



Narrative Modes in Be'alu Girma's Novel 'Oromay'

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Abstract

African literary works have been put to good use in a society that requires the intervention of writers to combat socio-political and economic predicaments. The objective of this article is to look at the theme of disillusionment in selected novels by Ngūgī Wa Thiong'o from various periods. *Weep Not, Child* (1964), *Petals of Blood* (1977), and *Wizard of the Crow* (2006) are the three novels selected. The anti-colonial struggle, post-independence disillusionment, neocolonialism, the cold war, and globalization were all key global and local paradigm-shifting circumstances in which these novels were published. The study contends that people's disenchantment should not be limited to the era following the nominal independence of African states because the disillusionment is still a concern in Africa. Thus, the study indicates that African people have been disillusioned throughout history, with the main causes being traced to several local and global contexts. The author demonstrates that the sufferings of African people did not come to an end over time; rather, they are seen as complicated. Finally, the findings imply that a comparative investigation of disillusionment in various contexts helps determine how socio-political ills evolve through time on the one hand, and looks for potential remedies to alleviate the predicaments on the other hand.

Keywords: Disillusionment, Ngūgī Wa Thiong'o, African Literature.

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1. Introduction

1.1. Background of the Study

Narratology is a field of study or a science that studies about narrative. Bal (2009:9) defines narratology as "the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story.' Such a theory helps to understand, analyze, and evaluate narratives". Hence, narratives are the object of narratology. Jahn (2005:N.2.2.2) defines a narrative as a form of communication, which presents a sequence of events experienced by characters. Narrative includes many forms of literary genres, which include fictions, ancient epics and romance, novels, short stories, etc. Abrams (1999:173) states that narrative is found in both prose and verse:

A narrative is a story whether told in prose or verse, involving story events, characters, and what the characters say and do. Some literary forms such as novel and short story in prose; and the epic and romance in verse are explicitly narratives that are told by a narrator.

Supporting this, Jahn (2005:N.2.2.2) defines narrative as anything that tells or presents a story, be it by text, picture, performance, or a combination of these. Therefore, novels, plays, films, comic strips, etc., are narratives. Thus, narration is the process of presenting the narrative, which occurs because of the narrative modes. It can be explained

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as a recounting of events, episodes, series of facts and what the characters say and do in the discourse. Narration covers a number of related areas of concerns in the narrative. It is closely related with narrative point of view, which determines through whose perspective the story is viewed; narrative voice, which determines a set of consistent features regarding the way through which the story is communicated to the audience; narrative time, which determines the use of tense and the arrangement and presentation of time sequences in a narrative; speech and thought representation of narrators, narrative modes, etc. Among these narratological elements, a narrative mode is an inclusive area, which deals with how stories are presented in the discourse.

As its name indicates, narrative modes are the ways how narratives are presented. It mainly concerns with ways in which an episode or an event can be represented in the story. These are the kinds of utterances through which a narrative is conveyed to the audience. Of the pioneers who coined the names and created classifications for representation of narration are Plato and Aristotle. They viewed narration as mimesis (showing) and diegesis (telling) modes based on which later scholars philosophized and expanded it.

Bonheim (1982:20) classifies narrative modes into four types: description, report, speech and comment. He states that a more systematic list of modes is suggested by the traditional "five Ws" of reporting: who, when, where, what and why. They can be, according to him, roughly distributed between the four modes as follows: Who (character), When (time), Where (place) for description; what (action) for report and speech; and Why (motive) for comment.

On the other hand, Jahn (2005:N5.3) classifies narrative modes as major and minor modes of narration. He categorized scene and summary under major narrative modes and description and comment under minor narrative modes. For him, these minor modes are "supportive rather than constitutive because no one can tell a story using description and comment only". A narrator can present a certain text by using these four narrative modes either independently or in a mixed form. Consequently, the present study aims at exploring facts and events how these modes of narration are constructed in Be'alu Girma's novel, *Oromay*.

Oromay (an Eritrean Tigrigna word meaning 'it is pointless', borrowed from the Italian *oroma*) is an Amharic-language novel, published in 1983. The novel is one of the most influential novels written during the reign of Derg regime to oppose the ruling government. It is considered as the cause of author's death which presents a pessimistic account on the Red Star Campaign of the Derg military junta. In spite of a government ban on the book, it became

widely read and famous. Bealu Girma was a journalist and an author who sacrificed his life for his ethics and honesty. He is widely known in Ethiopia for his brave and skillful criticism of prominent members of Ethiopia's former government in his masterpiece known as *Oromay*. The book skillfully details the widespread corruption among top-government officials and Generals of the Army.

1.2. Purpose

Narratives are universal phenomena. As Barthes (1977:20) argues, narratives are found all over the world in countless forms. Ethiopia, a country with a number of ancient historical, cultural and spiritual traditions has narratives that are the products of a number of languages spoken. Amharic is one of the languages in which most literatures especially novels are written by. As the present researcher has attempted to look for, it is a difficult task to find narrative researches on Amharic novels in which their focus is on narrative modes. Especially, narrative modes in Amharic novels are found at the infant stage in our country, Ethiopia. Most researches on this aspect of narratology are on foreign literatures, not on the works of our local languages. There are only some unpublished Masters Theses in Mekelle and Addis Ababa Universities. Regarding this, Yideg (2009:12) and Demeke (2014) in their PhD dissertations confirms that it was a difficult task to find narrative studies on Amharic novels. Most studies of Amharic novels focuses on thematic issues-social, economic and political concerns raised in the novels.

The present researcher believes that thematic presentation and the selection of narrative strategies are not separated issues rather complementary. An author's choice of narrative technique is neither simply irrelevant nor whimsical if one presumes to analyze literature within its literary, social and ideological contexts. Having this concept in mind, the researcher has noticed that there is a gap in analyzing Amharic fictions through modern narratological perspectives. There is a gap in conducting a research on how narrative strategies especially narrative modes are constructed in Amharic novels. To fill this gap, the study is focused on investigating the narrative modes in Be'alu Girma's novel, *Oromay*.

1.3. Significance of the Study

Undertaking such kinds of research has a greater importance and contribution for different individuals. It mainly helps individuals who read literary texts to understand or comprehend, analyze and appreciate literary works especially novels. More specifically, the study will play a pivotal role for students of literature since learning

and mastering each narrative mode provides students to create awareness on how to understand a literary text. In addition, it will help critics and teachers of literature to examine prose narratives based on the concept of narrative modes. Moreover, the finding of the study will be used as a reference material for those individuals who are interested to conduct a research on the same area of study. Lastly, it will increase the readability of the book.

1.4. Methodology and Organization

The study employs a qualitative research method because it focuses on textual analysis. The analysis begins with critical reading of the novel. Depending on Bonheim's (1982) classification of narrative modes, important extracts from the novels would be organized, classified, described, analyzed, interpreted and evaluated.

The paper has three sections. The first section is an introduction of the study which comprises: background, purpose, significance, methodology, and organization of the study. Section two deals with the results and discussions based on the selected narrative modes employed in the novel. The fourth and the final section is the conclusion of the paper.

2. Results and Discussion

As discussed in the previous section, the widely recognized modes of narration are scene, summary, description and comment. The study mainly focuses on identifying these modes of presentation and their effects produced in the novel. In addition, the durational aspect and the narrator's involvement under each narrative mode is also examined.

The narrator in the novel is mostly first person who is also a character in the story. The author himself in the introductory part states that the narrator is a male character named as Tsegaye H/Mariam. However, there are situations in which the third person who is also sexually undetermined narrator interferes in presenting the story. In such instances, the study prefers to use a male pronoun based on Lanser's (1981: 166) rule as:

In the absence of any text-internal clues as to the narrator's sex, use the pronoun appropriate to the author's sex; i.e., assume that the narrator is male if the author is male, and that the narrator is female if the author is female, respectively.

Thus, since Be'alu Girma (the author of the book) is male, the paper uses a male narrator. The study begins with the analysis of scenic presentation and goes to summary, description and commentary modes based on their mimetic quality in the novel.

2.1. Scenic Mode in Oromay

Scenic presentation is one of the four narrative modes in which the narrator depicts the actions of characters in the process of its taking place. It is a mode of presenting information with little or no narrator's intervention. As Genette (1980:33) states, the durational aspect of scenic mode is isochrony, in which the story time and discourse time are relatively the same. It uses to present real time actions in the story. Some theorists like Chatman (1978:41) agree that although dialogue is the purest form of scene, a detailed narration of an event should also be considered scenic. In this view, scene is characterized by the degree of narrative information and the relative effacement of the narrator. Accordingly, dialogues and detailed physical actions of relatively short duration are the usual components of scene.

The novel employs many instances of scenic presentations depicted in different forms. The present analysis starts with the events presented in a Free Direct Speech (FDS), which is relatively the purest showing mode of presentation, and goes to other instances. There are many instances of free direct speech in the novel under discussion. Most of them come in amalgamation with direct speech while others come free. One of the cases depicted in this particular mode of presentation is the telephone conversation between Tsegaye, the protagonist of the story and the secretary of Colonel Betru, one of the officials in Asmara. As soon as Tsegaye arrives to his home from Nacfa (a mountainous natural fort), he gives a call to Colonel Betru. But, his secretary picked up the phone. The narrator presents their utterances as follows:

"I wanted Colonel Betru. I am Tsegaye H/Mariam. It is for urgent issue".

"He went to Mitswa".

What a coincidence! His being out of the city when I seriously want him surprises me.

"When"?

"Today....."

"When will he come back?"

"Today evening....." (340)

The above extract is purely in a dialogue form except the narrator's internal feeling on the third line. Since there is no any reporting phrase after each utterance, we can call this scenic presentation depicted in a free direct speech. Here, readers themselves can directly involve in the conversation and can understand easily what the characters say and do. Although the narrator himself is a character in the conversation, his involvement in reporting an event by his own words is limited.

In scenic presentation, especially in dialogues, the use of idiolect and sociolect or dialect serves to

indicate the spoken language. One example is when Tsegaye requests a woman about the condition of the market in Asmara. After they had taken a picture from most parts of the city, Tsegaye, with his friends went to the market and had an interview to a woman as:

“What are you purchasing, Madam?”
 “wa’e ! Grain”, she said to me.
 “How is the cost?”
 “Wa’e! Expensive. It is sky rocketing”.
 “Why?”
 “It is finished”.
 “Why the grain disappears?”
 “I do not know. Everybody purchases.....”
 “So, why? What happened?” (29)

As can be witnessed in the above extract, the conversation is purely in a freer form. The reporting phrase is only at the second line of the extract. After this line, the narrator invites readers to see the situation of the market. When the readers participate in the conversation process, they can understand many things from the characters’ utterances. They reveal something about the characters. For instance, if we are given the above extract without any prior explanation, we can easily identify that the woman is a person who is grown in Tigrigna language. Although the supplicant asks her in Amharic language, we hear her response in Tigrigna. The words “Tewediu”, meaning ‘finished’ and “Endei” which means ‘do not know’, are the words found in Tigrigna language.

In addition, the overt presence of the narrator is limited only to the introductory part when he uses the reporting phrase “said to me”. In this case, the author purposefully tags the phrase to indicate that the speech is the woman’s utterance. It uses readers to identify the woman’s utterances when they continue reading the dialogue in turn. The word “wa’e”, to mean “oh” is the sociolect feature observed by most Tigrigna speakers.

It is common to find this phrase when different characters use in many places of the novel under discussion. For instance, Se’elay and Fiameta use it on pages 97 and 262 of the novel, respectively. From this, readers can conclude that the woman is from Tigrigna speaking people. Similarly, when talking to Tsegaye, Fiameta frequently uses the phrases “What kind of woman am I?” on the pages 157, 201, 205, 232, 236, 253, 352, 358, 360, 361 and “Abate Yimut” meaning, “I swear” in many parts of the novel. These indicate the idiolect (singular or idiosyncratic style) of Fiametta in the novel.

Hence, readers can identify her idiolect because they are nearer to her original utterance from her own speech. The dialogue ends with a question when the narrator asks the woman why the market gets shortage of grains. In scenic presentation, especially in dialogues, readers have the right to interpret the idea in their own ways based on the

information they have got from the characters’ speech. Here, the author wants the readers to predict their own interpretations from the situation why the market place becomes bare.

Another instance of scenic presentation is when the narrator presents the characters’ speeches in the form of Direct Speech (DS) by using reporting phrases. The narrator may quote his/her own utterance as “I said, I replied,” etc, if the narrative is a first person; or s/he may quote another’s speech using the phrases like “he said, she said,” if it is in the third person narrative in which the narrator is not one of the characters in the story.

In most parts of the novel, direct speech comes by embedding free direct speech in it. In this case, the narrator mediates sometimes (mostly at the first and the last parts of the extracts) into the characters’ voice, and then leaves characters to speak freely without any interference. For instance, the following is a dialogue between Tsegaye and Fiametta in their first meeting:

“I’m called Fiametta Gilay,” she told me. She saw me raising my eyebrow up and down with surprise, “What is it?” she said.
 “It’s a strange name....”
 “It’s an Italian name....”
 “What does it mean?”
 “Small flame...”
 “Really? It’s really good to stay away from you.” I said.
 “Why for?” She said to me.
 “It’s said that an angel gives a name. It is dangerous if you are like your name. It is not good to have been burnt by a small flame. I hope that you’re not like your name.” I said to her.
 “I am, I swear,” she laughed. (92)

In addition to the reporting phrases, the narrator’s involvement is purposefully employed in the first and the last parts of the dialogue. It happens when he uses the tagging phrases in reporting the voices of Fiametta and his own. In the middle, he stops ending the clause free of any tagged phrase. Here, it is the main idea in which Fiametta defines the meaning of her name. At this point, the definition of her name is important to the symbol of the character. Therefore, the reason why the narrator makes these phrases free could be to make readers nearer to the character’s speech and understand the meaning of her name, which will be important to the story following to it. On the other hand, using of these different speech presentations helps to the aesthetic beauty of the text in which readers can understand the information from both sides at one time, from the narrator’s and the characters’ sides.

As stated before, the durational aspect of scenic presentation is isochrony. However, in some instances, the story time and the discourse time may not be exactly the same. In the above extract, for example, an average reader may not take equal length of time with characters' speech. It is because the narrator's interference delays the readers' speed to finish the episode. From this, we can understand that the story time and the discourse time becomes the same in free direct discourse, where the characters' voice stands free of any narrative mediation.

Scenic presentation can also include the thought representation of characters. The characters' thoughts can be revealed directly to the readers when the narrator puts their thoughts as it is. This kind of presentation is not highly involved in the novel under discussion. The following is the thought which comes to Colonel Betru's mind. After Solomon's invitation in his house, Colonel Betru directly goes to his office. When he uses the mirror, he wonders by the situation that he looks his enemies' face, especially of Se'elay's instead of his own. At this time, the narrator reveals the character's thought as:..... Probably I stay a long time on this job he thought (108).

The words in the above extract are what the character directly thought in his mind. The narrator's mediation is only at the last part in reporting the thought of the character. The narrator narrates it as a third person narrator who knows all the information found in the character's mind. He, in this specific extract, is a covert narrator who hides him by the character. In this case, readers become able to participate in the character's mind. Situated at the characters end of thought representation continuum, free direct thought lets readers to have unmediated access to character's thoughts. Therefore, it is a showing mode, which has more mimetic or scenic quality of presentation. Similarly, the following extract contains the thoughts of Tsegaye about Paradizo bar. One day, When Tsegaye asks Fiametta about the death of Aboy Tekle, the person who works in Paradizo coffee house, she tells him all what she knows about his innocent behavior that he never had any disagreement with anybody before. At this time, the thought comes to Tsegaye's mind:

What she told me as a jest worried me a lot. What may be happening in paradizo? What may have Aboy Tekle feared to look so frightened? What may he have been aware of? And what makes him die? It makes me so concerned. I visualize the dangerousness of the information. My special worry was about Fiametta (262).

Here, there is a free association of character's thoughts. The thoughts of Tsegaye are freely expressed directly in a question form. The narrator asks nobody, but thinks about the issue, which makes Aboy Tekle to die. The phrases are the character's words. This indicates that the narrator-character reveals his anxiety about the pub. Thus, since readers are familiar to the characters' thoughts, we can consider the extract as a scenic presentation.

The following extract is the thought of Tsegaye in a long passage:

Had it been so easy to command other's mind, had there been war? Human being's future war, success, and failure is determined by human's mind. One mind. One heart. Everlasting peace. There is no place in the world where there is no war. War everywhere. World Mass Medias should unite! Stand still for the peace and support of human beings! There is nothing you lose except disloyalty! My own idea makes me to laugh (25-26).

In the above extract, the narrator-character talks to him about the everlasting features of war. As a technique of narration, it can be named as interior monologue. In the last part of the extract, the character seems to talk to somebody or to the Mass Medias. This is the direct representation of the character's internal speech as a command or as a prayer. As a criterion, the extract is in reference to a character in the first person narrator depicted in the last part of the extract as "my idea makes me laugh". It also uses narrative present in which all sentences are in the present tense; syntactical conventions and punctuation which are partly dispensed. Consequently, since readers are witnessed to the thoughts in the character's mind, this technique has the effect of high degree of readers' immediacy to the character's thought.

The novel also contains the stream of consciousness found in the characters' mind. Stream of consciousness is a narrative mode that portrays an individual's perspective by giving the written equivalent of the character's thought processes. When Tsegaye hears about the history of Se'elay's father, he wonders by the situation that Se'elay's father and Se'elay have unrelated behaviors. The thoughts of the narrator are reflected in the following extract:

..... I feel depressed.when you lose what you cultivated.....if it fails to germinate or if it is covered by weeds..... Oh! the fatigues of a farmer the sadness of this mother land.....when will honest children who do not bleed her and

bit her breast be born, what a spotted mother's womb.....(95)

In the extract above, we can note that the continuous flow of sense-perceptions, thoughts, feelings, and memories in the narrator-character's mind are presented in an unpunctuated or disjointed form of interior monologue. This is the kind of free direct representation of character's thought in first person, usually without the logic of language structure and punctuation, called stream of consciousness. In this kind of presentation, as readers are able to enter the character's mind, the distance between readers and the thoughts of characters is less. Thus, like in the previous extract, readers can have the freedom to enter the character's mind, and have the immediate access to the language verbatim that the character reproduces. They can observe things through this character's perception or angle of vision. In such kinds of presentations, the narrator's involvement becomes restricted. He is absent so that characters are able to speak immediately to the audience without the narrator's intrusion. Thus, we can say that the extract is pure mimesis.

In scenic presentation, there are also instances in which the continuous and detailed actions of characters are described. During this time, readers are looking the characters physical activities. They can visualize the actions of the characters as performed on a scene or a stage. The novel employs such circumstances in different places. However, they are not pure action presentations because the narrator uses some kinds of his subjective markers that make them less purely scenic. They mostly amalgamate with description and commentary mode of presentations. The following extract can illustrate this:

Crossing the long pass way (corridor), he opens the door and enters his office. He switches on the light. He doesn't like the smell of the office. Because the door opens and closes with automatic key, it closes itself. The special mirror on the door is fully transparent from inside to outside, but not from outside to inside. Then, he goes to the bathroom. It is a big and lavishly room made of marble. He pisses urine. His shoulder is seen rectangular....(108)

The narrator in the above extract is an omniscience who knows all the information about the character's actions and perceptions that was found in the character's mind. He tells us what Colonel Betru continuously performs after he gets into his office. He presents the actions in an orderly account as; enters his office, switches on the light, goes to

the bathroom, pisses his urine....respectively. Other sentences in the extract are used either to describe things or to comment on them that show the overt presence of the narrator. For instance, the expressions "he doesn't like the smell of the office" and "it is a big and luxury room made up of marble," indicate that the narrator is omniscience who can enter the character's mind and the narrator's feeling towards the office respectively. Readers in this regard can understand the room based on his outlook towards the luxuriousness of the office. The narrator also describes the nature of the mirror as transparent from outside to inside. In this case, the narrator becomes overt in judging and commenting on the office. Thus, the narrator's mediation makes the extract less purely mimetic or less purely scenic presentation than the previous extracts.

Similarly, the narrator states the continuous actions in which Se'elay Berahi does when he enters the hole in Paradizo bar as follows:

When he presses the pulley of water tube under the face basin, a big bathtub, which seemed to be buried with concrete stood up. Se'elay startles and takes back. He steps a bit and looks to a hole where the bathtub was rested. The electric light pond fills the hole. There are stages made of steel that are used to go descending. The barista tells him to enter quickly. Se'elay penetrates downward. The bathtub comes back to its position; it seems like the ordinary tub found in every house. The barista then pisses urine, washes his hand and goes back to his job (139).

Although the narrator's involvement is common, the characters' actions are depicted in a continuous and in a detailed manner. In this case, readers can visualize the actions of the characters as performed on a scene or a stage. Hence, the distance between the narrator and the readers becomes relatively narrow. Although the extract employs the detailed action events performed by the character, the narrator who stands outside the story sometimes comes in describing and commenting on the events and the things found at the time of the story. Consequently, although the episode is in a prose form, readers in this mode of presentation can attend what the characters are doing from the timely narration of the narrator. Thus, the narrator's involvement is restricted at the time of subjective expressions upon the events or the characters he is dealing with. In view of the fact that the story is told by the narrator, it is closer to telling mode of presentation. Thus, this is less purely scenic presentation than the previous instances discussed before.

2.2. Summary Mode in *Oromay*

The novel employs this mode of presentation in many instances. It uses this mode to present background information before and after scenic presentations, to present brief action events or episodes, to represent the characters' speeches and so on. For instance, the following excerpt depicts summary mode of narration in the novel under discussion:

For the last eight years, I went with him to the east, west and south part of Ethiopia, in the country; and in abroad, to East German, Czechoslovakia, Hungary, Moscow and South Yemen. (21)

The narrator summarizes an event which takes place within eight years. Since the narrative is first person, an overt narrator still refers to himself as he went to the listed countries with the chairperson. He uses the action verb 'went' to report a purely action event. He simply focuses on the crucial information rather than telling the details of his action what he did within a period of eight years. This indicates that the actions happened within eight years are not necessary to the development of the story. As we can see in the extract, the story takes eight years, but the narrator reports it in one sentence. The narrator at this point makes the passage of time quick to let readers in the scenic presentation next to it. Hence, the extract can be used as an introduction or as a preliminary to the scenic presentation following it. Consequently, in this mode of presentation, readers become far from the events since their involvement is very limited. Therefore, it is a purely diegesis in which the telling mode controls the narration. Thus, the durational aspect in such instance is speed-up in which the discourse time is shorter than story time.

This mode of presentation also happens between characters' speeches. In this case, the narrator uses this mode as a transition to connect two utterances of characters. In the following extract, Tsegaye asks the two groups of journalists if they do their task successfully. Before the character gives answer, the narrator gives a general knowledge as:

"Were you also successful?" I asked them.

I had sent a group of journalists to follow up and organize a report, how the people had been attending the speech wherever they are, and what comments and feelings they had on it in film, photograph and news (181).

The narrator in the above extract informs readers the task what he did before. There is a dialogue between Tsegaye and his friends before the extract. In the sentence, "were you also successful?"

clarifies the idea that the narrator was speaking to somebody. Here, the pronoun "you" is not clearly stated in the episode, the question "who are they?" comes to the readers' mind. Accordingly, Tsegaye retells what he had done in the morning. For this reason, the author or his agent the narrator, instead of continuing the dialogue, inserts the extract to make readers clear about the information what he transfers. Here, after the dialogue, the narrator wants to make clear the idea by giving some information. Readers in this instance become aware of what happens next to the dialogue from the narrator-character's report. Consequently, in this kind of narrator's interference, readers become aware of what the narrator had experienced back to the existing story time.

In the category of speech representation, because the narrator totally controls the narration and reports action events, not speeches of characters, we can categorize the foregoing two excerpts under the Narrator's Report of Actions (NRA), which is the most deictic mode of presentation in the continuum.

In addition to the narrator's report of action events, there are features when the narrator summarizes the speeches of the characters in the novel under study. The following quotation is when the narrator summarizes the speech made by a character in Afabet, a place where the revolutionary army firstly counseled each other on how they break the barricade of the secessionists in Nacfa. After thirty minutes of flight from Eritrea, they arrive at Afabet, and the commander starts dividing the directions where each division goes through. The narrator summarizes the situation as follows:

That night, the commander of Nadew division gave explanation about the situation of the fighting to some commanders, people from political department, political commissars, came from Asmara. (289)

The narrator simply gives a general knowledge that the chief of Nadew branch gives a description about the battle. The sentence merely tells us the speech occurred, but does not specify the speech act. In this case, readers are informed only as the leader of Nadew branch held the speech. The narrator expresses nothing about the content what the speaker has forwarded. This is because the details of the information are not necessary to the development of the story. Therefore, like in the above report of action, the narrator dominantly controls the narration. Since there is a sign of speech, we can categorize the extract as a Narrator's Report of Speech (NRS). The distance between the character's speech and the readers is very far. Located at the speech representation continuum, this mode of presentation is under the

total control of the narrator. From this, we can conclude that this type of telling is the purest diegetic presentation of the story, but less purely diegetic than NRA.

Sometimes, the narrator may summarize the speech and thought acts of characters. In this case, the narrator informs readers about the type of speech what the characters utter. Speech act is the term used to designate acts performed by saying something e.g. complaining, instructing, questioning, pleading, arguing etc. In the Narrator's Representation of a Speech Act (NRSA), we are told that what act of speech was used. We may also get some indication of the subject matter talked about or the topic of the speech. With this category, we get a little closer to what the characters say. In NRSA, then, the report of the speech is minimal, and completely under the control of the narrator. The instances under such kind of summary are less in the novel. The narrator uses it rarely. The following is the narrator's report of speech acts of Tsegaye and Roman:

The day comes, and goes. Roman gave me a call to ask if I receive the cassette she had sent me before. I received the cassette. However, her call was not only for this; it was to tell me when she would come to Asmara. I told her that I am ready to go to the war front and I may fly at any time (277).

The extract is the narrator's summary of the character's speech in his own words. However, he still tries to name the central idea of the speech i.e., questioning and informing. In the first line of the extract, readers can notice that Roman's speech was to ask Tsegaye whether he receives the cassette. The narrator then reports the other reason of her call, as to inform him the day when she will come to Asmara. Therefore, although the details of the speeches are not deeply stated, the narrator gives at least the topics of the subject matter. Finally, in the last line of the extract, it is Tsegaye's speech to inform Roman that he is ready to go to the battlefield and he will fly at any time. In this case, the contents or the acts of his speech are stated. Consequently, we can conclude that the topics found in the above extract include questioning and informing and the narrator condenses and summarizes the acts of speeches of characters.

Similarly, the narrator clearly lists the contents of his speech in the following extract as:

I had tried to explain how and why they have not arrived yet, but they may probably arrive next week, and as we will try to cover all the available tasks with the

instruments at hand until then (171).

The details of the narrator's speech are also stated in the above extract. This is when Tsegaye tries to answer to the questions forwarded by the Chairperson. Readers, in this case, can easily identify what the speaker is speaking about. Thus, the distance between the speaker's speech and readers becomes a little narrow. In general, since readers are informed about the acts of the characters' speeches, the report of the speech becomes minimal in the above two consecutive extracts. They are less diegetic forms of speech representations than the previous extract categorized under NRS.

2.3. Description Mode in Oromay

Description is a mode of presentation in which the narrator halts actions to describe what the characters see, hear, taste, etc. As Chatman (1978:43) points out, descriptive sentences are typically predicated on 'stative verbs' like *be* and *have*. It is a mode of narration in which the narrator describes the appearance of a person, a place, or an object in the story. This type of narrative mode uses to evoke an image in the reader's mind. Thus, its durational aspect is pause; a term indicating the discourse time elapses while story time stops and no action actually takes place.

The novel utilizes this mode of presentation in many ways by the narrator himself or by different characters in the story. Mostly, this mode of presentation exists in combination with other modes of presenting a story, or they exist embedded in other narrative modes. The following is the description of setting in which the narrator describes the Conference Hall, where many officials were invited.

The hall has been filled with people. All people have been sat based on their protocol. The cards having our names are placed in front of us. I sit looking the card that holds my name. It was the last bench reserved for me. On each of our benches, there put a handbook of MFRC (Multi-Faceted Revolutionary Campaign) which has a 'Red Star' logo on it. (48)

The narrator in the above extract describes what the Conference Hall looks like – its fullness, the things found in it, and the way the officials sit. Readers in this case, can get much information about the Conference Hall. He creates a visual image about the setting in the readers' mind. Regarding the durational aspect, the story time stops when Tsegaye was running to the Conference Hall, and the discourse time continues when he describes the conference room. Hence, the narrator's mediation

is highly observed. It has less mimetic quality in which the narrator controls the discourse. Similarly, the narrator describes the residence of Asmara as:

Asmeriti! Our Asmera is a beautiful small city, surrounded by Tselot and Bete Giorgis in the East, by Akria and Arba'te Asmara in the North, and by Adi-Guaedad mountains in the South. It seems like the sea diamond, which flows through the hollow floor of the sea. It is a beautiful city found at 7500 feet above sea level; decorated and ornamented like a bride by appropriately surveyed main and supportive streets, calm trees and precious flowers. (26)

As we can see in the above extract, the narrator describes Asmara city by using figures. In this case, readers can get background information about the narrated place. However, the narrator in this specific extract does not employ a pure description mode. There is a commentary mode embedded in it. He states the borders of the city to the four directions, its height above sea level and the kind of the flowers found, in a pure description. In the rest of the phrases, the narrator's comments are mixed with description. He sometimes puts his subjective preferences on the appearance of the city. The words 'appropriately surveyed' and 'beautiful', for example, are the narrator's personal judgments on the city. Thus, the extract is an amalgamation of description and commentary modes.

Descriptions of persons also exist in many parts of the novel. It happens when the narrator describes the characters or when the character describes another character. In this case, the narrator's comment on the person's appearance is observed. For example, when Tsegaye gets to the airport, the 'Protocol Shum', the person who is responsible for the arrangement of the seats gives him a seat at the middle of government officials. In the following extract, the narrator describes one of the officials as:

The one who sat in front of me was the 'Ethiopian Suslove'. He is a known ideologist. His true name is Yeshitla Masresha. He is from the priest family. Yeshitla is the one who has a medium length, is thin, and is a reddened handsome person..... (18)

Here, we are told Yeshitla as a known ideologist. It is a bit of explanation directed at readers, who has not been told who Yeshitla is. The narrator intrudes to give some background information. However, the extract is not pure description in which some

narrator's evaluating markers make it to be commentary. At the beginning of the second sentence and in the last sentence, the narrator's subjective expressions are highly observed. Thus, these two modes – description and comment are intermingled in this extract.

The novel employs description of place and person at a time in different places. One of the scenes is in the Gurgusum tented city on the coast at Massawa during the eve of the Massawa Festival. Tsegaye does not want to sleep; he goes in search of his journalist friends. He describes that people are singing in Tigrigna, in Amharic, in Oromifa, in Gurage, and they are all dancing. Even the stars seem to be dancing happily in the night sky. The air is fresh. There are bonfires everywhere, which reflect on the waves of the Red Sea. When he is strolling and admiring the beauty of nature, he sees a woman alone:

I saw a girl standing alone, on a flat rock looking into the distance—to the horizon where the sky and the sea merge. The sea was washing the rock that she was sitting on. The cool sea air was lifting and flicking her hair. She was wearing a short summer dress, which hung from her round shoulders by a slender strap, exposing her back. She appeared to me like a white dove worshiping the God of the Sea. If only I had my camera, I said to myself. As the fireworks suddenly exploded on the dark sky from the tented village, several thousands of flowers fell on the darkness. (200)

The narrator is describing both the girl and the place simultaneously. It is a combination of a description of character and a description of place. The extract starts with a description of person when he introduces the character, Fiametta, and goes to the description of place where the girl stands on. He describes the flat rock and the sea, which was washing the rock. It continues in describing the person and the place in turn. As stated in the second sentence from the last, the extract embeds the narrator's thought. This indicates that the author uses different techniques at the same time. This helps readers to understand the text from different angles. In this case, readers do not feel tired to finish the story in suspense. In addition, the narrator uses such kinds of descriptions to transfer the themes of the story. In this scene, for example, several images allude to the themes that run throughout the novel. The images like the dove, the red sea, the fireworks, the sky, the sea and others have their own symbols in which the author wants to represent.

The narrator does not frequently use descriptions of time in the novel under study. There are some occasions when the narrator reports the days of the actions, which are performed in the past. Of these instances, the following two are the weather conditions in the beginning and ending parts of the novel. In the beginning of the story, the narrator introduces the day, date and the weather condition as: *Monday day break. 19th December 2, 1974, a cold and misty morning*. On the other hand, he describes that the sun is setting for the end of the story: *The sun has set. The horizon has become red* (371).

By the first quote, readers are symbolically informed about the beginning of the story. The day, date, month and the year of the story's beginning are clearly stated. The narrator also describes the weather condition, which is a misty morning. Here, the narrator informs readers the background information regarding his first journey to Asmara. By the second quote, the narrator informs readers that the horizon is red. It helps readers to understand the text's central idea. It is true that the author uses many symbols to narrate the story. This description of time let readers to have clarity on the theme of the story. In the novel, there are many deaths of characters. The story ends with the death of Fiametta, one of the major characters in the story. Therefore, the narrator by this description of time reflects the situation. Readers can see that the horizon becomes red, which may reflect the bloodshed that they have been shown throughout the story. Thus, using of description mode in such circumstances help readers to understand the symbols or the imageries found in the novel.

One of the features of description as a narrative mode is that it frequently goes back to the past. In the novel under discussion, there are long passages of utterances made by different characters to explain different issues. These explanations are embedded under speech, i.e., under Direct Speech. Most of these explanations happen to remind the past events in the form of analepsis.

The speeches of Firew Zerihun (pages 271-4), Solomon (pages 77 - 86) and colonel Betru's explanation (pages 119-121) reflect the ideas – about the behavior of Asmara women, why Eritrea departed from Ethiopia, and how Shaebea increased its number, respectively. Firew Zerihun in his lengthy lecture describes how all Asmara women, and especially Fiametta, torment and use Amhara men for their own benefit. The main point in Solomon's lengthy account of the political history of Eritrea is that the British sowed the seeds of secessionism and disorder in Eritrea. He described the two main goals of Britain on Eritrea and the political strategies used to separate it from Ethiopia. Similarly, the explanation by Colonel Betru is about the reasons why Shaebian soldiers

increased in number especially in the years between 1967 and 1969.

From the beginning to the end of these lengthy extracts, readers become aware of the situations which are out of the existing story time. In this case, the story time stops while the discourse time continues in its speed. Hence, the narrator-characters intentionally want to fill readers with background knowledge.

2.4. Commentary Mode in Oromay

Commentary mode is the last mode of presentation in which the narrator comments on characters, places, the development of the action, or on the circumstances of the act of narrating, etc. In commentary mode of narration, one mostly notices the mediator i.e. the narrator. In this mode, we find evaluations of the story's events and characters, general observations and judgments. Like the other modes of narration, the novel also employs this mode of presentation in different ways.

According to Rimmon-Kenan (2002) and Chatman (1978), commentary mode can have three forms: interpretations, judgments and generalizations. The narrator gives his interpretations, judgments and generalizations on different characters, or about different events depicted in the novel. Like in description, the narrator uses commentary mode in amalgamation with other modes of presentation. It is not common to find many extracts which are purely comment in the novel. Some comes in an embedded form while others come in a mixed form. One of these cases is the narrator's comment on Rezan. In the novel, Rezan works as a secretary of Tsegaye in Asmara. In the following extract, the narrator stops the story time while talking to her, and comments on her beauty as follows:

Rezan Mihretab is my secretary. She looks like a mouse. She has no any beauty except her hair. She has a beautiful, long black hair. Most of Asmaran women have beautiful hair, eye and teeth. Most of them are not naturally gifted with the shape of their legs. (34)

As can be seen in the above extract, the narrator starts in describing Rezan who she is. After this single line, he begins to judge her physical appearance - the beauty of the woman by the first two consecutive sentences. Then, outside the story world, he goes to the real people and gives a generalization on the beauty of other Eritrean girls from his point of view. All sentences (except the first one) are his own words in which he comments on both Rezan and other Eritrean women. From the extract, we can easily identify the narrator's feeling who is overtly involved in the narration of the story. Regarding the durational aspect, the narrator stops his speech with Rezan, and starts to describe her

and gives comments about the person whom he was talking with. Therefore, the story time stops and the discourse time continues.

Likewise, the following example shows the commentary mode of Tsegaye's narration. One day, Tsegaye enjoys dinner with Fiametta, in Keren Hotel. He compares the Asmaran waiters with those in Addis Ababa as follows:

She needs nothing to eat. We order beer and sprite for her and whisky for me. The waiters are not like those who are Addis Ababa who let people to finish patience. They are fast. In Asmara, the treatment of bars and the hospitality is like an art. Everyone is happy and industrious for his or her job. To work is respectful. Authority is respecting. The way of quick service is pleasing. There is no bad will with work. There seems a system for every work. The problem is that there is no choice if one breaks the regulation and system of bureaucracy. (252)

Like in the previous extract, the narrator in this quotation starts with the describing what kind of drink they order. Then, he starts to evaluate the waiters of Asmara comparing with those in Addis Ababa. He forwards his judgment that the waiters in Asmara are better than in Addis Ababa. Then, he gives a general idea on the situation of work in Asmara city. By the last sentence, he forwards his interpretation and hisses the bureaucracy of the country. Hence, readers are far from characters, and they understand the character only from the narrator's saying.

The novel also contains comments made by different characters in different instances. The following is a comment by Fiametta in her letter. Fiametta continues her letter and brings the two opposing spheres of politics and love together:

...I say this is the work of politics. Investing with authority to those men who are afflicted with lust, materialism, bragging, foolhardy conceit and a desire for authority perverts the politics (*interpretation*). If the Red Star Campaign takes this matter in to consideration, it seems good to me (*judgment*). I do not know politics. I do not want to know, too. The only thing that I know is love. And, I think, the work of politics by its nature is the strength of leaders and their acceptance and credibility by the people (*judgment*). (356)

Here, we can see that the voice is of Fiametta's in her letter to Tsegaye. She gives her interpretation on politics what it should seem like. She also gives her judgment in the rest of the sentences. The story time stops since no action is taking place in this instance. She goes on to write the suffering of Asmara women and to comment on the officials of the regime. She interprets that most of the officials come intending to anguish and use the women of Asmara. Unlike those officials, she evaluates Tsegaye as:

You are not one, who is to be made a fool of, or who craves only your own transient pleasure like the other men, or I don't think you are (*judgment*). I reckon that it is because everything that you do comes from a pure heart and an honest mind. It is difficult to avoid your love and invitation, giving and honesty (*interpretation*). Nevertheless, for those men, because they want to fulfill their temporary feeling, it never regrets not only to suck their blood, but to break their bones (*generalization*). (357)

Like in the previous extract, the character gives her comment on Tsegaye in different ways. She firstly evaluates Tsegaye with other persons. Then, she puts her interpretation on his love, honesty, and other qualities of him. Lastly, she goes to refer other people outside the story world, and makes her generalization on them. Thus, from these two extracts above, we can conclude that Fiametta simply puts her interpretations, judgments, and generalization on the selected individuals. In the second extract, she criticizes the officials who go to Asmara for their bad habits. On the contrary, Tsegaye escapes all of the criticisms forwarded on them rather she judges him as a person who lives for love. In this case, all the information is based on her perspective. She, as a character-narrator forwards her feeling. Thus, her speech dominates the narration.

There are also comments of characters which happen during the characters talk in a dialogue form. There is a common theme throughout the novel that foreign influence is a bad thing. During Tsegaye's first conversation with Fiametta, he notes the continuing influence of the Italian colonialists in Eritrea. For this, he gives the following generalization:

It is a foreign name. Asmara's roads, shops, bars, hotels and restaurants, as well as factories,

are all called by foreign names. The Italian legacy does not just give rise to that foreign mentality and perspective. A cultural revolution needs to be undertaken in this region. (93)

From the beginning, before the present extract, Tsegaye wants Fiametta to change her name because it is foreign. He believes that foreign influence will create foreign mentality. The third line of the extract shows the narrator's anxiety on the expansion of the foreign names in Asmara. He forwards the comment, as there should be a cultural revolution in Asmara.

3. Conclusion

Narrative modes are ways to present narrative information. The novel under discussion, *Oromay* has employed the four narrative modes independently and in a mixed form. As far as scenic presentation is concerned, there are many instances of presenting the speeches and thoughts of characters in the novel. The speech presented in the story is mostly in the form of Direct Speech (DS). These direct speeches are found in a dialogue between the narrator-character and other characters; and among characters. The narrator separates the direct speeches of the characters both by quotation marks and dashes. Direct speech also occurs freely without a tagging phrase in the form of Free Direct Speech (FDS). Sometimes, these two modes of scenic presentation come together. Mostly, episodes of this type start with direct speech and continue in free. From the characters' original utterances, readers can understand many things. For instance, they can identify the idiolect and sociolect features used in the text. In some occasions, the narrator's mediation is highly observed when he quotes the speeches of characters. The narrator also frequently states the continuous and detailed action events of different characters in the novel. However, they are not pure action events because the narrator's mediation in describing or commenting on different situations interrupts it.

The narrator also presents the thoughts of characters in different places of the novel. Although it is rare, the novel employs interior monologue and stream of consciousness techniques. In this case, the involvement of the narrator is limited, or the distance between the readers and the characters is very close. In this mode of presentation, readers are able to participate to the characters' speeches and thoughts. When the scenic mode is employed, readers see what the characters are doing at a specific time; they hear what characters are saying; they can even share what characters are thinking. They are like members of the audience at a play.

Summary is the second mode of narration in which the narrator narrates the story in a condensed and focused way. Unlike the scenic one, summary characterizes the telling mode, which is presented by the narrator. In the novel, the narrator summarizes and reports the actions, speeches and speech acts of characters. The Narrators Report of Action (NRA) is the most deictic mode in which the narrator focuses on the action events. The novel utilizes this mode moderately. The other modes of summary in the novel include Narrator's Report of Speech (NRS) and the Narrator's Report of Speech Acts. NRS is used when the narrator reports the character's speech in a general and a condensed way.

In NRS, the acts of characters' speeches are summarized in which readers become witnesses about the contents of the characters' speeches. Like the NRA, the novel employs such modes of presentation in a fairly way. The narrator uses these modes to give background knowledge to the readers, to present repeated actions and speeches within a few words and to link the characters' speeches depicted in scenic presentations. In summary, the narrator is apparently in total control of the presentation. Therefore, the duration is speed up. In relation to other modes employed in the novel, summary mode occurs mixed with description and comment as background information. This can also occur embedded mostly in speech. As more important and detail events and conversations are usually given in scenic mode, less important or background ones in summary precise. The novel also employs description, a telling mode in which the narrator describes setting, time, things, characters and their speeches and thoughts. These descriptions are made by both the narrator and the characters. The narrator defines characters and places in his own words from his point of view. There are also instances in which characters give explanations about different events in the novel. Most of these explanations are focused on the events occurred in the past. The novel employs such kind descriptions within more than three pages. This helps readers to have general information about the events. In this mode of presentation, the narrator creates a visual image into the characters' mind. They can also get the general knowledge about the described thing. Beyond this, in this mode of presentation, readers become able to understand the imageries and symbols what the characters represent, and in general the theme of the story.

The narrator mostly uses this particular mode of presentation with other narrative modes. Mostly, it comes mixed with comment, and sometimes it happens embedded by speech and summary. The narrator's involvement is highly observed in this mode of presentation, and the durational aspect is

pause in which the story time stops and the discourse time continues.

The last mode of presenting a novel, comment is also employed in the novel under study. The narrator comments on characters' physical appearances, their speeches, and other features of different events in the novel. In these incidences, the narrator is extremely overt in presenting the information entirely from his point of view. Both the narrator and characters forward their interpretations, judgments and generalizations about the story and outside of it. The narrator utilizes this particular mode mixed with other modes of presenting a story. Mostly, it exists combined with description, speech and summary, and mostly embedded by speech, description, and summary respectively. Like description, the durational aspect is pause.

Overall, the novel mostly intends to use scenic presentation in presenting the story. The author transfers the information through direct speech. Even the long narrations in the novel are in the form of dialogue; they have quotation marks and tagging phrases at the end of each utterance. The author prefers transferring the information through characters talks; rather his involvement in the process of narration is rare.

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