



Addis Ababa University
School of Graduate Studies
College of Humanities, Language Studies and Journalism and
Communication

Department of Foreign Languages and Literature

Narrative Time and Mode in Minkuhkuwah Zeyfleyelu Mae'tso and
Hezike Nabey

By

Haile Gezae

A Thesis Presented to the Department of Foreign Languages and Literature
In Partial Fulfillment of the Requirements for the Degree of Master of Arts in
English Literature

May, 2013

Addis Ababa University
School of Graduate Studies
College of Humanities, Language Studies and Journalism and
Communication

Department of Foreign Languages and Literature

Narrative Time and Mode in Minkuhkuwah Zeyfleyelu Mae'tso and
Hezike Nabey

By

Haile Gezae

Advisor Dr. Olga Yazbec

A Thesis Presented to the Department of Foreign Languages and Literature
In Partial Fulfillment of the Requirements for the Degree of Master of Arts in
English Literature

May, 2013

References

Primary Sources

ተስፋይ የኅላሸት፡፡2003፡፡ ምሽት ካሕ ዘይፍለየሉ ማዕድ፡፡ ኣዲስ ኣበባ፡ብራና ማተሚያ ድርጅት ፡፡

አርአያ ወርቅነህ፡፡1992፡፡ ሕዝብ ናቢይ፡፡ ኣዲስ ኣበባ፡ብራና ማተሚያ ድርጅት፡፡

Secondary Sources

ጌታሁን መሰለ፡፡1996፡፡ የትግርኛ ስነ-ፅሑፍ ታሪክ፤1966-1993 ፡፡ ያልታተመ ኣዲስ ኣበባ ዩኒቨርሲቲ፤ የኢትዮጵያ ቋንቋዎች አማርኛ፤ ለ ማስተርስ ዲግሪ ማማያ የቀረበ ጥናታዊ ፅሑፍ፡፡

Abrams, M.H.1981 (7thed). *A Glossary of Literary Terms*. Chicago Holt Rinehart Winston.

Bal, M.1985.*Narratology: Introduction to the theory narrative*. Toronto: University of Toronto Press.

Banfield, Ann. *Unspeakable Sentences: Narration and Representation in the Language of Fiction*. Routledge & Kegan Paul, 1982.

Barthes, Ronald. 1977. *Introduction to the Structural Analysis of Narrative*. Image-Music-Text. London: Fontana.

_____. 1968. *The Death of the Author*.(Trans Stephen Heath). Image-Music-Text. Essays, Hill &Wang.

Chatman, Seymour. 1978. *Story and Discourse*. Ithaca: Corness University Press.

_____. 1990. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Cornell University Press.

_____. *Reading Narrative Fiction*. Macmillan, 1993.

Cuddon, J.A .1970. *Dictionary of Literary Terms and Literary Techniques*. London: Clap Ltd Press.

Danow.D.k.1997.*Models of Narrative: Theory and Practice*. St. Martin's Press, New York.

Genette, G.1980.*Narrative Discourse*. (Trans. Jane Elewin). Oxford: Cornell University Press.

Girmai Negash. Fall, 2009. *Research in African literature*.Bloomington:vol.40,

ISS, 3; pg.1.17.

Hailu Habtu .2013. *Aspects of Tigrinya literature*. (Unpublished).

Holman, C.H. and William H.1992. *A Handbook to Literature*. (6th ed). New York: Macmillan.

Jahn, Manfred.2005.*Narratology: A Guide to Theory of Narrative*. English Department, University of Cologne.

James, Phelan etal. 2006. *Theory and Interpretation of Narrative*. The Ohio State University.

Martin, Wallace. 1986. *Recent Theories of Narrative*. London: Cornell University Press.

Phelan,G.1930. *Narrative as Rhetoric*. Technique, Audiences, Ethnics, Ideology. Ohio State University Press Columbus.

Michale, Graney.2002. *CONRAD, Language and Narrative*. Cambridge University Press, UK.

Rimmon-Kenan, Shlomith.1983.*Narrative Fiction: Contemporary Poetics*. London: Rutledge.

_____.2002. *Narrative Fiction: Contemporary Poetics*. London: Rutledge.

Shipley, J. 1970. *Dictionary of World Literary Terms*. Boston: The Writer Inc.

Stanzer, F.K.1984. *A Theory of Narrative*. (Trans, Charlotte Goedsche) Cambridge. Cambridge up.

Susana Onega and José Angel García Landa. 1996.*Narratology: An Introduction*. Longman London .

Suzanne Keen. 2003. *Narrative Form*. Palgrave Macmillan, Britain.

Teferi Nigusse. 2013. *Tigrinya literature*. Pen Ethiopia first Proceedings.

Tesfamaryam G.meskel.2008. *Application of Major Narrative Techniques: A comparative Analysis of Chinua Achebe's Novels*. Unpublished M.A. Thesis, Department of Foreign Language and Literature, AAU.

Toolan, Michael2001. (2nded). *Narrative. A Critical Linguistic Introduction*. London: Rutledge.Press/Columbus.

- Voigt, Rainer. 2004. "19th-Century Translations and Early Writings in Tigrinya." *Journal of Eritrean Studies* 3.1 (2004): 68-81.
- Wolfe, J. 2004. *Critical Key Words in Literary and Cultural Theory*. Palgrave Macmillan.
- Wolf, Christa. 2010. *Narratology: An introduction*. (Trans, Alexander Starritt). Berlin, Germany.
- Yimam Workneh. 2008. *Narrative Techniques in the Holy Qur'an with special reference to the five Surahs (Chapters)*, Unpublished M.A. Thesis, Department of Foreign Language and Literature AAU.
- Zenebe Desta. 2003. *Narrative Time in Tä'ammrä Maryam*. Unpublished M.A. Thesis, Department of Foreign Language and Literature, AAU.

Web and Internet Sources

- Talib, S. Ismail. 2008. *Narrative Theory*. Courses. nus. edu. Sg /course/ellibst/ Narrative Theory/htm.

Addis Ababa University
School of Graduate Studies
Department of Foreign Literature

This is to certify that the thesis prepared by Haile Gezae, entitled: *Narrative Time and Mode in Minkuhkuwah Zeyfleyelu Mae'tso and Hezike Nabey*, and presented in partial fulfillment of the requirements for the Degree of Master of Arts (Foreign Literature) complies with the regulations of the university and meets the accepted standards with respect to originality and quality.

Approved Board Examiners:

Examiner_____ Signature_____ Date _____

Examiner_____ Signature_____ Date _____

Advisor_____ Signature_____ Date _____

Declaration

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

Haile Gezae

Addis Ababa University

June 7, 2013


Appendix

Structure of Narrative Time in Minkuhkuwah Zeyfleyelu

Mae'tso

Order

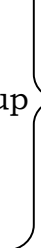
Prolepsis=yes
Analepsis=yes



achronological order

Duration


Isochronous=none (except in a few dialogues)
Acceleration=the text is accelerated or speeded up
Pause=reasonable
Ellipsis= dominant



accelerated or speeded up

Frequency

Singulative=all events
Repetitive=there are but limited
Iterative=there are but limited




Singulative

Structure of Narrative Time in Hezike Nabey

Order

Prolepsis=yes
Analepsis=yes



achronological order

Duration

Isochronous=none (except in dialogue form)

Acceleration=the text is accelerated or speeded up

Pause=dominant

Ellipsis= reasonable

Accelerated

Frequency

Singulative=all events

Repetitive=there are but limited

Iterative=there are but limited

Singulative

Structure of Narrative Mode in Hezike Nabey

Mode

Scene=all events

Summary=alternating

alternating but scene is dominant

Structure of Narrative Mode in Minkuhkuwah Zeyfleyelu

Mae'tso

Mode

Scene= alternating

Summary= All events

summary

TO ALGANESH SIBHAT AND GEZAE WELDEGIORGIS

Acknowledgements

I am deeply indebted to my advisor, Olga Yazbec (PhD) for her invaluable guidance, encouragement and rectification on the thesis work so that it could be in its current stage. Moreover, I am really thankful for her patience and academic treatment during the process of doing this thesis.

I would also like to extend my gratitude to my father Gezae Weldegiorgis and my mother Alganesh Sibhat for their perpetual moral and material supports throughout my education. I would love to give my special thanks to all my parents and siblings too.

I am grate full to Deacon Mehari Zemelak Werku, my teacher, colleague and brother. Mehari, your inspirational academic intelligence makes me to love reading more than I was, thank you my! Wednay, (Tsigabu Haftu) and Rahwita I think this is time to thank you, so thank you.

My friends Abiy Yonas, Gebretsion Mehary, Hagos Abrha, Nebyu G/Mikael, Matewos Gebrehiwot, Teklay Guesh, Getaneh Mekuanint and many others have also contributed a lot for the completion of this paper and I duly thank you! Thank you all my staff members too, for your support in ideas and materials. I am thankful as well to many others whose names are not mentioned here for they have encouraged and supported me. Thank you all.

Finally, ET, I don't know what is going on, but I think you have contributed a lot, disturbing me! May God bless and make you the only one!

Addis Ababa University, for sponsoring me covering up my all expenses, I owe you my special thanks.

TABLE OF CONTENTS

CHAPTER ONE-----	1
INTRODUCTION-----	1
1.1 Background of the Study-----	1
1.2 Statement of the Problem-----	3
1.3 Objectives of the Study-----	4
1.4 Scope of the Study-----	5
1.5 Significance of the Study-----	5
1.6 Methodology of the Study-----	6
1.7 Organization of the Study-----	6
II CHAPTER TWO-----	8
A REVIEW OF RELATED LITERATURE -----	8
III CHAPTER THREE-----	12
THEORETICAL FRAME WORK-----	12
3.1 Narratives and narratology-----	12
3.1.1 Narratology-----	12
3.1.2 Narratives -----	14
3.2 Narrative techniques-----	16
3.3 Narrator-----	17
3.4 Narrative time-----	20
3.4.1 Order-----	21

3.4.2 Duration -----	22
3.4.3 Frequency-----	24
3.5 Narrative mode-----	25
3.5.1 Scene -----	26
3.5.2 Summary-----	26
IV CHAPTER FOUR-----	28
ANALYSIS OF NARRATIVE TIME AND MODE IN MINKUHKUWAH ZEYFLEYELU MAE'TSO AND HEZIKE NABEY -----	28
4.1 Analysis of Narrative Time and Mode in Minkuhkuwah Zeyfleyelu Mae'tso -- -----	28
4.1.1 Synopsis of Minkuhkuwah Zeyfleyelu Mae'tso -----	28
4.1.2 Analysis of Narrative Time in Minkuhkuwah Zeyfleyelu Mae'tso -----	31
4.1.2.1 Order-----	31
4.1.2.2 Duration-----	36
4.1.2.3 Frequency-----	40
4.1.3 Narrative Mode in Minkuhkuwah Zeyfleyelu Mae'tso -----	46
4.2 Analysis of Narrative Time and Mode in Hezike Nabey-----	49
4.2.1 Synopsis of Hezike Nabey -----	49
4.2.2 Narrative Time in Hezike Nabey -----	53
4.2.2.1 Order-----	53
4.2.2.2 Duration-----	58

4.2.2.3 Frequency-----	63
4.2.3 Narrative Mode in Hezike Nabey -----	67
4.3 Comparative Analysis of Narrative Time and Mode in Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso-----	70
4.3.1 Comparative Analysis of Narrative Time-----	70
4.3.2 Comparative Analysis of Narrative Mode-----	74
CHAPTER FIVE-----	76
CONCLUSION-----	76
References	

ABSTRACT

This thesis tries to explore the structure and application of the major narrative techniques in Minkuhkuwah Zeyfleyelu Mae'tso and Hezike Nabey novels. In this respect the main aim of the thesis is identifying the major narrative techniques used in the selected books and analysing the recurring techniques and their structure. To accomplish the objective of the thesis, I have tried to review related and relevant literature regarding narratology. Thus, an attempt has been made to go through the two selected books in accordance with the application of the narrative techniques and their structures. Due attention has been given in application of narrative time and mode.

In the analysis part, it is pointed out that in respect to narrative time, the two literary texts partake similar narrative time. The stories in these novels are presented in the form of long flashback and symbolic foreshadowing. Because of this, the reader might find him/her self, connecting incidents of information in the process of reading. Thus, this unnatural flow of events made them similar to achronological order of time. Speed up or acceleration is the second narrative time technique explored under narrative time with short discourse time and long story time. Both novels are presented through acceleration technique. Regarding frequency, it is found out that they have portrayed similar techniques. With dominance of singulative presentation, both novels employed iterative and repetitive techniques. Hence, both novels happen to have similar structure in respect to narrative time. In both literary texts the amalgamations of different techniques helped the writers to stress on thematically concerned areas.

Similarly, by employing the third person omniscient narrator, both narratives made the reader a passive recipient of information since every point is forwarded from the narrator's perspective. On the other hand, some minor differences in narrative mode have been observed between the two novels. Comparatively, except in some very rare instances, Minkuhkuwah Zeyfleyelu Mae'tso employ very small amount of scenic presentation unlike Hezike Nabey. So, the use of summary and scenic presentation has direct and indirect significances on the theme. Generally from the analysis of the two novels, it can be concluded that they have employed similar narrative time techniques and slightly different narrative modes.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Tigrinya language is spoken by roughly five million people, and mainly others use it as a “language of communication” in Ethiopia and Eritrea, giving Tigrinya the third position among the modern Semitic languages, after Arabic and Amharic, Tigrinya has large number of speakers. (Voigt, 2004,68). Compared to many other African languages it has long religious and literary traditions, dating at least to the nineteenth century. (Negash, 2009, 4).

According to Conti Rossini (1906), Tigrinya literature is believed to be started in the century with Kuda Abamatai- a literary work found in Gulomekeda and Akaleguzay. On the other hand, Hailu Habtu (2013) unpublished stated that Tigrinya was written in 15th century in books like Negere Aksum and Negere Habesha. Concerning the coming of the missionaries, 19th century was a year in which Tigrinya literature flourished. It does so with its translation of the four Gospels into Tigrinya by Debtera Mathewos and published with the help of one of the missionaries, Isenberg. (Teferi, 2005, 26). Here, most of the books in Tigrinya language were more or less preliminarily religious books and were published by missionaries around Asmara.

Still, by starting to publish Sirat AdkmeMilgai, (Rule, Regulation, and Order) twenty century was the year that Tigrinya literature showed significant development. (Ibid)

From the late 1950s (E.C) to the end of 1960s (E.C) Tigrinya literature achieved remarkable development. Here, besides producing text books, many books were translated into Tigrigna, out of which Daniel Defoe's Robinson Crusoe by Musa Aron, Mark Twain's Adventures of Tom Sawyer by Fkadu Gebresilasse and Romeo and Juliet and Macbeth plays by William Shakespeare were translated into Tigrinya by Yosef Habtemika'el. (Hailu, 2013). However, during the Derg military government Tigrinya literature turned down to its' redline. This was because of the sanction that the military government put over printing press when the Eritrean federation was dissolved.

From (1991G.C) onwards, however, Tigrigna literature has been growing well but not satisfactorily in terms of quantity and quality. This thesis, however, focuses on the period starting 1991 onwards. More or less post Derg regime Tigrinya literature be it short story, novella or novel, the themes revolve around the misery that the Tigrayan people suffered from and after the military government. Likewise, the themes of the two selected literary works revolve around the predicament the people who suffered from during post Derg regime's sufferings and disillusionment.

Getahun Messele (1996E.C) classified post 1966(E.C) Tigrinya literature into two. These are the first period which he calls "The Derg regime" starting from 1966-1983 and the second one from 1983-1993 E.C. for which Getahun calls "The reign of EPRDF".

From 1983-1993, including (The period of EPRDF), when the national federal system pervaded in Ethiopia, Tigrinya was the working language (in Tigray region), the medium of instruction and court cases were dealt with through this language. Those, who are interested in literature, have got the chance to write in their mother tongue, poems, plays, song, narratives and so on. It is at this time that Tigrinya literature had started to flourish, and this period is called “The renaissance of Tigrigna literature”. (Ibid).

However, this study focuses on the two periods, (the Derg regime and the period of EPRDF), which include post 1966E.C. Hence, the two selected novels belong to these periods. Hence, I have focused on this frame of period.

1.2. Statement of the Problem

Several attempts have been made to explore about linguistic features, analysis of character and characterization, thematic analysis of oral poetry etc on Tigrinya literature; especially a handful works have been made for the Bachelor of Arts Degree in the Departments of Amharic, Tigrinya and English. However, as far as my knowledge is concerned, works on narratives in Tigrinya literature are not available. This is the reason which led me to undertake this piece of work on narrative techniques in two selected Tigrinya novels.

In this study, I have focused on the narrative techniques of the selected novels Hezike Nabey which literally mean “And Where to Go Now” and Minkuhkuwah Zeyfleyelu Mae’tso “The Ever Knocked Door”. These novels are written in

Tigrinya language, which is extensively spoken in Ethiopia and Eritrea. Though, there exists the Department of Tigrigna language and literature in Addis Ababa University and later at Mekele University, however, as far as I know, there are no in-depth studies on narrative techniques on Tigrinya literature.

Thus, this situation calls for a study that can fill the gap by conducting research on Tigrinya literature. The main concern of the research is, therefore, to analyze the significance of literary and narrative techniques in the selected novels, Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso. An attempt is made to answer the following research questions:

- What are the narrative techniques the writers used to highlight their thematic concern in the selected novels?
- Comparatively what kinds of narrative techniques are prominent in the two novels?
- How are the narrative techniques connected to the writers' intended meanings in the selected novels?
- What is the overall effect created by the narrative techniques used in the selected novels?

1.3 Objectives of the Study

The main objective of this study is to explore and analyze the narrative techniques used in the selected Tigrinya novels. The study will have also the following specific objectives:

- ❖ To explore the narrative time and analyze the narrative modes of the two selected novels.
- ❖ To identify the narrative techniques which recur in the novels.
- ❖ To analyse the narrative techniques in light of the narrative theories.
- ❖ To explore the connection between the narrative techniques and the purposes for which they are used.

1.4 Scope of the Study

The scope of the study is limited to analyzing how the major narrative techniques are used, and the structure of time and mode in the selected novels: “Hezike Nabey” by Araya Werkneh Published in 1993 and “Minkuhkuwah Zeyfleyelu Mae’tso” by Tesfaye Yehuwalaeshet, published in 1977.E.C. Besides, the thesis is limited to analyzing the major narrative techniques and the structure of time and mode in the selected novels. If the researcher tries to focus on every narrative component used in these two novels, the thesis wouldn’t be completed within the given time frame. So, I only focused on the application of the major narrative techniques in the two books under study.

1.5 Significance of the Study

The researcher believes that studying the use and application of the major narrative techniques in the novels, Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae’tso, may contribute to raising awareness of how important narrative

techniques are in literary works. Moreover, it will serve as a source for other interested students for future research and it will also serve as additional reference to theoretical discussions of narrative theory and narrative techniques as applied in Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso.

1.6 Methodology

Since the nature of the study is qualitative, the methods applied in this study are basically descriptive and critical analyses of the selected novels through a framework derived from aspects of narratology. Therefore, it is exclusively a library research.

Reading and re-reading the selected novels deeply is the foundation of the study. Relevant passages are identified and analysed based on the framework of the study. Besides, different books are explored to develop the framework of the analysis. In addition to that, the anticipated translation is also given.

Excerpts from the novels Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso are translated into English and examined for the ways in which the novels apply narrative techniques. Hence, the primary sources of data for this study are from the two afore mentioned two Tigrigna novels. Relevant research works and books that are written on the narratology are also used for the purpose of the analysis. The criteria for choosing these two books is that, "arguably", the two books are the most appreciated Tigrinya literary texts. Hence, I have focused on these two canonical books on Tigrigna literature.

1.7 Organization of the Thesis

The thesis has five chapters. The first chapter is the introduction part, which includes the background of the study, statement of the problem, the objectives, significance, scope and methodology of the study. A critical review of related and relevant literature is done in the second chapter. For that matter, different studies are discussed in this chapter to show what other studies have found out concerning the theory of narrative and narrative techniques. Related studies are reviewed to identify the gap that the present study tries to fill in. The third chapter deals with the theoretical framework which is the framework of the analysis. It discusses narrative techniques and their applications. The fourth chapter, the main analysis part, analyzes different passages extracted from the selected works and these excerpts are translated into English and analyzed based on the conceptual framework. Chapter five is the conclusion, which highlights the findings of the study and presents a summary.

CHAPTER TWO

A REVIEW OF RELATED LITERATURE

Works produced in English by Ethiopian scholars have touched upon the subjects of narratives and narratology. Here are among the research studies conducted by some Ethiopian scholars. Anteneh Awoke (1993) studied “The Roles of Geez Narrators in Narratives and Early Amharic Didactic Prose Fiction”. Anteneh explained in the abstract that the aim of this study is to trace possible influences of ‘Geez’ narratives on early Amharic prose fiction and the roles of narrators. Anteneh pointed out that the roles of narrators in Geez narratives are Ideological function, which includes religious and moral themes, narrative function, directing function, Testimonial function and function of communication. He also examined the influence of Geez narratives on early didactic prose fiction.

Nonetheless, the current study does not have any border line to share with the above one. Since this study is mainly concerned with application of major narrative techniques it wouldn’t touch up on the functions of narrators which Anteneh attempted to do.

On the other hand, Zenebe Desta(2003), conducted research on Ta'ammra Maryam with the title “Narrative Time Analysis in Ta'ammra Maryam”. Zenebe’s main objective was to explain how the Ta'ammra Maryam is presented. He focused on narrative time of the miracles of Ta'amm order, duration and frequency of the miracles. Zenebe’s remarks indicate that Ta'ammra Maryam is

presented chronologically as they happen. In the stories of Ta'ammra Maryam accordingly, is unlikely to find analepsis and prolepsis in the stories.

What makes my study different from the above mentioned studies is that Yimam focuses on the Holy Qur'an's narrative Ta'ammra Maryam. On the techniques while Zenebe focuses on narrative time in Ta'ammra Maryam other hand, my study attempts to analyze the application and structure of major narrative techniques in two selected Tigigna novels. My research analyzes narrative time and mode techniques. Therefore, I can show the strengths and weakness of the novels in relation to the use of narrative techniques. Beside the structure of the two literary works narrative time and mode are presented.

Yimam Workneh (2008), carried out research on the Holy Qur'an entitled "Narrative Techniques in the Holy Qur'an: with special reference to the five Surahs (chapters)." The objective of Yimam's study is to analyze the narrative voice used in the sample chapters of the Holy Qur'an, to analyze the narrative modes of the Holy Qur'an, to describe narrative time and to show how character and characterization are portrayed. To accomplish his objective, he selected five chapters from the Holy Qur'an.

In his conclusion, Yimam pointed out that the narrative voice presented in the Holy Qur'an is extra textual voice. He argues that this is because the sculpture is not fictional. In all the sample chapters, Yimam found out that the narrator is heterodigetic type of narrator. Regarding narrative time, he concluded that the narration does not smoothly flow. Generally, Yimam gives relevant evidence from the Holy Qur'an to prove his points.

Besides, he found out explicit and implicit characterizations are presented in the Holy Quran. Yimam added that other characters are implied indirectly by some one's act, behavior, physical appearance and by his/ her clothing styles. However, Yimam's stand point seems confused, in the above discussion Yimam is seen saying the Holy Qur'an's voice is extra textual since the Holy Qur'an is non fiction; on the other hand, following character and characterization he says that, implicitly and explicitly characters are presented, which are fictional. So, here, Yimam seems a bit perplexed.

Another MA thesis on similar subject was conducted by Tesfamaryam G/Meskel (2008). He dealt with the application of major narrative techniques: A comparative analysis of Chinua Achebe's novels. He mainly focused on point of view and narrative time as reflected in Chinua Achebe's novels, but my study is not confined to one author's work in the first place and unlike Tesfamaryam's thesis my study attempts to analyze narrative time and mode in the two selected novels.

In his conclusion, he pointed out that out of the five Achebe's novels three of them are presented from third person omniscient narrator's point of view. "A Man of the people" is presented from first person protagonist point of view. In line with this, "Anthills of The Savannah", is written both from the first and third person omniscient points of view. In general, of the five novels, Anthill of the Savannah has taken the top position when he compares them in terms of point of view since it uses mixed points of view.

The last study that is to some extent related to the present one is “Narrative Technique of Adam Reta’s Gracha Qachiloch: Stream-of-Consciousness in Focus” by Hiwot Walelign (2011). This study is mainly concerned with doing a descriptive analysis on the employment of stream-of-consciousness technique in Adam Reta’s novel Gracha Qachiloch. Besides, the main objective of the study is to analyze the stream-of-consciousness technique used in the novel, Gracha Qachiloch.

However, it does not reveal how the major narrative techniques are used in the novel. It focused on stream of consciousness. It is basically a psychoanalytic study exploring the stream of consciousness technique in the novel. In addition, it is fundamentally concerned with the psychological aspects of the characters than the plot of the narrative, while the focus of the present study is exploring the major narrative techniques and their application in the selected novels.

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

CHAPTER THREE

THEORETICAL FRAMEWORK

The aim of this chapter is to discuss aspects of narratology and narrative techniques and to evolve a framework of analysis based on which the selected novels are analysed in chapter four.

Hence, scholars' views on narratology, narratives and narrative techniques are critically discussed, summarized and paraphrased to widen the theoretical background of the concept narratology under discussion. In this chapter the gap that the present research tries to fill in is identified.

3.1 Narratives and Narratology

3.1.1 Narratology

According to Tomaščíkova (2009, 51), the term 'narratology' was introduced in 1969 by Tzvetan Todorov, originally, in its French version 'narratologie'. In line with this, Jahn (2005), states that, "narratology was first proposed by Tzvetan Todorov and began to take its shape in 1966 G.C, the year in which the French journal, **communications**, brought out a special issue entitled, The Structural Analysis of Narrative. The term narratology itself was coined three years later." Jahn (2005, 25).

Tomaščíkova, (2009, 51), argues that "narratology is etymologically, the science of narrative. As a result, the definition of narratology has usually been restricted to structural, or more specifically structuralist, analysis of narrative".

The above quoted instance implies that narratology was first initiated by structuralist critics. And it is the study of the theory of narrative and narrative structure in general. Many scholars have attempted to define it, among them, G.Prince (1987, 65) in his book, Dictionary of Narratology; put narratology as, “The (structuralist –inspired) theory of narrative.” To strengthen the idea of narratology, Jahn (2005, 21) defined that narratology is “The theory of the structures of narrative. To investigate a structure, or to present a 'structural description', secondly, the narratologist dissects the narrative phenomena into their component parts and then attempts to determine functions and relationships.

Here is the third definition of narratology, “Narratology is the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story.'” Mieke Bal, (1999, 19). This definition amplifies story telling is not limited to written texts and oral narratives. Rather it elaborate that narrative is a broad and diversified term.

To summarize, concerning the definition of narrative, no one can say this is the best definition of narratives. It is difficult to give an exhaustive definition of the term. This is because the term by its nature has a wider and diversified span. As a result, defining narrative has been a controversial issue among various scholars and theorists. However, due to the origins of the term, it has a strong association with the structuralist quest for a system of formal description that can usefully be applied to any narrative.

3.1.2 Narratives

Gerard Genette, (1980, 25 - 26), defined narratives in three ways. Firstly, the most popular meaning is “narrative refers to the narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events”.

The second definition is popular among scholars of the field. Thus, “narrative refers to the succession of events, real or fictitious, that are the subjects of this discourse” (Ibid.). From the above definition, we can infer that a narrative could be an account of events that are real or fictitious.

“A third meaning, apparently the oldest, states that narrative refers once more to an event: not, however, the event that is re-counted, but the event that consists of someone recounting something: the act of narrating taken in itself.” (Ibid). Here, the person who is relegating the duty of narration is the narrator and his perspective serves as a prism through which ideas are transmitted to the readers. The narrator is a crucial agent of communication in the action of describing events; he/she witnessed being the reader’s guide.

Jahn, (2005, 25) defined narrative as follows: “Narrative 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.” From Jahn’s definition we can conclude that a narrative could be real, fictitious, performance or a graphics. More or less, this idea complies with Genette’s first definition of narrative which says “narrative refers to the narrative statement,

the oral or written discourse that undertakes to tell of an event or a series of events.”(1980, 25). Similarly, Monika Fludernik,(2009) defines narrative as “Narrative is associated above all with the act of narration and is to be found wherever someone tells us about something.” This definition is highly associated with Gerard Genette’s third definition of narrative, which is concerned with the narrator. The term 'narrative' is then potentially ambiguous. As we have seen, it has a story and at least narrative is an exclusively linguistic phenomenon, a speech act, defined by the presence of a narrator or teller and a verbal text.” (Onega, 1996).

Therefore, narrative is the telling of some real or fictitious event or allied sequence of events like, a story about short accounts of events, novels, ballads, epics, short stories, and other fictional forms. Besides, it can be conveyed through pictures, songs, poetry, speech, fiction and non-fiction as well, recounted by a narrator to a narratee.

Narratological analysis, therefore, concentrates on those aspects of textual production, structure and reception which are specific to narrative. For instance, it can be the study of plot, or the relationship between action and character portraiture. Narrative may of course be approached in other ways: historically, thematically, stylistically, archetypally, deconstructively. In fact, most of the structures studied by narratologists do not exist exclusively in narrative works, but in narratives they are central and noticeably distinct.

3.2 Narrative Technique

M.H. Abrams (1981,142) defined narrative technique as, “the mode or perspective established by an author by means of which the reader is presented with characters, actions, settings and events which constitute the narrative in a work of fiction.” (Cited in Yimam, 2009).

The medium of a narrative (in which is presented) is therefore a technique. Hence, the choice of the writer to portray his thoughts is through using a technique that he supposes fits the situation in the story.

In the same way, Jeremy Hawthorn (2005, 82) cited in Yimam (2009) put narrative techniques as: “Narrative technique includes such matters as the choice of narrator and narrative situation, the creation of a plot, selection and variation of perspective and voice (or ‘point of view’), implied narrative medium, linguistic register (for example, the choice between colloquial or formal language), and techniques such as free indirect discourse.”

Therefore, a narrative technique deals mainly with how one tells a story. Narrative technique used by a writer in a particular fictional work sets his/her style of writing aside from others. For example in the above quote regarding narrator, we can recognize that whenever a writer tries to convey his thoughts, s/he uses a narrator that is homodiegetic or heterodiegetic? And is the narrator covert or overt? Once we come to know the identity of the narrator, we will understand how it is depicted in texts or narratives. Choice of language,

medium of presentation- mimesis or digesis , oral or verbal, text or any other presentation of narrative are also techniques of narrative.

The present thesis attempts to explore the major techniques that more often than not are reflected in the selected novels using the parameters stated by scholars in narratology and literature. In doing so, the researcher aims to show how the narrative techniques are employed in the two selected fictional works.

3.3 Narrator

A narrator is the speaker or 'voice' of the narrative discourse (Genette, 1980, 186). He or she is the agent who establishes communicative contact with an addressee (the 'narratee'), who manages the exposition, who decides what is to be told, how it is to be told (especially, from what point of view, and in what sequence), and what is to be left out.

Different fictional stories might have different types of narrators because of the narrative level they belong. "Narrators can be defined according to the narrative level they belong, their participation in the stories, the degree of perceptibility of their roles and their reliability." Chatman (1975, 213) cited in Tesfamariam, (2009).

Based on the extent of participation in the story Rimmon-Kenan (2002, 95) divides narrators into 'heterodiegetic' and 'homodiegetic'. However, these terms were originally developed by Gerard Genette.

These terms are explained in more detail by Jahn (2005) for the above terms suggested by Genette (1980).

In a **homodiegetic narrative**, the story is told by a homodiegetic narrator who is also one of story's acting characters. The prefix 'homo-' points to the fact that the individual who acts as a narrator is also a character on the level of action. A text is homodiegetic if among its story-related action sentences there are some that contain first-person pronouns (I did this; I saw this; this was what happened to me), indicating that the narrator was at least a witness to the events depicted. Therefore, this kind of narrator helps a reader to create a sense of intimacy with the narrator.

In a **heterodiegetic narrative**, the story is told by a (heterodiegetic) narrator who is not present as a character in the story. The prefix 'hetero-' alludes to the 'different nature' of the narrator as compared to any and all of story's characters. Narrative uses a heterodiegetic narrator if all of its story-related action sentences are third-person sentences (She did this, this was what happened to him).

The other issue that needs to be raised in relation to narrators is the fact that they are taken as the voice of a narrative. As it is explained by Jahn (2005), a narrator is the speaker or voice of the narrative discourse. "He or she is an agent who establishes communicative contact with an addressee, who manages

the exposition, who decides what is to be told, how it is to be told (especially from what point of view and in what sequence).”

Similarly, Rimmon-Kenan (1983, 87) points out that “the narrator can only be defined circularly as the narrative ‘voice’ or ‘speaker’ of a text; the implied author is in opposition and by definition voiceless and silent”. This implies that the narrator serves the author in voicing what is going on in the fictional world and what and how it is to be told.

A fictitious person who stands between the story and the reader as mediator is what we call narrator. The narrator has his or her own voice depending on their age. In fictional narrative we do not meet or hear the real human sound since it is blue print, but the story teller/tellers still has/have voice.

Even though we do not happen to see and hear the actual person and sound, still we have lists of voice markers which help us to identify the narrator’s voice. Here are the detailed descriptions of the voice markers as explained by Jahn: “a characteristic vocal or tonal quality projected through a text.” Jahn, (2005).

By implication, narrative voice is distinguished through the voice markers like, content matter, subjective expiration and pragmatic signals, and who speaks in the text is all about the voice. So, we can say that a narrator is the voice that tells a story. Furthermore, the most important aspect of the narrator is, therefore, point of view, that is from which perspective is the story is being told.

3.4 Narrative Time

Among the famous critics and theorists of narratology and structuralists such as Gerard Genette, Mieke Bal, Gerald Prince, and others Gerard Genette (1980), R. Kenan (1983), and Jahn (2005) discussed three aspects of time. These are order, duration and frequency. For more elaboration let us consider R. Kenan's (1983, 48) explanation.

Time in general may be viewed in three respects: order, duration and frequency. Statements about order would answer the question 'when?' in terms like: first, second, last; before, after, etc. Statements about duration would answer the question 'how long?' in terms like: an hour, a year; long, short; from x till y, etc. Statements about frequency would answer the question 'how often?' in terms like: x times a minute, a month, a page.

In a very broad term, when we consider time in narratives there are three basic questions: when? how long ? and how often? In addition, concern these questions are for, order, duration and frequency respectively. In this respect, Gerard Genette, (1980, 35), says that narrative time is the study of the:

Three essential determinations: connections between the temporal order of succession of the events in the story and the pseudo-temporal order of their arrangement in the narrative, connections between the variable duration of these events or story sections and the pseudo-duration (in fact, length of text) of their telling in the narrative—connections, thus, of speed, finally, connections of frequency, that is relations between the repetitive capacities of the story and those of the narrative...

In a very broad term, Rimmon-Kenan shares similar ideas with Genette regarding narrative time. Both scholars agree that the three aspects of the narrative time, i.e. order, duration and frequency are the essential aspects of

narrative time. Moreover, Jahn's explanation of narrative time is similar to the above ones given by the two scholars. Here follows their detailed description.

3.4.1 Order

In narratives, story may not appear in the same line. The order of succession of events in (happening) and the order of telling the story is studied under order. Therefore, we can say that the concept of order is an arrangement and succession of events. When events are told in their natural or true order, this is chronological order. In addition, when a narrative is told discordances of time order, Genette called this Anachrony Genette (1980, 35). Jahn (2005) also defined the term as follows; "Anachrony: A deviation from strict chronology in a story."

According Genette, there are two types of anachrony, analepsis and prolepsis. If a reader provides past information of a character this is what Genette calls analepsis. Prolepsis is about informing the reader about the following events in advance. However, scholars in the field use different names like, flashbacks and flash-forwards and retrospection and anticipation.

Rimmon-Kenan states that, "An analepsis is a narration of a story-event at a point in the text after later events have been told. The narration returns, as it were, to a past point in the story. Conversely, a prolepsis is a narration of a story-event at a point before earlier events have been mentioned." Rimmon-Kenan, (1999, 48).

To conclude, according Rimmon-Kenan, Flash-forward, which is termed as 'anticipation' or 'prolepsis', is the presentation of a future event before its

proper time. Flash-back which is also known as retrospection or 'Analepsis' provides past information either about the character, event or story-line mentioned at that point in the text or about another character, event, or story line in narratives.

3.4.2 Duration

In a story, duration covers the proportion of story time and discourse time. Duration in the story is measured in minutes, hours, days, months, years and the length of text devoted to it in lines, number of words and pages.

Howthorn (2005, 188) defines duration as "relationship between the time covered by the story or part of it (such as an event) and the 'time' allotted to it by the text (story time and text time)".

Discourse time: This is the time it takes an average reader to read a passage, or, more globally, the whole text. Discourse time can be measured in the number of words, lines, or pages of a text.

Story time: This is the fictional time taken up by an action episode, or, more globally, by the whole action. To determine story time, one usually relies on aspects of textual pace, intuition, and text-internal clues. We should note that story-time may have a highly subjective element to it, especially in figural and reflector-mode narration. (Jahn, 2005). In a narrative, to compare story time and discourse time to assess a text's speed, the following major categories of relationships take place.

Isochronous presentation: ('of equal duration'; also congruent presentation, isochrony), story time and discourse time are approximately equal or rhythmically mapped. This is normally the case in passages containing lots of dialogue or detailed action presentation. Isochrony is a defining feature of the scenic narrative mode (Genette 1980, 109-112). Similarly, Rimmon-Kenan (2002, 54-55) argues that isochrony is a defining feature of the 'scenic' narrative mode.

Speed up/acceleration: This refers to the fact that an episode's discourse time is considerably shorter than its story time. Speed-up typically characterizes a 'summary' or 'panoramic' mode of presentation. (Jahn, 2005). It is an effect "produced by devoting a short segment of the text to a long period of the story, relative to the 'norm' established for this text" (Rimmon-Kenan (2002, 54).

Slowdown/deceleration: This category is an opposite presentation of acceleration and it is if an episode's discourse time is considerably longer than its story time. Slow-down is a rare phenomenon; many cases classified as slow-down are probably more properly interpreted as congruent presentations of subjective time. (Jahn, 2005).this is used when events are narrated in towards their end without informing them. It is rather rush summary of events that have been happening.

Ellipsis/cut/omission: This refers to stretch of story time which is not textually represented at all. "The discourse halts, though time continues to pass in the story." (Chatman, 1978). Some critics consider ellipsis a special case of speed-up.(Jahn, 2005). Ellipsis occurs in a narrative when a particular

temporal period of story is omitted in the narrative. According to Genette's point of view, Genette defines two types of ellipsis: definite ellipsis and indefinite ellipsis. Definite ellipsis is a certain period of time indicated by phrases such as 'one week' or 'two years'. Indefinite ellipsis is explained with examples like 'many years' or 'long years', but the exact duration of time which passes in story time is not mentioned in narrative (1980,106).

Pause During a pause, discourse time elapses on description or comment, while story time stops and no action actually takes place. (Jahn, 2005). Similarly, Rimmon-Kenan (2002, 55) describes it as a presentation in which "some segment of the text corresponds to zero story duration".

3.4.3 Frequency

Frequency, in narratives basically analyzes the relation between the number of times an event happened in the narrative and the number of times it is mentioned in the text. Frequency, a temporal component not treated in narrative theory before Genette, is the relation between the number of times an event appears in the story and the number of times it is narrated (or mentioned) in the text. Rimmon-Kenan (2002, 59).

Frequency is referred to as the number of times a specific event recurs throughout a narrative. Frequency analysis investigates a narrator's strategies of summative or repetitive telling. According to Jahn (2005), there are three main frequential modes:

Singulative telling: This is recounting once what happened once. According to Rimmon-Kenan (2002, 59) singulative is the most common narrative form. She also indicates that the less common phenomenon of narrating 'n' times what happened 'n' times belongs to the category of singulative narration. Jahn (2005).

Repetitive telling: Recounting several times what happened once is what we call it repetitive telling. It is a frequential mode in which what happened once is recounted several times. It is related with "telling 'n' times what 'happened' once" (Genette, 1980: 115 and Rimmon-Kenan, 2002, 60), Jahn (2005).

Iterative telling: This refers to recounting once what happened 'n' times. This technique is telling once what happened several times. Jahn (2005).

Citing H. Arnold (2005, 113) Yimam, (2008) indicates that there is a fourth narrative technique of narrative frequency: a repeated event narrated the same number of times that it occurs (multiple frequency). The same is true with Genette for which he says that multiple narration reports repeatedly an event that happens repeatedly. This is more or less similar with singulative and Genette argues that "The singulative is therefore defined not by the number of occurrences on both sides but by the equality of this number". Genette, (1980 115).

3.5 Narrative Mode

The history of narrative mode dates back to the time of Aristotle. There are two types of narrative modes: showing and telling. Showing (mimesis) is all about dramatic or theatrical performances which are non-verbal and telling (diegesis) is verbal and involves epic poetry, narratives, folktales and other kinds of narratives.

According to Jahn, the main narrative modes (or ways in which an episode can be presented) basically follow from the frequential and durational relationships which Jahn regarded as traditional distinction between 'showing' and 'telling' (*often correlated with 'mimesis' and 'diegesis', respectively*).

Showing: In a 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 to the events.

Telling: In a telling mode of presentation, the narrator is in overt control (especially, durational control) of action presentation, characterization and point-of-view arrangement.

Based on the way in which events are presented, there are only two major narrative modes: scene and summary: Jahn (2005) put them as:

3.5.1 Scene/scenic presentation: This is a showing mode which presents a continuous stream of detailed action events. According to Rimmon-Kenan (1983, 54), dialogue is considered as the purest scenic form. "Although dialogue is the purest form of scene, a detailed narration of an event should

also be considered scenic... what characterizes a scene is the quality of narrative information and the relative effacement of the narrator”

3.5.2 Summary: This is telling mode in which the narrator condenses a sequence of action events into a thematically focused and orderly account. In summary the speed is “accelerated through a textual compression of a given story period into a relatively short statement of its main features” (Toolan, 2001).

According to Jahn (2005), in addition to the above narrative modes, there are two supportive modes. Jahn argues that these supportive modes cannot stand alone. Hence, no one can tell a story using them alone. The first one is ‘description’, which is a telling mode in which “the narrator introduces a character or describes a setting”. The other mode is ‘comment or commentary’, which deals with telling mode in which “the narrator comments on characters, the development of the action, the circumstances of the act of narrating, etc. Comments are typical narratorial intrusions and often indicative of self ‘conscious narration’.

In the following chapter the researcher is going to analyses the application of the major narrative techniques, time and mode in focus. A comparative analysis of the two books is given. In addition to that, narrative elements, i.e., time and mode are critically analysed.

CHAPTER FOUR

Analysis of Narrative Time and Mode in Minkuhkuwah

Zeyfleyelu Mae'tso and Hezike Nabey

The main aim of this chapter is to explore how the narrative techniques employed in the narratives under study. Thus, Tesfaye Yehuwalaeshet's Minkuhkuwah Zeyfleyelu Mae'tso (1977E.C) and Araya Werkneh's Hezike Nabey (1992E.C) are selected for the study of narrative techniques. Since this research tries to examine the narrative structure through an analysis of interactive relationship of different layers of narrative theory, therefore, the general narrative technique model is used to explicate the major narrative techniques. A comparative analysis of the two selected books in application of the major narrative techniques is followed.

4.1 Analysis of Narrative Time and Mode in Minkuhkuwah Zeyfleyelu Mae'tso

4.1.1 Synopsis of Minkuhkuwah Zeyfleyelu Mae'tso

Minkuhkuwah Zeyfleyelu Mae'tso was written by Tesfaye Yehuwalaeshet in 1977E.C. Tesfaye Yehuwalaeshet is a pen name of one of the leading TPLF members and founders, the late prime minister of Ethiopia, Meles Zenawi. Composed of eight chapters, Minkuhkuwah Zeyfleyelu Mae'tso is supposed to

contribute a lot to the development of Tigrinya literature. The novel has shown remarkable change in the history of Tigrinya literature in its overall composition.

Minkuhkuwah Zeyfleyelu Mae'tso deals with the 1950s (E.C) and 1960s (E.C) exploitation of the feudal government of King Hailesilasse and the military government of Derg's suppression and dehumanized activities. Generally, author of the book, Tesfaye Yehuwalaeshet tried to show the three periods under the umbrella of Eney Silass' life; which are the feudal government of king Hailesilasse I, the military government of Derg under Mengisitu Haile Maryam and the then coming revolutionary government of TPLF. To this end, the writer used a third person omniscient narrator to reveal all the truth.

The story begins with an introduction of the protagonist, Eney Silasiss' pain, "*ayey h'qoy... abrakeye abrakeyye*". Predominantly, the story revolves around a mother called "Eney Silass" whose her life is alternated by the ruling systems exploitation and maltreatment. Poor, Eney Silas lives in a place called *Emba Serawat* which is an imaginative town of the author found in Tigray. Both her parents died when she was a child and she was grown up with her relatives desperately.

When she became a young girl, Eney Silas was employed as a house maid to one well-to-do man called Negad Ras Brehe. He used to seduce her whenever his wife went out. Knowing this Negad Rass' wife fired Eney Silas while she was pregnant. She gave birth to her first child Redae. She had to bring up her child

alone. Negad Ras didn't help her. Likewise, while she was living her poor life she got her second and third children from other two men named Basha Gebremaryam and Fitewrari Tekle. Bringing up her three children alone and single handedly she was forced to live a poor and desperate life. Before the reign of the king was overthrown by the military government of Derg, Eney Silass' house was knocked many times.

The coming of the Derg regime had also brought her many troubles. To take her children for red terror Derg's officials were knocking at her door many times again and again. She lost her son Redae, due to the red terror taken by Teshaye a Derg representative in Emba Serawat. He couldn't stop with this but he started to sexually harass her younger daughter. Teshaye knocked again and again at Eney Silass's door to take Tiblets. Lately, Tiblets couldn't stand it and she left home. Her second son, Tekie, joined the fighting force against the dictator government of Derg.

There is one feeling that Eney Silas couldn't identify how it came. She considered all her internal feelings as illness rather than attributing them to old age. When she awoke from her sleep she always said "*ayey h'qoy... abrakeye abrakeyye*" stretching out her body. Eney Silas never yielded to embitterment she never lost hope.

Whenever her door was knocked, Eney Silas expects for some bad news and she always felt stressed and desperate.

At the end, Eney Silass' houses was knocking with calm and slow knocking. The knocking was not as the usual ones, but with blooming hope and glee for Eney Silas. Doubtfully, she thought, is that Tekie? He might win over the enemy with his friends for victory or is there some thing left over and the Derg come back again to take it? But the slow and calm knocking continued. And the story ends.

4.1.2 Analysis of Narrative Time in Minkuhkuwah Zeyfleyelu Mae'tso

4.1.2.1 Order

As I have discussed in the theoretical framework, order refers to the sequence of events in the story and their actual order of presentation in the text; whether it is chronological or deviates from the conventional style. The basic query in relation to order is whether the presentation of the story, Minkuhkuwah Zeyfleyelu Mae'tso, follows the natural sequence of events. The flow and succession of events in a story can happen in two ways. As to the novel Minkuhkuwah Zeyfleyelu Mae'tso events happen to be recounted in unnatural way, through anachrony. According to Jahn (2005) a deviation from a strict chronology in a story is known as 'anachrony'. This anachrony happens in two ways, Gerard Genette prefers the terms 'analepses' and 'prolepses' respectively.

For literary work linearity of time is I think essential. In the novel, Minkuhkuwah Zeyfleyelu Mae'tso, the chronological order of time is disrupted.

The discordances in time order or anachronies according Genette are the narrative strategies used by the writer to narrate the story and create the structure of the narrative time of the novel under order.

The anachronies time strategy happened in two ways, analepsis and prolepsis. These two anachronistic approaches of time surprise reader and sometimes confusing happenings can also be noticed. The temporal organization of events in the novel helps to reveal the prior life, event, or all the backgrounds of a character or an event. Therefore, the deviation of chronological order of events helps the narrator to go back and forth in a story time line.

Analepses involves the narration of a story when prior occurrences are being told late in the middle of the story. (See chapter three section 3.4.1) In other words, it is achronological movement back in time, so as to fill some earlier incidents that are related later in the text. Analepses can “provide information either about the character, event, or story-line mentioned at that point in the text or about another character, event or story-line” Rimmon Kenan (2002).

Here in the novel, *Minkuhkuwah Zeyfleyelu Mae'tso*, most of the story line goes in achronological order, through both prolepsis and analepsis. However, there are parts of the story, which follow the strict chronology of the narrative. The internal chronological order of event is the turning point that drives the reader to its normal point. Besides the occurrences of the alternating events through both analepsis and prolepsis helps the writer to give descriptive pauses,

dialogues and summary mode to speed up the story time. Therefore these techniques have considerable place on the development of the plot and story as a whole. In addition to the descriptions of characters, the third person omniscient narrator tells us everything about what was happening then through analepses and what will happen through prolepsis. Here is an excerpt showing analepses:

እነይ ስላስ ብዘበን ንእስነተን መልከዐኛ እየን ነይረን። ጉራማይላ ዝተወቀጠ መስርዕ ዘስተኻኸለ ዉፁእ ፃዕዳ ስነን። እንትቐነን ኣብ እንግደዐእን ዘዕርፍ ጨጉሪ ርእሰን ቀይሕ ቀጢን ቁመንኣን ኩሉ ተሓዋዊሱ ካብ ቁንጂንኣን ኣይተበደላን ዝበሃላ እየን ነይረን። (ምኹሕኻሕ ዘይፍለየሉ ማዕዖ፡2003፣2)

Eney Silas was beautiful in her young age. Her crystal lined tooth, her shoulder laying hair when ever she did it, her pale and slim physical appearance, and all this together made her gifted in beauty. (Minkuhkuwah Zeyfleyelu Mae'tso, 2003, 2)

As Rimmon Kenan indicated, analepses can provide us information about a character or an event. Therefore, there is the kind anachronism in the novel, which appears in the form of analepses; it goes back in time to inform us that Eney Silas was beautiful in earlier days. This technique is used to introduce the protagonist Eney Silas, an exhausted and poor mother nowadays. This technique enables the reader to compare what she looked like in the past and what she look like at present. This analepses comparatively attest us with prior background, the beauty of Eney Silas and her current state. Thus, we are confronting with both situations of Eney Silas back and forth, so, the story in the novel is written achronologically, since a large portion of the story follows achronological order.

The effects of particular narrative movements created through anachronistic approach are various in each chapter of the novel. From the very beginning the novel, *Minkuhkuwah Zeyfleyelu Mae'tso*, starts in prolepsis. Prolepsis is a technique of presenting a future event before its appropriate time. Michael Toolan (2001) (Cited in Tesfamaryam2008) describes it as “an achronological movement forward in time, so that a future event is related texturally ‘before its time’, before the presentation of chronologically intermediate events”. Eney Silas, the protagonist character of the novel is always murmuring one habitual thing; that whenever she awakes from sleep she always says “*aye hukeye... abrakeye abrakeye*” (“Ah... my God my spine... oh my knees my knees”) the pain of Eney Silas is not merely from her being elderly and sick but it is symbolic. The pain symbolically represents the pain of her children and when she always say “*aye hukeye.. abrakeye abrakeye*” this clearly indicates informing that what will happen to her children in the itinerary of the story. “*Abrake*” (knees) symbolically represents children or offspring. Therefore, the pain of Eney Silas is not merely her pains; it is the worry of a mother for her children. To this end, we can understand and presume that the worry of Eney Silas is to that of her children. Symbolically Eney Silas is representing Tigray and the pains and grief of Eney Silas are the pains and grief of Tigray. The prolepsis therefore is forecast us that mother Silas will face suffering. Her children in the future course of the narrative will also suffer.

Likewise, here, Eney Silas appears symbolically representing Tigray. Eney Silass' life has been challenged during the three periods. Similarly, in the three periods Tigray happened to be the land of mess and war, due to this many Tigrian people's lives were claimed for many reasons. Hence, Eney Silass' persistent worry is the fret of Tigray.

“አየይ ሕቺይ... ኣብራኸየ ኣብራኸየ” እናበላ እንዳ ተመጣልዓ ካብዛ መደበን ተሰኣ፡፡ እኒይ ስላስ ኩልሻዕ ከምኡ እየን ዝገብራ፡፡” (ምኹሕኻሕ ዘይፍለየሉ ማዕያ፡2003፡1)

“Ah... my God... my spine... oh! My knees my knees” saying this Eney Silas awoke, stretching out her body, from her sleep. Eney Silas always did this. (Minkuhkuwah Zeyfleyelu Mae'tso, 2003, 1)

Here, the third person omniscient narrator is telling us (readers) what will happen in the upcoming course of the narrative. Thus, the first and the most significant anachrony, which appears in the form of prolepsis is introducing the protagonist character's suffering and foreshadows what is going to happen in the story. Then standing from her current situation, the rest story will be filled with analepsis. Thus, this is the first order anachrony technique used to narrate the story.

It is through these foreshadowing and flashback techniques that the narrator takes us in time and tells us what was happening and what will happen in the story then. Generally, most of the story is presented in achronological approach of time. Hence, flashbacks and foreshadow are strategies of the story line.

In general, it is likely to reach the conclusion that events in the story are not presented in their natural order of events in the narrative, but are rather disrupted. Minkuhkuwah Zeyfleyelu Mae'tso, starts when Eney Silas is left with one child, Gidey, who is her grand daughter and this, is when she is hopeless, tired and exhausted with the ups and downs of life that she goes through the systems and when she is left with the ever knocked door. Likewise, her prior appearance is backed up to us through flashing back. There fore, orders of events are not smooth and natural with internal chronology the story happens to be anachronistic.

4.1.2.2 Duration

As stated in chapter three, duration is used to measure the proportion between 'story time' the time taken by the story and 'discourse time' the time that the reader took to read a narrative in narrative texts. So, duration tells us what happens when 'story time' and 'discourse time' interact. To make it clear, discourse time is the time it takes an average reader to read a passage, or, more globally, the whole text. Discourse time can be measured in the number of words, lines or pages of a text. Story time, on the other hand is the fictional time taken up by an action episode or, more globally, by the whole action. Jahn (2005).

The novel, Minkuhkuwah Zeyfleyelu Mae'tso tries to depict the overall aspect of the society in which Eney Silas lived. We are introduced to the then time, in the 1960s the feudalist era and the late communist military government and the peoples' life under these two reigns. Hence, we have given with a crystal clear presentation of the peoples' attitude, life style and way of thinking in the two eras. To this end, when we look at the amount of information presented in the story in accordance with the number of pages the book constitutes and the time it took to read, we can say that the story is accelerated or speeded up. This implies that when we assess the texts speed we can see that the texts discourse time is shorter than its story time. The narrative presents the happenings of the two periods with one hundred and seventy three pages. The story generally touches on many things here and there and it narrates us in line with Eney Silass' family. However the story takes one day or one day and half for an average reader to go through it.

Therefore, when we look at the overall duration that is used in the text, the text's discourse time is shorter than its story time; and that is the two periods from late 1950s to the 1970s of the kings reign and the military governments period respectively which took nearly 20 years are presented in one hundred and seventy three pages which takes one day for reading; this is what we call acceleration or speed up.

Comparatively when we look at the duration of the book on two parts, which are at the reign of the king and the period of the military government the second part which encompasses chapter six, seven and eight is more accelerated than the remaining chapters. Thus, we can say that it is the part of the story which covers a lengthy period of the story time.

The basic reason behind what makes the story more faster is that the presence of ellipsis or omission which is a stretch of story time that is not textually represented. Ellipsis occurs in a narrative when a particular temporal period of story is omitted in the narrative. There are many ellipses in the story but here I will try to show few examples only.

ቀኛዝማሽ ዮሴፍ እውን ካብ እነባ ሰራዊት ከረምቲ 66 ምስ ወፀ ብኣእ ገይሩ ኣይተመለሰን። መንገሻ ኣብ መጀመርያ 67 ሞሊቑ ንሱዳን ከይዱ ምስተወረየ ንሱ እዉን ሞሙለቂ ደልዩ ሃዲሙ ከይዱ ነይሩ እዩ።... ኣብ 69 ከርምቲ ወገን ደርጊ እዉን ኣዕርዩ ተዳኺሙ ... (ምኹሕኻሕ ዘይፍለየሉ ማዕዘን፡2003፡105)

Kenaginazemash Yosef never got back after he left Enba Serawat in summer 66. After there was a rumor that Mengesha fled to Sudan in the beginning of 67, he had actualized it looking a means to go. In summer 69 Derg was so weaken..... (Minkuhkuwah Zeyfleyelu Mae'tso, 2003, 105)

From this sentence, one can understand that the discourse of 68 is completely deleted from the story time which is not represented textually, even if clue is given. Besides, no detailed information is given about the two years, 66 and 67, but there two actions only during 24 months. The kind of ellipsis that exists in

this quote is the definite ellipsis which clearly shows the jumped years. The role of this technique to speed up story is significant.

Pause is the second feature of the duration of the narrative technique. Though it does not last long, descriptions of personage and setting in the story is prevalent. These descriptions happened in the middle of the story pausing the on going narrative. Most of the pauses happen when one character was narrating about something to other character and they are more or less about events.

Here is an extract:

“...አብዘን ከፍተኛታት ዝበሃላ ዝነበረ እየ ከገልፀልካ፡፡” በለቶ ትዕበ፡፡ ረዳኢ ብምረትን ቁጨትን ግን ብዘይ ዘረባ ፅን ኢሉ እናሰምዓ ፀኒሑ ኣምንጉው ኣቢሉ “ግርም ቀፅሊ ጥራሕ ይሰምዓኪ ኣለኹ፡፡” በላ ትዕበ ብምቐጻል... (ምኹሕኻሕ ዘይፍለየሉ ማዕያ፡2003፡120)

“...It is about the Kefteginata that I am going to notify you” said Tie’be. Having been listening to her silently, in sorrow and regret, at the middle “continue am listening to you” said Redae. And Te’be continues ... (Minkuhkuwah Zeyfleyelu Mae’tso, 2003, 120)

Here the pause is impeding in the middle of the narration. And it is all about how Reda is reacting to here and how he was listening silently. This pause occurs in the middle of Te’bes narration and it stops the narration and the narrator diverts us how was Redae’s felling about it and it takes us back to the story line again by continuing Te’be’s discourse.

Generally, in the arrangement of the story, in Minkuhkuwah Zeyfleyelu Mae'tso, discourse time is shorter than the story time. Ellipses, summary and iterative are the main vehicles of the story to speed up the narrative. However, the speed differs among different chapters of the text.

4.1.2.3 Frequency

The last issue that I need to raise in relation to the narrative time used in the text is frequency. As has been discussed in the previous chapter, frequency is one of the temporal components of a narrative. It is the relationship between the number of times an event recounted in a given story and its appearance in a text. Therefore, Frequency is a determinant by the objective of the story.

Like their happenings a lot of events were recounted once as they appear or the same number as they happened. This is what we call Sigulative. As to Rimmon-Kenan (2002) Singulative telling is considered as a normal way of telling stories. This is when each event in the story is narrated once in the text. Consequently, the story, Minkuhkuwah Zeyfleyelu Mae'tso is predominantly presented through Sigulative telling. Recounting events the number of times they happen or once what happened many times. The telling of events once what happened one time and what happened once help the reader to acquaints with new instants and help the writer to have some minor themes in addition.

However, for our notice, there are events which seem repetitive but actually singulative since they recounted the number of times they happened. For example there is an inclination of the protagonist character, Eney Silas, whenever she faced any difficulty she always says “*Medhanealem Aboy yifelt*’ (The Holy savior knows). Eney Silas use these prayers whenever there comes some trouble. Therefore, we can found this in the novel counted the number of times it happened in the text and the rest events were recounted once. Here is an extract:

መወዳእትኤ ከመይ ኮን ይኸውን ዝብል ግን ‘እቲ መድሃኒ ኣለም ባዕሉ የቐርሮ ይኸውን፡፡’ ብዝብል እየን ይሓልፍኦ ነይረን፡፡ (ምኹሕኻሕ ዘይፍለየሉ ማዕያ፡2003፡98)

As to what the end would be, she gets ahead of saying ‘The Savior him self may solve it.’ (Minkuhkuwah Zeyfleyelu Mae’tso, 2003, 98)

As we can see in the above extract Eney Silas wishes and relies on the Holy Savior. This is recounted the number of times it happened; and it can be taken as an example of singulative presentation. As Rimmon-Kenan(2002) also points out the less common phenomenon of narrating *n* times what happened *n* times belongs to the category of singulative narration. So, this is singulative way of telling which is telling *n* times what happened *n* times. The use of this singulative technique helps the narrator to present events in a new way without bothering the reader and it is effective to grab the attention of the narratee to the thematically condensed areas. Eney Silas’ rely on the Holy savior is emphasized through counting *n* times the number of times it happened.

Conversely, there are incidents which the author presented through iterative frequency. The narration of the occurrences of events could be meant to show the repeated action in one narration. This technique is effective to present things in a summary way, which in turn helps to accelerate the discourse and story time, besides, a narrator can attest how things are strong that are presented through iterative technique. Here is an extract:

አስተምህሮ ከህብ እንትመፅእ ፀሃየ አፀቢቹ ተሽዳዲኑ እዩ ዝመፅእ፡፡ዋላ ከራባታ ወዲ ከራባታ እውን አሳሲሩ እዩ ዝመፅእ፡፡ናብቲ እሱራት ዝተአከብሉ ቦታ ምስ ኣተወ ክፍክር ዝተዳለወ እዩ ዝመስል፡፡ ቅድም ዝኾነ ይኹን ነገር ምዝራቡ ጎርጺጺድ እንዳበለ ንእሽተይ ዘወር ዘወር ይብል፡፡ (ምኹሕኻሕ ዘይፍለየሉ ማዕያ፡2003፡142)

Whenever he comes to preach, Tsehaye wears smartly. He comes there putting on Tie and every other stuff. Whenever he approaches to the place where the prisoners congregated, he seems as if he wanted to yell. It is his habit to toddle over around before he speaks. (Minkuhkuwah Zeyfleyelu Mae'tso, 2003, 142)

Tsehaye's wearing smartly, putting on ties and his stroll actions are repeated indefinite times but it is indistinct because there is no fixed time for narrating his every days closing, but the habitual action that he does whenever he got such occasion. Therefore, the amalgamation of events (iterative) that tells repeated actions in one narration tends to overlap with accelerated narration that summarizes events that occur for an extended time in its purpose. Tsehaye's repeated actions are presented in such a way that stresses the main idea of the episode. In such a way the narrator does not bother about narrating how Tsehaye's wearing look like every day rather it goes directly to the point that it would like to pass on.

On the other hand, there is an event that is presented repeatedly. The knocking of the door is repeatedly recounted. Eney Silas's house is repeatedly knocked by many personages. The repeated knocking of the door is intentionally used by the author, since it emphasizes the thematically condensed issue which is recounted many times. For that reason the narratee can understand it without difficulty. Nonetheless, except in very general issues, like killing of people during the Red terror time events are presented in singulative technique.

ኩነታት ከምዚ እንዳሃለወ እዩ ሓደ ሰንበት ምሽት ማዕዘን እንደገና ዝተኸሰኸሰ፡፡ ብምድግጋም ተኸሰኸሰ፡፡ እንታ ሎሚስ ግዛዕ እዮም ሓሲበም፡፡ እንታይ እዮም ከወስዱ ደልዮም እንታይ እዩ ተሪፉኒ፡፡ ነዛ ሓድጊ ረዳሲ ወደይ ድዮም ከፃ ከምንጥሉኒ ኢለን ይጭነቻ፡፡ ከም ልመድ እካ መን ኢኻ ኢለን አይሓተታን፡፡ አፅቐጥ አበላ፡፡ ማዕዘን ግን ይኸሰኸሰ፡፡ ርግእ ዝበለ አካላኹላ፡፡ (ምኹሕኸሕ ዘይፍለየሉ ማዕዘን፡2003፡173)

Situations were like this, while, one Sunday evening, her door was knocked again. Knocked repeatedly. I think, this time, they thought something worse. What do they need to take, what is left? Do they want to snatch the my only grand daughter, she worries. Unusually she did not ask who that was. Rather she kept quiet. But her door continued being knocked repeatedly. With silent and calm knocking. (Minkuhkuwah Zeyfleyelu Mae'tso, 2003, 35)

The story flows in overlapping summary and iterative presentation. The overlapping of the two techniques have a great significance on the theme of the story. In the above quote we can understand that both summary and iterative presentations are used at a time. The occurrence of these two techniques at the same time helps the writer to speed up the story time and it helps the reader to emphasize on that issue. The exceeding quote shows that the door was repeatedly knocked, but when the narrator tells us that the door was knocked

for many indefinite times but twice. In addition, when we see it, it is in a summary way that the episode presented. The phrase “while situation was like this” summarizes all things to short narration. It is very short to know with full details how they were. The amalgamation of repetitive frequency and summary mode made it accelerated so it denies the reader to give more detailed information or description. Nonetheless, the theme is the still continuing knock of the door. Since the war, suppressions and killing of the people is not stopped. Therefore the door is still being knocked. To that end, the knocking of the door happens to be the main theme and title of the story.

The iterative presentation of frequency, therefore, provides us with short but accurate information of the event or character. Nonetheless, it gives hardly no description of events or and characters, so the narratees’ acquaintance towards that is being abandoned. Since events and characters description is elapsed the description is so rough. Though iterative presentation overflows description it gives precise clue in summary form. So, overlapping with summary mode iterative presentation is prevalent in the novel. Thus, both the summary mode and iterative frequency play great role in speeding up the discourse time and stressing the theme.

The prominent incidents are presented through singulative narrative technique. Here is an example which supports my argument.

እነይ ስላስ ቆራቢት ሰጋዲት ኮይነን ንደቀን እናምሃራ ከዕብያ ጀመራ፡፡ናብርአን ፅጉም ምኽኑ ይረድአን መፍቲሒኡ ግን ደቀን አምሂርን ቀፂሪን አዕብየን ዓበይቲ ሰባት ኮይኖም ከጥዉርዉን እንተለዉ ኮይኑ ይርአየን፡፡ነዘም ሰለስተ ደቀን ካብ ዝተፈላለዩ ሰባትምሰወለዳ ካለአ ዉላድ ይአኸለኒ ኢለን ነዘኦም ቀፅፅኻን አምሂርካን ምዕባይ ከም ናይ ህይወት ተልእኾአን ገይረን ወሲደንኦ ነይረን፡፡((ምኹሕኻሕ ዘይፍለየሉ ማዕያ፡2003፡35)

Eney Silas is sacramental, who always have the Holy Communion; since she know that she is poor, she dreams that her children have to grow up ethically so that they would help her after they became matured. Having got these three children from different fathers, she decided not to have another child rather she believed that her life philosophy should be treating and schooling her children to grow up ethically. (Minkuhkuwah Zeyfleyelu Mae'tso, 2003, 35)

Singulative narration is the dominant in this novel. And as we can see it the sacrament and having Holy Communion is recounted once and happened once. So, this is recounted once and the reader can perceive it through out his /her reading. This technique helps us to recognize that the event is the most essential since this is her last decision. Eney Silas at last has decided that bringing up her children ethically is the best way of coping up her deep rooted poor life. Though the issue is big, the narrator recounts it once and recounting it once helps the reader to collect and make sense of linking the incidents.

Here, readers will confront with two things, linking incidents and which are narrated once and summary mode of presentation. Hence, these alternating techniques play great role in emphasizing the theme. The prominence of the techniques helps the writer to put his incidents as many as different so long he thought they have link. Therefore, I can say that the amalgamation of the two techniques and recounting them once help the reader to go smoothly and add up some other information in addition to the main theme.

In general, through recounting the number of times the events happened or telling them what happened *n* times once and iteratively the writer used on an effective way of telling long stories in a very concise manner. Seen individually,

the stories in *Minkuhkuwah Zeyfleyelu Mae'tso* contain infrequent repetitive events.

4.1.3 Narrative Mode in *Minkuhkuwah Zeyfleyelu Mae'tso*

Narrative mode is a method of presenting events whether in scenic or summary structure. Scene focuses on presentation of description or detailed actions, besides, scene appears as dialogue and it gives the real action or the dramatic content. Unlike scene, summary gives attention to the presentation of episodes in condensed form (with little or no actions).

Regarding narrative mode, the novel *Minkuhkuwah Zeyfleyelu Mae'tso* is presented alternatively in summary and scenic forms. However, dominance of summary is observed in the story. In the meantime this is because of the reason that, the story is presented by the techniques of analepses and prolepsis, which the purpose of which is basically telling what happened in the past by taking back to the past and what will happen in the future by foreshadowing, which are the main ways of summary. Thus, the narrator dominates the telling of events in a very concise way, summary. The following are some of the extracts which are intended to show as a summary way of presentation.

ከምዚ ኢሉ 65 ዓ.ም ሓሊፉ። 66 ዓ.ም እውን ተፋራቅ። ኣብ ለካቲት 66 ዓ.ም ዓብይ ናዕቢ ህዝባዊ ምልዕዓላት ይጅምር። እቲ ቀንዲ ምልዕዓላት እካ ኣብ ኣዲስ ኣበባ እዩ ነይሩ። ብኡኡ ተዓጊቱ ግን ኣይተረፈን። (ምኽሕኻሕ ዘይፍለየሉ ማዕያ፡2003፡72)

65 E.c went like this. And half of 66 E.c is gone. In February 66 E.C a revolution of public mob began. The great mobs were initiated in Addis Ababa but it wasn't cramped there it was swell through. (Minkuhkuwah Zeyfleyelu Mae'tso, 2003, 72)

From the above extract we can see how the narrator condenses or shortens the events by telling us only a bout the focused events; two years are being summarized. With out giving any description the narrator tells us that the year 65 went like that and the narrator continues narrating that six months of 66 have already gone. Here in one year and six months there is no event told but simple narration that the year is gone. More or less, for every event, it is through this way that the whole story is presented. Almost all instants in the narrative are presented in such a way, summary. In fact, this helps the writer to cut details and erase descriptions to cover up long period of time with little detail. Nonetheless, it misses much information regarding the character or an event. Telling and driving readers to the point helps readers to find the theme easily. In turn readers' become rather than active. Therefore, it has both negative and positive effects on the reader.

On the other hand, I can say that scenic presentation is very uncommon in the narrative. But, when I say rare I don't mean that there is no narrative scene presentation at all, but scanty. What makes the narrative's strategy summary is that the third person omniscient narrator tells us incident going back and

forth in a very general terms; therefore there is limited chance for dialogue- which is the main way of presenting scene. Here is an example of scene:

“ምስ እታ ጓለይ እንታይ እኖኻ ከትገብር ኢኻ ትመስመስ ትብል ዘለኻ” በሎ ኩርኡ ዝገልፀሉ ቃላት እናሓፀር፡፡ተኪኤ ነቓፅ እዩ ኣይፈርሕን፡፡ግን ደንፅዩዎ፡፡ “እንታይ እጥ” ኢሉ መለሰ “ብትኽክል ምለሰላይ ወዲ ሸቃጢት” ኢሉ ገዓረ፡፡ተኪኤ መዓንጥኡ ምንድብ በለ ሓረቐ፡፡ ሓረረ፡፡ ግን ኣይመለስን፡፡ (ምኹሕኻሕ ዘይፍለየሉ ማዕዖ፡2003፡62)

“What the hell are you going to do you approached to my daughter?” He said when he lost words to show his hostility. Tekie is a kind of hard hearted he never afraid, but he felt dizzy. “So what?” He responded “Respond me in the right way you son of needy!” muttered. Tekie felt angry, fuming but he didn’t answer. (Minkuhkuwah Zeyfleyelu Mae’tso, 2003, 62)

The above conversation is between Kengazmash Yosef and Tekie. Kengazmash is threatening Tekie for approaching his daughter. But as we can see in the extract the dialogue is very short and the interference of the third person narrator has its own effect to shorten it too. Though, scenic presentation helps us to have close and realistic observation of events and characters, but in Minkuhkuwah Zeyfleyelu Mateo they appear very short and dominated by the interference of the omniscient narrator. More or less, the kinds of scene in this novel are similar to the above one with short and less or no description dominated by the narrators’ intervention. Most of them do not give brief details of an event or the character; though, descriptive scene provides the reader with a close and realistic observation of events and description of characters. But in Minkuhkuwah Zeyfleyelu Mae’tso description is less and summary is dominant.

To conclude, I can say that most parts of the story are presented in a summarized way and as it is pointed out by Jahn (2005) that summary is a narrative mode in which the narrator condenses a sequence of action events into a thematically focused and orderly account. Although there is limited scene in the novel, summary is the principal strategy.

4.2 Analysis of Narrative Techniques in Hezike Nabey

4.2.1 Synopsis of Hezike Nabey

Hezike Nabey is a novel which has a great place in Tigrinya literature. Hezike Nabey was written in 1992 by Araya Workneh. Consisting of 29 chapters, the novel has remarkable language use and a well structured plot. Making its setting both in Tigray and Eritrea the novel presents the feudal system's exploitation and ill-treatment and the Derg regime's suppression and dehumanized activities. In this novel, these happen to be the causes of the rebellion. The spirit of freedom was shined in the 1950s and 1960s from both Eritrean and Ethiopian groups mainly the TPLF groups. The horrible and bloody war of the military government and the groups claim many lives from both sides. The advocates of the remnant Italian fascist had a big role in segmenting the one but two countries people. Hence, the attitude of Eritrean people towards the Ethiopians is fore grounded well indicating that the Eritreans have superiority complex.

It was at the end of 1950s (E.C) and at the beginning of 1960s(E.C) that Brhane, Asmara grown-up, a third year student of Addis Ababa University who was begotten ethnically from a mother and a father whom were from Tigray, was back home by the chaos. Furthermore, The University was closed for uncertain time. One day one of his friends Mario took him to his friend's birth day and it was at that party that Brhane happened to dance with one beautiful girl, Roza.

From that time onwards Brhane wanted to introduce himself to Roza but he was shy and suffered a lot from her love. After many ups and downs Brhane wrote a letter and dated her; following their meeting on the dating they talked a lot. After that she introduced him to her family and relatives regardless their attitude to him.

One day Brhane and Roza were sharing their love through kissing in the place called *Ye Engliz Mekabr*. After that Roza drove him companion till his home's gate and she headed to home. Here father's enemies were ambushed around and crashed her. After that she joined hospital and Brhane used to see her frequently. It was at this time their infant love grew well.

Recovering from her wound, Roza got back home and their love was going well. A few days later the university called back its students and Brhane was ready to go to Addis Ababa. Her brother and Roza prepared a companion party at her home but some of her relatives weren't happy for the reason that Brhane was Tigriyan, *A'game* ethnically. Brhane went to Addis Ababa.

After some time Roza missed Brhane so much that she went to Addis to visit him. They spent a good time in Addis and they shared their promise rings in Addis Ababa at Cathedral Church of Holy Trinity. Roza gave him her virginity and went back to Asmara. She conceived and considering this they decided to marry after his graduation and married. Blata A'ndemaryam, her uncle protest her from the very beginning considering marrying to *A'game* is disgrace. To keep his dignity, on the day of Roza's marriage he made a tactic and tried to kidnap Roza and let down the ceremony and marriage to keep his dignity. However, after polices' investigation they found and get her back and they spent hot and astonishing marriage. Went to Addis together, Brhane and Roza got their first beloved child Binyam in Addis.

From his young age when he was student Brhane was devoted to his people. One day he went to the northern part of the country for work and he saw many people suffering because the military government's system and then his suppressed feeling revived. Telling his wife that he was going to Harar, he lost with his friends and decided to join the battlefield to fight against the system. At first he started struggle with the Eritrean front and later he joined the Tigrian fighting group TPLF.

It was through letter that Brhane told Roza; he had joined the armed forces for fighting. Roza felt bad about it and she could not stand the life in Addis alone and she decided to go to Asmara and giving her child to her family she joined the fighting group too. She started helping the wounded soldiers through her

profession nursing the wounded ones. At the battle of *Nakiffa* the Derg was nearly to bitten up the Eritrean fighting group and to save them TPLF decided to help them from the horrible defeat and it was at this battle that while Brhane was leading the struggle that he got wounded.

When Roza was serving the group by treating the wounded ones she faced to treat the completely changed and badly wounded man, Brhane, her husband. Brhane was asking the doctors to give him some water and the doctor refused because of his wound as he lost much blood. Brhane, "Give me some water", saying "you are badly wounded and you lost much blood so you shall not drink water" Roza refused to give him water too, and Brhane respond saying "Roza you too let me down like the others" She become conscious and she sobbed and cried a lot but her weeping was worthless; it couldn't save Brhane's breath; he passed away in her arm.

Desperated Roza went to search her one son-Binyam. Going to the place where TPLF used to live, she searched for him. Binyam was actually with the TPLF group. Yearning his father, Binyam could not give up searching. Roza wasn't aware that the boy who was searching his father is now following his father's footsteps. After many ups and downs she was there with the fighting group at the moment when they prepared a co-memorial ceremony for their comrades' those who died at the battlefield. Attending their ceremony gave Roza nothing, but heralded her death of her only son, sorrow, pain, hopelessness and its all stuffs. At the end Roza, the desperate woman thinking the place where she lost

her beloved husband and son was puzzled in the middle and saying *Hezike Nabey* “and where to go now” which is the end of the story.

4.2.3 Narrative Time Analysis of Hezike Nabey

4.2.3.1 Order

As I have tried to show in the pervious chapter, order is one of the three major components of narrative time which deals with the order of events in the story. Thus, the analysis of order of narrative time of *Hezike Nabey* deals with the analysis of order or succession of events and the order of their telling in the story. Order of time in narrative can happen in two ways; chronological and achronological.

According to Genette, analepsis and prolepsis are the two types of anachronies; therefore, analepsis takes back and provides the reader with the past information about a character or an event. On the other hand, prolepsis functions as forecasting to the reader about the following events in advance through symbolic or metaphoric presentation.

Order of events in the novel *Hezike Nabey* is not presented in a natural way; rather it takes back and forth trough analepsis and prolepsis. The narrations of prior events are being told late. From the very beginning, the story starts with the current situation of Roza, the protagonist character; when she is in hospital in unconscious state. This kind of technique can create some sense of

confusion on the mind of the reader, which in turn can help to look at things critically. It is through flashback and foreshadowing that the rest of the story goes on. Meanwhile, the story's instants can be added through the two techniques to form a full story. So what we observe here is similar to what I have said. To make the story full the narrator casts back and forth through these techniques. Hence, the major part of the story is not presented in its chronological order. Here is an example to illustrate the above phenomenon.

አዲስ አበባ ኮለል ኮለል ክብል ጋል 12ተ ዓመት ነዬ። ሓደ አብ እርሻ ሰብል ገበያ ድርጅት ዝሰርሕ ንኹባዳይ ብዘይ መሀያ ሰራሕተኛ ቆፀረኒ ን 3ተ ዓመት ምስኡ ይሰርሕ ኔይረ።ጥዑይ ነይሩ። ሓደ እዋን ሰትዩ መፃኡ ብሓይሊ ሕገይ ተጋሰሰኒ። ወርሒ ዝኣከል ሓሚሜ ናብ ደገ ከይወፅእ ንድሕሪት ዓፅዩኒ ይኸይድ። ምስሐሸኒ ሓዳር ክገብረልኪ እዩ ኢሉ ምስኡ 2ተ ዓመት ፀኒሑ። ኣብልዕላይ ካልእ ሰበይቲ ኣምፂኡ ንዓይ ኣባረረኒ። ብድሕርኡ ናብዚ ትርእኒለኹኝ ርካሽ ሰራሕ ኣትዩ።... (ሕዚኽ ናባይ፣1992፣105)

I was 12 when I was wandering in Addis Ababa. One agricultural seed and marketing worker employed me for my daily food without any payment, for three years. He was kind. One day he came home drunk, and deflowered me. I was in pain for a month and he was locking the door from the back not to let me out. After I recovered he told me that he would marry me and I stayed for two more years. He brought another lady and fired me. Thus, I joined this futile job as you are observing ... (Hezike Nabey, 1992, 105)

The above passage introduces us to the background life of Shewaye, a bar lady. Shewaye narrates her life story to Brhane, back in time and the way she is now. At this moment Shewaye works in a bar. Meanwhile she is recounting her past story about what was happening to her since she was 12, while she was wandering in Addis Ababa. Besides developing the story's episodes, this flashback technique has great impact on the mind of reader. First of all

Shewaye is a symbolic representation of the abused women. She is facing what every Ethiopian woman is facing at that time and she is forced to care for her youngster brothers and sisters and the harassment of man. Therefore, this flashback shows us the then life of the women which can be one theme to the story. Secondly it shows how the then system was undermining its citizens. Thus, Shewaye's narration about her preceding gloomy life forces Brhane to reveal his hidden feelings; joining the armed forces and fighting the system was his last decision. Hence, the use of flashback stresses the message of the narrator and it fastens the linkage and flow of the idea. This technique helps the writer to develop and strengthens the plot structure of the incident and fills all gaps of information. This is indicated in Excerpt 2:

ንዳንኤልን ገብርኤልን ዘፋለጠቸም ሮዛ እያ፡፡ሓደ እዋን ቅድሚ 2ተ ዓመትታት፡፡ ኣብ ደንደስ ቀይሕ ባሕሪ፡፡ጉርጉስም፡፡ ዳንኤል ወዲ ሓፍትንኣ ን ሮዛ እዩ፡፡ ካብ ወፃኢ ምስ መፀ ባፅፅ ንኺድ ምስበላ ንበሪኤል ተማልኣታ፡፡... (ሕዚኽ ናበይ፡1992፡2)

It was Roza who introduced Daniel and Gabriela: one time before two years, at the shore of the Red Sea. Gurgusem. Daniel is cousin of Roza. After he came home from overseas, Roza took Gabriela when they went to Bats'e. (Hezike Nabey, 1992, 2)

This flashback takes us back to the day when Daniel and Gabriela introduced each other. Now it is the flavor of their wedding and Gabriela is thinking about their first meeting standing on the eve of her wedding. She is thinking what they had talked at first and remembering the events that take place then. Presenting the later events at first, the author tries to take the reader back in time it also helped him to develop the story through and create suspense in the

narratee. In addition to that, this technique helps to show the foil characters’ personality and appearances as well. As shown in the above discussion, the summary mode is the main strategy to go through the flashback. The role of the technique, flashback in narratives is therefore very significant for description, filling in information gaps, emphasizing the theme and showing character characterization. Therefore, in the above quote it is through flashback that the narrator narrates the moments they spent together in the vacation time, which narrates the events from page 2- 7.

Conversely, it is through foreshadowing that the narrator tries to give clue forecasting, the forthcoming events in the course of the story. In the story there are many symbols which represent events and characters. These symbols forecast and give clues on what is going to happen.

አይርአምን ነሩ። አብቶም ማእኸል ዕምበባታት ሸሉኸሉኸ እናበለ ከፃወት ከሎ እቶም ዕምበባታት ጉነዶም እምበር ዘዝፃምበቡ ዕምበባታት እናቸንጠበ ወዲኡዎም እዩ። ሓደ ሰለስተ ዝኾኑ ጥራሕ እዮም ተሪፎም። አብቶም ማእኸላ ዕምበባታት ሓነቲ ደማቕ ዕንበባ ነሩ። ሮዛ ኩልሣዕ ንጉሆ ተስኣ ንዓኣ እያ ትርኢ። ብርሃነ ብጣዕሚ ይፎትዋ ስለ ዝነበረ። ቢንያም እናንሃየ ከይዱ ነታ ዕምበባ ሓዛ። ሮዛ ከይቐንጥባ ፈሪሓ ቢኒ ቢኒ ግደፍ በለቶ ምስ ርኣያ ስሓቐ። ነታ ዕምበባ ቀንጢቡ ማማ ማማ እነኪ እንኪ እንዳበለ ብደገ ናብቲ ሞስኮት ኢዱ አመጣጠረ። ተቐቢላ ፈዚዛ ርኣየቶ።... (ሕዚኸ ናበይ፣ 1992፡230)

He did not see her. Whilst he was playing with in the plants he was slitting the flowers hence, there weren't any flowers rather steams. Only three were left. Among the flowers there was one bright flower at the center. Every morning Roza used to see that. It is because Brhane used to like that very much. Running, Binyam grabbed the flower. Fearing that he is going to silt it; Roza held, "Bini Bini no, leave it", she said. Seeing her Binyam mirth. Slitting the flower and stretching his hand to the window from outside, "Mammy mammy here it is". Having it she gazed at him dimly. (Hezike Nabey, 1992፡230)

Most of the time a flower represents life or love. Therefore from the above passage we can understand that when the narrator said the flower is cut off and left with the stem only it can forecast the time of red terror and read star which took the lives of many youngsters, perhaps this can represent Ethiopia. During the Derg time many people were killed due to many reasons. Therefore, the cutting of flower from its stem symbolically represents the claiming of youths' lives. At that time, Ethiopia was left with the elder and officials only but the youth is almost cut off from the stem.

From the left three flowers, the bright one, which Brhane used to love, was incised by Binyam –the kid. This can be taken as a signal for the death of one of the three. Roza didn't get a chance to save the flower from the hand of the kid and the same is true, when she was a nurse, wounded Brhane, her husband arrived in the hospital. Unfortunately, she couldn't save his life rather she looked at him as he was at the verge of death. And she showed the end of the flowers brightness then. This forecasts the tragic separation of the couple before the end of the story. The death of her beloved husband and child is the most tragic thing that separates her from them forever. And this can be considered as a presentation of a future events before its appropriate time; the cutting of the flowers with the death of the young people.

Hence, we can say that the story Hezike Nabey is not presented in its chronological order of time; it is presented through prolepses and analepsis

which interim create suspense and strengthen the theme of the story. The use of symbolic representation of events and characters helps the writer to engage the attention of the reader. As we see it here, the technique plays a big role on presenting incidents to develop the story and at the same time it can be seen as additional moral lesson in addition to the theme. Therefore it is clear that the role of foreshadowing in development of the plot has a great place.

4.2.3.2 Duration

Mainly, under the heading of duration we study the variations in the duration of story time and discourse time. While story time is measured in minutes, hours, days, months, or years, discourse time is measured in the number of words, lines, or pages of a text. Rimmon-Kenan (2002, 53-54). So, if the discourse time is shorter than the story time, the duration of that text is said to be speeded-up or accelerated. But if the opposite happens it is named as slow-down or deceleration. If both are equal, duration is isochronous. Therefore, here we look at the text interim of the time it takes and the discourse time that it covers. The total story time that stretches in the text is not definite but it covers the reign of the king Hailesilasse and the period of the military government-Derg, From 1950s to 1970s, nearly for twenty years. On the other hand, the novel consists of 392 pages, which can take two or two and half days for an average reader. Hence, we can conclude that the duration relationship of story time and discourse time is accelerated.

One aspect of duration in this novel is ellipsis. Ellipsis occurs in a narrative when a particular temporal period of story is omitted in the narrative (Genette, 106). Ellipsis occurs in a narrative when a particular temporal period of story is omitted in the narrative. In relation to temporal point of view Genette defines two types of ellipsis: definite ellipsis and indefinite ellipsis. Definite ellipsis is a certain period of time indicated by phrases such as ‘one week’ or ‘two years’. Indefinite ellipsis is explained with examples like ‘many years’ or ‘long years’, but the exact duration of time which passes in story time is not mentioned in narrative (106). Hence, we can understand from the extract that after the moment he was wounded up to two days he did not know himself and he wasn’t conscious. It is after three days that he became conscious. Here, we have a clear picture of the moment that he wounded and jumping the two days the narrator tell us that Brhane became conscious. Things were happening during the two days which the narrator passed through but none of them were given attention and narrated but omitted. It is this jumps that narratologist call ellipsis. This ellipsis or the jump of the two days stresses the idea of the writer. It is through the jump of the days that we happen to know that Brhane’s wound was serious. Therefore besides helping to summarize events ellipsis helps to give much focus over moments and events. Here is the extract which reveals this:

ብርሃነ እግሩ ናብ ዝመርሖ ከስድር ጀመረ፡፡አዉያትን ድምፂ ጥይትን ከበቦ፡፡ናብ ዝኸዶ ስኣነ፡፡
 ሓደነገር ኣብ ርእሱ ከነኸኦ ተሰምዖ፡፡ መሬት ፀልመቶ ድሕሪ ሰኮንድታት ኩሉ ነገር ክርእን
 ከሰምዕን ኣይከኣለን፡፡ ኣብ ሳልሳይ ማዕልቲ ዉንኡ ሰርዐ፡፡ ኣብ ቤት ማእሰርቲ፡፡ ዕዲምኡ
 ንቤት ማእሰርቲ ኣይበፅሐን ኔሩ፡፡(ሕዚኽ ናበይ፡1992፡54-55)

Brhane started to stride where his legs lead him. Yelling and clashing surrounded him. He gets nowhere to go. He felt that something is touching his head. He felt gloomy and in splits of seconds, he couldn't see and listen. He became conscious in the third day. He is in the custody. He was not aged to be jailed. (Hezike Nabey, 1992, 54-55).

In the story, Hezike Nabey ellipsis is prevalent. As we can observe in the above extract, the form of ellipsis that exists is the definite ellipsis which clearly shows the jumped days. The use of ellipsis in this narrative is also significant for emphasizing events. On the other hand, things that happened in the jumped days are omitted therefore the reader is denied the ability to learn about the days. A similar effect is created by the same technique which indicates Berhane's wound is tough since he lost his consciousness for two days.

The other aspect of duration is pause. In every chapter of the narrative there are a few of descriptive presentations. It also includes descriptions and introductions of events, characters and families. This kind of presentation is called 'descriptive pause', in which discourse time elapses on description or comment while story time stops and no action takes place. This made the narrative mode used to present the story more of scenic rather than summary. So, when we look internally how events are going on, there are descriptions of personages, incidents and dialogues provided in detail. Thus, this kind of presentation slows down the duration. Alternate presentation of descriptive

pause and scenic mode helps to show the characters' personality and appearance vividly.

More of pause happening in this novel appear during scenic and descriptive presentation of characters and events. "In scene, story-duration and text-duration are conventionally considered identical- the purest scenic form is dialogue" R.Kenan (2002:54).Therefore, if we have to take every dialogue as isochronous there are events which are presented in isochronous style.

Since there is interference of the omniscient narrator telling us what they are thinking or how they are acting at the moment it seems there is no isochronous. So, in some episodes the interference of the narrator elongates the discourse time than the story time somehow. Below, the reader can observe the character's physical appearance, inner thoughts and feelings better due to the frequent and rich use of descriptive passages presented through pauses.

ናብ ሞት ዘስግእ ምንም ነገር የብላን፡፡ተፀናንዐት ሲስተር ፎርቱናታ፡፡ስድርኣ ሰሚዖም ዶ?
ዝብል ሕቶ መፀላ፡፡ብርሃነ እንታያ እዩ ቀስ ኣቢላ ኣፃብዕታ ጠመተት፡፡ቀለበት የለን፡፡
ሲስተር ፎርቱናታ ፅብቕቲእያ፡፡ፅባቕኣ ርህርህና ተወሲኹዎ ልቢ ስብ ትሰልብያ፡፡ዝደቀሰ
ሕሙም ቃንዛኡ እንተገዲፍዎ ንዓዓ ሪኡ ብዓይኑ ንይታዊ ረኽቢ ዘይምነያ የለን፡፡ እንተላዩ
እንዲዲ፡፡ብርግኣት ነቲ ኣስካላ እናዳወረደት ንላዕሊ ምስ ዝድይቡ ወድን ጋልን ቅድሚት
ንቕድምት ትግጥም፡፡ ዝተደናገፀ ገፅ ርኣየትሎም ጠርጠረት፡፡(ሕዚኽ ናቦይ፡1992፡24)

There is no any threat that leads her to death. Got comforted, sister Fortunata. "Did her parents hear that?" A question appeared in her mind. "What is Brhane to her?" She stared at her fingers hazily. No ring!

Sister Fortunata is beautiful. Adding her kindness over her beauty, she takes fancy. If every sleepy patient got relief from his ache, he would wish to make love with her: I don't know if

there is no one. While she was calmly climbing down the satire, she appeared face to face with a boy and a girl climbing up. Nervous face, she hesitated. (Hezike Nabey, 1992, 24)

The descriptive pause gives the reader a chance to learn about the character's physical appearance. As revealed above, the descriptive pause gives us a clear picture of sister Fertunata, but while the story time elapses the discourse time continues. In the extract the pause happened due to the narrator's interference to describe the characters' appearance in the middle of the narration halting the story time. At first, it was telling us what she was doing but in the middle of it, the narrator impeded telling what was going on and described Fertunata's appearance and came back to the preceding narration.

In Hezike Nabey, such description of personage in the middle of the narration is prevalent. Hence, the pause that happens in the middle of the story plays a great role in creating scenic presentation and it has its own contribution in creating linkage with the characters' features. The frequent use of pause thorough scenic approach helps readers to have a clear picture and to put through their comment about their attitude and deeds. It also plays a great role in slowing down the discourse time.

Generally, when we assess the texts speed we find the text's discourse time shorter than the story time. The text presents the entire story (20 years) with all its details in three hundred and ninety two pages. And this cannot take

more than two or three days for an average reader to go through. Consequently, the acceleration differs in each chapter. Therefore, when we look at the overall duration that is used in the text, the text's discourse time is shorter than its story time; and this is what we call acceleration or speeding up.

4.2.3.3 Frequency

Frequency is the third category of narrative time regarded as the number of times an event occurs in the story and the number of times it is recounted. In frequency we can have events narrated the same time they happened or it could be narrated once what happened once which Genette regards as singulative presentation. Genette introduces the terms repetitive and iterative narrative for narrating several times what happened once and narrating once what happened several times (115-116).

In Hezike Nabey, though events are recounted once as they happened, there are also events narrated once about what happened several times. Like their happening a few of events are recounted once as they appear or the same number as they happened. This is what we call Singulative. According to Rimmon-Kenan, singulative telling is considered as a normal way of telling stories. Hence, Hezike Nabey is to be called singulative since most events follow the same way as the above claims. This is when most events in the story are narrated once or the same number as they happened in the text. Accordingly,

the novel Hezike Nabey is dominated by and presented through singulative technique. Here is an extract an excerpt which shows singulative technique.

ፅቡቅ መልክዕ ዘይሰልቦ ወዲ ተባዕታይ ፅቡቅ መልክዕ ዘይሰልባ ጋልኣንስተይቲ የላን ወሩይ
ሮማዊ መራሒ ጁልየስ ቄሳር ቡዙሓት ሃገራት ወሪሩ ኣብ ትሒቲ ቁፅፅሩ ገይሩ ንግብዒ ከወርር
ምስ ከደ መልክዕ ኪሎ ፖትራ ምስ ርኣዩ ብፍቕሪ ሽብርኽ እሉ ንግብዒ ካይወረረ ተመልሰ።
(ሕዚኽ ናቢይ፡1992፡59)

Every men and women fall for beauty; having subjugated many countries, the famous king of Rome Julius Cesar went to invade Egypt but he was fallen for Clio Patrai's beauty and went back with out conquering the country. (Hezike Nabey,1992, 59)

Here, the singulative presentation appears once and is recounted once. As we can see it the this singulative technique overlaps with summary and alternating both the singulative frequency of time and summary mode of narration the writer grabs the attention of reader and gives an effective emphasis. From the above quote we are being informed about beauty and its mystic power. Julius Cesar, a great warrior was fallen for Clio Patria, Egypt's queen. After all country matters are given priority from any other issues, but here, we are aware of that the power of beauty is becoming more than the issue of country. This incident is intentionally used to develop the ongoing episode, which is about beauty. This technique helps the writer to develop his plot through different incidents and these different incidents in turn give to the rider new information and help to go through with out cliché saying. Besides, the amalgamation with summary gives the reader with new insights and new incidents which are twig of the main them. Therefore, the writer is effective in

such way narrating once what happened once and the dominant technique in this book is singulative technique which in turn give new approaches of incidents for readers.

Furthermore, iterative narration is alternating in the novel, the result of which is the effective narration of what happened several times with a few words. In this chapter, for example, the iterative narration used by the omniscient narrator illustrates what was going on in Asmara at the time. Here follows the quote:

ሰማይ ብደመና ተሸፊኑ፤ ነባሪ ከተማ አስመራ ማይ ሓምለ ፈሪሐ ብእዋኑ ነናብ ገዝኦ አትዩ ነይሩ። ማይፈሪሕኸ ምእታዉ ንቡር ኔሩ። አስመራ ግን ብፍርሐ ካብ ትሕቆን አዋርሕ ጌራ እያ። ለይቲ ለይቲ ናይ ቶኺሲ ድምዒ ምስማዕ፤ ወጋሕታ መርድእ ቀትሪ ቀብሪ ዳርጋ ልሙድ ኮይኑ እዩ። 1974 ዓ.ም.ፈ.። (ሕዚኸ ናበይ፣1992፣126)

The sky was covered by cloud; every Asmara's dweller went home earlier fearing the July's rain. It was usual being earlier fearing the rain. But months have gone since Asmara was annexed by fear. Hearing the earshot clashing at the night, interment news in the dawn and funeral on the day was almost habitual. 1974 G.C. (Hezike Nabey, 1992,126)

The above extract shows that the iterative narrative provides clues about Asmara's misery in those days. It says months have gone since Asmara's disarray and the period lasts for months, but how many months? We have no clue. Every night earshot of bombs and clashing, in the morning massage of commiseration and funeral in the day were common experiences. Here the iterative narrative appears through scenic presentation and there were deaths, funerals and fighting in Asmara but the iterative frequency uses few words which were becoming habitual in Asmara. The events were happening almost

every day but the narrator tells briefly with few words. Recounting events once which happened repeatedly highlights the theme of the story. Thus, the presentation of iterative narrative supports and strengthens the author's ideas. Therefore, the word, "every night, months and habitual" can be taken as core words which help us to distinguish the iterative presentation in the above quote. Coming together with summary mode, Iterative presentation facilitates episodes to be speeded up or accelerated.

As in of Minkuhkuwah Zeyfleyelu Mae'tso, Hezike Nabey has many events recounted the number of times they happened in the text. However, there are events that are addressed repeatedly but they happened once. An example for this can be the description of Roza's beauty. It is recounted many times comparing with an Angel and other beautiful things.

ጥንቅልዲት ከትሕምስ ከላ ሀልም ዉጥም ዝብሉ ኣጥባታ፣ፍቱግ ስርናይ ዝመስል ኣሰላፍ፣ዕፅፍ ዝርግሕ እንትብል፣ፀጉራ ዘፍ ኢሉ ኣብ ባሕሪ እንትጎሳፈፍ ኣማልኸቲ ኣብ ባሕሪ ትጎገስ ኢሎም ዝልኣኸዋ ልእልቲ እያ ትመስል፡፡(ሕዚኽ ናባይ፣1992፣4)

When she swims up side down, her in and out breasts, her peal thigh, while she was contracting and relaxing, when her hair was cascade and float over the water , she seems a princess whom the angels allowed to enthrone over the sea.
(Hezike Nabey, 1992,4)

Such kinds of expressions are repeatedly addressed on pages four, five, forty and fifty six. The author might use it internationally to show the beauty of the major characters, Roza. The pages are full of detailed description of Roza. Hence, repetitive frequency of the novel helps with regard to the protagonist character's personality and her physical appearance in vivid pictures. Here,

when we see it in very broad terms there are events frequently reported; for example the frequent war is repeatedly shown but it is rather in different time and place so it is under singulative narrative recounting *n* times what happened *n* times. But in a very general term the war is repeatedly reported. As we see events are told in different ways. For example, the above quote asserts that iterative frequency, summary and descriptive pauses are recounted at the same time. Therefore, all the techniques together create deep emphasis in the mind of the reader which in turn helps to attest the concern of the writer.

To sum up, recounting the events the number of time they happened and narrating once what happened *n* times is the dominant strategy of the narrative. In addition, repetitive narrations are also the structures of the narrative time.

4.2.3 Narrative Mode in Hezike Nabey

On the subject of narrative mode, the novel Hezike Nabey is open for both summary and scenic structure. However, in the narrative prevalence of scenic presentation is observed. Thus, the narrator's role of narrating set back and events are presented in their natural way, scene. Characters dialogue, monologue, contemplation and discussion are central in the novel. This scenic presentation has an important role in catching the readers' attention. It helps the readers to sense the presence in the event. The following are some of the extracts which are intended to show the scenic way of presentation.

... “ኢሂ! ቤትመንግስት ደሊኼ ዲኼ”
 “ምዓስከ ሪክሶ አፈልጥ?”
 “እንታይ ድኣ ትጥምቲ አለኼ?”
 “ከተማ አስመራ” ኢላ ምግራ እንዳምግራረየት ሱቅ ኢላ ፀኒሐ
 “ብርሃነ ቅድሚያ ምኽድካ አስመራ ከንዞራ አለና”
 “ጥራሕ ሕወዬ!”
 “ሐውዮ እዬ በለት”
 “እስኪ ደውበሊ” ሱወቅ በለት፡፡ከልቲኦም ሱቅ፡፡ ንፋስ ጥራሕ አብ ምንግሥም ጭው ጭው
 በለ፡፡
 “ብርሃነ ብዝኸድካዮ ከምዚ ከይትኸወን፡፡”
 “ንምንታይ ከምዚ ትብሊ? ነገረኪ፡፡ ብዛይካኺ ዝፈልግ ጋል የብለይን፡፡ ንዓኺትስዕር ጋል
 ከምዘይረክብ ይኣምን እየ፡፡ እንተዘይለ ብድንግልኪ እየ ንዲፈኪ ዝኸድ፡፡ እንታዩ
 ንዲለኪ?”... (ሕዚኽ ናበይ፣1992፣46)

*“What! Do you want to go to the palace?”
 “I haven’t seen it before.”
 “So what are you staring at?”
 She replied, “Asmara city” She waited him doing her hair.
 “Brhane, we should route Asmara before you leave.”
 “I only need you feel well”
 “Am well” she said.
 “Well, show me, stand up” she kept quite. Both kept quite. It
 was the wind that was howling between them.
 “Brhane, don’t be like this where ever you go.”
 “Why you say so? I have told you, there is no other girl that I
 know. And I know that there is no girl that can overwhelm
 you. Otherwise, I will depart you as you are virgin. Don’t you
 know you are really beautiful?” (Hezike Nabey, 1992,46)*

As descriptive scene of characters and events provide the reader with a close and realistic observation of the events and characters, so, the above dialogue gives a brief account of the moment they were conversing. Such kind of scenic presentation is very pervasive in the novel. Accordingly, the most significant technique is scenic presentation in the novel. It appears in the form of dialogue. Thus, when we look at the mode presented in the story in accordance with the technique the book constitutes, we can say that both summary and

scene are the narrative modes in which the story is presented. But scenic presentation is dominant over summary.

Though, the narrator's role is less in scenic presentation the telling of events in a summary- the telling of events in a very concise way is also prevalent and the narrator plays big role in speeding up the story. The following are some of the extracts which are intended to show summary way of presentation.

ንኸምረኝ ከባቢ 3ተ ወርሒ እየን ተሪፎንኦ::ነዘን መዓልቲታት ብገመድ ስሒቡ ጠቅሊሉ ሓንቲ መዓልቲ ከገብረን አይፀልኦን::ብዘይ ሮዛ ኩሉነገር ሰልጂይዎ እዩ:: (ሕዚኸ ናቢይ፣ 1992:109)

He is left with three months to graduate. He would be happy if he could wrap the days through rope to shorten them to one day; with out Roza, he felt bothered by everything. (Hezike Nabey, 1992, 109)

Shortening or summarizing events is the second mode of presentation in the novel. According to Jahn (2005), summary is a narrative mode in which the narrator condenses a sequence of actions events into a thematically focused and orderly account. As we can see from the above extract Brhane's schooling was going for years but the narrator informs us that Brhane was left with few months to graduate. Through the ellipsis the narrator presents an effective way of summarization. With out giving any clue the narrator inform us that Brhane's education is going to be over after three months. But Brhane's University education has been given for four years and leaving the details of every year the narrator presents the termination of the event. Thus, we do not know what Brhane was studying and how was his educational background.

Therefore, such presentation refutes readers from finding more detailed description rather they remain with very abstract summary.

Nonetheless, such kind of narrative mode speeds up the story time and thus the reader is always in a hurry touching events here and there. Such mode of narration denies the readers from more information about the event or character.

4.3 Comparative Analysis of Narrative Time and Mode in Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso

4.3.1 Comparative Analysis of Narrative Time Used in the Two Novels

Comparatively, when we look at the narrative time structure in the two novels, there are some minor differences. When we see it in terms of order both books are not presented according to their happenings and succession of events. Both stories are presented in prolepsis and analepsis. Actually, both Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso start with flashbacks. However, looking in to both stories they are presented in achronological time order. This doesn't mean that there is no time order or chronological order. There are many chapters from both narratives that undergo chronological order so; we can't say it is chronological order. Therefore, generally the novels are presented in a way that breaches the chronological flow of events.

In terms of duration any reader can notice similar presentation of duration. In both *Hezike Nabey* and *Minkuhkuwah Zeyfleyelu Mae'tso*, story time is longer than discourse time. Particularly, when we see the presentation of duration in *Hezike Nabey* it is relatively longer than in *Minkuhkuwah Zeyfleyelu Mae'tso*. The main reason behind this is that, *Minkuhkuwah Zeyfleyelu Mae'tso* is presented in summary mode which confines things which are thematically focused and the use of ellipsis and iterative technique has also a great place in speeding up events. On the contrary, some episodes in *Hezike Nabey* are a bit slowed down, and the main reason for slowing down is that there is extensive use of scene, which is open for descriptive pause and pause. More or less, the time setting of the two novels is similar except the events they bear. The two narratives round up in the three periods, the kings feudal reign, the military governments dictatorship and the then coming government (TPLF). In both books, most events start during the feudal reign and end up in fighting with the Derg government, showing TPLFs looking forward to power and victories.

Similarly, both books deal with the issue of racism. *Minkuhkuwah Zeyfleyelu Mae'tso* deals with the some peoples' hastily generalized term, that whoever speaks Amharic is considered as Ahmara which was seen as favored by the then ruling system is not right. Redae argues that they are not the Amharas who suppress Tigray they are Amharic speakers' Tigrians and the Tigrian officials. Further Redae argues that there is no superior and inferior race in Ethiopia rather there are some officials who think as if they are and they never represents the whole society. Aligned with this, *Hezike Nabey* raises the issue

of racism too. This issue deals with nation wide issue. Some Eritrean people think that they are better than any Ethiopian race. Hence, they have tried to show their superiority complex in different ways. For example some of Roza's families were not happy with Roza's is being engaged with a Tigrian, Agame man. Though he was born and grew up in Asmara ethnically they still considered him as Tigrian and being married to Agame is shame and disgrace full to them. Here, Brhane argues that this idea is the idea of colonizers like Britain and Italy. Otherwise, there is no difference between Ethiopia and Eretria at all. The issue of feudal governments suffers and the tyrannies of the dictator government are the burning issues of the two narratives. With those and other concerns both narratives have a similar theme.

In this section, frequency is the third aspect of narrative time that needs to be dealt with. With regard to frequency both novels have similar frequency practice. Recounting events the number of times they happened is the most dominant technique. Besides, recounting once what happened many times is also the other feature of the narratives. However, events and actions those that are important for the development of the themes and plot are addressed repeatedly in both novels.

In addition, parts of the story that are narrated by the first person narrators are presented in a scenic mode of presentation. These incidents can make the story a bit slowed down. But, since most parts of the stories are summarized by a third person omniscient narrator the text's discourse time is shorter than its story time.

The comparative analysis of *Minkuhkuwah Zeyfleyelu Mae'tso* and *Hezike Nabey* reveals that the major narrative techniques used in both novels appeared with similar structural composition.

Despite the fact that, they have the same third person narrator, whilst we look at the role of the narrator in *Minkuhkuwah Zeyfleyelu Mae'tso*, we can see that the part of the reader seems abandoned. In *Hezike Nabey* by asking questions the narrator creates curiosity about the events and actions in the mind of the reader. Next, with the contradictory judgments the narrator passes to another issue puzzling the reader. Moreover, in *Minkuhkuwah Zeyfleyelu Mae'tso* the heterodigetic narrator gives intensive summary and descriptions about the event. So, the reader do not have the chance to ask by him/her self rather it will forced to follow the narrators ideas and ways. While in *Hezike Nabey* the reader is given an opportunity to act as the character or to see the scene or action as him/her self, *Minkuhkuwah Zeyfleyelu Mae'tso* denies the opportunity to participate in the story. The third person omniscient narrator in *Minkuhkuwah Zeyfleyelu Mae'tso* tells us about every scene from his perspective so it overlooks the readers' feelings. However both have their own pros and cons in developing their themes.

Generally, in all aspects of narrative time, order, duration and frequency the two novels have a similar flow of narrative time.

4.3.2 A Comparative Analysis of Narrative Mode

The examination of narrative mode in these books has a great role in the development of the stories. In Hezike Nabey, scene appears as the narrative strategy that draws the reader's attention and curiosity. Descriptions and descriptive pauses are the dominant methods in the scenic presentation. The excessive use of scenic presentation helps the reader to create a sense of intimacy with the events and characters. Though there is excessive use of scene the role of the narrator is invaluable in presenting background information and indicating prior events. The interference of the narrator in the middle of dialogue or description has its own effect on the flow of events. Unlike scene the role of summary in Hezike Nabey is less important. To this end, the role of the summary presentation is not as valuable as that of scenic presentation in creating intimacy with reader.

In contrast to Hezike Nabey, Minkuhkuwah Zeyfleyelu Mae'tso is excessively presented through the technique of summary mode. Through the technique of narrative mode the narrator could present a long story with very little description and it could cover a long period of time with in few pages. Alternating with summary, Iterative and ellipsis presentation of events are dominant in the novel. The use of iterative and ellipsis technique have the lion's share in speeding up the story. Scene is very rare in the novel. Therefore, the summary presentation is dominant over scenic presentation. However, it

creates the sense of bother in the reader abandoning the reader as the omniscient narrator tells every thing.

To conclude, the two narratives use similar narrative techniques, but some differences are also observed. The effect they create on the mind of the reader differs in the technique the used. The comparative analysis reveals that Hezike Nabey seems effective in both techniques, whereas, the presentation of Minkuhkuwah Zeyfleyelu Mae'tso appears in summary mode, which makes reader bored since there is no place for sense of intimacy between the reader and narrator. Generally, the following presentation shows the structure of the narrative modes.

Structurally when we see them they appear similar, in both narrative time and mode. Except slight difference in narrative mode the narrative has similar composition.

CHAPTER FIVE

CONCLUSION

In this thesis, an attempt has been made to analyze the structural analysis of major narrative techniques, narrative time and mode of the novels Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso. In doing so the following concluding remark are presented.

Narrative time and modes are the techniques that can be observed in the structure of the two novels. As a result, the analysis indicates that the narrative techniques used in Hezike Nabey and Minkuhkuwah Zeyfleyelu Mae'tso appeared to be similar. With regard the technique of narrative time, order is the first aspect of narrative time. As shown in the analysis, in both novels the natural flow of events is not presented in chronological order. Since, the use of prolepsis and analapsis are common in these books, it highlights that the smooth flow of events are interrupted. A good reader can recognize that the two novels have similar features of order; prolepsis shows reader shading light on what is going to happen in advance and analepsis takes back the reader in order to disclose with past information and background story of events and characters. Finally it can be said that the use of prolepsis and analepsis are effective in both novels.

Duration is the second narrative time technique that takes the proportion of discourse time and story time in a narrative. As it has been found out in the

analysis part discourse time is shorter than story time in both novels. Because of ellipsis and iterative techniques discourse time happens to be accelerated. Generally speaking, these narratives are speeded up or accelerated. However, comparatively duration in *Hezike Nabey* is a bit slowed down than in *Minkuhkuwah Zeyfleyelu Mae'tso*. And this is because *Hezike Nabey* is full of descriptive pause while *Minkuhkuwah Zeyfleyelu Mae'tso* is presented with no pause but ellipsis. Despite the fact that they are accelerated, sub stories or episodes in each chapter of the two books are presented in alternating acceleration and slow down. Hence, generally, in terms of duration the narratives are accelerated.

Frequency is the third feature analyzed under the heading narrative time. The comparative study of frequency in *Hezike Nabey* and *Minkuhkuwah Zeyfleyelu Mae'tso* reveals that singulative telling is the common way of narrating in both stories. There is no significant difference between the books in presenting frequency in the stories. Issues are recounted the same number of times they happened and what happened many times is narrated once. However, *Hezike Nabey* uses more repetitive technique while it is exceptional in *Minkuhkuwah Zeyfleyelu Mae'tso*. Employing the same way, ellipsis and iterative appear as common features of narrative techniques in both novels. Hence, singulative frequency is the technique both novels employed.

The comparative analysis, in both books indicates that scenic and summary presentations are common modes. By presenting events in thematically

condensed areas, summary is dominant in *Minkuhkuwah Zeyfleyelu Mae'tso*. On the other hand, detailed dialogues and long descriptions are dominant in *Hezike Nabey*. Sometimes thematically condensed events are presented in summary mode too, in *Hezike Nabey*. The comparative analysis of mode in *Hezike Nabey* and *Minkuhkuwah Zeyfleyelu Mae'tso*, however, has shown that both novels are not presented in a similar way. Descriptive scene and pauses are prominent in *Hezike Nabey* while infrequent in *Minkuhkuwah Zeyfleyelu Mae'tso*. Scenes, dialogues and descriptive pause help readers to create a sense of intimacy in *Hezike Nabey*. Nonetheless, as the study shows, *Minkuhkuwah Zeyfleyelu Mae'tso* is presented in a very condensed way of narrating events which are thematically emphasized. Due to this, *Minkuhkuwah Zeyfleyelu Mae'tso* does not attract readers' attention.