



**Jimma University**

**College of Social Sciences and Humanities**

**Department of English Language and Literature**

**An Existentialist Reading of Adam Reta's Novel 'Märäqe'**

**By Aregawi G/michael**

**June, 2017**

**An Existentialist Reading of Adam Reta's Novel 'Märäqe'**

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# DECLARATION

I declare that this thesis is my original work and it has not been presented in any other university.

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## **Certification**

This is to certify that the thesis entitled An Existentialist Reading of Adam Reta's Novel '*məraq*' Submitted to Jimma University for the award of the Degree of Masters of English Literature by Aregawi G/michael is conducted under our guidance and supervision.

Therefore, we hereby declare that no part of this thesis has been submitted to any other university or institutions for the award of any degree or diploma.

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## **Absrtact**

*The age of information which is a great manifestation of globalization could influence people negatively. For this reason, the study attempts to make an existentialist reading of Adam Retas novel 'märāqe' by using Jean Paul Sartre's Existentialist philosophy dominantly as a perspective. The study assessed the choices and actions of the characters in the face of their facticity at critical times of their life. By identifying such choices and actions the researcher has also tried to see how the characters are responsible for their choices and actions. In addition, an attempt is made to identify the message of the author as a committed writer. The researcher found that the more the individuals are subject to the influence of others the more their choices and actions become results of bad outcome for themselves and for others. In the other hand the more their able to examine the influence of others and start to seek other possibilities the more their actions become the result of a better out come. The researcher observed that all the four characters of the novel ended up as authentic and responsible characters and the novel seems to be a visionary novel.*

## Aknowlegments

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# Table of Contents

Absrtact .....	i
Aknowlegments .....	ii
Chapter One: Introduction .....	- 1 -
1.1 Background .....	- 1 -
1.2 Statement of the Problem .....	- 4 -
1.3 Objectives of the Study .....	- 6 -
1.3.1 General Objective .....	- 6 -
1.3.2 Specific Objectives .....	- 6 -
1.4 Purpose of the Study.....	- 6 -
1.5 Scope of the Study.....	- 7 -
1.6 Limitations of the study.....	- 7 -
1.7 Organization of the Study .....	- 8 -
1.8 Operational Definition of Terms.....	- 8 -
1.9 Methodology .....	- 9 -
1.5.1 Research design .....	- 9 -
1.5.2 Methods of data analysis.....	- 9 -
Chapter Two: Review of Related Literatures and Theoretical Framework .....	- 10 -
2.1 Review of Related Studies .....	- 10 -
2.2 The Existentialist Framework .....	- 11 -
2.2 Sartre’s Existentialist Philosophy as a Framework .....	- 13 -
2.2.1 Bieng and Existence.....	- 13 -
2.2.2 Facticity and Transcendence.....	- 17 -
2.2.3 Action and Choice.....	- 19 -
2.2.4 Freedom and Responsibility .....	- 19 -



2.2.5	Sartre’s view of literature.....	- 22 -
Chapter Three:	Existentialist Reading of Adam Reta’s Novel ‘ <i>Märäq</i> ’.....	- 24 -
3.1	About the author and the novel ‘ <i>Märäqe</i> ’ .....	- 24 -
3.2	Synopsis of the Novel ‘ <i>Märäqe</i> ’ .....	- 27 -
3.3	Analysis of the Narrative ‘ <i>Märäqe</i> ’ .....	- 31 -
3.3.1	Part One ‘ <i>Märäqe</i> ’ .....	- 31 -
3.3.2	Part Two of ‘ <i>Märäqe</i> ’ .....	- 48 -
3.3.3	Part Three ‘ <i>Märäqe</i> ’ .....	- 63 -
Chapter Four	.....	- 65 -
Summary and Conclusion	.....	- 65 -
4.1	Summary.....	- 65 -
4.2	Conclusion.....	- 68 -

# Chapter One: Introduction

## 1.1 Background of the Study

It is interesting to know that, although philosophy and literature are inseparable fields of studies, their controversy can be traced back to the ancients. Philosophers like Socrates, are present as character of mockery at the stages of ancient Greece in Aristophanes' play *The Frogs* (405 BC) and Poets are condemned and expelled from living in Plato's ideal republic in his dialogues (Habib, 2005).

However, the fact is to the contrary. To demarcate boundary between philosophy and literature seems quite difficult. The reason is that there are always literary aspects in philosophy and philosophical aspects in literature. Works of philosophers like Jacques Derrida's *The Post Card: From Socrates to Freud and Beyond* and Plato's philosophy are noted for the quality and readability of their prose. Søren Kierkegaard's style is frequently regarded as poetic creativity in addition to philosophy, especially in *Fear and Trembling* and *Diary of a Seducer*. Friedrich Nietzsche's works such as *Thus Spoke Zarathustra* frequently resemble prose poetry due to their content of imagery and allusion (Flynn, 2006) and (Habib, 2005).

On the other hand, philosophical aspects seem to be intrinsic to literary works. For example, Jean-Paul Sartre's novel *Nausea* and his play *No Exit*, and Albert Camus's *The Outsider* are some of the creative works with philosophical aspects (Flynn, 2006). In addition, Fyodor Dostoevsky's, *Crime and Punishment*, Franz Kafka's, *The Metamorphosis*, William Shakespeare's, *Hamlet*, Leo Tolstoy's, *The Death of Ivan Ilyich* are also some literary works among others that exemplify the existence of philosophical thoughts in literature (Flynn, 2006). According to Natanson (1962) the questions raised by literature are addressing aspects of philosophy by presenting the recognized work and lead us to an enjoyment of its embedded philosophical accomplishments. Conversely, the philosophy of literature deals with problems in formal aesthetics such as, the categories of literature and their relationship to the mode of being an artwork.

Nevertheless, the fundamental reason for the inseparability of philosophy and literature is a result of the issue raised by the two fields of studies, which is the issue of being. Natanson (1962)

affirms that, when the question raised in literature is that of being, then it is possible to say philosophy is in literature. This is to mean that the author is not asking about aspects of reality but about the ground of reality. Therefore, the study of philosophy in literature is an effort to make explicit what is implicitly deposited in the artwork.

Meanwhile, philosophy is more scientific by nature and it demands some level of understanding of its audiences. Whereas literature, is closer to the ordinary people due to its imitation of the experiences of real life to reach at the questions raised by philosophy. This imitational nature of literature is one of the accusations of Plato to literature and defended by Aristotle as a basic human instinct that paves the way toward truth and knowledge (Habib, 2005).

The philosophy that committed itself to fill this gap between philosophy and literature is Existentialism. Among the existentialist philosophers, Sartre claims, that it is impossible to become ignorant of the questions in life. To ignore some aspects of being is to adopt a project of avoidance and self-distraction purposely. According to him, “A person affirms that being is knowable by his very choice to ignore it. Ignorance is motivated by a fearful or anxious awareness of the ever-present possibility of knowledge, of stark reality” (Cox, 2008, p. 213). Existentialists tried to bring down such existentialist notions by creating literary works through their reflective characters imitated from real life. That is why Ewart (2011) asserts that “Existential thoughts are a way of being, not thinking; therefore, these understandings and ways of being can only be expressed in their entirety through literature...” (p. 23).

Existentialism becomes familiar after the Second World War as a philosophical and literary movement. Through authors like Dostoevsky, Camus and Sartre, it becomes now a well-known philosophy in the world. Existentialism seems fundamental to life. It brings to mind one to be aware of the very old question that has besieged human race throughout history: “Why am I here” (Ewart, 2011). Even though, existentialism is claimed to be only western philosophy associated to philosophers like Kierkegaard, Nietzsche, Sartre and others, it is as old as the history of philosophy. This is true because the existential questions of life are raised everywhere by every people (Flynn, 2006). Other commentators also tried to trace its roots back to Pascal, Saint Augustine, Socrates, and the Old Testament prophets (Michelman, 2008).

Although existentialism is, considered a western philosophy, still, there are also scholars that argue black people long before the westerns raised the existentialist notions. The scholar who addressed the issue of Africana existential philosophy (Black Existentialism) is Lewis Gordon. Gordon (2000) argues, “The body of literature that represents European existentialism is but one continent’s response to the problems that date from the moment human beings faced problems of anguish and despair (p. 6).” Moreover, he claims the traditional West African proverbs and folktales that went to the New World by the slaves have the potential to show the struggle with such existential matters. For Africans were forced to raise such existential matters due to the oppression manifest in the Atlantic and East Indian slave trades and the European colonization of the African continent.

That is why African philosophers forced to raise existential questions of liberation and identity. Therefore, it is unfair to regard African existential philosophy as a fundamentally Sartrean or European based phenomenon even though there are many Africana philosophers who have been influenced by Sartre and European thoughts. For this reason, this influence understood like an opportunity for Africans than a cause for them to raise these existential questions. The African scholars considered philosophers of existence in the way European existentialists like Soren Kierkegaard, Fyodor Dostoyevsky, Martin Heidegger, Franz Kafka, and Martin Buber are Frederick Douglass, Anna Julia Cooper, W. E. B. Du Bois, Alain Locke, Aimé Césaire, Angela Y. Davis, Toni Morrison, Cornel West, bell hooks, Joy Ann James, are few but to mention some. On the other hand, black existential philosophers and social critics that openly admitted existential identity as philosophers of existence are Richard Wright, Léopold Senghor, Frantz Fanon, Ralph Ellison, James Baldwin, William R. Jones, Lucius Outlaw, Naomi Zack, Tsenayn Serequeberhan, and Lewis Gordon (Gordon, 2000).

Likewise, the existentialist notions and the philosophy of existentialism seems familiar among moderen Ethiopian scholars (literary figures). According to Molvaer (1997) *Tesfaye Gesese* conducted his thesis on existentialism in the late 1950’s. The Russian existentialist author Dostoevsky also influences *Bealu Girma* and he was the admirer of Danish existentialist philosopher Soren Kierkegaard. *Sahle-Sillase Birhane Mariyam* was also another Ethiopian scholar who had a strong interest in philosophy mainly on existentialism and the philosophy of Epictetus. Moreover, Tseday (2007) claims Ethiopian philosophy, as closer to the philosophy of existentialism after comparing Claude Sumners distinction of Ethiopian philosophy from western

philosophy. Both philosophies (Ethiopian philosophy and philosophy of existentialism ) emphasizes on the art of living and on the particular.

Considering the year existentialist notions were introduced in Ethiopia, its close relationship with literature and the issue it addressed on creating responsible individuals, much attention has not been gained in the field of Ethiopian literature. For example, in Addis Ababa University, which is the oldest university of all the universities of the country, there are only two published and one unpublished thesis. Even from the emergence of Ethiopian literary study in 1908 – 1988 literary studies in relation to philosophical concepts focuses only in the philosophy of realism (Taye and Shiferaw, 2000). In view of the appropriateness of existentialism at any time for any kind of literary works and its claim of creating responsible individuals, and the attention it is denied in the studies of Amharic literature, the researcher believes and is motivated to conduct an existential reading of literary characters of *Adam Reta's* novel 'Märäqe' (2007 E.C).

## **1.2 Statement of the Problem**

The concept of globalization is familiar to most this day. Homby and Crowther (1995) defined globalization as “the fact that different cultures and economic systems of the world are becoming connected and similar to each other because of the influence of large multinational companies and of improved communication”. We get in touch with its impacts especially through the improved communication (various mass media) including TV and the internet and most of these impacts are part of our every day conversation. The fact that globalization is heavily influenced by mass media such as entertainment, music, news, politics, fashion, technology, makes it permeate through the everyday life of society.

Globalization has a massive positive impact but it also has negative impact. As a result, critics label it as shallow interruption from essential social issues, and it is always criticized by religious groups and academics. For instance, Kennedy and Danks (2001) stated that, the impact of globalization could be a cause of crisis for societies, nations, communities and individuals. Besides, it could also be a reason of facing a condition of severe anxiety.

These days, human life seems to be trivial. Suicides, abortion, having sex with many partners and addiction, on the other side, have become common phenomena. Most youngsters are engaged in drug and alcohol addiction influenced by popular music and movies now days. Drugs

and alcohol are present in a way that is very appealing in modern music and movies. Due to the rapid advancement of electronic technologies, such kinds of music and movies are, easily accessed. In the meantime, people mainly the youth see these constantly, become excited, and gets eager to try them.

The above influences do not need to be compromised because their impact could result in a dynamic change in the lifestyle of the society. Rao (2013) affirms that due to its unavoidable effect of globalization even Ethiopia couldn't escape it. He also asserts that, even though the major religious groups of the country prohibit alcohol consumption, smoking and having sex with many partners, there is a tendency to follow these ills. Furthermore, the dress code, food habit, religious beliefs and music of Ethiopia are turning merge western ways. Therefore, Rao suggests keeping up its rich culture that can trace back to the ancient times in order to enjoy the benefits of globalization for Ethiopia.

Therefore, how could we be able to mine what is useful for us and for others from this enormous information of mass media because of globalization? Because, as a human being living socially, everybody is responsible for his choices and action. The reason for such kind of responsibility is the choices and actions of individuals could affect the life of others. Hence, it is important to fight back these ills and maintain our solidarity as a human race in general and as a citizen in particular.

It seems reasonable at this stage to address the questions like why existentialism as a perspective and why Sartre's existentialism in particular? The first reason to choose existentialism as a perspective is due to its emphasis on responsibility. This time in which we are living in responsible individuals are needed to combat the above mentioned evils of the period. As Senejan (2013) stated it;

The message of existentialism, unlike many academic philosophical movements is very simple and clear. Its message is that individuals are responsible for what they have done, for who they are, for how and in what way they face and deal with the world, and ultimately responsible for the way the world is. Existentialism is the philosophy of no excuse as Sartre declares (p. 15).

The second reason for selecting existentialism as a perspective is its suitability to apply at any time. Kaufman (1956) asserts that “Existentialism is a timeless sensibility that can be discerned here and there in the past...” The rationale for selecting Sartre’s existentialism as a perspective could be answered in a better way using the opinion of Flynn (2006). According to him;

...he [Sartre] and de Beauvoir are the only philosophers in this group who admitted to being existentialists. To the extent that it is a 20th-century movement, existentialism certainly centered on his [Sartre’s] work. And no one better exemplifies the union of and tension between philosophy and literature...than does Jean-Paul Sartre.

### **1.3 Objectives of the Study**

#### **1.3.1 General Objective**

The general objective of the study is to explore the themes of the novel ‘*Märäqe*’ through key existentialist notions.

#### **1.3.2 Specific Objectives**

The following are the specific objectives of this study:

- To analyze the facticity of the characters.
- To examine actions of the characters in critical times.
- To examine the responsibility of the characters for their actions.
- To identify the authors message as a committed writer

### **1.4 Significance of the Study**

The findings of the study will hopefully bring an important contribution in assisting readers to become familiar with existentialist notions, helping literature students to explore existential aspects from literary works, attempt to present local literary works to international critical gaze and encouraging others to study and criticize literary works of other authors. By doing this, this study will hopefully add an additional knowledge on how to conduct a literary criticism through the existentialism as a perspective on local literary works.

## **1.5 Scope of the Study**

The study is focused on assessing key existential notions of an Amharic novel. These existential notions are facticity, action, responsibility and authenticity. In addition, the study tries to identify the message of the author as a committed author. The novel is entitled '*Märäqe*' written by *Adam Reta*. Even though the author has nine literary works so far this study is limited itself to only one of his novels for the sake of managing data and in-depth investigation.

The reason to conduct a study on novel and particularly on Adams novel could be justified in two ways. First, prose narratives, such as novels, are suitable for depicting a wide range of human experience so that becomes appropriate to conduct an in-depth analysis of the characters. According to Baert (2015), prose is connected to Sartre's notion of the committed author. The task of the author is to expose the world so that people can no longer claim to be ignorant or innocent.

In addition, Tewodros (2001) asserts, "Adam Reta is one of the most prominent writers in the contemporary Ethiopian literature. In his works, Adam explores the human condition and its perplexities. Most of his themes dwell on loneliness, alienation, dehumanization and disintegration of personality". This makes the decision to select *Adam's* novel reasonable. The recent publication and the technical style of the novel are additional rationales to select it for this study.

## **1.6 Limitations of the study**

The existentialist perspective used to analyze the novel is Sartrean existentialist perspective dominantly because it is difficult to address all the philosophers associated with the movement because of its vast nature. Moreover, the literatures associated to existentialist philosophy and *Adam Reta's* literary texts are many in number so the researcher considers it difficult to address all in order to see relationship between them. However, the researcher is tried to address the three novels of the author.

Existentialism is a vast philosophy, which raises many issues related to human existence but the current study is focused only on assessing the facticity, action, responsibility of the characters and the message of the author as committed writer from Sartre's existentialist philosophy



ominantly. Nevertheless, the researcher is also tried to familiarize himself with the ideas of other existentialist philosophers by reading different summarize articles of their philosophy. .

The Other limitation of this study is language. The researcher found it difficult to maintain the literary beauty in Amharic to its English translation. In addition the researcher is unable to find equivalent words in English for some Amharic words so; he is forced to use contextual meaning.

## **1.7 Organization of the Study**

This study consists of four chapters. In this chapter (Chapter 1) a general introduction to the study, the objective, significance, scope, limitations, operational definition terms and methodology are presented. Chapter Two is devoted to the examination of literature concerning the topic of the study and also contains the theoretical framework of the study. This chapter aims at contextualizing the study by discussing related studies in Amharic literature and existentialism, and tries to develop its own framework to analyze the novel at hand. Chapter Three discusses the analysis of the narrative '*Märäqe*'. Chapter Four includes the summary and conclusion of the study.

## **1.8 Operational Definition of Terms**

1. **Action**; “The state or process of doing or not doing something intentionally” (Cox, 2008, p.10).
2. **Authenticity**; “The antithesis of bad faith. The overcoming of bad faith. A deliberate and sustained project in which a person affirms his freedom and takes full responsibility without regret for his past, for his present situation and for his actions within that situation” (Cox, 2008, p. 15).
3. **Existentialism**; “is a philosophy primarily concerned with providing a coherent description of the human condition that fully recognizes and incorporates the fundamental or existential truths pertaining to that condition. These existential truths are Freedom, responsibility, indeterminacy, desire, guilt, the existence of others, mortality, the elusiveness or non-existence of God and so on” (Cox, 2008, p. 72).
4. **Facticity**; “The resistance or adversity presented by the world that free action constantly strives to overcome” (Cox, 2008 p.77).

5. **Responsibility**; “A person is not always responsible for his situation, for his facticity, but in so far as he must choose his responses to his situation, and in so doing choose himself in his situation; he is obliged to assume responsibility for his situation” (Cox, 2008 p. 173).
6. **Transenence** “The condition of being outside or beyond. Contrasts with Inmanence, the condition of existing, operating or remaining within” (Cox, 2008 p. 204).
7. **Juice**; 1. “The liquid that comes out of fruit or vegetables; a drink made from this” (Homby and Crowther, 1995).  
2. “The liquid that comes out from a piece of meat when it cooks” (Homby and Crowther, 1995).
8. **ሚቅ** “ስጋ የተቀቀለበት ወሃ። እንደ፣ ስጋ፣ ድንቸ፣ ዶሮ...ወጥረሳሹ ክፍል” (የ ኢ. ቁ.ጥ.አ.ዩ., 1993)

## 1.9 Methodology

### 1.5.1 Research design

The current study attempts to explore the existential notions as reflected in the characters of *Adam Reta's* novel ‘*märäqe*’. In order to achieve the above objective textual analysis is to assess the text critically and dialogues are done with previous studies and literary works of *Adam Reta*. The textual analysis is conducted using Sartrean existentialism philosophy dominantly as a perspective that is developed as the theoretical framework of the study in the next chapter.

### 1.5.2 Methods of data analysis

The data are analyzed by focusing on the four major characters of the novel following their order of narration in the novel. Each character is treated independently and the existential notions of each character are analyzed according to the developed framework. In doing this the existentialist notions of the characters such as facticity, action, responsibility and authenticity are examined. Moreover, an attempt is done to analyze the authors message as a committed writer. The researcher is tried to address the above existentialist notions by taking extracts from the novel.

## Chapter Two: Review of Related Literatures and Theoretical Framework

### 2.1 Review of Related Studies

The studies that are more related to the present research, which use the philosophy of existentialism as an approach, are by Tewodros (2001), Tseday (2007) and Aklilu (2010). *Tewodros's* study is conducted by analyzing works of different authors comparatively. *Tewodros* studied *Hadis Alemayehu's Fəqəre eske Mäqabər*, *Birhanu Zeryhun's jetewɜ:drəʊs Inimbə*, *Dagnachew Worku's ædefrs* and *Bealu Girma's Kä'admas Bashagär* comparatively as 'Novels of Disillusionment'. But in order to identify the theme of death, disillusionment, despair and exile what *Tewodros* did is using the theme of existentialism as a perspective as suggested by John Maquire (1972). In his study, *Tewodros* concludes that all the four novels raise the existential notions of death, disillusionment, despair and exile. In addition, he asserts that the novels are not only reports of the past but they also forecast tomorrow, as it is associated with fear and anxiety. However, the current study is different from *Tewodros's* for three reasons. First, as mentioned *Tewodros's* study did not include Adam's works but the concern of the current study is on the novel of *Adam Reta*. Second *Tewodros's* study is a comparative analysis but the study at hand is on a single novel. Third *Tewodros's* approach of the existentialist themes did not refer to any existentialist philosopher but he uses the theme of existentialism as a perspective as suggested by John Maquire, meanwhile in this study Sartre's existentialist philosophy is used dominantly.

The second thesis is conducted by Tseday (2007) on *Hadis Alemayehu* and *Bealu Girma Fəqəre eske Mäqabər* and *Kä'admas Bashagär* respectively and *Adam Reta's* first novel *Gəracha Qachəloch* using Sartrean existentialist philosophy as an approach. There are also four important differences and a single similarity in relation to the current study. The first difference is that *Tsedey's* study is comparative while the current study is not because it is conducted in a single book. The second important distinction is her study was conducted on *Adam's* first novel which has only one protagonist but this study is conducted on his second novel that has four protagonists. The last distinction is *Tsedey's* tries to see the conflict between the individual and the traditional and conventional ready-made values of the society whereas the current study is devoted itself to assess the characters choices and actions in the face of their facticity and see

how responsible they are or not. In addition, this study is devoted to identify the message of the author as a committed writer. Of the similarity of the study at hand with her is both studies use Sartre's existentialism philosophy as an approach.

The other scholar that conducted a study related to the current study is *Aklilu Dessalegn*. Aklilu (2010) conducted a study of seven narratives of *Adam Reta* that consists of a novel, novella and short stories in order to extract the existentialist ideas of the narratives and name the author as literary existentialist. The current study is different from *Aklilu's* due to the focus area of the study, the theoretical framework to be use and its aim. As it mentioned above, Aklilu's study is focus on of seven narratives of *Adam Reta* but this study is conducted on a single novel published recently and not yet researched from existentialist perspective. In the other hand, Aklilu uses existentialism in its whole as its framework but this study's uses Sartre's existentialism philosophy as a framework. In the other hand, Aklilu's study is committed to assess to discuss the general characteristics Adam's protagonists share, see the relation of these characters to Camus's Sisyphus, identify Adam's religious views and explain Adam's overall existential philosophical thinking.

Beside, identifying the existentialist themes in the narratives of *Adam*, *Aklilu's* aim was to name Adam as literary existentialist and identify the religious views of the author whereas the concern of this study is to extract the existentialist themes of on text and to identify the message of the author as committed writer. As it mentioned several times Sartre's existentialist perspective is used prominently to conduct the existentialist reading of the novel but any idea that found helpful for the study from any kind of existentialist philosopher will be included.

## **2.2 The Existentialist Framework**

Existentialism is a wide scholarly movement that encompasses many Continental philosophers, psychologists, novelists, dramatists, artists and filmmakers. The philosophy is remains influential today since its emergence in the 19<sup>th</sup> and 20<sup>th</sup> centuries. The movement is characterized by its shared concerns rather than by a set of common principles to which all existentialist thinkers agree on, even though there are principles common to many of them (Cox, 2008). "Existentialism is primarily concerned with providing a coherent description of the human condition that fully recognizes and incorporates the fundamental or existential truths pertaining

to that condition. Freedom, responsibility, indeterminacy, desire, guilt, the existence of others, mortality, the elusiveness or non-existence of God and so on” (Cox, 2008, p. 72).

The above truths became the concern of a Christian philosopher, Soren Kierkegaard (1813-1855), and the concern of the atheist and romantic philosophers, Arthur Schopenhauer (1788-1860) and Friedrich Nietzsche (1844-1900), in their own ways to set the agenda for what later became known as existentialism in 19<sup>th</sup> century. In the first half of the 20<sup>th</sup> century Karl Jaspers (1883-1969) - who coined the phrase 'existence philosophy' by taking the concerns of Kierkegaard, Schopenhauer and Nietzsche (Cox, 2008). The Danish philosopher Kierkegaard is considered as the father of existentialism. Kierkegaard examines the basic human choices towards life; seeking for pleasure, committed to social responsibilities and focus on the religion and the divine Flynn but one consented on the divine only through the 'leap of faith' (2006).

The other influential figure of existentialism is Nietzsche who declared that 'god is dead'. His idea is that religious beliefs do not play a significant role in human life so it is better to find one meaning without including gods and becomes a superman (Cox, 2008).

The writings of Martin Heidegger, Jean-Paul Sartre, Simone de Beauvoir, Maurice Merleau-Ponty and Albert Camus established existentialism as a separate branch of philosophy. A largely coherent system of thought is formed from the converged ideas of these philosophers. The heart of their system is the maxim 'existence precedes essence' (Cox, 2008). As Cox puts it:

This maxim encapsulates a view that is fundamentally opposed to idealism, the view that there are no metaphysical essences giving reality or meaning to particular things. There are particular things and there is nothing beyond the series of particular things other than consciousness, which is nothing but consciousness *of* particular things. With specific regard to people, 'existence precedes essence' refers to the view that each person exists first, without meaning and purpose, and strives thereafter to give himself meaning and purpose. A person's essence is to have no essence other than the one he must continually invent for himself (Cox, 2008, p. 72).

Existentialism is anti-idealist, anti-metaphysical and atheistic. It understands human beings as living in an indifferent universe that is meaningless to the point of absurdity. Any meaning is an establishment of each person from inside sphere of his own individual existence. A person who

presumes that his meaning comes ready-made or that human existence has an ultimate purpose established externally by a deity or deities is deceived and a coward in face of reality (Cox, 2008).

As it is indicated above these ideas are not shared by all existentialist thinkers. For example, the novelist Fyodor Dostoevsky (1821-81), who is clearly an existentialist thinker in many respects, is obviously, not an atheist like Kierkegaard. Existentialism covers a wide range of religious thinkers such as Paul Tillich (1886-1965), Martin Buber (1878-1965), Karl Barth (1886-1968) and Gabriel Marcel (1889-1973). There are also atheist thinkers like Samuel Beckett (1906-89) (Cox, 2008).

Existentialism is also express in the art of cinema and psychology. For instance, Bernardo Bertolucci (1940- ) a film director explores existentialist themes in his films and the psychologist R.D. Laing defines the mental conditions of psychosis and schizophrenia in existentialist terms. Shakespeare's (1564-1616) tragedies are also full of existentialist notions. As a way of viewing the human condition, existentialism has been around much longer than the term itself. Sartre prefers to call it 'phenomenological ontology' or 'philosophy of existence' and remains became the leading figure of the philosophy (Cox, 2008).

## **2.2 Sartre's Existentialist Philosophy as a Framework**

### **2.2.1 Being and Existence**

The core principle of Sartre's existentialism is summarized maxim 'existence precedes essence' (Cox, 2008). "Existence (the world, being-in-itself) is logically prior to essence (being-for-itself, consciousness, ideas, meaning) (Cox, 2008, p.). For Sartre, existence is primary and that essence is logically consequent to existence and arises through the negation of existence. Sartre differentiates human consciousness and non consciousness. This distinction is the distinction between two modes of being. One is manifested by the existence of conscious beings and the other by the existence of non conscious things. For Sartre consciousness is always consciousness of something (Cox, 2008).

#### **2.2.1.1 *Being-In-Itself***

Being-in-itself indicates to the objects that are just there. These objects are the objects that have no awareness of themselves and the objects that don't give value of themselves. It is the starting

point of Sartre's ontology because every phenomenon that Sartre describes eventually depends on being-in-itself for its existence (Cox, 2008).

Consciousness, for example, or what Sartre generally refers to as non-being or being-for-itself, exists as the negation or denial of being-in-itself. As such, consciousness is entirely dependent on being-in-itself because it is nothing but being-in-itself denied (Cox, 2008, p.30).

According to Sartre, being-in-itself is that it *is*. It is its own base. It is not founded upon anything else but upon itself. Contrasting the being that does not exist in itself and dependent upon something else for its existence being-in-itself exists fundamentally, *in itself*, in its own right (Cox, 2008). “It is self-sufficient, uncreated and unchanging” (Cox, 2008, p. 30).

Being-in-itself has no characteristics other than being, and it is not differentiated in any way. It has a negation described by Sartre as being-for-itself, a negation that is entirely dependent upon it for its borrowed being. The emergence of this negation from being-in-itself is a profound mystery (Cox, 2008).

All those phenomena that comprise the human world - change, temporality, possibility, spatiality, being-in-itself-for-itself distinct objects, lack, freedom and so on, arise through the relationship between being-for-itself and being-in-itself and exist only from the perspective of being-for-itself (Cox, 2008, p. 31).

#### **2.2.1.2 *Being-For-Itself***

Being-for-itself refers to the fundamental nature of being of consciousness or human being. Every person is fundamentally a being-for-itself, for this reason the terms 'consciousness', 'person' and 'being-for-itself' can be used interchangeably(Cox, 2008).

For Sartre, the term 'being-for-itself' captures the essential nature of a phenomenon that exists only as a relationship to what Sartre calls 'being-in-itself'. Unlike being-in-itself, being-for-itself does not exist fundamentally, in itself or in its own right, it borrows its being from being-in-itself, existing only as a negation, nihilation, denial or lack of being-in-itself. Being-for-itself is a borrowed being. Like a shadow or a reflection its being is entirely dependent on something other than itself (Cox, 2008, p. 26).

Being-for-itself always lacks identity both with being-in-itself and with itself due to its paradoxical, ambiguous and indeterminate being. It always is not being (what it is) and non-being (what it is not) and can only exist as a flight from any kind of self-identity (Cox, 2008). “Being-for-itself exists as a temporal flight, temporal surpassing or temporal transcendence away from its past towards its future” (Cox, 2008, p. 26). It is both which is no longer (its past) and which is not yet (its future) (Cox, 2008).

Being-for-itself is not in the world just like objects but it transcends the world by escaping it towards the future. As it is only the negation of being-in-itself, it is an escaping that continues to require the being it seeks to escape. It is an escaping that cannot escape. It is a transcendence that is continuously re-caught by the facticity of its embodiment and its wider situation. This is due to this facticity is the ground of its transcendence (Cox, 2008).

In short, being-for-itself is not a transcendence-in itself, but the transcendence of its facticity. In everyday terms, it is human projects that constitute the transcendence of being-for-itself. A person's projects always aim at a future in which he will have overcome something presently lacking, a future in which he hopes and desires to be more satisfied, fulfilled and at one with himself (Cox, 2008, p.26).

The being-for-itself plans to become something through its choice and action and continuously choose its way of being. Being-for-itself cannot not to choose because to choose not to choose is still a choice. It is burdened with having to choose itself, with having to choose its responses to its situation as Sartre says, 'condemned to be free'.

For Sartre, freedom is not freedom from responsibility but the responsibility that being-for-itself has to choose a response to every situation. The essence of authenticity is to affirm this responsibility and to live up to it is (Cox, 2008).

To seek to evade this responsibility by choosing not to choose, by acting as though one does not have a choice, by treating oneself as an object and so on, is the essence of bad faith. Every being-for-itself, in Sartre's view, is capable of authenticity, but most of the time most beings-for-themselves, most people, live in bad faith as a way of evading the anxiety that comes from realizing that there is nothing that they are or can be in the mode of being it. that they have to choose what they are and are responsible for doing so (Cox, 2008, p.28).



### 2.2.1.3 *Being-For-Others*

The structure of a person's being that belong to the Other (another person or persons) and realized from the point of view of the Other is known as being-for-others. According to Sartre in order to fully realize all the structures of his/her being a person he/she requires the existence of the Other (Cox , 2008). This is to mean that when one is looked at by Other he comes up in to self consciousness or self reflection. He starts to see himself as the others see him. This is because when one encounters other people, one realizes that he is not encountering mere objects, which cannot react, but subjects who are conscious agents.

One needs to explain how he understands the other? Here one needs to explain the bridge from consciousness to consciousness. For Sartre being-for-itself needs to be realized from the point of view of the Other because some modes of consciousness are not attributable simply to being-for-itself. Some modes of consciousness include shame, embarrassment and pride. Sartre cites the example of a voyeur who peeps through a keyhole and suddenly realizes that another person is looking at him and judging him. The voyeur here experiences the subjectivity of the other. This is characteristically different from the experience of objects. The recognition of other's subjectivity forces certain modifications in our existential structure. It suggests that my self-conception does not depend solely on me, as others can potentially objectify me. The other-as-subject turns the voyeur in a being-as-object (Cox , 2008).

Sartre further contends that the very essence of man is his relations to other people. Unlike our encounter with objects, we here experience the other and encounter the subjectivity of the other. The realization that the other we encounter is a subject posits a potential threat to our own subjectivity, as it raises the possibility that we may become an object to the subjectivity of the other consciousness. One experiences oneself as being subjected to the objectification of another subject (Cox , 2008).

For Sartre interpersonal relations are ceaseless, irresolvable power struggle. He affirms that the essence of human relationships is conflict. This view of conflict is reflected in his play (No Exist) *In Camera* (1944) with the maxim 'Hell is other people'. But there is no ultimate solution to this situation. Such conflict-ridden relationships with others are also part of our existential situation which we cannot overcome. Sartre's philosophy does not claim that ultimate solutions are possible for all human problems. Instead, his existentialism encourages man to accept his

facticity and inescapability of freedom and urges him to lead a reflective life with awareness by taking responsibility (Cox , 2008).

As Cox (2008) asserts that romantic love is an aspect of being-for- others because it represents a 'concrete relations with others'. He asks, 'Why does the lover want to be loved?' In order to understand what love is it is better first to understand why it is that the lover wants to be loved. For Sartre what the lover needs to possess the consciousness of the Other otherwise the lover is not satisfied with the mere physical possession of the Other. The lover will be dissatisfied if the other's consciousness is directed towards other things.

In desiring to possess the consciousness of the Other the lover does not want to enslave the Other, he does not want to possess a robot-thing whose passions flow mechanically in his direction, but a genuine Other who chooses at each moment to be possessed by him. The lover wants to be loved because he wants to possess the freedom of the Other, not as an enslaved freedom that would no longer be a freedom, but as a freedom that remains free though it is possessed because it continually chooses itself as possessed. (Cox , 2008, p 126).

But if the Other loves the lover it is only because she wants him to make her an ultimate value. Conflict, which Sartre tends to view as the essence of all human relationships, is inevitable. For Sartre, to love is not only to want to be loved, but the desire of the lover is not only to be loved but also to be an ultimate value of the Other. So, when one person loves another he does not in fact want, as the Other wants him to, to make the Other an ultimate value. Instead, his love consists of wanting the Other to make him an ultimate value. Sartre remarks that 'love is the demand to be loved' (Cox , 2008).

### **2.2.2 Facticity and Transcendence**

The confrontation or difficulty presented by the world that free action constantly struggles to overcome is known as facticity. Facticity is the concrete situation of being-for-itself, including the physical body, in terms of which being-for-itself must choose itself by choosing its responses (Cox, 2008). To use the words of Cox:

The for-Itself exists as a transcendence, but it is not a pure transcendence, it is the transcendence of its facticity. In its transcendence the for-itself is a temporal flight

towards the future away from the facticity of its past. The past is an aspect of the facticity of the for-itself, the ground upon which it chooses its future. In confronting the freedom of the for-itself facticity does not limit the freedom of the for-itself. The freedom of the for-itself is limitless because there is no limit to its obligation to choose itself in face of its facticity (Cox, 2008, p. 77).

For example, having no legs might limit a person's ability to walk but it could not limit his freedom in that he must continually choose the meaning of his disability. The for-itself cannot not choose itself in face of its facticity cannot not be free because it is necessarily free. This necessity is its facticity the center of freedom (Cox, 2008).

Transcendence is the condition of being outside or beyond. It is the essential feature of being-for-itself for Sartre. Unlike the objects in the world the for-itself exists not as a transcendent subject. The for-itself is that which transcends the world, as well as the body, in order to be conscious of the world and to act upon it (Cox, 2008). As Cox state it:

The for-itself is the negation of being-in-itself. In negating being the for-itself transcends or surpasses being. As that which is a surpassing of being it is perpetually beyond being and at a distance from being, yet as nothing but the negation of being it continues to depend entirely on being for its borrowed being (Cox, 2008, p. 204).

Even though it is unable to escape being the for-itself continually strives to escape being. The for-itself is an escaping that can't escape. The relationship between the for-itself and the body states clearly this situation. The for-itself continually transcends the body but is continuously caught by the body as the very possibility of its transcendence. The immediate and inescapable facticity of the for-itself that it continually transcends towards future situations is represented by the body. Though the for-itself is unable to completely transcend the body it always transcends it (Cox, 2008).

The for-itself is a temporal transcendence. The for-itself perpetually transcends the past towards the future. Indeed, it is this transcendence that gives rise to past and future and to temporality as such. The transcendent temporal flight of the for-itself away from the past towards the future realizes the past as that which has been transcended. The for-itself perpetually transcends the facticity of the present towards a future that is open and indeterminate. The for-itself is a futurizing intention that transcends the present by choosing - by having to choose - its responses to its

facticity. The for-itself is the transcendence of facticity and requires there to be facticity in order to be the transcendence of it (Cox, 2008, p. 205).

When a person denies that he/she is the transcendence of his/her facticity bad faith occurs. In bad faith he/she tries to become a pure transcendence or a pure facticity (Cox, 2008). “Both projects aim at avoiding the anxiety and responsibility of being that which must continually choose itself as a free, transcendent flight towards the future” (Cox, 2008, p. 205). Central to Sartre's theory of being-for-others is the notion that the transcendence (the transcendent freedom) of the for-itself can be transcended by the transcendence of the Other. When this occurs the for-itself becomes a transcendence-transcended (Cox, 2008).

### **2.2.3 Action and Choice**

Action is the state of doing or not doing something intentionally. According to **Sartre**, the defining characteristic of action is intention (Cox, 2008).

Action often involves purposeful bodily actions such as words, gestures or the manipulation of tools. These bodily actions aim at rearranging the world in such a way that a perceived lack is overcome, but doing nothing is also action if doing nothing is the result of a choice (Cox, 2008, p. 10).

According to Sartre's existentialism choice and action are inseparable (Cox, 2008). “Choice gives meaning to action and action gives reality to choice, An intention, a chosen end to be realized in the future, gives meaning to the actions that aim at it and are a means to it ” (Cox, 2008, p. 10). However, as intentions are realized and ends are achieved, they themselves instantly become means to further ends, with no achieved end ever able to fully and finally satisfy, define and determine the for-itself. The for-itself, as a being that must continuously choose its future and act to achieve it, must always surpass whatever chosen ends its actions achieve towards further chosen ends to be achieved by further action (Cox, 2008).

### **2.2.4 Freedom and Responsibility**

With a specific and detailed meaning freedom has a central concept of Sartre's existentialism. Rather than 'liberty, 'lack of restrictions' and so on freedom always means 'existential freedom' for Sartre. Being-for- itself is never at one with itself and never the same with itself because it is a paradoxical and unfixed being. Being-for- itself is not founded upon itself but upon what it is not or as the negation of being-in-itself therefore it is nothing in itself and in the present. It is

never in the present. Being-for-itself exists only as a continuous temporal transcendence, a temporal flight, a temporal surpassing, away from the past towards the future (Cox, 2008).

As a temporal transcendence it stands outside the causal order. The causal order, that which is, that which cannot be other than it is once it has come to pass, belongs to a past which being-for-itself realizes by constituting itself as the future of that past. The past exists only for a for-itself that transcends it towards the future. The for-itself exists only as a transcendence of the past towards the future. The for-itself is the future of the past, which is to say, it is the future possibilities of the past. As nothing but a being towards the future, as nothing but the future possibilities of the being that it transcends, the for-itself has to be these possibilities (Cox, 2008, p. 86).

In order to exist at all the for-itself has to be a temporal transcendence. It couldn't be able to be without opening up of possibilities. It is impossible for the for-itself to say 'I cannot not choose' because it cannot be able to be free from the burden of freedom. For Sartre human beings are necessarily free or they are 'condemned to be free'. The for-itself can never become free of its freedom. It can't be an object that is determined by the physical world. If this happens it is a free choice of itself. However, this boundless freedom of the for-itself doesn't mean a freedom free of obligation (Cox, 2008).

A person's freedom does not consist in a kind of 'freefall' or a lack of obligation; it consists in the constant responsibility of having to choose who he is through the actions he chooses to perform in response to the facticity, adversity and resistance of his concrete situation (Cox, 2008, p. 87).

For Sartre, there is no end to the responsibility of having to choose. Just as freedom is necessary, so it is also limitless. Not limitless in the sense that a person is free to do anything, fly though he has no wings, etc., but limitless in the sense that the obligation to be free is unremitting (Cox, 2008, p. 87).

In order to convince themselves and others that they need not choose or have not chosen, people employ various strategies to fool themselves and others that they are not free and for Sartre this phenomenon is bad faith or as (Flynn, 2006) puts it " We are fundamentally a work in progress, a story in the process of being written. To deny this condition is to be in bad faith" (p. 69). In addition Flynn (2006) asserts that there are two types of bad faiths according to Sartre the one that tries to collapse our possibility and the other that tries to make us only possibility. "The more

common form tries to collapse our transcendence (our possibility) into our facticity (our antecedent condition). In effect, one flees responsibility by claiming: ‘That’s just the way I am’ ” (p. 72). For Flynn (2006) there is another version of this type of bad faith; “Another version of this collapse of transcendence (possibility) is the attitude of bad faith which allows another subject to determine the ‘identity’ to which we try to conform. This version is rooted in our interpersonal relations, in what Sartre calls our ‘being-for-others’ ” (p. 73).

According to Cox (2008); for Sartre bad faith is freedom that gives rise directly to the possibility of bad faith it is not the opposite of freedom. Bad faith is a project of freedom whereby freedom aims at its own suppression and denial. Instead of affirming itself through decisive action in response to their facticity of their situation, they exercise their negative freedom by denying, checking and repressing themselves. In contrast one can affirm his positive freedom through decisive, responsible, authentic action in response to his facticity of his situation. A person exercises positive freedom when he does not attempt to surrender his responsibility for himself by choosing not to choose, when he does not act in bad faith. It is possible to put this idea borrowing the words of Flynn (2006) and Cox (2008) as follows; “the mantra of Sartrean humanism is that you can always make something out of what you’ve been made into because you always transcend your facticity” (p. 67). In addition, Cox (2008) affirms that;

Sartre argues that people are unavoidably and limitlessly free. They can seek to deny that they are free by acting in bad faith or they can affirm that they are free by continually striving to take responsibility for their choices. To affirm or assume freedom is to accept without regret that freedom is one of the existential truths of the human condition. The affirmation or assumption of freedom involves a person recognizing his freedom and living accordingly. To affirm or assume freedom is to treat freedom itself as a source of values. Affirming or assuming freedom is central to the project of authenticity. The authentic person is one who affirms or assumes his freedom. A person who has lived in bad faith who begins to assume his freedom is said to have undergone a radical conversion to authenticity. (p. 85)

In his *Notebooks for an Ethics* (1947-48, published in 1983), Sartre suggests that an authentic person can affirm and respect the freedom of other people by affirming his own freedom (Cox , 2008).

### 2.2.5 Sartre's view of literature

For Sartre the purpose of literature is not for entertainment but it is a medium in which the writer's intention and commitment to tackle current issues is passed through. The key questions raised by a committed writer are 'What do I want to write about?' and 'For whom am I writing?' This is due to the purpose of literature in revealing the challenging aspects of the contemporary world. Unless the committed writer needs to make a point about political corruption in his own time he/she doesn't write about political corruption in the Roman Empire. Writing literature and reading literature heightens the social, political, historical and philosophical awareness of the writer and the reader respectively (Cox, 2008).

For Sartre, the relationship between writer and reader is of crucial importance. He argues that the writer cannot exist as a writer without the generosity of the reader. Unless the reader freely consents to make his books, his ideas, real by reading them his books do not exist as works of art that convey certain ideas. A book is nothing but marks on paper if it isn't read. It contains no ideas in itself. The effect of literature on the reader should be liberating to make reading a creation. If literature is not a liberating force it is nothing. No matter how one paints the world dark, he/she paints it so that others may feel their freedom as they face it. To establish a genuine relationship with the writer's work is redefining his/her relationship with his own situation for the reader. The reader could be able to be aware of his alienation or his/her oppressed condition, perhaps he/she is motivated to question and actively reject the status quo that he/she has accepted without complaint until now (Cox, 2008). In addition to quote him;

Literature is an irritant rather than a sedative; it is capable of bringing an individual, a group, a whole social class, out of a state of alienation into awareness of their capacity for positive freedom. In liberating the reader through his successful efforts to create challenging and provocative works of art, the writer is in turn liberated by the reader and fully realizes his own freedom. The reader brings to final fruition the writer's efforts to respond positively and authentically to his being-in-situation (p. 222).

For Sartre, in common with other politically engaged French intellectuals who aspired to shape post-war Western culture, sees writing literature very much as a form of secondary social and political action. The writer aspires to act upon the world by seeking to raise the awareness of his

reader, by seeking to inspire him to question, to challenge and ultimately to change his situation, hence to change the world. The writer succeeds in acting, succeeds in escaping his own alienation, at least temporarily, when his reader acts. For Sartre, literature is a response to history and a desire to shape history that succeeds in doing so through its readership (Cox , 2008).

In conclusion, the above existentialist notions of Sartre are used to extract the existential themes of the novel by focusing on each character individually and the researcher wants to mention the existence of ideas from other existentialist philosophers like Kierkegaard and Camus in this study. Kierkegaard's notion 'leap of faith' towards religion and Camus's notion of existential hero are used to analyze the existential themes of the characters of '*Märäq*'.



## Chapter Three: Existentialist Reading of Adam Reta's Novel

### 'Märäq'

#### 3.1 About the author and the novel 'Märäqe'

The profile of *Adam Reta* is not found in detail except for his date of birth 1957/58 in *Tsedey* (2007). In addition, the place where he was brought up *Zenebwerq* (Addis Ababa) and his educational carrier (Geography) in an interview with *Addis Neger News Paper* and some information about himself as a character in his new book *yesenebete qälämate* (colors of adios) (2008). In his interview with Ethiopian Broadcast Service Television, *Adam* is asserted that he uses real life human beings as characters of his creative stories. So from this claim we can take the information in the novel *yesenebete qälämate* (Colors of Adios) about an author named Adamu who lived in Holand and then moved to America as real profile of the author because these specific information are also true of Adam Reta (it will be discussed more below).

His first published literary works are ("*Sphinx*" and "*Siroco*") as a collection of short stories with other co-authors in a book entitled *Aba Defar*. He has been successively writing for more than thirty years a number of short stories, a novella and three novels. His first book is a collection of short stories entitled *Mahlet* published in (1981 E.C.). After sixteen years this book is followed by his first novel *Gäracha Qachäloch* (Grey Bells) in (1997 E.C.). Then in 2001 E.C. he published two books in raw *Alengana Meser* (Whip and Lentils) and *Etemete Lomishita* (Madam, Lemon's Smell) a collection of short stories and a novella and collected short stories respectively. These books were followed by *Kesemay Yewerede Firfir* (The *Firfir* (a braked down *injera* (Ethiopian traditional food) due to mixing with stew) that Falls Down from the Sky) in (2002 E.C.). *Ywesdal Menged Yametal Menged* (A Road Takes a Road Returns) another book of collected short stories also published in (2003 E.C.). Again in 2004 E.C. he published his collections of short stories *Himamat ena Begena* (The Passion Week and Harp). Recently he published his second and third novels entitled 'Märäqe' (*Juice*) in 2007 and *yesenebete qälämate* (Colors of Adios) in 2008 respectively. Having seen this, let's say a little about the literary style of Adam Reta because it has a great significance to the analysis of the study at hand.

In the epilogue of *yesenebete qälämate* (Colors of Adios) *Tewodros Gebre* asserts that 'Adam Reta is known for his artistic strangeness and experimentalist of his novels' (Page. ii). In the

epilogue of *yesenebete qälämate* (Colors of Adios) *Tewodros Gebre* asserts that ‘*Adam Reta* is known for his artistic strangeness and experimentalist of his novels’ (Page. ii). *Adam Reta’s* literary style is unique. He doesn’t follow the traditional linear or circular plots in his literary works. Unlike the plot structure of linear stories that has beginning middle and end, *Adams* literary technique seems deviate this plot structure. For example, the novel at hand, ‘*Märäqe*’ (Juice), could be read by starting from any narrator of its four narrators or by starting from any part of the three parts of the novel. Each narrator’s story can stand in its own and at the same time can also be connected to the other stories. In the same way, each part of the novel conveys its own theme and also conveys related theme with the other parts. His literary style is called ‘*histinawinet*’. According to him this literary style is inspired by the nature of *injera* and this *injera* is not only a literary model for him but also a metaphor to create literary works. According to Adam (2004);

It [*injera*] is more than a model. It is a metaphor. *Injera* is round. It is three dimensional yet flat. It has holes and yet consistent. It is between solid and non-solid. At first the *injera* holes /precisely eyes/ seem to be monads, and yet they are all interconnected through a maze of miniature tunnels. It has a contrasting structure signified by opposite and yet all contributing to its whole physical ‘survival’.

We are used hearing about traditional fiction as linear or circular. I find the linear story not as realistic as it was once perceived. If one is not sure of the representational honesty of linear stories, one has to look for a different geometric metaphor.

The 1974 Ethiopian revolution initiated the beginning of the death of linear story. The fragmented elements unleashed then are still working their way through the aspects of life. A society in chaos /disharmony cannot give you individuals that are comfortable in linearity. I have to look ways to represent such realities and processes.

For Adam, *injera* is the best conceptual or geometrical metaphor that represents such kind of disorder. Adam traces the form of *injera* to the pagan times where the sun was once worshiped. As the sun was represented by a circle, it is also better to see the representation of our alphabet ( $\theta$ ) for the sun and the representation of the *aynu* ( $\theta$ ) for an eye as the sun was the eye in the sky. The symbolical representation of a circle and the circular form of *injera* has an extended meaning for Adam.

The circle was and is and is an ancient and universal symbol of unity, wholeness and infinity. There is also what is called a circumpunct circle with a dot/hole at the middle. It represents the sun and the sun god (called Ra in Egypt), (what if the *ra* in *inje-ra* has to do with this?) and the creative spark of every divine consciousness within people linking everyone to the creative mind (also everyone) of a universal “god” thus making each persona “co-creator”. The circle and the dot symbolize the spiritual merging of male and female forces.

The meaning of *injera* form becomes more complex and its meaning certain when the eyes are numerous and the concept and geometry of connectivity is reinforced and radicalized. This model is an ideology about connectivity (visible and invisible) I assume of the ancients who had the habit of planting *mistir*, (mystery) in every lived action, including what we eat and the manner we eat. When the ancients discovered /invented this form they not only bequeathed to us the *inejra* as a font of sustenance, but also a transporter of the deep and necessary understanding of the concept of connectivity in the universe, the nation and the self (Adam, 2004 ).

The novel (*Märäqe*) which is selected for the current analysis is Adam’s second novel published in 2007 and it is constructed in the above manner. It is far more than the conventional linear story telling method. Instead it is constructed to show the connectivity (accidental and intentional) of human life. The novel is mainly revolved around the events of 1966 E.C. – 1975 E.C. in which Ethiopian societies experience the overthrow of the absolute monarchy that ruled the country for centuries. After the overthrow of the absolute monarchy there was apolitical unrest throughout the country and many youngsters were participate in different political fronts and get into conflict with the socialist military government of the then time. Due to this there was a lot of blood shade in the country by name of red and white terror (Balsvik, 2009).

The novel discusses the above era and the generation of that time mainly in particularly in places like *Shiro Meda*, *Ayer Tena* and *Hawassa*. In addition Leipzig of East German and Washington DC of America were raised after the exile of *Alazar* to them. This is the time described by Adam as the beginning of the death of linear story and the emergence of a generation in chaos /disharmony which creates individuals that are not comfortable in linearity and the characters of the novel are representatives of this generation. Similarly the book is also the second

experimental novel of *Adam Reta's* three novels. His first experimental novel is *Gəracha Qachäloch* (Grey Bells) published in (1997 E.C.). The first novel of Adam depicts the life of a single narrator starting from his childhood to adulthood from a first person perspective. The chapters are symbolized by the eyes of *injera* and they are not put in a chronological manner but in the manner of stream of consciousness and *Adam* tried to escape the linear literary style by adding *histin/weshmet* stories. *Histin/weshmet* is a borrowed word from the art of tailoring in which the tailor used pieces of clothes to make it loose. Similarly the *histin/weshmet* stories are sometimes part of the eye story and sometimes they are more important than the eye story. *Adam* clearly introduces this new literary style in the introduction of his first novel *Gəracha Qachäloch* (Grey Bells).

### **3.2 Synopsis of the Novel ‘Märäq’ (Juice)**

After Adam introduces his experimental literary technique, *histnawinet*, in *Gəracha Qachäloch* (Grey Bells), he came with his second experimental novel ‘*märäq*’. ‘*Märäq*’ is a more sophisticated novel than *Gəracha Qachäloch* (Grey Bells) in terms of the connectivity and the formula he uses to construct this novel. Unlike his first novel his second novels begin without introduction but ends with an ‘Exit’. In this ‘Exit’ Adam tries to give hints of how the book is written in the manner of storytelling and *histnawinet*. This sophistication is a result of several reasons such as the number of the narrators, the first novel has one central narrator and his *histin/weshmet* stories but ‘*Märäq*’ has four central narrators that have a share life. In addition the book is admixture of many different literary genres (short stories and poems), and academic writings (geometry, foot note, translation and definition of vocabularies) (This needs to be studied further in its own accord).

The book (‘*Märäq*’) depicts how the politics affects the individuals of a certain era who narrates their life stories starting from 1966 E.C. – 1975 E.C. This book is an experiment that attempts to fill the gap that this generation lacks from linear stories with *Histnawinet*. The author as part of that generation and also part of this generation (The author is still alive and active publishing even a more sophisticated third novel than the previous two recently) seems like he is trying to contribute his share through his new literary technique as a committed author (see chapter three for committed author).

The book ('*Märäg*') has 600 pages and it is divided in to three parts. The first and second parts of the book have four main titles each and two of the main titles are belong to the narration of one character. For example *Huretu Alazar* (The Freedom of *Alazar*) with its ten subtitles and *Mewaele Leipzig* (The Memoir of Leipzig) is narrated by *Alazar*. Similarly the other two main titles of part once *Tebareki; Hulet Fikr Yamenakr* (*Tebareki*; Two Love Dismantled One) with its seven subtitles and *Mewaele Awassa* (The Memoir of *Awassa*) are narrated by *Tebareki* who ones was the lover of *Alazar*. In the other way the first two main titles of the second part *Tibs ena Tebel* (Roasted Meat and Holy Water) with its ten subtitles and *Mewaele Tazina* (The Memoir of Tazina) are narrated by *Ezra* one of best friends of *Alazar* and who loved *Makda* for a long time and became her lover for a short period of time. The rest two main titles of the second part of the book *Makda; Sedo Masaded Syamreng* (*Makda*; When I Wish to Release and Catch) with its twelve subtitles and *Mewaele Ayer Tena* (The Memoir of *Ayer Tena*) are narrated by *Makeda*. Among the eight main titles in the two parts four of them are divided in to another sub titles but the other four (the memoirs) have not subtitles rather they are separated by three dots downward and their narration is here and there that jumps from one issue to another in the manner of stream of consciousness.

The third part of the novel is written in only four pages and each page has a maximum four sentences and a minimum of one sentence. The words that constitute this part are words written in black background on the entire pages of the other two parts and as the author states in the 'Exit' of this novel these words in the third part tries to put explicitly the theme of the novel as the ending of a tale and tries to show *histinawinet*. In addition, the words in the third part of the book are also appear in all over the six hundred pages of the book in a very light color seems as they are sunk.

The other thing that needs to be raised here is the narrative point of view of the two parts of the book. All of the four narrators in the story are in first person's point of view and narrates their personal life stories from beginning till now. The narrators are concluding their stories in the manner of unresolved ending. All the stories are concluded while the characters are seeking a future possibility to accomplish something. As Adam (1997) asserts that, "ማንኛውም ልብ ወለድ አያልቅም። ማለቁ ምትሃት ነው (ምሉሕ አይደለም)" (There is no end to any novel. Its ending is a miracle (it is not complete). It has a hidden potential for expansion). As novels are written for human beings and by human beings, and human beings (being- for- it- self) according to the Sartre's

existentialism; “We are fundamentally a work in progress, a story in the process of being written” (Flynn, 2006, p. 69). The ending of the stories seem conveying this existential notion.

The first story of the first part of the novel is *Alazar Brhane Mesqele*'s narration. Before he starts narrating his story what the reader find first is a poem adapted by *Stenastle T. Maryam* in 1980 at Hide Park, London from Percy Shelly's 'Love's Philosophy'. The poem ends by demanding an action from someone in order to full fill a certain meaning.

After this poem, *Alazar* starts telling his story from the first person perspective by addressing the reader directly about his past life of childhood and adolescence in a place called *Shiro Meda* in Addis Ababa and his life time of immigration in East Germany (Leipzig) and in America (DC). *Alazar* is the only son of his intellectual father and his mother who is part of the high class society. His childhood was filling with a lot of happiness and he is enjoying it with his equals. This time in Ethiopian history was the critical moment of revolution and many of the youngsters of the day were active participants of different political parties even his lover *Tebareki* except for him.

When *Alazar* refuses to participate in politics his relationship with his lover and his friends changed completely and he starts to lead a life of despair. Then his family intervene in his life and send him to Eastern Germany for scholarship. His life in exile was not comfortable due to his longing of his past and happy life of his childhood.

After he lived for several years in East Germany his childhood friend *Stenastil* helped him to move to America to live with her. In America *Alazar* realizes that she is in love with him since their childhood and waiting virgin for him. But he was obsessed with his thought of his past so he couldn't give her what she need. Finally, a poem adopted by *Stenastil* from Percy Shelly's 'Love's Philosophy' falls in his hand accidently. After he read the poem he decides to leave his past behind and run out of his house to meet *Stenastil*.

The second narrator of part two of the novel is *Tebareki Zeray*. She was living with her divorced mother at *Shiro Meda*. *Tebareki* starts her narration under the title '*Hulet Fikr Yamenakr*' (Two Love Dismantled One) by telling how a certain choice turned her life from one direction to another. During this time she was in a deep love with *Alazar* and the country was fallen on political unrest that forces most of the youths of the then time to indulge in to different political parties. She was tautened between two choices; *Alazar* (love) he was anti politics and politics.

She chose politics. Her political life was ended up in prison. In prison *Tebareki* was forced to choose between her life and politics and she chooses her life. In prison she found that she was pregnant of *Alazar's* child.

After she was released from prison, she could not be able to live in *Shiro Meda* as before. Things were changed. She gave birth to a baby girl and nursed her for a year and she joined agricultural college in *Awasa* but she couldn't recover from the wound of her past so she started to live her life as a bogey. She not only lost her dream of politics but she realized that the ideology she relied on was nothing but a bubble of foam as a result she starts to live in despair. One day waked up by an embarrassing incident and gets the strength to leave her life of despair. Finally *Tebareki* met a man called *Fasil* and she starts to live a happy life with him.

The third narrator of the novel and the first narrator of part two of the novel is *Ezra Tazina* the only son of priest *Tazina* the owner of *Tazina* Hotel at *Shiro Meda*. Before he starts his narration the reader gets a figurative essay that praises *Shiro Meda* by creating image of it using hyperbolic words presents in Ethiopia Radio *Ye Ehud Meznanga* by a young man from *Shiro Meda*. Unlike the other characters *Ezras* story starts from his adulthood. The reader meets *Ezra* as an owner of a Hotel in *Shiro Meda* and as an author of a book of recipe entitled *Tibs Tibs Ahunm Tibs* and this book is the first book of of recipe in the country.

*Ezra* was a deacon and he served two churches until the age of sixteen. After his father died *Ezra* starts to work full time at the hotel. *Ezra* fall in love with *Makda* but he wasn't able to talk to her because he of his ugly look. One day *Makda* came to his hotel with someone and *Ezra* manages to saw her lying necked. Then he couldn't forget the beauty of her skin color. While *Ezra* was cooking a roasted meat for a customer one day suddenly he realized that the color of the roasted meat resembles *Makda's* skin color. Starting from that day he becomes successful of selling roasted meat and he expands his hotel and become rich.

One day *Makda* came to his hotel alone and *Ezra* sent one of his workers to tell her that the bill was on the house. Then she came to his office to thank him and they become close. After while *Makda* became *Ezra's* lover but they separated shortly due to sexually transmitted disease, he caught from her. But even after their separation he was in love with her and tried to help her whenever he got the chance anonymously.

The fourth narrator of the book and the second narrator of the second part is *Makeda Wnedewesene*. She is the first of the two daughters' of *Wendwesen* and *Madeleya*. She starts narrating her story from childhood in *Shiro Meda*. For *Makda Shiro Meda* was like a paradise during her childhood. Despite of, this beautiful place *Makda's* family was poor. She suffered of this hardship as a kid.

Once in a rainy day when she was at grade nine *Makda* gets a lift from *Almaz*, owner of *Girgusum* Hotel, in *Shiro Meda*. *Almaz* was astonished by her beauty and took her to her house. She gave her dry cloths and continues to do her different favors. Finally *Almaz* managed to deceive and made her rape by an old man called Mr. *Fistum*.

After she was raped, *Makda* starts to sleep with different men for money but after she starts love with *Ezra* and realizes that she had been never in love with any one as her equals, she quit sleeping with others and starts to focus on her education.

The third part of the novel is written in four pages only and each page has a maximum of four sentences and a minimum of one sentence. The words that constitute this part are words written in black background on the entire pages of the other two parts. This part of the book symbolizes life with sugar cane. The node of the sugar cane represents the sadness of life and the internodes symbolize the happiness of life. In addition, this part states the connectivity of things in life.

### **3.3 Analysis of the Narrative 'Märäqe'**

#### **3.3.1 Part One 'Märäqe'**

##### **3.3.1.1 Alazar**

###### **3.3.1.1.1 Alazar's: Bieng and Existence**

The first narration of the novel is *Alazar Berhane Mesqeles* narration. Before he starts narrating his story what the reader find first is a poem adapted by *Stenastle T. Maryam* in 1980 at Hide Park, London from Percy Shelly's 'Love's Philosophy'. The poem discusses about the mountains that kissed the sky, the hugging each other of the storms of the sea, the greeting of the sun with the earth, the shining of the sea with the light of the moon and finally the persona asks the



meaning of all these if he doesn't kiss her and being connected with her. The poem ends by demanding an action from someone in order to full fill a certain meaning. According to Sartre's existentialism, some one's action often involves purposeful bodily actions such as words, gestures or the manipulation of tools. These bodily actions aim at rearranging the world in such a way that a perceived lack is overcome, but doing nothing is also an action if it is the result of a choice.

After this poem, *Alazar* starts telling his story from the first person perspective by addressing the reader directly about his past life of childhood and adolescence in a place called *Shiro Meda* in Addis Ababa and his life time of immigration in East Germany (Leipzig) and in America (DC).

*Alazar* is the only son of his intellectual father and his mother who is part of the high class society. His childhood was filled with a lot of happiness and he was enjoying it with his equals. As a child he was brought up in isolation because of his father's wealth and his mothers fear. But when he once managed to run away from home and see his surrounding he doesn't return.

...በሆነ አጋጣሚ እንደ ውሻ ቡችላ በሞግዚቴ በፀሃይ እግሮች መሃል ሸልኬ ካመለጥኩ ብኃላ አልተመለስኩም።.....ያን ቀን ፀሃይ በቁጣና በእርግጥን ደጋግማ ወደ ቤት እንድገባ ብትጠራኝም ሆን ብዬ አልሰማኋትም። (ገፅ: 14)

(Once I run away between the legs of my nanny, *Tsehay*, like a puppy I do not return. ....Even *Tsehay* was insisting repeatedly with acrimony and curse to make me return home, I didn't listen to her purposely in that day) (p. 14).

The reason he doesn't return is he loves his surrounding and his coequals. The fact of his isolation and what he sees outside is forced him to choose the later. By his choice as a child he rearranged his world by acting on it as follow; “ይህ እዝራና በኋላ ያወቅኳቸው የሱ ጓደኞች በናቴ ፈሪነትና ባባቴ የሃብታምነት ኩራት የተጋረዱትን ዐይኖቼን ገልጠው አለምን ያሳዩኝ መሪዎቼ ነበሩ።” (ገፅ: 16) (This *Ezra* and his friends whom I know them later were my leaders who show me the world by uncovering my eyes which were covered by the fear of my mother and the pride for wealth of my father) (p. 14). The existential mantra echoed as ‘existence precedes essence’ is becoming clear through the above extract. *Alazar* was ignorant of the world his essence is developed through his dealing with his facticity (surrounding and friends) or his life experience (existence) by exercising his free choice and action.

### 3.3.1.1.2 *Alazar's*: Facticity and Transcendence

As a teenage he falls in love with his neighbor and his childhood friend *Tebarki* and that was what he wants more than anything then. After falling in love with *Tebareki*, *Alazar* could not think about other things other than her. *Tebareki* becomes his ultimate value. For Sartre what the lover needs is to love and make the other his absolute value. Meanwhile the Other is free to love the lover and make him/her ultimate value otherwise as to love is to want to be loved, if the Other refuses to make the lover his/her ultimate value then conflict arises.

During the period of great political turmoil in the country, *Alazar* becomes ignorant of it. “እነዚህ ጊዜዎች... ነጋ ጠባ ‘ተነሳ ተራመድ’ ሲባል፣ የተማሪ ፖለቲከኞች ፎቶ በየቦታው ሲሰቀል፣ ለኔ ምንም አልነበሩም።” (ገፅ: 69) (During these periods...when it was said ‘stand, march’, the picture of student politicians was hanging everywhere, it was nothing for me) (p. 69). This time in Ethiopian history was the critical moment of revolution and many of the youngsters of the day were active participants of different political parties. Almost all of his friends and his lover indulge in politics but *Alazar* was not part of them for two reasons. First of all he was not comfortable with the mob mentality of these days (politics resembles trade to him) and secondly he was contented with his love relationship with *Tebareki* and what he wants is to enjoy it. What he wanted then was peace so he doesn't want to be part of the disturbance of his time. Meanwhile doing nothing is also an action for doing nothing is the result of his choice according to Sartre's existentialism. His choice not to act to ward politics shifts the direction of his life (rearranging his world) once ever. His fundamental question then was; “ለመሆኑ ሳይነጫነጩ አገርን መቀየር አይቻልም? ኮባ እንደዚያ የሚያድገው፣ አገዳ የሚረዝመው፣ ገበሬዎች ከስሩ አጎንብሰው ስለ ጮሁበት ነው?” (ገፅ: 112). (Isn't it possible to change a country without quarrel? Is false banana grow like that, sugar cane becomes long, because farmers shouted to it bending down) (p. 112). His individual choice alienates *Alazar* from his surrounding that he once used to enjoy it.

### 3.3.1.1.3 *Alazar's*: Being-For-Others

One day *Alazar* was invited by *Tebareki* to watch a theatre. By then she was one of the active participants of politics of the time and she was an actor in that theatre. This is what she says when she invites him.

ትንሽ ጉጉት እንኳን የለህም? ጊዜው ደስ አይልም? ወጣት ሆኖ ከወጣት መለየት ደስ አይልም በናትህ ፣ በርዛ ሞት፣ ደሞ ኔክስት ቅዳሜ ትያትር እናሳያለን። እኔም ተዋናይ ሆኜ እሰራልሁ። (ገፅ: 96).

(Don't you have a little ambition? Isn't the time pleasant? For the sake of your mother, it is not enjoyable to be separated from youth being youth, for the sake of Rosa, next Saturday we will show a theatre. And I am acting on it) (p. 96).

*Alazar* went to the theatre not for the fear of being separated from the youth but because of his love for her but he didn't like the theatre. After the end of the theatre he told her what he thinks of it and this makes her upset. Then *Alazar* realizes how the politics turns the way things once were. This is how he explains it;

ከፖለቲካው በፊት ከቀላሉ እንግባባለን። አብሮ ማደግ፣አብሮ መብላትና መጠጣት፣ መዋደድና መዳራት.....ወዘተ ፈርሰው ፖለቲካው ቢጋር ሲሆን አንድ ትያትር መተቸት እንደ ታላቅ ግድፈት ይቆጠራል። (ገፅ: 101).

(Before the politics we were easily understood each other, brought up together, eating and drinking together, loving and seducing...etc became meaningless when the politics become a blue print criticizing a theatre was counted as a big lacuna). (p. 101).

The time and the people around him were changed completely. The time of joy and happiness was changed to the time of fear, hearted, suspicion and separation. Chit chatting, sharing a nice talk and becoming friends with a stranger becomes unimaginable. It becomes difficult to trust anyone. “...እንግዳ የሆነ አዲስ አለም ነበር። እንዲህ በውርደት ሲጣል ያለፈውን ዘመን የኖርንበት አይመስልም። ባለፈው ዘመን አባቶቻችን የኖሩበት፣ እኛም ጭቃ ያበካንበት አይመስልም።” (ገፅ: 113) (...it was a strange new world. When it falls in dishonor like this it doesn't seem that we lived at the past. It doesn't seem that our fathers lived at, and we kneaded mud) (p. 113). For Sartre the past is an aspect of the facticity of for itself the ground upon which it chooses its future. In confronting the freedom of the for-itself facticity does not limit the freedom of the for-itself. The freedom of the for-itself is limitless because there is no limit to its obligation to choose itself in face of its facticity. For example, having no legs limits a person's ability to walk but it does not limit his freedom in that he must perpetually choose the meaning of his disability. Similarly even if *Alazar* had the freedom to act and transcend his facticity, he refuses to act and rearrange his world rather he tries to seek what was in the past. Hence by his choice not to act and his desire to return to the past he falls in bad faith.

Alzar become helpless of his facticity. “ግለሰቦች አቅም ያጠራቸው ልዩ ዘመን እንደ ደረሰኩ አልገባኝም” (ገፅ: 105). (I do not realize that I reached a period at which individuals are powerless) (p. 105). The choice he made to transcend his facticity (his choice not to participate in politics) costs him his alienation from the rest of the world around him.

አንዳይቼ ያገተመትማሉ...እንዲህ እያሉ ይሆን? 'ይህ አክቲቭ ያልሆነው ማነው?'...ይህም ባየር ውስጥ የሚንሳፈፈው ላስቆሞው አቅም የሌለኝ፣ በሚታዘበን ጨለማ የተዋጠ ዝም ያለ መጥረብያ ነው...በኔና በወዳጆቼ መሃል ሰተት ብሎ የሚገባ...ይህ ሁሉ ያልጠበኩትና ያልለመድኩት ነውና የምሰራው ይጠፋኛል። (ገፅ: 105).

(and this that flew in the air helpless to stop it, a silent axe sunk in the darkness that views us... that enters slowly between me and my friends...all this was unexpected and strange for me so I didn't know what to do). (p. 105).

*Alazar* couldn't understand or was not able to recognize his freedom of transcending his facticity through his choice instead what he sought is to become his pure facticity (his past) hence he was in bad faith. “...በቀን ቅዠት ወደአሳለፍኩት ልጅነቴ እሰደዳለሁ።” (ገፅ:104). (In day dream I exiled to the past time of my childhood) (p. 104). For Sartre bad faith involves a person denying that he is the transcendence of his facticity. In bad faith he seeks either to be a pure transcendence or he seeks to be a pure facticity without transcendence (like *Alazar*).

One day after he repeatedly going to her home for four times (in the morning, in the afternoon and in the evening twice) to meet her; he becomes successful at last and becomes happy for seeing her. After five minutes *Tebareki* insists to go back home. Then this happens;

ትታኝ ለመሄድ ስትሞክር እጅዋን ያዝኳት። የያዛት እጄን ግራ የገባው ፊቴን በመገረም አየችና:

“በእናትህ የምሄድበት አለ። ለምን ልጅ ትሆናለህ!! ወጣቱ እየተረሸነ እንዲህ ሳደርግ ቅር ይለኛል፣ አንተ ደግሞ ከዚህ የተለየ ሌላ ነገር አታሰብም?” ከዚህ? ፍቅረኞች ከመጓጓት በላይ ምን መስራት አለባቸው? ወረቀት መበተን?

ተገርጫ እጄን ለቀቅኳት። አንገቴን ሰበሬ ደፍቼ በእፍረትና በዝምታ አላዛርን ጠየቅኩት:

ምን አደረግክ?

ምን አጠፋህ?

ምንህ የልጅ ስራ ነው? (ገፅ: 112)

(I caught her hand when she tried to go leaving me. After seen my hand that caught her and my confusing face:

“For the sake of your mother I have somewhere to go. Why are you acting like a kid!! It makes me feel aggrieved doing this while the youth is executed, but don’t you didn’t think other thing other than this?” Other than this? What do lovers need to do other than puling each other? Scattering paper?

I released her hand in amusment. I bend my neck in shame and asked *Alazar*:

**What did you do?**

**What is you mistake?**

**Which of you is the act of a kid? ) (p. 112).**

According to Sartre, in order to fully realize all the structures of his being, a person requires the existence of the Other. One becomes oneself in confrontation with others. One is thrown into self consciousness, self reflection as the other sees him. The decision to accept that label is what determines his/her next existence. As being- in- itself man couldn’t be defined by one fact rather he/she defines himself in terms of his ideas, plans and expectations. In the above case *Alazar* is objectified by *Tebareki* as a kid but for him, he is a lover and what he did is what is expected from him as a lover. His conception of himself and the conception of the Other (*Tebareki*) about him is quite different and this contradiction widens the gap between them.

*Alazar* tried hard to win back his childhood love but he can’t. The more he tried to win her back the more she became resistant. *Alazar*’s life turned up side dawn. “እንደምፈልጋት አላገኛትም። ብዙ ሰብ ትደረድራለች። ሰበቦቹ ብያልቁም ትደጋግማቸዋለች። ያለሷ መዝናናት ስለማይሆንልኝና ስለሚከብደኝ ቤቷ እየደጋግምኩኝ እሄዳለሁ።” (ገፅ: 104). (I am not able to meet her as I wish. She piles up many excuses. When the excuses are finished she repeats them) (p. 104). Out of boredom he became alienated from his circumstance and starts to lead a life of despair. He started spending his time drinking even cheap mead and visiting different prostitutes. By doing this *Alazar* exercises a negative freedom that exercises itself in denying, checking and repressing itself rather than positively affirming itself through decisive action in response to the facticity of its situation. For this reason his

family intervenes in his life for he was not able to exercise his positive freedom that demands affirmation itself decisive, responsible, authentic action in response to the facticity of its situation.

#### 3.3.1.1.4 Alazar's: Freedom and Responsibility

This existential concern of negative and positive freedom could be represented best in the book by the conversation between him and his father. It reads like this;

ትክክል ልንገርህ...ተባረኪ ላንተ ግድ የላትም። ሁላችንም የምንፈልገውን ማግኘት አለብን።  
.....የምትፈልገውን ካላገኘህ ትጠይቃለህ። ማን የምፈልገውን ከለከለኝ? መልስ ለማግኘት ጠይቅ ያን። ሁሉ የፈለገውን ያገኛል። ሰከረህ ወድቀህ ጥርስህ ቢሰበር የፈለከው ነውና አትበሳጭ።.....ከዚህ በፊት ላላወራህ እችላለሁ። ምክንያቱም እውነቱን በራስህ ልምድ እንድትደርስ ነው። ከማየት እነጂ ከኔ ወሬ እነድትማር አይደለም።.....ስለዚህ ጊዜህን አታጥፋ፣ ለተባረኪ አትጨነቅ። ማታ ማታ እሷን ስትጠብቅ አይሃለሁ። ያላየሁ ይመስልሃል?...ፍቅር ከሁለት ወገን ሲመጣ ነው። በአንተነትህ ሳይሆን በፖለቲካ አቋምህ የምትደድ ከሆነ እርሳው። የተለወጠቼ እሷ ነች።....ግን ለራስህ ስለ ላይፍህ መወሰን ካልቻልክ፣ ጣልቃ መግባት አለብኝ። ሁለተኛ በሃሳብ ባክነህ መንገድ ላይ ብቻህን እያውራህ ስትሄድ ማየት አልፈልግም። የተሸነፈቼ ተባረኪ ናት። ጌም የለወጠቼ እሷ ናት። ግን እራስህን ሁን። ሁሉ የፈለገውን ያገኛል።....

ካሁን ብኋላ እዚህ አገር መኖር አትችልም። እርሳው። በባዶ የሚጣላ ቦታ ለዘልአለም ረብሻ ነው የሚሆነው። እስከላርሺፕ ሂድ። ከናትህ ጋር ተነጋግረናል ኢስት ጀርመኒ አገኝሃለሁ።...ምን ይመስልሃል?  
(ገፅ: 145-146-147)

(Let me tell you right...*Tebareki* doesn't care about you. We all must have to get what we need. ...If you don't get what you need you will ask. Who is the one that denies me what I need? To get an answer ask that. Everybody gets what he needs. If fall of drunk and broke your tooth, don't be upset that is what you need. I may not talk you before. The reason is I want to you to reach at the truth by your own experience. It is from seeing not from talk you should learn. So don't waste your time, you don't need to bother about *Tebareki*. I saw you waiting her very night. Do you think I didn't? Love is if it is coming from two parts. She is the changed one.... But if you couldn't able to decide about your life, I have to intervene. I don't want to see you talking alone wondering in thought in the street again. *Tebareki* is the defeated one. She is the one that changed the game. But be yourself. Everybody gets what he need.

You can't live in this country any more. Forget it. A place which fights of nothing will be a place of disturbance. Go to scholarship. We were discussed with you mother I can get you East Germany....what do you think?) (pp. 145-146-147).

After his family's intervention in his life, he left the country but his life abroad is also filled with the memories of his past and he hasn't able to overcome it. Once in *Shiro Meda*, when he was arrested suspected of murder that he was not part of, he wrote at the wall of the prison "hoping is hopeless" (p. 133). Similarly when he was in East Germany he says "በተስፋ መኖር በራሱ ቁልነት ነው።" (ገፅ: 174). (It's becoming a fool to live in hope). What we can see from here is his feeling towards his existence was the same as his feeling in prison and his reason for his loss of hope is his memory. His roommate tried to urge him like this "ህይወት እኮ ለመለወጥ እንደምትችል በየጊዜው አንድ የተለየ ነገር እደረክ ማረጋገጥ ነው። ማፍቀር እንደምትችል አረጋግጠሃል መርሳት እንደምትችል አረጋግጥ።" (ገፅ: 170). (Life is about becoming sure that you are able to change by doing something different every time. You are becoming sure about your ability to love now, make sure about your ability to forget) (p. 170).

In order to convince themselves and others that they need not choose or have not chosen, people employ various strategies to fool themselves and others that they are not free and for Sartre this phenomenon is bad faith (Cox, 2008). In the above extract, what *Alazar's* roommate urged him is to overcome his state of bad faith and act as a responsible character towards his future.

### 3.3.1.1.5 *Alazar's*: Action and Choice

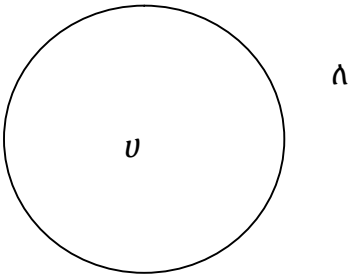
*Alazar* was helped by a childhood friend named *Stenastle* to change his place of living from Germany to America. In America *Alazar* starts to live with her and understands that she was in love with him from early childhood but he was not then recovered from the wound of his past life so he couldn't act upon this situation. One day a poem translated by *Stenastle* from Percy Shelly's 'Love's Philosophy' accidentally falls in his hand. The poem discussed about the mountains that kissed the sky, the hugging each other of the storms of the sea, the greeting of the sun with the earth, the shining of the sea with the light of the moon and finally the persona asks the meaning of all these, if he doesn't kiss her and being connected with her. The poem ends by demanding an action from someone in order to full fill a certain meaning. After he read the poem he says;

“እኔን አሜሪካ መጥራቷ ከባድ መጣ? የሁለታችን መመሳሰል በጠማማ ልምድ ተጠብሰን መጠየማችን ነው። ከተለያዩ አቅጣጫ መራራቅን መለያየትን አይተናል። ያለፈ አፅም እየቆፈርኩና እያወጣሁ ማላዘን የለብኝም። ግጥሙ ራሱ እዚህ ብቻዬን ሳሎን ውስጥ መብስልሰልና መተከዜን አይወድም። ቶሎ ቶሎ ልብሴን ለባብሼ ከአፓርትመንት ወጣሁ።” (ገፅ: 209).

(Her call of me to America is it coming from nothing? Roasting by a perverse experience till we look dark brown is the similarity of us. I shouldn't have to dig and pick past remain. The poem itself doesn't like my ruing and brooding alone in the salon. I put on my cloths fast and out from the apartment) (p.209).

*Alazar* finally understands his existence as a temporal flight towards the future and acts accordingly to reach *Tsenastle*. For Sartre being -for-itself exists as a temporal flight, temporal surpassing or temporal transcendence away from its past towards its future. It is both its past which is no longer, and its future which is not yet. If it could ever be fixed in the present it would cease to exist, but the present does not exist anymore than being-for-itself can be fixed in the present. Being-for-itself is always not what it is (past) and what it is not (future). *Alazar* reveals this existentialist thought not only by his last authentic action but also by a geometrical representation as follows:

ዩክሊድና ሕይወት፡ ቢጂአሜትሪ ቀላል ከርቭ ወይም ቀላል ቅንፍ የሚባል አለ። ይህ ማለት አንድ መስመር ከራሱ ይገጠምና ሁለት ክፍሎች የፈጠራል። ከውስጥና ከውጭ። እንዲህ ለምሳሌ፡

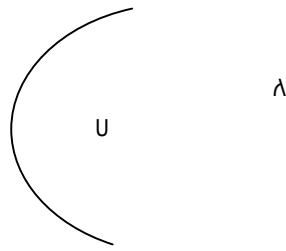


ከቡ የተሰራው የአንድ መስመርን አናት ወስዶ ከራሱ ጅራት ጋር በመግጠም ነው። በዚህ ድርጊት 'U' ተባለው የተቀነበበ ቦታና ከ 'U' ውጭ ያለ 'A' የተባለ ቦታ ይሆናል። 'U' ውስጥ እኔና ተባረኪ ትዝታ ነን። እየቆየ ሲሄድ እዛ አካባቢ ያለው አየር ስለማየነፍስበት መሸተት ይጀምራል።

አየሽ በይሆነ ሂሳብ ትዝታ ዝገት ነው።

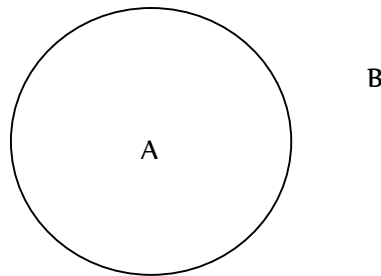


በተነቃነቅኩ ቁጥር ግድግዳው ግንባሬን ሁለመናየን ይገጨኛል። ስለዚህ ከዚህ ጣጣ ለመላቀቅ ከሰፊው አለም ጋር በቅንነት መገናኘት አለብኝ። ነፋስ መግባት አለበት። ያደረኩት እነዲህ ነው።



ያኔውኑ 'U' ውስጥም ውጪም ይሆናል። (ገፅ:176-177)

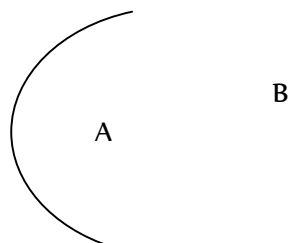
**(Yuklid and life:** In geometry there is a simple curve or a simple bracket. This means, a single line meets itself and creates two parts. Inside and outside. For example like this:



The circle is created by joining its head with its own tail. By this action it becomes 'A' the circled place and 'B' the outside place. In 'A' I and *Tebareki* are memories. The air inside the circle started to stale of suffocation after while,

Do you see in some theory memory is rust.

The wall is kicking me whenever I move so in order to disconnect from this problem I have to become e connected with the outside world positively. It should be ventilated. This is what I did.



Immediately ‘A’ becomes inside and outside) (pp. 176-177)

*Alazar* is a representative of existential hero because he proves his will to give meaning for his absurd situation by overcoming his bad faith. The existential hero is one who, like Sisyphus grasped the absurdity pointless of his existence and chooses to embrace it. *Alazar* essence was enveloped after his choice and actions in face of his existence (facticity). He was forced to lead an absurd and hopeless life after he loses *Tebareki* (being for others). He was paralyzed by this fact and unable to rise above his meaningless situation (bad faith). What he needs was *Tebareki* and she was gone long ago. The meaninglessness of his situation is the result of his wish to live in the past but he realizes that his past is nothing but part of being-in-itself; that can't be anything other than what it is then he acted towards his future with a new meaning. The reason he decided to run out of the house to reach *Stenastle* his acceptance of being for-it-self in which it cannot be anything other than the negation of being-in-itself (authentic). As Sartre puts it, a person who supposes that he is a fixed entity is in bad faith.

### 3.3.1.2 *Tebareki*

#### 3.3.1.2.1 *Tebareki*: Bieng and Existence

*Tebareki* starts her narration under the title ‘*Hulet Fikr Yamenakr*’ by telling how a certain choice turned her life from the one direction to another. According to Sartre, a person is continually confronted and obligations to choose.

ሕይወት በምርጫ ሂሳብ በማየታይ እና በማይዳሰስ በማይገባን የሆኑና የአሃዝ ቀመር የተሞላ ነው። 'ቀውስ' የሚባለው ያልለመድነው ቀመር የምርጫ ስልታቸትን ውስጥ (በገዴታ ወይም ተሳስተን) ሲገባ ነው። 'ግራ መጋባት' ይሉታል። ቀውስ ማለት የምናውቀው የምንንደባለልለት የሰፈራችን ቀዝቃዛ የደጋ መስክ ላይ ወባ መርዟን ይዞ ስትገባ ማለት ነው። (ገፅ: 233).

(Life by the math of choice is filled with visible and invisible with understood and confusing alphabet and number. It is called ‘disturbance’ when unfamiliar formula enters in to (by force or mistake) the mode of our choice. They call it confusing. Disturbance is the entering of a mosquito with its poison into the familiar cold temperate place we rolled over) (p.233).

As we see from the above extract *Tebareki* is obliged to make a certain choice in the face of her facticity. What is that choice and what was her facticity look like? During this time she was in a deep love with *Alazar* and the country was fall on political unrest that forces most of the youths of the then time to indulge in to different political parties. *Tebareki* was tautened between two choices; *Alazar* (love) he is anti politics and politics. That is why the title of her first narration becomes *Hulet Fikr Yamenakr* (Two Love Dismantled One) from these two opposite choices she chooses the later and it is then her life filled with disturbance.

It is also possible from the above extract the precedence of existens from essence. The reason is, as *Tebareki* puts it, what maks up our essence is determined by our choices in life.

By exercising her freedom of choice *Tebareki* chooses to make politics her ultimate value of her life instead of *Alazar*. “ማርኪሲስት ፍልስፍና ስማር፣ የግል ህይወት ቅርፅ ብቻ ሳይሆን ማራኪ ትርጉም አገኝ።” (ገፅ: 234) (When I learnt Marxist philosophy, my individual life gets not only shape but also a glamorous) (p. 234). As *Alazar* made her his ultimate value, he is expecting her too to make him her ultimate value but what happens is the opposite she wants him to accept and join her in her ultimate value (politics) “.....ድርጅቱ ገብቶ እንዲታገል በቀጥታና በተዘዋዋሪ ስገፋፋው፣ እጆቹን በመሰለቸት ያነሳል።” (ገፅ: 240). (...when I push him to struggle in the organization with me, he lifted his hands in bore) (p. 240). As a result conflict arises between them. According to Sartre when one person loves another he does not in fact want, as the Other wants him to, to make the Other an ultimate value. Instead, his love consists of wanting the Other to make him an ultimate value.

### 3.3.1.2.2 *Tebareki*'s: Being-for-Others

One day *Tebareki* begs *Alazar* to attend a political theatre she performs as a lead actor. After the theatre they started to talk about it at home and she was not comfortable with *Alazar*'s criticism of the theatre. While she was angry at him, he tried to seduce her as always.

በስራት ከላይ ሆኖ ሲያለከልክ ለመጀመርያ ጊዜ ገለል ብዬ አየሁት። ገለል ብዬ አላውቅም። ገላችን ሲነካካ ገለል ማለት አልችልበትም። ተያይዘን ፍስሃ ባህር ውስጥ እንገባለን እንጂ እንዲህ ቆሜ ሲወድቅ አላየውም። ያን ቀን አየሁት። ለኔ ገላ የነበረው ሰራት ስግግር-በግብነት መሰለኝ፣ አፍረተ ቢስ ስድነት መሰለኝ። ..... የአላዘርን የልቡና ሃፍረት አየሁ። ትንሽነቱንም አየሁ። ወደ ታላቅ ነገር እንደማይሄድ ከወንድነቱ አቋቋም አየሁ። (ገፅ: 238)

(For the first time I saw him detached while he was panting on cupidity over me. I never detached. While our body connected I couldn't able to detach. But we were entering the sea of joy together. I saw him that day. The cupidity he had for my body seems to me

greediness, it seems me a shameless vulgar. ....I saw the shame of *Alazar's* consciousness. I saw his littleness. From the structure of his manliness I saw that he couldn't reach to a great thing) (p. 238).

Sartre argues that when a person is looked at by the Other he ceases to be a free transcendence of the world and becomes instead an object in the world of the Other. In the above case *Alazar* becomes only a greedy man for *Tebareki* not only that but also he has no hope to become something great in the future. This look of *Tebareki* reduced him to an object in the middle of the world with no future hope.

### 3.3.1.2.3 *Tebareki's*: Facticity and Transcendence

The relationship between *Tebareki* and her lover *Alazar* went from bad to worse and chaos and blood shade was spread in the country. One day she went to *Alazar's* home to say her farewell for he was to go to Germany the next day. *Chernet* their childhood friend was in his way to go home and they (*Tebareki* and *Alazar*) went together to walk him up. On their way after a quite silence *Chernet* said;

እጅ ለእጅ መያያዝ የሚያምርባቸው አሉ። የዕውነት። ምን እንደሚመስለኝ ታውቃላቸዋል? ከአምስት አመት ብኋላ ወይም አራት እንጂ ሚዜአቸው የምሆን? አይ ዊል ዳነስ ላይክ ምናምን ፊስታክ ነው የምሰራው።” አለ። ፈገግ ፈገግ ብልም ቸርነትን ትንሽ እንደ ቲያትረኛ አየዋለሁ። የሚወዱን ፍቅር ሲመኙልን በጥርጣሬና በቸልታ ማዳመጥ የሰለጠንኩበት ዘመን ነው። (ገፅ: 259).

(“There are people that look nice when they hold hand to hand. Really. Do you know what I think? After five or four years, that I will become your best man? I will dance like something I will do fiesta”. He said. Even if I smiled I saw *Chernet* a little beat as an actor. It was a time that I was trained to listen in suspicion and carelessness while those who like us wishes as love) (p. 259).

It is important here to remember that *Tebareki* herself narrated about her childhood and *Chernet* as follows; “ከሁሉም የበለጠ የሚያቀርብኝ 'ቸርነት' የሚባል ልጅ ነበር። ለቅም ያመጣውን ሳልለምነውና ሳይሰስት ይሰጠኛል።” (ገፅ: 221). (There was a boy called *Chernet* who were close to me than the others. He used to give me without begging him and without cupidity what he had collected) (p.221). From the above extract what can be understood is how *Tebareki* was changed not only to *Alazar* but to

her circumstance. But this complete change over her circumstance and her active participation in politics ends up in prison.

In prison *Tebareki* was forced to choose between her life and politics and she chooses her life. She had no reason to sacrifice her life for the ultimate value she once chose. Instead of dying for (becomes pure facticity) her past absolute value she voted for life. She praised those who arrested her with the mouth that insulted them once. She chose life to give birth *Alazars* child. “ሁኔታዬን መለወጥ ጀመርኩ። ፊደሉ እየሰማሁ መፈክር ተለማመድኩ።” (ገፅ: 275). (I started to change my situation. I practiced slogan by listening radio) (p. 275). But after she released from prison, she could not able to live in *Shiro Meda* as before. Things were changed.

ከእስር ቤት ስወጣ ያላደረግሁትን 'አደረገኸ' ተብሎ እንደተወራብኝ ሰምቻለሁ።.....የወሬን ጉልበት ስለሰራሁበት አውቃለሁ ከእልፍ ሰራዊት እንደሚበልጥ አውቃለሁ። በሰፈርኩት ቁና እየተሰፈርኩ ነው.... በዚህ ምክንያት ከጊብዬ ወጥቼ ያደግሁባትን ሽር ሜዳ ደፍሬ ማየት፣ ሰፈር መቀመጥ አልቻልኩም። (ገፅ: 279)።

(After I was released from prison, I heard that I was accused of things I hadn't done. .... I knew the power of talk because I used to work by it. I am convicted in my own trail. For this reason I couldn't dare to see *Shiro Meda* the place I was brought up in, I couldn't seat in my surrounding) (p.279).

After giving birth to a baby girl and nursing her for a year she joined agricultural college in *Awasa* but she couldn't recover from the wound of her past so she starts to exercises her negative freedom as a result. *Tebareki* experienced the existential failure paralyzed by the situation of her own past hope of politics and she couldn't rise above it.

በጭንቀትና (በዚህች አጭር እድሜዬ ብዙ አሳልፌ የለ) በበቀል ሳይሆን አይቀርም (ምን ልበቀል እንደሆነ አይገባኝም። በቀል እንደሆነ ግን ይገባኛል) የአዋሳ ካምፓስ ዱርዬ ሆንኩ።....በሰከረ ልቦና ከአላዛር ጋር ብቻ ማድረግ የምመኘውን ከማንም ለፍዳዳ ጋር..... (ገፅ: 281).

(I think it is with stress (I had seen with this short life of mine) and with revenge (I don't know what to revenge) I became a budgie of *Awasa* campus. With drunken conscious I did what I only wish to do only with *Alazar* with any stutter...) (p. 281).

*Tebareki* fall to such kind of life after she lost her dream in politics. She not only lost her dream of politics, but she realized that the ideology she relied on was nothing but a bubble of foam.

“ታለቅ የሚመስለው፣ የረቀቀ የመሰለው ፅንሰ ሃሳብ ሁሉ በምላስ ሙጫ የቆመ የአረፋ እንክብል ነው።” (ገፅ: 293). (All the theory that was seem mystical is a bubble of foam that adhered by the glue of the tongue). (p. 293). She couldn't be happy with her present life instead she starts to live in the happy times of her past with *Alazar*.

ምስሎቹ [የአላዛር] እየደጋገሙ ይመጣሉ። ከልቤ ስር ያቆሰሉኛል። ከላይ እስከታች ከተዘረጋው ደም ስሬ ውስጥ ጎምዛዛነት እነደ አረቄ ይጠነሰሳል። እሱን መልሼ እጠጣለሁ። እና፡ አሰባለሁ። አሰባለሁ። ዝም ብሎ ማሰብ። የትም አይደርስም ግን አሰባለሁ። እሱ ልጅ [አላዛር] ሁለመኖው እዚህ ነው። የምዳሰሰው ያህል። የምጨብጠው ያህል። በየሰከንዱ እምባ በአይኖቼ ይከተራል። (ገፅ: 278)

(His [*Alazar's*] images came repeatedly. They wounded me at the bottom of my heart. From inside my vessel that stretches from top to dawn sourness is fermented like alcohol. I drank it again. And: I think. I think. Nothing but think. It didn't go anywhere but I think. That boy's [*Alazar's*] everything is here. Just as I touched him. Just as I hold him. Tear is blocked of my eyes each second) (p. 278).

As we can see from the above extract *Tebareki* could not understand herself as being-for-it-self that has unavoidable possibility to transcend itself towards her future so her living in the memory of her past is a form of bad faith. “ያለፈውን ሳላስብ የዋልኩበት ጊዜ ስለሌለ በትክክል ዛሬን እየኖርኳት አይደለም።” (ገፅ: 308). (For there is not a day spent without thinking of the past, I am not living today exactly) (p. 308). Instead of transcending herself towards her future she started to live in regret of her past action. “ፖለቲካ ውስጥ ባልገባ ኖሮ? ለአገሬ የተሻለኝን አደረግኩ ብልም፣ ለራሴና ለጉዋዶቼ ብናገርም፣ ከውስጥ ግን 'ባይሆን ኖሮ' ጥርጣሬ ገባችኝ።” (ገፅ: 276) (If I were not entering politics? Even if I said that I did what I could to my country, even if I said this to my friends and myself, but eternally ‘if it didn't happen’ suspicion entered me) (p. 276). According to Sartre's existentialism, hell is the state of despair and the failure to create meaning and moral values and live in accord to them. In the other hand hell could be the state of mind filled with regret or it is other people that tries to reduce someone in to an object as it is stated clearly in his play ‘*No Exit*’.

### 3.3.1.2.4 *Tebareki's*: Action and Choice

Living such kind of down life, *Tebareki* was not aware and care about what others think of her. But incidents that hopped one day woke up her and gave her strength to exercise her positive freedom. Let's see the entire incident for convenience.

ከእለታት አንድ ቀን ፈተና አልቆ ልዝናና ብዬ ከአንዱ ወርቅነህ ከተባለ ባለስልጣን ጋር አደርኩ። ሁለመናዩ በአልኮል ጣዞ በሆዴ ወድቄ በጀርባዬ ሲዳክር፣ ፊት ለፊቴ ያለው ትራስ ደብዛዛ ቀይ መሆኑን አየሁ። የአላዛር የድሮ ሸሚዝ ትዝ አለኝ። ኮሌታው ትልቅ የሆነ እጆታውን እየጠቀለለ የሚለብሰው። እሱ ክንድ ላይ ሆኜ ይኼ የሸሚዙ እጠፋት ሲጎራብጠኝ፣ ጎንበስ ብሎ ከንፈሮቼን በአፉ ሙሉ ሲይዛቸው። ልክ አሁን እንደሆነ ሁሉ በአይነ ሕሊናዬ አለፈ። ከዚያ ቀን ሳልልም ትራሱን አፍጥጬ እያየሁ 'አትንካኝ' ብዬ ጮህኩ። ሰውየው ግራ ገብቶት፣ 'ምን ሆንሽ? ደሞ ' አለ በወሲብ ስራው የሚብላጩለጭ ግንባሩን እያከከ። 'አትንካኝ! ተነስልኝ' አልኩት። አጀሬ በሙቅ እንደተጣበቀ ሁሉ ሊላቀቀኝ አልፈለገም። ዞር ብዬ በድጋሚ እንደ እብድ ጮህኩበት። በጥፊ ሊመታኝ እጁን አነሳ።

“እንዴ! እኔ ተባረኪ ሸርሙጣ አደረግኸኝ?”.....

“ታድያ ምንድነሽ? እ እ እ አንቺን ያላደረገ እስኪ የፈለግ። ግመል ነው ያላደረገሽ። ሸርሙጣ”

እዚሁ በዚሁ ሰደብኝ። በሰከንድ ውስጥ ተደበርኩ። ቃላት ከሚገልፁት በላይ። ከዚያን ቀን በሁዋላ የመንቀልቀል ፍላጎቴ ጠፋ። እውስጤ ጥቁር ቀዳዳ የተፈጠረ መሰለኝ። መሃሉ የሚሸከረከር ብርድ ነው። ለጥቂት ወራት ወንድ አስጠላኝ።” (ገፅ: 282)

“Once upon a time I spend the night with an officer called *Werqneh* after the end of an exam for recreation. My whole body was stoned by alcohol and fallen by my belly while he was struggled at my back; I saw the mattress in front of me was a faint red. I remembered *Alazar's* old shirt. That had a big collar he used to dress by rolling its sleeves. Being on his arms, while its folds bumped me, when he catches my leaps with his mouth full. Just as it happen today it passed my mind. Then while I was there staring at the mattress ‘Don’t touch me’ I shouted. ‘What happen? Now’ the man said in confusion while he was scratching his shiny forehead of his work of sexual intercourse. ‘Don’t touch me! Leave me alone’ I said to him. The man didn’t want to leave me as he was sticking with paste. I turned away and shouted at him again. He raised his hands to slap me.

“What! Me Tebareki do you consider me a whore?”...

“So what are you? Eh eh eh eh let’s search who didn’t did you? It is camel that didn’t do you. Whore

In insulted me in the face. I became bored in a second. More than words can describe it. Starting from that day my desire of restlessness was gone. It seems to me that a kind of black hole was created inside me. Its center is a circulating cold. I hate a boy for several months) (p. 282).

*Tebareki* is put in a trail of the Other in this scene. According to Sartre’s existentialism when one is pined by the Other one is thrown onto his self consciousness. One is thrown into reflection one starts to see him/her self as the Other sees him. This is going to be his /her essence for the rest of his/her life. His/her decision to accept the label of the other is determining his/her next existence. As a child one is relying on others and caught in a wrong scene and urged by others to what is right but he/she been through that he/she becomes conscious and starts to caught him/her self doing wrong. This is what happened in the above. *Tebareki* not only objectified by *Werqneh* as a whore but also in that situation she caught herself being a whore. The innocent love of her childhood which came to her through the color of the mattress, and the scene she was in, contradicted each other in her mind. Finally *Tebareki* decided not to define herself as *Werqneh* pined her. Instead by understanding herself as being-in-it-self she transcends this one fact and quit becoming restless as before.

Finally, *Tebareki* met a man called *Fasil* and she starts to date him. She believed him because he was arrested by Derg as her and she starts to lead a happy life with him. “ወደ ፋሲል ቀላል ትህትና ተጠጋሁ። በመጠኑ የተረጋጋ ሕይወት ጀመርኩ። የመጨረሻዬ የኮሌጅ አምስት ወራት ሰላምና ምቹት ነበረባቸው።” (ገፅ: 285). (I became close to *Fasils* simple civility. I started to lead a slightly calm life. My last five months of college had peace and comfort) (p. 285). “ፋሲል የሚሰጠኝ ስጦታ ፍፁም የሆነች ዛሬን ነው። የማላስበው እንዲህ ሲሆን ነው። አእምሮዬ ወደፊትም ወደ ሁቀላም አይሄድም” (ገፅ: 313). (What *Fasil* gives me is an absolute today. I don’t think when it becomes like this) (p. 313). Then she decided to push her life for ward instead of looking back. “የኖርኩትን ለምን አያለሁ? የኖርኩት ምኑ ይነበባል? መኖር አይበልጥም? ሕይወቱ ነው ወይስ ድርሰቱ ዋናው?” (ገፅ: 320). (Why would I see what I lived? What is to read about what I lived. Isn’t it better to live? Is the life or the composition?) (p. 320).

For Sartre, the for-itself is a futurizing intention that transcends the present by choosing by having to choose its responses to its facticity. The for-itself is the transcendence of facticity and requires there to be facticity in order to be the transcendence of it. Bad faith involves a person denying that he is the transcendence of his facticity. In bad faith he seeks either to be a pure transcendence or he seeks to be a pure facticity without transcendence. In the Case of *Tebareki*, her essence is the result of her choices and actions in life. She finally understands herself as for-itself that has a future intention that transcends her present by choosing in response of her facticity. *Tebareki* neither choose to be a pure transcendence nor to be pure facticity but she



chooses to transcend her facticity towards her future. A person who supposes that he is a fixed entity is in bad faith. To the contrary the one who can create and will to create meaning for his/her life by affirming his situation is authentic or existential hero.

### 3.3.2 Part Two of ‘*Märäqe*’

#### 3.3.2.1 *Ezra*

##### 3.3.2.1.1 *Ezra*’s: Being and Existence

It is better to explain the shift of the researcher’s perspective from Sartrean to Kierkegaardian existentialist view. Their main difference is on the existence of God. The former is an atheist and the later is a theist. *Ezra* is a theist too so it is better to see him from the perspective that suits him. This is not to mean that the other characters are atheists (they might be) so that they viewed from the perspective of Sartre but they didn’t stated it clearly as *Ezra* did. For Kierkegaard Religious faith is not a matter of objective reasoning or a matter of going along with the reasoning of others through the complacent acceptance of Church doctrine, but rather a matter of a highly personal, subjective and freely chosen commitment to believe. “ አራዳ ተወልጄ ባድግም፣ በዚያች ራጉኤል መቅደስ አንዳንድ ታምራትን አይቻለሁና፣ ባላይም ሰምቼአለሁና፣ ባላይም ባልሰማም አምናለሁና (ሳይዩ የሚያምኑ ብፁአን ናቸውና)..... ” (ገፅ: 353). (Even though I brought up in the ghetto, in that nave of St. *Raguel* I had seen some miracles, if I didn’t see I heard, even if I didn’t seen and heard I believe (Blessed are those who believe without seeing) (p. 353). *Ezra* doesn’t believe in God due to certain reasons but with his ‘leap of faith’ to believe in it. The other existential notions like freedom, choice, responsibility and absurdity are the same with Sartre’s notion of them. In fact those notions are primarily Kierkegaard’s that is why he considered as the father of existentialism.

The first narrator of the second story is *Ezra Tazina* the only son of priest *Tazina* the owner of *Tazina* Hotel at *Shiro Meda*. Before he starts his narration the reader gets a figurative essay that praises *Shiro Meda* by creating image of it using hyperbolic words presents in *Ethiopia Radio Ye Ehud Meznanga* by a young man from *Shiro Meda*. Unlike the other characters *Ezras* story starts from his adulthood. The reader meets *Ezra* as an owner of a hotel in *Shiro Meda* and as an author

of a book of recipe entitled *Tibs Tibs Ahunm Tibs* and this book is the first book of recipe in the country.

*Ezra* believes that everybody has a story but rejects any measurement that weighs it “የሚረባ ታሪክ ያላቸው ጥቂት ናቸው ቢሉንም፣ ከፋም ለማም ያሳለፍነውን ከመናገር አንቆጠብም። ማን የማን ጌታ ሁኖ በማንስ ዕውቀት ተሹም የረባ ያረባ ብሎ በማላወቀው ሜትር ለክቶ የሚፈርጅኝ? (ገፅ: 331) (Even if they said that few only have a story to be told, whether it is good or bad we never stop telling it. Whose lord is who to measure and categorized me, by whose knowledge was he throne to measure me by the meter I never knew)? (p. 331). This is one notion of existentialism that we are free to give meaning to our life against the others perception of us.

For *Ezra* there is a time (coincidence) in life that turns life from the familiar to a strange and unknown situation. This is a time of transition that needs to be shared to society because all of us give birth to a tale one day and that day is ‘today’ for *Ezra*. According to the philosophy of existentialism individuals gives meaning to their life through their choices. This choice results an action that transcend the facticity towards the future but the future is in determinant (unknown).

ከዕለታት አንድ ቀን በሕይወታችን፣ ከለመድነው ወደ አለመድነው ፣ የሚነዳን አጋጣሚ ይመጣል። ይህን የሽግግር ልምድ ለወገናችን ለማጋራት ከዕለታት አንድ ቀን ልብ አንገዛና የታሰረው የአንደበታችንን ቅስም ( ማን እንዳበተው አናውቅም፣ በእርግጥ ብናውቀውም አንናገረውም) ከታሰረበት ፈተን ለስሜ ጆሮ እንለቀዋለን። ፡ ከዕለታት አንድ ቀን እያንዳንዳችንን ተረትና ታሪክ እንወልዳለን። እኔም ያ ከዕለታት አንድ ቀን የደረሰ መስሎኛልና፣ ዘርዓ ያዕቆብ ፈላስፋው በሃሰሳውና በሃተታው ‘አፍን ከመክፈት ይልቅ መስማት ደግ ነው.’ ቢልም ፣ እናንት ሆቴሌ መጥቻለሁ እስከ አንገታችሁ ድረስ በጎረድ ጎረድ የምሞላችሁ ዜጎቼ ሆይ! ከአይኖቻችሁም ወስጥ የመደበርን እንባ አድርቄ ለጋ ደስታ የማርከፈከፍባችሁ ውድ ታዳሚዎቼ ሆይ! ታሪኬን እገዝዝዝ ልበላችሁ እንደ ሕንገዝ ፣ መስማት በተሳናቸው ጆሮዎቻችሁ። (ገፅ: 331)

(There comes one day in our life that changes our life from the familiar to the stranger. In order to share this story of ours to our group one day we release the arrested (we do not know who arrested it surly we do not speak it even if we knew who) the pipe of our mouth. Each of us one day will give birth to a tale. And I think that day is coming, you my citizens! Whom I fill you with meat up to year neck! You my brothers! Whom I dried your tear of boredom and spray you with a wet happiness. Let buzz buzz buzz buzz my story to you like a swap, though your ears that have hearing impairment) (Page. 331).

The above extract clearly shows the preceding of existence from essence. Human beings first exist and create their essence through their choices and actions. As it is stated in the extract these choices and actions are those that transform what we already know into a strange and unknown situation.

Even if *Ezra* is a character who criticized others, he also criticized himself of his choices and actions of his weakness. *Ezra* has an ugly face, unattractive teeth and a bended shoulder. For this reason *Ezra* has the difficulty of talking to girls. Sartre's notion of facticity is dealing about the concrete situation of being-for-itself, including the physical body, in terms of which being-for-itself must choose itself by choosing its responses. The for-itself exists as a transcendence, but it is not a pure transcendence, it is the transcendence of its facticity. Due to his fear of girls *Ezra* had not a formal relationship in his real life except in his dream. For this reason he was unable to talk *Makda* the one he loves more than anything in the world. But by overcoming his bad faith and he was able to transcend his facticity at last by becoming her lover (their marriage is discussed in Adam's recent novel *yesenebete qälämäte* (Colors of Adios)).

#### 3.3.2.1.2 *Ezra*: Sartre's View of Literature

Unlike the other three characters *Ezra* is the most authentic character through most of his life. His life style is a kind of one model that the author suggests as a solution for the period he portrays in his novel. In this stage let's see the view of Sartre about literature. In Sartre's view, literature is the intention of the writer, his commitment to tackling current issues and raising relevant questions. Key questions for the committed writer are: 'What do I want to write about?' and 'For whom am I writing?' Literature reveals and challenges aspects of the contemporary world. The committed writer does not, for example, write about political corruption in the Roman Empire unless it is to make a point about political corruption in his own time. Writing literature heightens the social, political, historical and philosophical awareness of the writer, while reading literature raises these same forms of awareness in the reader (Cox, 2008).

For the above claim of Sartre about an author and for other reasons the researcher believes that *Ezra's* voice is the voice of the author. This claim could raise series of questions such as 'Aren't the other characters his creatures? What about their voice? Isn't that Adams? The short answer for these questions is yes they are and their voice could be also his at times but the claim here is the *Ezra* is the authentic existential portrayed as a model in order to overcome the bad faith of his

time by the author. What the author wants to communicate with his readers so that they could perform a certain action is said word by word by the mouth of *Ezra*.

For Sartre, the relationship between writer and reader is of central importance (Refer chapter three). Having this Sartre's idea about literature let's see why the researcher claims Ezra as the voice of the author by adding other examples and see what the author seeks of his reader. As it is mentioned above, *Ezra* is a model character that creates many exiting and amazing things from what very ordinary things that are disregarded by many. “እኔ እውነትን የምፈልገው ከማየው ነገር ስር ነው። ምን? ማን? እነማን? ከምን? እንደምን? እጠይቃለሁ። መልሱ እግራችን ስር ነው።” (ገፅ: 377) (I search truth from the thing I see. What? Who? From what? How? I asked. The answer is beneath our feet) (p. 377). Similarly *Abdela Ezra* testifies about Adam in Addis Admas news paper while he analyzes Adam' novella, *Etemete Lomishita* (Madam, Lemon's Smell), as follows;

ጥቃቅን ግን ሌላው ግለሰብ ሊመሰጥበት ቀርቶ ልብ የማይለውን ምስል፣ እንቅስቃሴ ወይም የሆነ ድርጊት የአዳም ረታ ብዕር ሲፍቀው፣ ሲያሻሽው የሚፈልቅለት ውበት-አስቀያሚነት እስከ ፍፁም ንዝረት፣ እስከ አስደንጋጭ ግርምት ይረቃል፤ አሳቦትና ምናባችን ይታመሳሉ። Abdla (2007).

(Tiny things in which other individual do not mediate upon and not recognize, motion or action, when it scratches by the pen of Adam, the beauty-ugliness that streams when rubbed by his pen, it mystified from absolute vibration up to shocking aback, they touched our thinking and imagination). (Abdla, 2007).

The things *Ezra* did in the novel (in the expansion of *Tazina* Hotel) are truly ordinary things that turned to be amazing. For example the restaurant halls are named as *Qoqa*, *Hawasa*, *Shashemane*...etc and these names are related to his personal life experience in some way, the materials that used to decor the hotel are cultural materials and some of them are put there to praise Ethiopian great personalities that are on the verge of neglection such as *Mamo Welde (Athlet)*, *Geremew Denboba (Cyclist)*, *Kasa Fendil (Cyclist)*, *Yidnekachew Tesema ...etc.*

Secondly, both *Ezra* and *Adam* strive to preserve the values of their society that are on the verge of neglecting. Both *Ezra* and *Adam* concern about in knowing what is ours before we know others. *Ezra* tells the reader what his father told him heard from *Alazar's* grandmother *Enanu* echoed like this;

አባቶችህና እናቶችህ በሰሩት ፣ስንት አዋቂ በሄደበት መንገድ ብትሄድ ምን ብሎ ይጎዳሃል?... አዋቂ ማለት አየህ ካየዉ ከመረመረዉ ተስማሚና ጤነኛ የሆነ ነገር ጨምቆ ሲያወጣ ነዉ:: የጨመቀዉንም መልካም ጨዋ ጉዳይ ሲሰራበት ነዉ:: ...አገገል ተጉዘህ ወደ ኃላ ከመመለስ በታወቀዉ ሂድ መጀመሪያ:: ሺህ ሰዎች በሕይወታቸዉና በኑራቸዉ የመረጡትን መንገድ አንድ ፈረንጅ አገር ተማረ የተባለ መሐንዲስ ሊያሻሻል አይችልም.... (ገፅ: 339).

(How does it hurt you walking through the road made by your fathers, the road that many knowledgeable walk through? ...A knowledgeable is you see the one who squeezes out the suitable and healthy thing from what he sees and examines. When he uses the decent and good issue at work... Instead of going full hardly and returns back go through the known first. The road that is chosen by thousands through their life couldn't be able to reform by an engineer who is said to be learned in Western World....) (p. 339).

The tendency to accept what is said by westerns is also another concern of *Ezra* and *Adam* that they want to tell their reader. “እኛ የእኛን አናምንምና በፈረንጅ አፍ ከተፃፉት ጥቂቶቹን ,እነሆ!, ልበላችሁ:.....” (ገፅ: 332). (We don't believe what ours so let' me 'present!' you what is said by the mouth of westerns :.....) (p. 332). This tendency to rely on westerns is what results a society who has no respect for what is his even if it is good and the society that worships westerns even for their bad influence.

ፊልተራችንን እንድናላግጥበት በለሆሳስ ያስተማሪን ፈረንጅ በወርቅ መሳ ለመሳ ሰፍሮ ሚገዛዉ ነዉ:: እኛ ግን ላባችን ቀሊል ነዉና እንኩዋን በትክክሉ ያልቀመሱትን ፊልተራችንን ይቅርና የሚወዱት ቡናችንን ስህተት ፈልገዉለትና ፈጥረዉለት ቢያጥላሉብን አብረን እናጥላለን :: ሲያሞግሱልን ደም ሆዳችን እስኪወጠር ስሙን ለዉጠን እንጠጣለን:: አቦል ቡና በወተት ከሚሉን ማክያቶ ቢሉን እንመርጠለን:: እዝራ ወልደ ሲራክ እንዲህ ይላል: **ፍልቴርን ያላወቅሃት አገርህን አታዉቃትም** :: (ገፅ: 364).

(The Western who told as softly to make joke of our ale is the one who buys it equally with gold. But our feather is so simple so that not only our ale that they didn't taste well, but also we will defame together if they accuse our coffee that they love by finding and creating error. When they praised it we start to drink it by changing its name. Instead of '*Abol Buna Bewetet*' we prefer to say to us '*Makyato*'). *Ezra* the son of *Sirak* said like this: **if you do not know the ale you don't know your country**) (p. 364).

By understanding the negative influence of the Other, *Ezra* chooses its opposite by relying on the existed values of his country. As a kid he was sent to church school instead of modern school and he was a deacon who served the churches of St. *Raguel* and *Kidane Mihret*. He had been to modern school but not that far. As a result he likes to use the speech of the elders (His father Priest *Tazina*'s and *Alazars* grandmother *Enanu*'s) instead of other foreigners, he prefers to cross reference ancient books of the country like *Mesthafa Sirak*, *Ftha Negest*, the *Bible* etc instead of books from westerns for an evidence. *Adam Reta* also raises ancient and indigenous cultural values in his literary works. His choice of *injera* as a metaphor with its relation to the ancients and their miseries is one clear evidence.

To add another example, the researcher likes to raise *Adam*'s recent novel *yesenebete qälämate* (Colors of Adios). In this huge novel there is an author called *Adamu*. As we discussed earlier Adam is known for portraying real life human beings as a character in his literary works (Sartre is also known for portraying such kinds of characters) and the similarity of the profiles of the character and the author it seems reasonable to draw similarities of the two. Therefore, if the character in that novel is *Adam Reta* himself, it is possible to draw similarities between *Ezra* and the character *Adamu*. Both *Ezra* and *Adamu* are victims of the gossip of the Other even if they do not have any visible immoral behavior. For *Ezra* hell is Other people. He was accused by eleven different defamation but as an authentic character, he did not surrender for the subjective judgment of the Other instead as a free person he transcends all these gossips and makes his own essence authentically similarly the author *Adamu yesenebete qälämate* (Colors of Adios) is a victim of rootless accusations (See in *yesenebete qälämate* (Colors of Adios) about *Adamu* the author in pp. 883-888).

*Ezra* hates gossip very much and likes criticism. This is a reason why he starts his narration by criticizing his citizens. He criticized them for their herd mentality and their desire to imitate others. “በግልፅ ወይይት ሳይሆን በሃሜት ፣መምጣታቸው በአሉባልታ ልፋቴን መወረራቸው አስከፍቶኛል። ሂስ አልፈራም ።” (ገፅ: 372). (Instead of coming through apparent discussion, their advent through gossip, their invasion of my struggle with their canard has dejected me. I do not fear criticism) (p. 372). For *Ezra* most of the youth of the time were in bad faith due to their acceptance of the propaganda of others but he fights this not with violence but with criticism. “በሂስ የሚቀጣውን ለምን በሞት ልካፈለው።” (ገፅ: 371). (Why would I confront the one with death while he can be punished with criticism?). (p. 371). Therefore he criticized them as follows;

ወጣቶች ፖለቲካ ውስጥ ተንጋግተው የገቡበት ሁኔታ ባብዛኛው በእኔና በሳል በሆኑ ሰዎች ግምት (ወይም በገባቸው ሰዎች ግምት) በአገራችን የሰፈነው ጭቆና አስከፊ ሆኖ መላወሻና መንቀሳቀሻ ጠፍቶአቸው ሳይሆን በረቀቀ ፕሮፓጋንዳ ግፊት መሆኑ ነው። ..... አዲስ ኪዳንን ለመረዳት ብሉይን ማጥናት እንደሚያስፈልግ ማርክሲስት ለመሆን በቂ ዕውቀት የሚያስፈልግ ይመስለኛል። በዚህ ፈርጅ ወጣቶች ከማርክስና ሌኒን በፊት የነበሩትን ፈላስፎች በቅርብ የመመርመርና የማወቅ ግዴታ የነበረባቸው ይመስለኛል። እንግዲህ በቅርብ ከማወቃቸው እንደ ተባረኪ ካሉ ወጣቶች ይኼ ይኼን ያውቁ ነበር? (ገፅ:393-394).

(According to the assumption of me and many other conceit men (or according to the assumption of those who understood the situation) the youth was marched and indulged in politics not because of the cruel domination that restricted their freedom but it is because of the influence of the propaganda. .... As it is necessary to understand the Old Testament in order to understand the New Testament it seems to me to understand Marxist philosophy to have adequate knowledge. For this reason the youth had the responsibility of examining and understanding the philosophies before Leninist Marxist. So, from the youths I knew closely like *Tebareki* did they knew this?) (pp. 393-394).

*Ezra's* criticism of his citizen is not a kind of insult but a corrective lesson to those who were blind of the propagandas. Instead of deceiving by the sparkling fantasy of the discourses what *Ezra* urges is to see the hidden truth beneath and this could be true of the message of the author.

As Sartre claims, the writer is aspire to act upon the world by seeking to raise the awareness of his reader, by seeking to inspire him to question, to challenge and ultimately to change his situation, hence to change the world. From this claim of Sartre about the author/reader relationship we can say that this is also the central message of the author (*Adam*) for his readers (Ethiopians). That's why *Ezra* became suspicious of shiny things.

አንድ ፍልስፍና ተቀባይነቱ አጠራጣሪ ሲሆን፣ ልዩ የሚያስመስለው አቀራረብ ወይም የሚሸፍነው ኪነት ይሰራለታል። ያማረ መገናፀፊያ ይሰፋለታል። እንዲያብረቀርቅ ዕውነት ሳይመስል እንዲመስል የሚያብላጩልጩ ነገሮች ይሰቅሉበታል። ፍልስፍና እንደ ጆሮ ሎቲ ይንጠለጠልበታል። ሁሉ ነገር ካለቀ በሁዋላ (ነጭና ቀይ የሚሉት ሽብር) ታዲያ አብረቅራቂው ነገር ተገፈፈ፣ ከእሱ ስር የተደበቀው ዕውነት ያልሆነ ዕውነት አስተኔ መሆኑ ተደረሰበት። (ገፅ: 391).

(When a philosophies acceptance becomes suspicious, a presentation that makes it looks unique or an art that covers it will produce. A beautiful robe will made to it.

Shiny things will put over it in order to sparkle and seems truth while it is not. Philosophy will fastened as an earring to it. After everything is over (the white and red terror) the sparkling thing was divested of, the hidden was found not truth but a copy of it) (p. 391).

Not only Ezra but also the other characters echoed this illusion of the propaganda late in their life. For example for *Alazar* is said;

ርእዮተ አለም ስሜትን የተጠየቅ ባርያ ያደርጋል። ስሜትን የደካሞች ያደርጋል። ከስሜቶች አንዱ በግለሰቦች መሃል ያለ ፍቅር ነው። ሰዎች ያለ ፍቅር መኖር ስለሚሰናድቡ፣ የፍቅርን ቦታ የሚሞላ አሰራር ይፈጠራል። ይህም የአለማትና የድርጅት ፍቅር ነው። ፍቅር ፈርጅ ይሆናል። መጀመርያ የሚደርጉት 'ነገሌትህን እንደራስህ አድርገህ ውደድ' የሚለውን በሰበብ ሰርዞ፣ በጓሮ በር ሰው ሳይይ መጣል ነው። የድርጅትን ጠባብ መዋደድ ከበቀለና ከበቀላች በፍቅር መውደቅ ጋር ያምታቱታል። (ገፅ: 164).

(An ideology made the emotion the slave of reason. Construct the emotions of weak. Love between individuals is one among other emotions. For people are unable to live without love, design is prepared to fill the gap of love. And this is the love of purpose and party. Love becomes partisan. What they did first is canceling the quote 'Love your neighbor as yourself' through any pretext with killing him unseen. They tried to confuses the narrow love of party with the love of *Bekele* and *Bekelech*) (p. 164).

*Tebareki* also said “ታላቅ የሚመስለው፣ የረቀቀ የመሰለው ፅንሰ ሃሳብ ሁሉ በምላስ ሙጫ የቆመ የአረፋ እንክብል ነው።” (ገፅ: 293). (All the theory that was seem mystical is a bubble of foam that adhered by the glue of the tongue) (p. 293). *Makda* also confess that “ለዚህ የመጥፋት መሰረቱ የሌሎችን ሃሳብ በማመኔ ነው።” (ገፅ: 484). (The reason for this loss is my believe of the thoughts of others) (p. 484). Due to his awareness of propaganda in initiating others for action, *Ezra* uses it positively to expand his hotel.

ይህን የቸርነት የተግባቢነት ጥበብ ‘ተባረኪ ብሩህ ናት’ ብለው ሌላ ወጣት መሰብሰቢያ እንዳደረጉት ፖለቲከኞች እኔም መሰብሰቢያ አደረግሁት። ..... ‘አትኮኝ የለሽ’ ማለት በመሰረቱ ራስን ከመልዕክቱ መነሻ መነጠል ማለት ነው። የእኔ አትኮኝ የለሽ በወዳጅነትና በትህትና የማስተናግዳቸው ወጣቶች ነበሩ። ልክ የአገራችን ፖለቲከኞች የባዕድ አትኮኝ የለሽ እንደሆኑት..... (ገፅ: 396).

(As the politicians used ‘*Tebareki*’s brightness’ to gather other youngsters, I also used *Chernt*’s art of friendliness to gathering. ....’Ventriloquist’ means fundamentally



separation of oneself from the source of the message. My ventriloquists were youngsters whom I serve them politely. Just as the politicians of our country became ventriloquist of foreigners.....) (p.396).

For Sartre to be authentic a person must rise to the occasion in which he finds himself. He must fight violence with violence if necessary and take full responsibility for his actions without remorse. *Ezra's* manipulation through propaganda is a kind of authentic action as it is the result of positive freedom which is directed for the expansion of *Tazina* Hotel. *Tazina* Hotel is not only a source of income for Ezra but it is also a place where Ezra collects the things he gave value and it is a place where he places his wishes for his country. Among the many collections of Ezra, there is a copy of a coin of the King of Aksum called *Hataz* and the writing inside the coin was read as ‘ፍስሐ ወሠላም ለሕዝብ’ (ገፅ: 396) (GUSTO AND HAPPINESS FOR PEOPLE) (p. 350). The other thing needs to be mentioned here is the emblem of the Hotel. It is a handmade platter standing with its leaps and there is writing in gold color and its meaning is; “ይህ አርማ የምቻት፣ የድስታ ፣ ሳይቆስሉ ፣ ሳይደሙና ሳይነዛነዙ የአገርን ባህል መወደድ እንደሚቻል የሚያሳይ ምልክት ነው።” (ገፅ: 351). (This emblem is the sign of comfort, happiness, the ability of loving the tradition of once country without bleeding and quarreling) (p. 351). The emblem of *Ezra's* Hotel is a platter. Platter is used to serve *injera*. *Injera* is the metaphor for *Adam's* literary technique. Once again *Adam* and *Ezra* meet at the platter and *injera*.

### 3.3.2.2 *Makda*

#### 3.3.2.2.1 *Makda's*: Being and Existence

The fourth narrator of the book is *Makeda Wnedewesene* she is the first of the two daughters' of *Wendwesen* and *Madeleya*. She starts narrating her story from childhood in *Shiro Meda*. For *Makda*, *Shiro Meda* was;

የእግዜር መዳፍ ስፍት አንድ አገር ያክላል። ባላየወም ልገምት (ለሰው ልጆች የሰጠን አንድ ስጦታ መገመት ነዉና እሱን ራሱን ብገምተዉ ይከፋ'ብኛል?)። ከዕለታት አንድ ቀን ገነት መሃል ሲዘዋወር አደናቀፎት ይወድቅና በሁለቱም እጆቹ እንስሳት፣ አፈርና ተክሎች ቧጦና ጨብጦ ይነሳል። በልብሱም ተንቀሳቃሾችና በራሪ ነፋሳት ይሰበሰባል ። ቤተመንግስቱ ከመግባቱ በፊት እጆቹንና ልብሱን ለማፅዳት ሲያራግፍ፣ የሰበሰባቸዉ ነፍሳትና ግሑዛን ነገሮች የወደቁት እወዲህ ነዉ። ዛሬ ሰፈሬ ናት ። ሰፈሬ የገነት እርጋሬ ናት። (ገፅ: 438).

(The palm of God is equal to a country. Let me guess even if I didn't see it (Among the gifts God gave to human beings is guessing so if I guessed, did he become angry with me?). Once upon a time while he is walking in paradise he encumbered and fall, then he was up scraping and clenching animals, soil and plants by his hands. He gathered mobile and flying insects. Before he enters his palace, he shook his hands and clothe to clean them, then the animate and inanimate things fall here. Now it is my place. My place is a chip of paradise) (p. 438).

Despite the above beautiful place, *Makda's* family was poor. She suffered of this hardship as a kid. “ችግር አይቼ አለሁ። በእግዜር እንድኖረዋል የተሰጠኝ የማልከራ-ከረዋል ስጦታ እንጂ ችግር እርግግን አይመስለኝም ነበር፡፡” (ገፅ: 441). (I had seen hardship. Hardship was not seeming me a curse but a gift given to me from God to accept it without argument) (p. 441). From her surrounding she was observing girls who seem to live in comfort and beautiful seating inside cars and she starts to envy them. What she didn't understand then was that there were many who become jealous of her due the gift God gives to her and who wants manipulate it. *Makda* is a very beautiful girl. Her beauty is irresistible not only to boys but also to girls.

እንዲህ ሲሆን.....እግዜር በሰጠኝ አዉጥ የሚቀኑ እንዳሉ አልገባኝም .....በጨረሬ ንጣት፣ በሳሬ ቀለም ፣የሚበሳጩ እንዳሉ አላወቅሁም.....መንገዳቸዉ ጠመዘማዛ አይኖቻቸዉ ፈጣጣ፣ ቀጣሬ ምላሶቻቸዉ እንደ ስኳር የጣፈጡ፣ እግሮቻቸዉ ቀልጣፎች እንደሆኑ መቸ ገባኝ ..... የተነፈሰኩትንና የጠጣሁትን ዘነጋሁ ፣ ያቀፍኩትንና ያረጠበኝን ረሳሁ፣ ዉብቱንና ጥቅሙን ካድኩ.....” (ገፅ: 440).

(While this happens ... I didn't understand that there were others who become jealous of the berry God gives me. .... I didn't know that there were others that become angry of the brightness of my ray, the colour of my grass.... I didn't understand that their wide-eyes, their sweet tongue like sugar was liar and their legs were active.... I forgot what I breathed, I forgot what I hugged and wetted by, and I denied its use and beauty .....) (p. 440).

As we can see from the above extract *Makda* was in regret of something that she gives up deceived by those who were jealous of her. From this we can understand she was in bad faith some time in her life until she understands it and able to choose freely and positively

to transcend it. Let's see what drags her to bad faith and how she overcomes it. This is how she narrates her story under the title 'የጀመርኩት' (How I started). She started from her birth from her mother and father. They were very poor a servant and a man who sales firewood. But life for *Makda* was not all about the beginning even though the beginning is a key. If life is only all about the beginning we all could have the same behavior but life is what comes after for her, birth is only the beginning it couldn't be the reason for the end. No matter how one started from a very poor family, he/she can transcend his/her facticity through his/her free choice but if one gives up his/her freedom of choice to the Other, one falls in bad faith and its result is not pleasant. This is what *Makda* told the reader;

አዎ ደሃነት የራሷ ጉዳት አላት። ይህም የሚታረም ይሆናል። የሚታረም ጉዳት ማስበርገግ አለበት? ግን ደካሞች ነንና እንበረግጋለን። በጥቂት አመታት ቆራጥነት የሚሸነፈውን እባብ በቀሽምነታችን ዘንዶ እናደርገዋለን .....ልቁስቁስ ፅናትን ትክክለኛ ጥናት ያጠረፈ አተረጓጎም ብዙ ብዙ ያጠፋል። እኔና መስሎቼ የምንጋራው ከዚህ መስክ ላይ የበቀለ አቅም ቢሰነትን ነው። ወጣ ገባው የሰጠን እርግጠኛው ስጦታ በሌሎች ስዎች ሃሳብ በቀላሉ ተዘልዝለን ሁሉ ቢበላን የሚያስጎመጅ አይነት ጥብስ መሆን ነው። 'ሌሎች' ብዙ ናችው። ይህም ያም አለ። በየቦታው በየጊዜው አሉ። ከሳምንቱ በሰባቱ ቀኖች፣ በአስራ ሰባቱም ወሮች፣ በመአልቱም በሌቱም አሉ። በተራራው በማዳው፣ በየጎጆው በየፎቱ። የተበላሸበት ተጓዥ ጎዳናውና ሽግግሩ ከአንዱ እንቅፋት ወደ ሌላው ነው። የእሳት አይነት የመምረጥ ነው። (ገፅ: 443)

(Yes poverty has it own harm. And this is possible to correct. Dose a harm that could be corrected need to frighten? But we are so weak and we fear. We made the snake that could be defeated with few years a python due to our weakness..... A flaccid stability and a not well examined interpretation destroy a lot a lot. From this strength less field I and those who seem me shares the weakness that grows in this field. The confident gift we received from these ups and downs is chopped dawn easily by the idea of others to be like a roasted meat everybody salivates to it. 'Others' are many. This and that are them. They are everywhere in every time. In the seven days of the week, in the thirteen months, by day and night. They are by the mountains and the fields, by the huts and buildings. A defected traveler's road and transition is from one encumbrance to another. It is a kind of choosing types of fires) (p. 443).

### 3.3.2.2.2 *Makda's*: Being-For-Others

Sartre refers to a person's presence in the world as an object among other objects. As a being-in-the-midst-of-the world a person's free transcendence is transcended by the transcendence of the Other. He becomes an object for the Other. His possibilities belong to the Other and are subject to the Other's judgment. Being-in-the-midst of- the-world corresponds to a person's being-for-others. In order to fully realize all the structures of his being a person requires the existence of the Other. Some modes of consciousness are not attributable simply to being-for-itself and must be realized from the point of view of the Other. Such modes of consciousness include shame, embarrassment and pride.

*Makda's* situation is similar like the above claim of Sartre. She was an object for others throughout her life. Her possibility to transcend here facticity belongs to the Other. “እዚህ እድሜዬ ስደርስ በረኸም ሂደት (እንዳዛ ነዉ የሚባለዉ አይደል?) ልማዴ ፣ ምክንያቱን ባልረዳም፣ ብጠራጠርም ፣ የተነገረኝን ማዳመጥ፣ ማመንና መከተል ደንቤ ነበር።” (ገፅ: 443). (When I reached at this age through long process (Isn't it said like this?) I don't know why may be suspect it became my habit to hear, believe and follow what others said) (p. 443). Once in a rainy day when she was at grade 9 she met *Almaz* the Owner of *Gurgusum* Hotel at *Shiro Meda*. She was wet of the rain until her cloths sticks to her body. *Almaz* gave her a lift and took her to her house. She gave her dry cloths. Step by step *Almaz* bribes *Makda* and sets her to be raped by an old man called Mr. *Fistum*. Mr. *Fistum*, *Almaz* and others are the Other for *Makda* they are the one that objectifies her and took her possibilities to transcend through different influences. “እጄን እየነቀነቁ ቁመናዬን በግ ምናምን ከብት እንደሚያ ታኙኝ።” (ገፅ: 456). (He surveys posture like he sees a sheep or cattle while he is shaking my hands) (p. 456). And this is what she said when she lies to her mother about going to *Alamaz's* home the moment that changed the direction of her life. “እዛ ዘልማዝ ቤት የዚያ የዝናብ ዕለት ነበር እኔ እንቁላል የሰረቅሁት። አልማዜ ጎን ለአፍታ ቆምኩና ጎዳናዬ ተለወጠ። ቀላል የዝናብ ቀን ይመስላል ግን ለጋነቴ ለሚፈራ ነገር እጄን ሰጠች።” (ገፅ: 453) (I steal my first egg during the rainy day in the house of *Almaz*. It seems a simple rainy day but my immaturity surrenders for a fearful thing) (p. 453). *Makda's* inability to overcome the influence of *Almaz* costs her much and skunked her into sadness. “ግን ሁሉ ሆኖ ቤቴ ተመልሼ ለብቻዬ የሚሰማኝ፣ አልማዝ ራሷ ያልገባት ሌላ ነገር ነበር። ምን እንደሆነ አላወቅም..... የሆነ ነገር ከወሰጠ የተሰደደ መሰለኝ።” (ገፅ: 470). (When I returned home and became alone after everything was happened what I feel is I don't know what that is..... I thought

something is exiled from inside me, Even *Almaz* didn't recognize this) (p. 470). This is how the way *Makda's* life went from fire to fire through the influence of others.

One day *Almaz* predicts *Makda's* life with the juice of *enjera* and meat stew that lefts on the platter and she told *Makda* that she has many malignant in her life and this helps *Makda* as a disclaimer for her negative actions. “በሆነ መልክ ልቀበለዉ በሚያስፈራኝ ግን ድክመቴን ሁሉ መሸፈኛ ቀላል ምክንያት ሆኖ ማገልገል በሚችል የምቀኛ ፈልስፍና አስተናጋጅ ሆንኩ። ለምሳሌ ብባልግና ቢተቺኝ ተቺዎች ተመቅኝተዉኝ ነዉ የመሰለ።” (ገፅ: 476). (I started to serve a philosophy of malignant that I fear to accept to that can serve a simple excuse to cover my mistakes. For example if I became vulgar and critics me it is because of their malignance) (p. 476). For this reason, *Makda* starts to extract happiness from such kind of life. Instead of exercising her freedom of choice to get out of the life that she indulges due to the influence of others, she chooses not to act against it but according to existentialism not to choose is also a kind of choice or exercising bad faith. “የከደበረኝ አኗኗር መጎዳቴን እየዋጥኩ ደስታ ማፍረጥረጥ ሞክርኩ።” (ገፅ: 449) (I tried to lance happiness from the life that bored me) (p. 449).

One day while *Makda* was inside a taxi to meet Mr. *Fstum*, the taxi stopped for a while and she catches a scene of two young couples. The couples seems as they were umbrage but they were communicating without a single word through a simple hand touch. This kind of communication was unknown to *Makda*. “የገባኝ ነገር ከዚህ አይነት የወጣቶች ቋንቋ የራቅሁ እንደነበርኩ ነዉ። ቋንቋንችን የተለያየ ነዉና የተለያየ ጎሳ ነበርን።” (ገፅ: 489). (What I understand is that how far I am from such language of youngsters. Due to the difference of our language we were the members of different clans) (p. 489). Being a young, *Makda* was alienated from her equals and from the emotions shared by them and this is because of the life that she was snatched by *Alamaz* and Mr. *Fistume*. By observing the Other she becomes conscious of here self and notice what she lacks. During that day, when she met Mr. *Fistum* and spends time with him she couldn't be relaxed. She observed many ugly things of him for the first time and fall in regret. “እዚህች ጭንቅላቴ ዉስጥ የሆነ ብርሃን በፀፀት ፈሰሰ....” (ገፅ: 490) (Something a light of remorse is pouring inside my head ....) (p. 490). *Makda* decided that day to transcend her facticity by leaving Mr. *Fistum* behind in the room.

Mr. *Fistum* doesn't want to leave her alone and he started to send people for intervention to her. One day two youngsters called *Alemneh* and *Zewge* came to her to beg her to meet *Fistum*. She refused and *Zewge* asked her “Weren't you a good girl?” then she asked herself “‘ጥሩ’ ምን ማለት

ነወ. ‘ጥሩ?’ ስትደረገህ ባትወጃም በዝምታ ትደረገህያለሽ ማለት ነው? ‘ጥሩ’ ማለት ባሳየሁሽ ትሄጃለሽ ማለት ነው? ሳስፈራሽ ትፈረያለሽ ማለት ነው? የማወቀው ቃል ለአፋታ እንግዳ ሆነብኝ።” (ገፅ: 522). (What does the meaning of ‘good’? Does it mean accepting silently when they did me even if I do not like it? Does ‘Good’ means going through the way I showed you? You fear when I frightened you is that what it means? The word I knew becomes new to me for the moment :) (p. 522). At this step *Makda* started to question what others said and tries if that is also true for her. After they beg her a lot she decided to go with them to Mr. *Fistum* but after she meets him she courageously refused to stay with him. Then he insulted her like this; “እንከፍ! የዞረባት!” (ገፅ: 529) (Duffer!...Confused!) (p.529). Then she realized how he objectified her she is a confused duffer for him.

“እኔን ካስጀመሩኝ ጀምሮ አሁን እዚህ እምቢ እስካለቸው ድርስ ከእሳችሁ ጋር ያሳለፋኩት ጊዜ ተሰብስቦና ተጨምቆ አንድ ቃል ቢሆን ይሄ ነው። የሚሰሩትን ያወቃሉ። የምሰራውን ነው የማላወቀው። ከደፋሪዬ ጋር ይሄን ሁሉ መርሳት ጀምራ ነበር።” (ገፅ: 529).

(Starting from the day he made me start up to now what I spend with him was gathered in a single word. He knew what he did. It is me who doesn’t know what I did. I was in the verge of forgetting everything with my rapist) (p. 529).

This kind of treatment of Mr. *Fistum*, the young couples and the look of *Ezra* for her filled her with contradiction and gave her a chance to see herself as the Other sees her and transcend her facticity.

*Makda* is punished by the look of the other for three reasons. One she was poor. Two her father was a guardian of the revolution so others segregated her and her relationship with *Ezra* is associated to her lack of money. As Garcin was said in ‘*No Exit*’ hell is other people *Makda* said; “እንዴት በሶስት ትሪያንግል መሃል ሳላብድ በጤና መቆም እችላለሁ?” (ገፅ: 509). (How could I stay healthy without becoming mad being at the middle of triangular curse?) (p. 509).

### 3.3.2.2.3 *Makda*’s: Action and Choice

The different situations of *Makda* in relation to others gave her a chance to think about the things around her in different perspective.

ቀስ በቀስ አንዳንድ ጥያቄ መጠየቅ ጀመርኩ። ይህን ርጣቄ ሰረፀብኝ። (እዝራ እነደዛ ይል ነበረ በምን ቋንቋ እንደሆነ አላውቅም) በችኮላ በዓይኖቼ ገርፌ የማልፋቸውን ነገሮች በቀስታና በጥርጣሬ ማጤን ጀምርኩ።

የሚከከከኝ እውነት እያየለብኝ መሰለኝ ረጋ አልኩ። የማየው ነገር በዕርግጥ የማየው ካልሆነስ? ከማየው ስር የተደበቀ ነገር አለ? በዚህ ነው መሰል ያን ቀን ያለሁበት አለም ጠቅላላ ውሸታም የመሰለኝ። (ገፅ: 509-510).

(Slowly I started to ask a question. Some kind of contemplation is caught me... (Ezra used to say like this I don't know what language it was) I thought that I had started to see slowly and suspiciously the things that I pass in hurry. What if the thing is seeing is not what I saw? What if there is something hidden beneath the thing I see? I thought it was because of this, that day the whole world that I am in seems a lire) (pp. 509-510).

After *Makda* started to ask questions and became suspicious of her surrounding, she also started to understand the possibility of transcending her facticity from self destruction towards positive choice. As a result she started to identify the things that dragged her to bad faith and the one that can help her to achieve authenticity. “ግን እኮ በሰፈሬ ለመታማት መታየት አስፈላጊ አይደለም። በባዶ መታማትም እንደ ልብ ነው። ይህንን የሚታማውም አሚውም ሃሜት ሰሚውም ያውቃል። እያወቁም ያምናሉ። ይህ አይነት ፀባይ ስሙ ‘በሽታ’ ይባላል። በእንጊሊዘኛ ‘ዲዚዝ’።” (ገፅ: 510) (But in my place it not mandatory to be seen in order to aspersed. It is full to be aspersed out of nothing. This is known by the aspersed and the gossiper. But even though they knew this they believe it. The name of this kind of behavior is known as ‘*Beshta*’. ‘Disease’ in English) (p. 510). Her understanding of such kinds of things made her able to transcend the influence of others through her free choice. She realized that such kind of things (gossips) are inevitable in life and one is free to accept them as true and made them his/her essences or one can transcend them and act authentically towards his feature. *Makda* concludes her narration by borrowing a quotation from *Bealu Girma's* novel *Keadmas Bashager* as follows; “(‘ፀሃይዋ ጠልቃ ቀኑ እስኪጨልም ድረስ: ‘ነገም ሌላ ቀን ነው’ )” (Until the sun is set and becomes night: ‘tomorrow is another day’). This is a quotation that testify the temporal flightiness of being for-itself.

Makada is also a representative of existential hero because as it is stated in the above analysis, her existence is precede her essence and her essence was subject to the influence of others but she finally can overcome the influence of the Other and gave meaning for her life through her personal choices and actions as a responsible character.

### 3.3.3 Part Three ‘Märäqe’ (Juice)

#### 3.3.3.1 Node and an Internodes

##### 3.3.3.1.1 Node and Internodes: Facticity and Transcendence

Unlike the narrator of *Gəracha Qachäloch* (Grey Bells) the life of four characters in this novel starts with joy. Since the intervention of politics and their association with others the life of the characters was very happy. When each narrator finishes his/her storytelling, the story does not conclude in despair. The reader does not lose his hope neither in the beginning of the story as in the case of *Yetewodros Enba* nor at the end of the novel like *Fiqir eske Meqabr*, *Keadmas Bashager* and *Adefrs Tewedros* (2001). Each story starts with happiness and ends with hope but there is a fall in the middle and this up and down of life is symbolized in the novel by sugar cane. As the author states in the ‘Exit’ of the novel, the novel has two ending techniques. One is an end similar to the end of traditional tale which ends by stating the theme of the story at the end by gathering the words in black background from the whole book and the other is *Histnawinet*. So, the final part of the book (part three) is devoted to present the theme of the story just like the traditional tale and tries to show the *Histnawinet* (accidental and intentional connections of life) of the novel.

It is possible to say all the four characters are end up authentically and they also gives hope to their reader through their stories. Instead of living in past memory the characters preach and reveal through their life stories marching to a better future. In his study of Amharic novels of disillusionment *Tewodros* asserts that the authors’ dream and wish was the same as the dream and wish of their people but this hope didn’t go till the end of the novels because even if the authors had a better hope, they had lost it at the end and this is what we can see from their novels *Tewodros* (2001). Novels of disillusionment shows what the characters lack and are unable to achieve in their life so the reader can became aware of his/her ultimate values before it is too late just like the characters.

In relation to Amharic novels of disillusionment it is possible to say that *Adam’s* novel is a visionary novel. Instead of despair and disillusionment it preaches hope. Even *Seblewengel* a character who lost her hope and dream in *Fikir Eske Mekabir* transcends her facticity towards



her future in *Adam's* novel 'Märäqe'. As being-for-it -self she has the possibility to transcend her facticity so she was able to love and give birth. What it can be inferred from this is the possibility of rising again as a man or a nation. Adam symbolizes this possibility by sugarcane in his novel. To fall in despair is to become the node of the sugar cane but the sugarcane couldn't be a node forever it has a possibility to become internodes; full of sweet juice and this can be repeated over and over just like the absurdity of life.

.....አንደበታችን በደስታ ወለላ ይሞላል (መለልታ)

.....በድብርት ጥቁር አንጓ ይቆለፋል .....(አንጓ) (ገፅ: 587)

..... Our mouth is filled by the sweetness of happiness (Internodes)

.....It is locked by the black node of boredom..... (Node) (p. 587)

The other thing that is revealed from the third part of the novel is the connectivity of things in the world. For example,

ዋሽንግተን አንዱ በረደኝ ሲል እንጦጦ ጋራ ስር የጋቢ ገበያ ይሞቃል። አዋሳ የፀሃይ እሳት ሲነድ.....አየር ጤና በሐምሌ ዝናብ ድርቆሽ ይሰጣል..... (ገፅ: 586)

When someone is said I am cold in Washington the trade of blanket in mount *Entoto* become warm. When the fire of the sun burns in *Awassa*.....dry bread is stretched by the rain of July in *Ayer Tena*..... (p. 586)

The above extract shows clearly that things in the world are interrelated to each other. This clam is similar to the mathematical theory known as Chaos Theory. According to Chaos Theory a simple vibration of a butterfly in Japan could be a result of great storm in America. Similarly, this idea is represented by in the novel with the above extract. Similarly, existentialism concerns about the responsibility of individuals and for what they have done, for who they are, for how and in what way they face and deal with the world, and ultimately responsible for the way the world is. Existentialism is the philosophy of no excuse as Sartre declares (Senejan, 2013).

## Chapter Four

### Summary and Conclusion

#### 4.1 Summary

Considering the universality of the existential notions, its concern on creating responsible human beings and its relation to literature, the attention it gets in the study of Ethiopian literature seems unfair. That is why the current researcher was motivated to fill the gap that the philosophy is denied and to create the awareness of responsibility.

The other problem that necessitated this research is the importance of existentialism in combating the negative impacts of globalization in our time. As the main influence of globalization comes through mass media and the flow of information is high this day, it is common to see people following different ills and forgetting themselves. Existentialism as a philosophy is concerned in urging people to become aware and examine what they hear and see of their circumstances and take responsible actions freely for the betterment of our future and the betterment of their circumstance. Therefore the relevance of the philosophy at our time is undeniable.

The researcher attempts to read *Adam Reta's* novel from the perspective of existentialism to explain the characters existential choices and actions in the face of their facticity and identifies the characters as responsible (authentic) or not. In addition an attempt to identify the message of the author as a committed author is done. The novel has four different narrators that shares the same setting (*Shiro Meda*) from 1966-1975 E.C. This time in Ethiopian history represents the period of political chaos of the country. The novel discusses this era and the generation of that time mainly in particular places of the country like *Shiro Meda, Ayer Tena, Hawassa, Leipzig* of East German and Washington DC of America.

The researcher uses Sartre's existentialist philosophy dominantly but other existentialist perspectives are also raised when it is needed. After the Sartre's existential philosophy and some of his books and play's are thoroughly read, a theoretical framework is prepared. Finally, an in-depth reading of the novel (*'Märäqe'* (juice)) and other literary works of the author is conducted.

Then the four protagonists of the ‘*Märäqe*’ (juice) are examined separately by taking extracts and translating them.

The novel is written in the manner of ‘*histinawimet*’ an experimental literary style of the author (*Adam*) by using *injera* as a metaphor to create narratives. This literary style of the author is first introduced in his first novel *Gäracha Qachäloch* (Grey Bells) published in (1997 E.C.). The novel (‘*Märäq*’) has three parts and four central and first person narrators. The first two parts of the book contains two male and female narrators which narrates their life from their perspectives. The third part of the novel contains one part of the novel’s explicit theme. The second theme is the literary style itself; *histinawinet*. According to the perspective of *histinawinet* the relationship between human beings is not only straight but connected visibly or invisibly.

The first narrator of the book is *Alazar Birhanemesqel* who narrates his story from first person point of view. *Alazar* narrates first about the happy times of his childhood in *Shiro Meda* and how all that happiness was disappeared when the politics of the country changed. Unlike his friends and his lover *Alazar* refuses to participate in politics and his choice alienates him from others. As a result he falls in to despair in seeking of what he lost. As he was not able to make a positive choice for himself his family intervenes and sends him for a scholarship in East Germany. His life in exile was also characterized by bad faith as he was unable to face his situation but after he moved to America with the help of his childhood friend, *Stenastle*, whom she loved since their childhood he starts to see himself as she saw him and decides to seek another future possibility authentically.

The second narrator of the second part of the novel is *Tebareki Zeray*. She was living with her divorced mother at *Shiro Meda*. *Tebareki* starts her narration by telling how a certain choice turned her life from one direction to another and this choice was her decision to participate in politics. During this time she was in a deep love with *Alazar* and the country fell on a political unrest that forces most of the youths of the then time to indulge in to different political parties. She was taunted between two choices; *Alazar* (love) he was anti politics and politics. She chose politics and her political life ended up in prison.

After she gets out of prison she couldn’t live in *Shiro Meda* as before. Things were changed. Then she joined agricultural college in *Awasa* but she couldn’t recover from the wound of her

past so she starts to exercise her negative freedom towards self destruction. *Tebareki* fall in to such kind of life after she lost her lover, *Alazar*, and her dream in politics. She not only lost her dream of politics but she realized that the ideology she relied on was nothing but a bubble of foam so she starts to spend her time thinking only about the past.

Living such kind of dawn life, she was not aware and care about what others think of her. But incidents that happened one day woke up her and gave her strength to exercise her positive freedom. Finally *Tebareki* met a man called *Fasil* and she starts to live a happy life with him. In the Case of *Tebareki* she understands herself as for-itself that has a future intention that transcends her present by choosing in response of her facticity. *Tebareki* neither chooses to be a pure transcendence nor to be pure facticity but she chooses to transcend her facticity towards her future for a person who supposes that he is a fixed entity is in bad faith.

The first narrator of the second story is *Ezra Tazina* the only son of priest *Tazina* the owner of *Tazina* Hotel at *Shiro Meda*. Unlike the other three characters *Ezra* is the most authentic character through most of his life. His life style is a kind of one model that the author suggests as a solution for the period he portrays in his novel. For this and other reasons the researcher believes that *Ezra's* voice is the voice of the author. The researcher affirms that what the author wants to communicate with his readers so that they could perform a certain action is said word by word by the mouth of *Ezra*. In addition, *Ezra* is analyzed through Kierkegaard's existentialist perspective because of his leap of faith to believe in God. As a child he was sent to church school and serves as a deacon in two churches until he became sixteen years old. After the death of his father he started to work on his Hotel for full time and expands it by creating amazing things from ordinary ones. Although *Ezra* is an authentic through most of his actions, he has also lived in bad faith unable to express his love for *Makda* due to his ugly look for many years but he was able at last to overcome his bad faith through his authentic action.

The fourth narrator of the book and the second narrator of the second part is *Makeda Wnedewesene*. She starts narrating her story from childhood in *Shiro Meda*. For *Makda Shiro Meda* was like a paradise during her childhood. Despite of this beautiful place, *Makda's* family was poor. She suffered of this hardship as a kid. In order to overcome this hadship *Makda* gives up her freedom of choice for another person. *Almaz*, the owner of *Girgusum* Hotel in *Shiro Meda*, deceives her and made her rape by an old man called Mr. *Fistum*. After she was raped, she

starts to live a life of self destruction but after she starts love with *Ezra* and realizes that she had been never in love with any one as her equals, she quit sleeping with others, become able to examine the influence of other and starts to focus on her education. Therefore, she ends up as authentic character.

The third part of the novel is written in only four pages and each page has a maximum of four sentences and a minimum of one sentence. The words that constitute this part are words written in black background on the entire pages of the other two parts. And the author tries to put his explicit theme in this part of the book. This part of the book symbolizes life with sugar cane. The node of the sugar cane represents the sadness of life and the internodes symbolize the happiness of life. This symbolization resembles the existential notion of transcendence of the for-itself. The for-itself has always a possibility to be something in the future as the sugar cane has a possibility of becoming nodes and internodes. In addition, this part states the connectivity of things in life. This connectivity is like that of Chaos theory whereby a certain very simple incident in one place of the world can become a result of great outcome in another place. This idea can also magnify the existential claim that a certain action has an impact in rearranging the world so it is better to be responsible of once action.

## 4.2 Conclusion

According to Sartre, literature is a response to history and a desire to shape history that succeeds in doing so through its readership. Of course it is possible to see existentialist idea in other Amharic literatures of other authors but what makes *Adam* different is the hope he leaves inside his book through his characters. As Tewodros (2001 E.C) identified the characters' of *Fiqir eske Meqabr*, *Keadmas Bashager*, *ædefrs*, and *Yetewodros Emba* as characters who end up in despair and disillusionment but the characters of *Adam's* novel '*Märäqe*' not end up in despair and disillusionment instead they accept their life as it is, and try to change it to the better. As a result the reader is not experiencing agony but a delightful hope. So, the novel is not only try to portray the past history of the characters but also wishes a better future of it. For this reason the novel is a visionary novel.

As it is shown in the analysis, the characters of '*märäqe*' live happily in the face of their facticity in their childhood but after the political change of their circumstances their happiness was

changed into sadness for several reasons. For example, *Alazar's* wish to repeat the happy life of his past with *Tebareki* after her engagement in politics was the reason of his discomfort with his facticity. This discomfort lead him to self destruction, despair, alienation and bad faith but he finally understands that he can't live in the past and decided to transcend his facticity towards his future with *Stenastle* through his free choice and action so it is possible to say *Alazar* is a responsible character for he did not ended up in bad faith.

The second character *Tebareki* was also detached from her happy life due to her active participation in politics. *Tebareki's* engagement in politics is characterized as bad faith because her political participation was not the result of her free choice but the influence of propaganda that made her to live in illusion/the future (not yet). After *Tebareki* realized that she was deceived by others she was transformed to another form of bad faith characterized by despair, self destruction and living in the happy times of her past life but finally she was able to overcome her bad faith and act authentically by embracing her facticity with *Fasil* and ends up as a responsible character.

The third character, *Ezra*, is the most authentic and responsible character of the novel '*Märäqe*' and the researcher believe that his voice is the voice of the author. *Ezra* acted authentically in the face of his facticity through most of his actions except his difficulty to overcome the ugliness of his face (facticity) that forced him to live in shame but he was able to transcend this by his action and finally was able to become free of it after he got *Makda* whom he loved for long.

The fourth character of the novel *Makda* used to live in a place that resembles paradise for her in spite of the poorness of her family but she was deceived by *Almaz* and gives up her freedom of choice to the Other. For this reason, she started to lead the life that others chose to her. As this life was not the life of her personal choice she couldn't able to get happiness of it and she lived in despair, alienation, self destruction and bad faith. Finally, *Makda* was able to overcome her bad faith and take authentic action to transcend her facticity towards her future as a responsible character towards her own plan.

The third part of the novel tried to state clearly the above ups and downs of the characters through the symbol of sugar cane. The node of the sugar cane represents the life of the characters that is characterized by bad faith (sadness) and the internodes' of the sugar cane represents the

life of the characters characterized by happiness. In addition this part tries to show *histnawinet*, the intentional and hidden connection of human relationship.

*Adam Reta* is helped much by his literary style (*histnawinet*) in revealing each characters connection to each other and in showing single incidents from different angles. This literary style also helped the reader not to be misleading believing a single narrator's narration. Through this literary technique *Adam* is becoming successful in addressing the existentialist claim of subjective truth which means a truth that is personal.

Finally, what the researcher wants to raise here is the importance of existentialism in combating the negative impacts of globalization in our time. As we see in the analysis of the novel, the characters suffered from their past actions and their surrounding is turned upside down accordingly. This chaos came in the life of the characters due to their inability to resist the influence of what others told them (This influence of others could be seen as the influence of globalization through mass media in this time). Existentialism as a philosophy is concerned in urging to become aware and examine what we hear and see of our circumstances and take a responsible action freely for the betterment of our future. Therefore, the relevance of the philosophy at our time is unquestionable.

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