Genet* respectively; their stream of thought flow over when they suffer about their girl friends' love. The mode shows how the characters' emotions and feelings are processed and elevated. It is important to indicate again that using the mode stream of consciousness in general is an attempt of producing verbal equivalent of characters thought but varies from writer to writer according to the writing skills and knowledge of the psychological pattern of mind they have.

CONCLUSION

This study has examined the case of two novels, *Adafris* and *Gracha Kachiloch* in relation to the exploration of narrative technique in general, point of view, and speech and thought presentation in particular. Results indicate that narrative techniques have great role in the creation of artistic qualities in the novels. These narrative techniques, contribute a lot in creating meanings and effects. Point of view and speech and thought presentation are the basic showing and telling narrative techniques.

In relation to point of view, *Adafris* is narrated from the third person point of view; the narrator refers to characters in the third person pronouns such as «አሱ»/he/, «አሷ»/she/, «የአሱ»/his/ or /him/, «የአነሱ»/they/ or /their/ etc. In most cases, the narrator can be taken as an objective narrator due to some reasons. The narrator is limited in his/her experience, observations and quotes the characters speech rather than summarizing and commenting it. In most cases, the narrator is hidden. But, it does not go to the end in this way. Some times the narrator enters into the minds of the characters within the mode direct thought. In this case, the narrator shifts from objective (limited) type into unlimited (omniscient) type. He/she is able to quote or know what the characters are thinking. These are the characteristics of third person omniscient narrator, who has godlike ability, not limited in time and place. In some cases, the role of the narrator is very limited. The principle in the twentieth - century "the story shall tell it self" is extremely applied in *Adafris*.

On the contrary, *Gracha Kachiloch* is presented from the first person point of view; the narrator frequently refers to himself and his properties with the pronouns like «እኔ»/I/ or /me/ and «የእኔ»/mine/. The narrator, *Mezigebe* presents or describes every thing from his perspective. Most of the time, he is a type of internal focalizer. In same cases, he is also external focalizer. His representation of characters, descriptions of events and actions of characters

are highly influenced with his emotions (likes and dislikes). His viewpoints are shaped with his experience, imaginations, the behaviors of his family members and the society he is brought up in. When he describes an object, action of a character or an event, he gives it new meaning and new picture. He has foregrounded or defamiliarized every thing he sees, for example, his description of 'Keyi Wot'. In addition to these, most of the time, in his perspectives he creates humor. In general, within the first person narrative, the author of *Gracha Kachiloch* could create artistic effects and sound meanings. The meanings and effects are strongly related to the central theme of the novel that can be expressed as 'we should love and care fore children'.

The nature of the narrators in the novels determines the types of the modes of speech presentations used in them. The influence of the narrators in the novels is very different. Because of this, the types of modes of speeches are applied differently.

In *Adafri*, among the five modes of speech presentations, only direct speech presentation is dominated the entire narrative. For example, out of 340 pages only 37 pages are covered with description of characters, settings, events and actions of characters. The rest 303 pages are covered with direct, free direct speeches and direct thought Presentations. Almost all of the events in *Adafri* are foregrounded. Within the mode, the narrator avoids the repetition of the common reporting clauses such as «አለች»/she said/, «አለ»/he said/ and «አሉ»/they. In addition, there is an extreme use of three dotes to show overlaps of characters speeches and there are number of incomplete sentences and inversion of phrases. In the speech situations, only two characters are involved in. The involvement of the narrator is very limited. It is presented with the mode free direct speech presentation. However, if there are more than two characters participated in a speech, the narrator interprets the speech randomly to avoid any confusion. Some times, even in the speeches that more than two characters participated in, the narrator

disappears, instead, the characters can be identified with their habit of using words and with the ideas they raised in the speech as well as in the entire narrative. In addition, the characters who involved in the speech indicate their partners by mentioning their names and using social dexies markers like “አንተ”/you- male (that indicates informal relationship or equal in social status or indicates proximity)/, “አንቱ” /you -refers to male or female that indicates respect and deference in social status) or “አመሆቱ”/madam- refers to elder respected woman/ and “አማማ”/mom/.

But in *Gracha Kachiloch*, the modes of speech presentation are different from the modes in *Adafiris*. The modes, direct, free direct, indirect and free indirect speech presentations, including narrator’s representation of Speech and Narrator’s Representation of Speech Act are applied. In the novel, all these modes are used in harmony and created variety of modes of speech presentations.

In the direct speech presentation that used in the novel, ‘the narrator’ frequently comments and interprets the characters speech and their actions in the moment they have made speeches. The narrator, *Mezigebe* often interfere the characters speech with the reporting clauses like “አልኩ”/I said/, “አለች(ኝ)”/she said (to me)/, “አለ(ኝ)”/he said(to me)/, “አባቴ አለ”/my father asked/ and “እናቴ መለሰች”/my mother replied/.

The modes indirect speeches, particularly free indirect speech(FIS), narrator’s representation of speech(NRS) and narrator’s representation of speech act(NRSA) are used to summarize less important events, to bridge scenes (direct speech presentation passages) and to make ready readers for the next event while direct speech presentation is used to foreground very important events.

Although all the modes of speeches are applied in *Gracha Kachiloch*, the degree of the application is different. Direct speech (DS) and free direct

speech presentation (FDS) are the dominant ones than the other modes in the novel. Next to these modes, indirect speech presentation (IS) is the other widely used mode.

The other narrative technique, explored in the study is 'Thought Presentation'. As of the mode speech presentation, thought presentation is applied in the novels in various ways. In *Adafris*, among the five forms of thought presentations, only 'Direct Thought' mode is used. The modes like indirect and free indirect thought presentations are not applied in *Adafris* at all. Some characters thought such as *Adafris's*, *Roman's*, *Tsiwonie's*, *Gorfu's* and *W/ro Asegash's* are presented in direct thought presentation mode; the narrator attempts to quote the characters' minds.

In *Gracha Kachiloch*, as it is indicated earlier, mainly the modes direct, free indirect thought presentations are applied. Within this mode only *Mezigebe's* Thought is presented. Some times, he presented his thought directly, most of the time, indirectly. Although, the free indirect thought mode is the dominant one, both of them are presented in harmony. The narrator *Mezigebe* presents his dreams, emotions, love affairs, imaginations and deep feelings within the modes.

Stream of consciousness is the unique mode of thought presentation examined in *Adafris* and *Gracha Kachiloch*. It can be occurred in a fiction either in the form of 'interior monologue' or 'narrated monologue' or 'psychonarration'. Nevertheless, the only mode used in *Adafris* is DT or 'interior monologue'.

According to the theories discussed in chapter two, interior monologue is characterized with fragmented syntax, elliptical sentences, inclusion of freely associated topics etc., but most of direct thought passages in *Adafris* are well organized, and the sentences are logically connected. Even though, there are inverted and elliptical sentences in the passages of thoughts, these

characteristics cannot be considered as characteristics of thought presentations, because these characteristics are also occurred in speeches and descriptions of events etc. throughout the narration. Therefore, not all direct thought passages can be considered as stream of consciousness passages since, basically, they violate the principles of free association. In the novel, only a single thought passage (*Gorfu's* thought) fits some criteria of stream of consciousness. In general, it is possible to conclude that there is an attempt of using the mode stream of consciousness in *Adafris*.

In the contrary, most of the thought passages in *Gracha Kachiloch* are the type of psychonarration, which is different from interior monologue that can be taken as stream of consciousness passages. In psychonarration, because it is presented by the narrator the thought is second hand information, it can be rearranged, reorganized and the language has a chance to be edited. So, not all the characteristics expected in the direct quote of the mind (interior monologue) are expected in psychonarration. In this case, some passages in *Gracha Kachiloch* can be considered as stream of consciousness mode. Therefore, relatively one can conclude that stream of consciousness is applied in *Gracha Kachiloch*.

All the points mentioned above indicate differences in comparison with the application of point of view, and speech and thought presentation. On the other hand, there are some similarities (contrasts). In both the novels, direct speech, free direct speech and direct thought presentations are very similar in forms. The speeches in direct mode are isolated with commas from the narrator's comment, mostly the content of the characters thoughts are love affairs. *Adafris*, *Gorfu*, *Tsiwonie* and *Roman* in *Adafris* and *Mezigebe* in *Gracha Kachiloch* were thinking about love affairs, when the young men were worry about the girls they love and the girls feel the same way.

To conclude, point of view and speech and thought presentation in the novels, *Adafris* and *Gracha Kachiloch* are used in two extremes. When the

point of view in *Adafiris* is extremely objective while, in most cases the point of view in *Gracha Kachiloch* extremely subjective. Within these devices the authors, *Dangachew Worku* and *Adam Reta* are able to create some artistic effects and sound meanings. In the novels, the narrative technique showing (dramatic presentation- speech presentation) is effectively applied. In other words, these narrative techniques made the novels unique and rich in narrative techniques. What the basic difference that examined in *Gracha Kachiloch* is the art of narrative ; the author uses both the narrative techniques , showing(scene) and telling (summary) in harmony . According to the theories, as it is indicated in the discussion of the concept of narrative techniques, using the scene alone cannot help in creating artistic narrative. In this case, *Gracha Kachiloch* is more interesting than *Adafiris*.

Not only these narrative techniques but also the other narrative modes like the ways used in arrangements of events (episodes), using figures and tables to convey information (specially in *Gracha Kachiloch*) need restricted exploration.

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DECLARATION

I, the undersigned, declare that this is my work and that all sources of material used for this is have been duly acknowledged.

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