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ARTICLE

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Full Length Research Paper

Postmodernism in O'Tam Pulto's novel 'Elan Filega/Ye'azo Collej',

Zewde Jagre

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This research was aimed at contributing to the effort of narrowing down the knowledge gap that exists in Ethiopia regarding postmodernism as an avant-garde style in literary studies. The core objective of the study was to identify the major stylistic features of postmodernism in the selected Amharic novel ኤላን ፍሊጋ/የአዳሪ ኮሌጅ (Elan Filega/Ye'azo Collej) which was used as a primary source of data. The design of research is descriptive. Important excerpts for the analysis were identified from the novel through a Close Reading technique and were transcribed into English using The Communicative Approach. The data used as textual evidences were identified after a critical reading based on the knowledge of postmodernism obtained from the literature review where by the postmodernist Literary Theory Frame Works were employed during the progress of data identification and coding. The method for data analysis was qualitative. All the concepts raised and analyzed and all the judgments made are supported by clearly stated textual evidences from the novel so that the research findings will be reliable. The study has shown that the novel is rich in features of postmodernist literature like fabulation, parody, radical plurality, intertextuality, magic realism, fragmentation, playfulness, and postmodern allegory.

Key words: Postmodernism, novel, Elan Filega/Ye'azo Collej (a search for Ela/Crocodile College)

INTRODUCTION

Analyzing literatures from the perspective of new trends like postmodernism has been a common experience especially in the western world since the 1960s. However, such practice has not been there till very recently in many other part of the world amongst which Ethiopia could be one. Postmodernism as pertinent trend for critical studies of literature in Ethiopia has not been considered primarily because most of the literatures which have been produced by the Ethiopian writers were not pertinent to this avant-garde, and the focus by many of the Ethiopian

colleges and universities remained on traditional approaches. But recently, there started to appear writers like Adam Reta and O'Tam Pulto whose works identified to be appropriate for postmodernist critical study.

As far as my acquaintance is concerned, O'Tam Pulto has published two novels titled Elan Filega/Ye'azo Collej (2014) and Yesisaye Lijoch/Kekrosna Kentros (2015). Thus, the current study dealt with identifying the common features of Elan Filega/Ye'azo Collej. The motive behind this study was the fact that applying postmodernism to

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vernacular literatures in Ethiopia has been done sufficiently. This is a descriptive research where postmodernism is used as an approach for the qualitative analysis.

The first part of this study presents some background points or review of literatures related to postmodernism in literature, the specific questions answered by the study, and the methodology of the study. The second part deals with presentations of the features of postmodernism in the selected novel and conclusions derived from the analyses. In this part, O'Tam Pulto's novel is identified to be rich in fabulation which is the first important feature of postmodernist literature employed in the novel. Fabulation is considered as the use of fantastical elements like magic, myth, dream and hallucinations being overlapped with reality. It is a rejection of realism which embraces the notion that literature is a created work and not bound by traditional notions of mimesis and verisimilitude (Grenz, 1996).

The overlap of dream and reality in the novel comes into scene when Kusee (the central character) plans to destroy the crocodile college, purchases bombs, destroys half of the college along himself, appears in the paradheta where things were not different to what he knew before, and realizes that he was partly unconscious/or was dreaming. In that case, the desired work was done successfully, but after that, we realize it was in his half-consciousness. The intervention of the narrator that tells us that kusee was in half consciousness which has a value of making the scenario partly unrealistic. The reader has no alternative than making the storyline as an actual part of the narrative though it is later identified to be Kusee's dreams.

Intertextuality was a further feature of postmodernism literature that was employed in the current novel. In postmodernist literature it is assumed that literatures develop as a system of referentiality, a heterogeneous and polysemic network of references, citations, quotations and influences. A literary work is not considered as independently existing self-sufficient whole (Worton and Still, 1990). And such assumption appeared to work in the current novel as the novel appeared to be a recreation of the folklores of Konso, Gamo and the Holy Bible. Indications for the intertextuality nature of the novel are the facts that Kusee's failure in the novel is paralleled with the python's failure in the folktale of Gamo; the spirit Ela and the imaginary land paradheta are based on the traditional religious folklores of the Konso; Lake Abaya and Chamo are parodies for the blood of God and other aspects alluded from the Holy Bible. Also, playfulness and postmodern allegory have been among the features of postmodernism in the novel *Elan Filega/Ye'azo Collej*

LITERATURE REVIEW

Postmodernism is a body of thought or a set of ideas, one that has become popular around 1940s and emerged

as a trend of academic study since the 1970s and 1980s. It is a concept that appears in a wide variety of disciplines or areas of study, including art, architecture, music, film, literature, sociology, communications, and fashion among others. It would really be fine to begin with answering the question what we really mean by postmodernism even if this is naturally difficult because of the wide range of definitions that have been proposed by various theorists. Linda Hutcheon, for instance, proposes that "postmodernism ... in general terms ...takes the form of self-conscious, self-contradictory, self-undermining statement" (Hutcheon, 1989).

Whilst Waugh (1984) sees it as "the latest version of a long-standing attempt to address social and political issues through an aestheticised view of the world, though it may be more thoroughly aestheticising than any previous body of thought". Lyotard (1984) defines it as "Simplifying to the extreme, I define postmodernism as incredulity towards metanarratives". Lyotard (1984) statement has a wide range of implications in it in terms of novelistic techniques. Metanarratives are what he calls "the apparatus of legitimation". They can be viewed as the overarching constructs which regulate the production of narratives by providing a set of rules for their formulation. Metanarratives govern not only fictional tales but also modes of understanding concepts such as religion, state, and fundamental notions of right and wrong. They are the means by which social institutions legitimize themselves, setting up paradigms against which the production of knowledge is measured for acceptability.

Postmodernism does not accept any limitations or hierarchy looking from the neutral point of view. As Lechte (1994) puts, postmodern does not stand by a common language, the category of single values, phenomena explaining everything, and those concepts as God, Absolute, Logos, and Truth in philosophical meaning. This brings the loss of the meaning centre creating dialogue such kind of theme is polysemantic, and has endless interpretational opportunities. The source of the additional information is not the author, but more importantly is the way it is expressed. Among the basic features of postmodernism, seeking more true from the truth, rejecting the previous or conventionally existing status of truth and assuming truth as correspondence are worth mentioning. The lack of transcendental truth does not mean the lack of the truth category according to the appropriate procedure which welcomes our demands, now the truth is accepted as the general agreement and solidarity. Instead of the previous statement of knowing the exact reason, the term trace appears in this sense.

Postmodernism in art, like modernism, follows most of the same ideas in modernism like rejecting boundaries between high and low forms of art, rejecting rigid genre distinctions, emphasizing pastiche, parody, bricolage, irony, and playfulness. Postmodern art favors reflexivity and self consciousness, fragmentation and discontinuity

especially in narrative structures, ambiguity, simultaneity, and an emphasis on the destructured, decentered and dehumanized subject. But Malak (2012) asserts that postmodernism seems very much like modernism in the features indicated earlier though it differs from modernism in its attitude toward a lot of these trends. Modernism, for example, tends to present a fragmented view of human subjectivity and history, but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning which has been lost in most of modern life; art will do what other human institutions fail to do. Postmodernism, in contrast, doesn't lament the idea of fragmentation, provisionality, or incoherence, but rather celebrates that. The world is meaningless. Let's not pretend that art can make meaning then, let's just play with nonsense! The lack of transcendental truth in postmodernism, however, does not mean the lack of the truth category according to the appropriate procedure which welcomes our demands instead now the truth is accepted as the general agreement and solidarity.

The novel, as a literary genre, in the western world has been subjected to its own metanarratives, understood as a set of standards in terms of which readers, and especially critics, understand what constitutes a novel, and whether or not it is good. These include categories such as realist, romantic, naturalist, modernist and surrealist, each school of thought regarding its own approach as the best way to write, or as the most accurate representation of everyday experience. The defining qualities of literature, and consequently the works which are considered such, have varied according to the schools of criticism in the dominance. These schools then select such works for the canon as the most accessible to their form of analysis ... certain sorts of writing rather better demonstrate the insights available to any particular methodology (Potter, 1996)

Quite on the contrary, the postmodern novel can be understood as a form of resistance to such categories, a break from the exclusive compartmentalization of narratives. Lyotard (1984) writes:

"Postmodern knowledge is not ... a tool of the authorities; it refines our sensitivity to differences and refines our ability to tolerate the incommensurable. Its principle is not the expert's homology, but the inventor's paralogy".

This implies a creative environment where anything goes, in which no one voice may be regarded as inherently superior or right. Original invention insofar as postmodernism believes it to be at all possible is not frowned upon, but welcomed. Thus, space is created for a break: from novelistic tradition, from the metanarratives which control the creation of novels, and from the traditional ideas which novels have expressed under the control of traditional metanarratives.

Works that are cognizant of the postmodern philosophy started to appear in the western literary landscape since 1940s, and became prevailing in the 1960s. A lot of literary works that have been considered influentially postmodern have been identified for example *Catch 22* (1961) by Joseph Heller, *The Crying of Lot 49* (1966) by Thomas Pynchon, *Slaughterhouse Five* (1969) by Kurt Vonnegut, *Lost in the Funhouse* (1968) by John Barth etc. And most of the literary works have employed the postmodernism notions like fragmentation in form, playfulness in language use and presentations of the subject matter, pastiche, metafiction, paranoia, magical realism among others (McCaffery, 1986). But when we come to Ethiopia, we have only a few writers like O'Tam Pulto whose works appeared to be postmodern.

The study rationale

Even if the tradition of putting into practice the aesthetic features of postmodernism in the production and critical studies of literature in the west has been there at a wide range for decades, works that are related to postmodernism notions and researches that have been undergone in the areas of postmodernism appear scanty. As Endalkachew Hailu (senior lecturer and researcher of literature), suggests Adam Reta's recent novels like *Menged yiwesdal menged yimelsal*, *Alengana misir*, *Kesemay yewerede firfir*, etc. and O'Tam Pulto's novels can be considered as postmodernist works. That is primarily because of the fragmentations in their narrative developments; for instance, Adam Reta's novels can be read both as a single literary piece or independent short narratives which is one of the characteristic features of a postmodernist fiction. (Endalkachew, H., personal communication, August 24, 2013). O'Tam Pulto's novels *Elan Filega/Ye'azo Collej* which the researcher has delved into currently are quite appropriate to be studied from the perspectives of postmodernism. Based on the precursor reading, the novel was appeared to be odd in its subject matter, narrative development, language use etc. And the novel has not been studied by anyone before. Therefore, the researcher has put forward the following research questions.

1. What are the prevailing features of postmodernist literature employed in the novel?
2. Does the novel employ fabulation, parody and paranoia?
3. Does the novel show any intertextuality feature?
4. What do those features imply to the underlying principles of postmodernism?

Objectives of the study

The general objective of the study was to identify the major features of postmodernism in the selected novels. And this study has got the following specific objectives as

well.

1. To describe the application of fabulation, parody and paranoia
2. To discover the intertextuality features of the novel
3. To discover the possible implications of the features to the principle of postmodernism

METHODOLOGY

This is a descriptive research. The core issue in this study is identifying and describing those features of postmodernism in the selected literature making reference to those theories in postmodernism. Postmodernism as a view point was selected because the novel is more appropriate to this approach. The primary source of data for this particular study was the novel *Elan Filega/Ye'azo Collej*, and the critical theory that was applied was postmodernism.

Convenience sampling technique was used for selecting the novel. That means, *Elan Filega/Ye'azo Collej* was one of the few existing unstudied literary pieces that could be approached from the view point of postmodernism. To extract data from the novel, close reading technique was used. The researcher has read the text closely and identified the important concepts for the analysis bearing in mind the important notions of postmodernism in literature. In addition to that, several books on postmodernism were referred to as a secondary source and used for theoretical frame work.

Data analysis was entirely qualitative, which means the researcher described and interpreted the concepts by using words than figures. For translating the extracts from Amharic to English, Communicative Approach of Translation was used.

RESULTS AND DISCUSSION

Synopsis of the novel

Elan Filega/Ye'azo Collej is the story of a desert man called Kusee. Kusee is initially from Konso who left his village for Arba Minch desert being frustrated by the death of his wife. His wife, Kuyee is killed by an enemy and Kusee kills the foe in counterattack. He is prisoned for eight years and chooses to reside in the Arba Minch desert. In the desert he joins a group of fisher men.

At the fishing encampment, he finds a stem of big tree that lies between the joint of Abaya and Chamo lakes and makes it his home instead of the rest who work and sleep together making a shared effort and cover in the forest. Kusee becomes alien to the group not only because he sleeps alone on the big stem but also he declines to use their method of fishing. Instead of catching with the fishnet and the hook, he invents his own way of fishing called gichit (literally means crash or collision.) By gichit Kusee means catching the fish by the means of getting crashed with the fish that comes through the waterfall and hugging the fish. Kusee thinks that fishing with the net or the hook is killing the fish which he considers abnormal, and prefers fishing by gichit which he assumes to be the right way to catch the fish that can be a sacred gift for his wife Kuyee, who currently lives in the

Paraduheta (in the traditional theology of the Konso, an underworld of truth where the shadow-body of the deceased will go and continues to live a life similar to the one had on earth).

Kusee also starts searching for Ela (the spirit of the traditional Konso beliefs) but comes across a new water spirit in the forest. And also he realizes that man has made a crocodile college and is producing crocodiles that are artificial, intertwined with the evil characters of man and trained to attack the fishermen which Kusee plans to bomb before he joins his wife in the paraduheta. In fact, this is what my reading reveals. There is no clear way to tell correctly that the story begins here and ends as it is so fragmented in the narrative progress, intermingles reality with dreams, myths, magical elements, and self-contradictory in subject matter moral stands etc.

Fabulation

It is possible to suggest that the predominant feature of postmodernism used in *Elan Filega/Ye'azo Collej* is fabulation. Fabulation is understood here as a rejection of realism which embraces the notion that literature is a created work that needs not necessarily be bound by the notions of mimesis. In postmodern literature, it is mainly manifested through the use of fantastical elements like magic, myth, dream and hallucinations being overlapped with reality. The current novel of O'Tam's is preoccupied with dreams and some magical incidents which are pointed out below.

One of the recurrent features in the novel is the intermingling of dreams and real stories. The problematization appears evident and seems utilized on purpose as the narrator in the very beginning of the novel suggests that dream is a portion of reality out of which the following is extracted:

ህልምኮ ከእውነት ድርሻ አላት። ርስት ዓላት ህልም ከህይወት። በህልም ያጠበህ በንቃትህም ያገኘሃል። ምናልባት በልሰልሱ ጣቶቹ እሚነካኩት እጅግ ጥልቆቹ የልቦናችንን ስሮች ይሆናሉ። ንካቷንም ሹከሹከታዋንም ማራሳንም ማንገቷንም እንረሳ ይሆናል ስንንቅ። ግን እውነት ነው። በህልም ያጠበችህ በንቃትህም ታነገሃለች። እንደሚሉት ህልም ዋጋ ቢስ ብትሆን እንዴት ህይወት ተደረገች? (O'Tam, 2012:21).

“Dream has a share in reality. Dream has an inheritance in life. The one that washes you during dream would cleanse you when you are awake too. We may forget her whispering, dripping, and sanitizing. But it is true. She that washes you in the dream will also purify you while you are awakened. As they say, if dream is worthless, how is she made part of life?”(O'Tam, 2012:21).

In fact, when we talk about fabulation -- the overlap of reality and dream incidents, we don't normally expect the character to go to bed, which might be the case if we understand dream conventionally. Here, on the other

hand, it is a sort of pause and intervention in the process of the actual story. Dreams are considered as part of the story- not dreams within the story. That's what O'Tam's novel seems to stress. In the novel for instance, Kusee has a firm stand against the production of crocodiles artificially and for that matter plans to destroy the college in which the crocodiles are reserved. To Kusee, successfully accomplishing this mission is refreshing to the welfare of the environment and if he does so before his death, it will be one of the revered gifts he can present to his wife currently in the paraduheta. After he bombs the crocodile college, he himself will be bombed jointly and wakes into the new stage of life in the paraduheta.

Kusee stresses that he has no intention to kill the crocodiles. But his problem is with the college owners. He believes that man is wicked and the crocodiles under the custody of man must become evil. They identify the taste of human flesh and attack human beings categorically, as a result of that Kusee plans to sack the crocodiles. As partly marked in the next extract, Kusee purchases two bombs and suggests upon their inadequacy in this manner:

“ይበቃዋል ግን ፡፡ ዓላማው ዓዘዎቹን ሁሉ መግደል አይደለም፡፡ ካዘዎቹ ፀብ የለውም፡፡ ከባለኮሌጆቹ እንጂ፡፡ ለነሱ ክፋት ሊተኙ የማይችሉ ነፍሳት እንዳሉ እንድያውቁ ሁለት ቦንቦች አንድ ቃል መሆን አያቅተውም መቼም፡፡ ትርጉሙን ያለ ጥርጥር ይረዱታል፡፡ (O'Tam 2012: 165).

“In fact, the two bombs will be enough for him. His aim is not to kill all the crocodiles. He has no contention with them. But his problem is with the college owners. The two bombs will be adequate to let them know that the creatures cannot lie there for their badness. Unquestionably, they will be aware of the meaning.” (O'Tam 2012: 165).

Equipped with that mission, there enters a pause in which Kusee becomes half-awakened and designs a plan to accomplish the goal. His half-conscious plan reads:

“ትንሽ እቅድ ነገር ነደፈ፡፡ የመጀመርያውን ቦንብ ወደ አዘዎቹ ከምር ከመወርወሩ በፊት የሁለቱን ቦንቦች ቀለበት ማላቀቅ እንዳለበት ወሰነ፡፡ ምናልባት መጀመርያው ቦምብ የሚፈጥረው ፍንጣሪ ወደሱ ቢመጣ ሌላውን ሳያፈነዳ እክል እንዳይ ገጥመው፡፡ አንድ አመሃል ግድም ላሉ አዘዎች፡፡ ሁለተኛው ካለበት ሳይንቀሳቀስ ቢፈነዳ ፤ ለሱና እቅርቡ ላሉ አዘዎች፡፡ እንድያውም አይለቀውም ሁለተኛውን፡፡ እጁ ላይ እንዳለ ይፈነዳል፡፡ ማንኩኔ እስኪጠፋ ስጋውን ቢበታተን ነው ጥሩ፡፡ (O'Tam, 2012)

“He designed a sort of small plan. He decided to unlock the rings of the two bombs before he threw the first bomb on the crowd crocodile. That's perhaps in order to avoid a possible threat that may come as a result of emit from the first explosion. One is for the crocodiles in the middle. And the other one for himself and for those crocodiles around him if it explodes before he moves from his position. Nevertheless, he won't throw the second. It will explode on his hand. It is good if his flesh is cut into pieces so that his

identity won't be recognized” (O'Tam, 2012).

Subsequently, being in same condition of mental state Kusee opens the stuff and prays and calls upon his wife “ኩዬ እዩመጣሁ ነው”(166). “Kuyee, I am coming.” Then he opens the bombs and checked them turn by turn. Again he talks to his wife over the child he remembered and he tells Kuyee that it was good if he would send off his child. “ባየወና ብስነባብተው እንዴት ጥሩ ነበር!” ለኩዬ ነበር የተናገረው፡፡“How nice it would be if I saw him and would say goodbye’. He spoke to Kuyee” (166).Then he thought to rush to the action before getting broken up by potential ideas that might come to his mind. The very last incident of his task appears as follows.

በቅርቡ ብዙ አዘዎች የሉም፡፡ እንደ ወረደ ቦምቡን ሳይለቅ ወደ መሀል ይሮጣል፡፡ የያዘው ቦምብ አለበት ይፈነዳል፡፡ ያፈነዳዋል፡፡ ተፈፀመ፡፡ አዘው በታላቅ መወርወር ተወርወሮ ላዩ ላይ አረፈ፡፡
ዋጠኝ?
ቦምቡሳ? ...
ሁለተኛው ፍንዳታ አልተሰማውም፡፡ ...ሁለመናው በታላቅ ብርሃን መጥለቅለቁ ግን ይሰማዋል፡፡ ህህ! ሞት ማለት ይሄ ነው? አለ፡፡ ...ወድያው የሚገል ቦምብ ለካ አያምም! አለ፡፡ (O'Tam, 2012)

Nearby there are not many crocodiles. As he gets down, he runs toward the centre. The bomb explodes on his hand. He explodes it. The crocodile flung to a great extent and lay upon him. “Did it gulp me down?” “What about the bomb?...” He did not hear the second blast. But he felt that his whole body was occupied by an immense glow. “Eh! Is that what death is?” He said. “Ah, the bomb that kills right away gives no pain!” (O'Tam, 2012).

Thenceforward, he saw the world around him that was similar with the one he had been in. He wondered if the new world was newer one but it was not. He was surprised and posed questions. There is also another similar feature. In this case, Kusee being in the state of sub-conscious hears the sound of ela, and questions whether it is ela that circulates in his life. He came across a man named Asire and sees the image of his wife in him, something which makes the scenario further than what we try to perceive as a fact out of the world. That is briefly depicted in the following way.

ኤላ ይሆን እንዴ በህይወቴ ውስጥ እንደ ደግ መንፈስ እሚመለስ? ለሁለትና ለሶስት ቀናት ይህ ሀሳብ ከልቡ ሳይወጣ ቆየ፡፡ ይህ በረሃ ህልመኛ አረገኝንዴ? ብሎ ሊረሳው ሞከረ፡፡ በኩዬ ምትክ አስሬ እየመጣበት ደግሞ ለሳምንት ያህል ፈተነው፡፡ ከዚያ ኩዬው ተመለሰች፡፡ (O'Tam, 2012:67).

““Could it be Ela that circulates in my life like a good spirit?’ The thought stayed in his heart for two or three days. He said, did this desert make me a dreamer? And tried to forget. As a surrogate for Kuyee, Asire came to him and examined him for a

week. Thenceafter, his Kuyee returned (O'Tam, 2012:67).

In the case that Kusee suspects ela and Asire are with him and his deceased wife revisiting him, we can identify it as hallucination. But his attempt to tell apart whether that sort of things are taking place falsely because the desert made him a dreamer or not takes the situation partly to overlap with reality- hence that brings about the concept of fabulation here. Reason is the ultimate judge of what is true, and therefore of what is right, and what is good (what is legal and what is ethical). Freedom consists of obedience to the laws that conform to the knowledge discovered by reason.

Postmodern literature often formally expresses and thematizes, that it is a manipulation through the overlapping of the fact and fiction, reality and fantasy. In difference from this vision of the world, postmodern literature emphasizes: radical plurality and relativism which is associated with distrust to the possibility of reason to understand and explain the world either objectively or subjectively which O'Tam seems to call attention to in his novel through the interaction of Kusee with the spiritual being ela, Kuyee, Guyoo, Asire so forth. Kusee did accomplish most of his deeds, which he had planned being conscious, in his semi-consciousness which one can partly call dreams. That problematizes the attempt to logically approach what has been taken place essentially because the narrator tells us that significant part of the major events the central character had suffered took place while the major character was not awake.

Intertextuality

Intertextuality is a creative transformation of the referred texts in different linguistic and cultural context. O'Tam Pulto's novel in part appears to be a recreation of the folklore of Konso, Gamo and the Holy Bible which is spotted in the discussion next. Let me begin with the discussion of the main character's recontextualization of one of the folktales of the Gamo people. Kusee compares his failure with that of a python in a folktale. Kusee was trying to help his friend, who has recently been arrested by the scouts of the park, for taking the fish his friend had caught before he was arrested to his friend's innocent children that were at home. And he assumed that there was nobody waiting for who might snatch what he was carrying and arrest him, too. But he later realized that he came to view with the scouts and compare his failure with the failure the python suffers in one of the Gamo folklore. In the original folktale, which is to be presented next, there was a python that assumed everything was okay simply because its stomach was full and later the python realized that it had made a great mistake. A recontextualized version of the tale reads like the following:

አንዴ ምድር በድርቅ ተመታች አሉ። ረሀብ ሆነ። እንስሳት ሁሉ ረገፉ። ዕድሜአቸውን ያራዘሙት በቡድን እሚኖሩት እነ ጅብና እነ ጥንብ አንሳ ነበሩ። ዘንዶም ኩራቱን ትቶ ጥንብ ሲወጥ ከረመና ሁዋላ ያንንም ያጣል። ከዓለም ሌላኛው ጥግ ምግብ እንዳለ የዘንዶ ቀልቡ ነግራዋለች። እግር የለውም

አ'ዴል? ከንፍም የለውም አ'ዴል? ያን ሁሉ መንገድ፣ ያን በጨለማም'ንኳ እሚፋጅ ምድር እንዴት ዘልቆ ሆዱን ይሙላ? ሲያስበው ለካ ጥሩ ዘዴ አለ። እፍቱ የተጋደመውን መንገድ ወጦ በጨርስ ካሰበበት በቀላሉ ደረሰ ማለት አ'ዴል?...ይወጣው ጀመራ ያን ሁሉ መንገድ፣ ዕድሜ ለዘንዶ አፍና ሆድ እያለ ። ወጦ ወጦ ሲያበቃ ቀና ቢሎ ያያል። መንገዱ አልቋል፣ እሱ ግን የትም አልሄደም።...እንዴት ብግን እንዳለ! ብጥስ የዘንዶ ቆሽቱ። ደግሞ የሰነፈበትን ጉዞአንዳይጀምር፣ መንገዱ ሁሉ ሆዱ ገብቶ፣ በየት በኩል? ያወደሳትን ሆዱን መልሶ እያማረረ መንገዱ ከሆዱ ወጥቶ እበታወ እስከመለስ ይጠብቅ ያዘክ! ስንት ዘመን ጠበቀ! ... ዛሬም ዘንዶ ሆዱ ጠገብ ሲል መንገድ የሌለ መስሎት ነው አሉ እሚተኛው። (O'Tam, 2012:175)

"They say, once there was a serious drought. There was famine. All the animals were dead. Those that lengthened their lives were group of scavengers like the hyena and the vulture. The python, too, left its bragging and started to swallow the carrion though he lost that faster as well. Its spirit told the python that in another part of the world there was food. It doesn't have feet, does it? It doesn't have wings as well, does it? How would it undergo such a long challenging road and fill its stomach? When it thought over, perhaps, there was a good way. If it swallowed all the roads lying before it, wouldn't it mean that it would arrive where it wished easily? It said, 'thanks to the python's mouth and belly' and started to get the entire road down. It got up and looked around after it finished swallowing. The road was finished, but it did not go anywhere. The python was shocked! It lost its audacity. Though it could start the journey that it was late for, how would that be possible since all the roads were entered in its stomach? Blaming the stomach that it transfigured previously, it started waiting till the road it swallowed got back to its place! For how much centuries did it wait! Even today, they say, the python assumes there is no way ahead when its stomach gets quite full (O'Tam, 2012:175).

Kusee recontextualizes his failure with the failure the python has undergone in the earlier mentioned folktale and we can consider that the writer has employed a direct reference technique of intertextuality to the existing folklore. In the next discussion we will be looking at another feature of intertextuality which is called parody. In this case, the reference is the Holy Bible and the way or technique of reference is comic imitation of the text referred. The hypothetical figure, who Kusee thinks is Jesus, who tells Kusee the reason behind the existence of Chamo, Abaya, and the Forty Springs.

"ከርሱቶስም አለ:- በጎልጎታዬ በተሰቀልኩበት ምሽት ገዳዮቼ ሰንበት ሳትመጣባቸው ሊቀብሩኝ ተቻኮሉ። መሞት አለመሞቴንም ለማረጋገጥ ደረቴን በጦር ወጉት። ከቀኝ ጎኔ ወ.ሃ፣ ከግራም ደም ፈልቆ ፈሰሰ። እነሆ አባያ

ስለፈሰሰው ደሜ፤ ጫሞም ከልቤ ስለፈሰሰው የህይወት ውሃ ምስክር ይሆኑ ዘንድ ተገፉ (ኩሴ ስለ አባያና ጫሞ ቀለም ቀድሞ ተደንቆ የማያወቀውን አዲስ መደንቅ ጀምሯል።) (O'Tam, 2012:180)

“Jesus said, ‘The evening I was crucified at the Golgotha, my killers were hurried to entomb me before it was Sunday. To check if I was dead or not, they pierced my chest with a spear. Water from my right side and blood from my left came forth and poured. Then, it is written for evidence that Abaya for the blood that flowed from me, and Chamo for the water of life that came out from my heart (Kusee became surprised with the colors of Chamo and Abaya that he had not been ever since” (O'Tam, 2012:180).

Similarly, the Forty Springs are presented as a parody of the forty days and nights Jesus has suffered in the desert according to the Bible.

“አርባ ማዕልትና አርባ ሌሊት በበረሃ ስላደረግሁት ሱባዔ፤ በየቀኑም ስለወረደችው የህይወት ቃል፤ ስላነባሁትም ዕምባ ፤ ምልክት ይሆን ዘንድ አርባ ምንጮችን አፈለቅሁላችሁ። (O'Tam, 2012:180)

“I have let the forty springs emerge for you for it be a mark for the forty days and night execution I have undergone in the desert, for word of life that came down daily, for the tears I have wept. (O'Tam, 2012:180).

Further, the fishermen in the lakes of Abaya and Chamo, the Bridge of God between the two lakes, and Nech Sar Park are presented as a parody of the Holy Bible. The places are redefined in a form what one may say comical as the extract below briefly illustrates.

ከደቀመዛሙርቴ አብዘኛዎቹ አሳ አጥማጅ ነበሩ። ምልክታችንም መስቀል ከመደረጉ በፊት አሳ ነበረ። ለዚህ ምልክት ይሆናችሁ ዘንድ በሀይቆቹ ማህፀን አሳዎቹን አኖርኩላችሁ።እኔ በሰማዩ አባቴና በፍጡራኑ መሀከል የቆምኩ የእግዚአብሔር ድልድይ ነኝ። የሚታየው የእግዚአብሔር ድልድይ ስለኔ ምሳሌ ይሆን ዘንድ ተሰጠ። በደሜ(አባያ) እና ከሰማይ በወረደችው የህይወት ውሃ(ጫሞ) መካከል ያለም ዘላለማዊ ድልድይ እኔ ነኝ።ስለቅድስናዎና ስለንፅህናዎ ነጭ ተባለች። በነጭ ሳር አራዊትና አዕዋፍቱ፤ ሰውም በፍቅር ይኖርባታልና እርሷ በዘመን መጨረሻ ስለምትወርደው አዲስቷ ኢየሩሳሌም፤ ስለ እግዚአብሔር መንግስት ምሳሌአችሁ ነች። (O'Tam, 2012:180-181)

“From my disciples the majority were fishermen. For it be a sign for that, I have created fishes in the water for you. ... I am the bridge of God standing between the divinely father of mine and the creatures. The God’s Bridge that you see is given so that it will be a sign of me which is the bridge that stands for ever between my blood (Abaya) and

the water of life (Chamo) that came down from the sky. ... For its purity and sanctity it is called nech (white). In the Nech Sar all the birds, animals and humans live together peacefully and she is a symbol for the New Jerusalem that will come down in the end of the time- a symbol for the kingdom of God (O'Tam, 2012:180-181).

The discussion that follows as well takes us further to another context in the text where the narrative is referred to the traditional theology of the Konso people. In the traditional theology of the Konso Moha or Waqa, God is believed to exist both in feminine and masculine characters. And in the current novel we come across the main character presenting his prayer to the God that is female as follows:

ይችም ያንቺው ነች፤ አንቺው አግጥኝ። የሰማይዋ እናት ሆይ፤ አንቺ አርጅኝ። (O'Tam, 2012:39)

“This, too, is yours; help me. You the divinely Mother, please help me (O'Tam, 2012:39).

A similar scenario can be found in the imagined character of Kuyee. Kuyee, which literally means ‘day’ in konso , and the name given to a female child that is born during the day time is considered as lucky as there is the belief that ‘day’ or ‘light’ is associated with the Moha or Waqa in the traditional theology of the Konso. And in O'Tam’s current novel, the portrayal of the character Kuyee could be considered as allusion to the traditional theology. This can be witnessed in the main character’s consideration of his wife, Kuyee, as his way and light. Kusee thinks that she leads him during his stay in the desert and welcomes him in the paraduheta after he dies and goes there. The following extract may give us more elaboration on the issue.

እሷ ሁሌም አብራው ናት። በደስታውም በሃዘኑም አብራው። ልቡ የደፈረሰ ሰሞን ሊቀርባት ሊያናግራት ነፍሱ እምቢ ትለዋለች እንጂ በቀን እንደ ከበበው ብርሃን ከባደ በጨለማም እንደሚያከናኝበው ጨለማ አከናኝባወ አብራው አለች። ጨለማ ግን አይደለችም፤ ሁሌም ብርሃን ናት የሱ ኩዬ። ጨለማ ቢኖር ከሱ ልብ እሚመነጭ እንጅ ከሷ አይደለም፤ ያን ያውቃል። (O'Tam, 2012:15).

“She is with him all the time. She is with him during his delight and sorrow as well. Though his soul refuses to near her when it is contaminated, she is with him surrounding him like the day light and the night dark. But his Kuyee is not the darkness: his kuyee is the light forever. If there is dark, it is the one that emerges from his heart, not from hers. He knows that (O'Tam, 2012:15).

From this it is possible to assume that the author had in mind the concept Kuyee in the traditional folklore of the Konso people before he came to shape the character

Kuyee in the current novel. Overall, with regard to intertextuality, O'Tam tried to show us that the work cannot emerge by its author from vacuum as a religious person may believe that the universe could have been by the creator or God. The work being referred to the existing folklores, and the scripture implies that a literary work or text is not a self defined entity—which is one of the central mottoes of postmodernism in literature. I for that matter briefly described where the work has potentially been referred to that in the form of direct referencing or just copying the tradition folklores into the story and making some sort of relation like in the case of the tale about the python and Kusee's failure to escape the scouts. And in the form of parody of the Holy Bible—which was the case in the recontextualized portrayals of the Forty Springs, Abaya and Chamo lakes, God's Brige andso forth.

Lastly, the portrayal of the character Kuyee as a light that leads Kusee for ever is considered as a reference to the traditional folklore of Konso where the first female child that is born during the day time is named as 'Kuyee' which means 'day' and has got to connote bright future or good luck. The implications of the novel being referred to sources like The Holy Bible and the traditional traditions and beliefs of the Konso, to the notions of postmodernism, is the fact that in postmodernist thought literature is not something that reveals itself in vacuum solely from the mind of the author. It implies the claim that literature emerges from the social, political and historical conditions the writer has been in and the other books or stories the writer has been familiar with. For a postmodernist critic a great work of literature is the result of all these conditions, not a brilliant author in a vacuum who is supposed to create it as assumed traditionally. In the next part of this analysis I will briefly present a discussion on some of the ways in which the work appears to challenge the traditional view of seriousness or a sharp moral stand or an inclination towards objectivity of the literary work, or shortly the radical plurality of the work.

Radical plurality

Radical plurality is meant here distrust to a unifying concept of truth or moral stand. In Elan Fileaga/Ye'azo Collej there are some points that bring this concept to light. One of these is evident in the Kusee's views towards the death of his wife which are only provisional. We see him initially shocked and frustrated by the death of his wife unto the extent that he murdered the one that killed his wife, that he left his community, and made a living in the Arba Minch desert as the subsequent extract briefly describes.

ሚስቴን ጭካኔ ነጠቀባት። ጭካኔን በጭካኔ ሊነቅል ሞከረ። ያ በልጅነቱ የከርቸሌ ህይወት ሰጠችው። በልጅነቱ ሰማይ ላይ የሰቀለው ምኞቱ መቅደስ እምድር ወድቆ ሲደረመስ አየ። ከከርቸሌ ሲወጣ አባያና ጫሞ እጆቻቸውን ዘርግተው ተቀበሉት።(O'Tam, 2012:76)

“Brutality has snatched his wife. He tried to pay it back viciously. That gave his youthhood for prison. He understood that his lifted hope of younghood was demolished. When he was freed from jail, Abaya and Chamo welcomed him” (O'Tam, 2012:76)

Nevertheless, Kusee after he came closer to the forests, mountains, wild lives and after he appreciated the nature deeply and realized that he was able to communicate with the fishes, forests, mountains, and the winds, he questioned the stand he had clung in with regard to the loss of his spouse. He came to perceive that paraduheta itself was there in the forest and Kuyee, too, were living there along him. Due to that, her death has come to be considered by Kusee as good as it caused the making of this unique way of life. For instance, in the following extract Kusee comes across a spirit that tells him how the death of his wife was fine and Kusee appears to conform.

ምን ያህል እንደምታፈቅራት ያወቅሀዉ ከሞተች በሁዋላ እንደሆነ እኔዉ ብነግርህ ይገርምሃል? ስታጣ ነዉ የፍቅርን ጣዕም ያወቅሀዉ። ሞቷ ነዉ አይንህን የከፈተልህ። ፍቅር ምን ያህል ቅዱስ እንደሆነ ያሳየህ። ነፍሷ ምን ያህል ንፁህ እንደሆነች የገለጸልህ። በቁመናህ፤ በጉብዝናህ፤ በጨዋታህ ተማርካ እንደመጣች ታስብ አልነበር? ማንንም ሴት ልታንበረከክ ታስብ አልነበረም? ... ሞቷ ያን አለቅጥ የገዘፈ ማንነትህን ሰዋልህ፤ ከራስ ፍቅር ነፃ አወጣህ ሞቷ። ይህን ያህል ጠንካራ አይደለህም ለክ! ይችን ቀላል እዉነት ለመቀበል ፈራህ? ፈራሀዉ፤ እምትሸሸዉ ራስህን ወይስ ኩዩን? ልንገርህ ሞቷን ወደሀዋል። ...ህም!... ገዳይሞን በድብቅ አመስግነሃል።(O'Tam, 2012:102)

“Does it surprise you if I tell you that you have recognized that how much you love her after her death? You have known the taste of her love after you lost it. It is her death that opened your eyes; that showed you the very holiness of her love; that revealed to you how much pure her soul was. Didn't you use to think that she was attracted by your funniness, personality, and shrewdness and came to you? Didn't you think that you could persuade any girl? Her death is sacrificed for your personality that was inanely enormous-- it librated you from egocentricity. You are not that much strong enough indeed! You feared to admit this straight forward reality. Are you turning way your face from you or Kuyee? Let me tell you; you have liked her death. .. Hm! You have thanked her killers, too, in secret” (O'Tam, 2012:102).

Afterwards, Kusee comes to admit that the speaker was not wrong. He implies his acceptance of that reality as he did not challenge what he has been told and instead started to sing one of the traditional ecstasy songs of Dorze like the following:

በምንሎዉ ላይ ተፈናጦ በታላቅ ሀይል እየቀዘፈ በታላቅ ሀይልም ይዘፍን ጀመር። ዎና ዎና ሎሜ ሃያ፤ ዎና ዎና ሎሜ ሃያ!..(102) “He jumped into the wogolo (small wooden boat) and started to ride powerfully singing

greatly wona wona lome haya! (chorus of one of the traditional songs of Gamo .

This problematizes the moral stand that could be held regarding the killer of Kusee’s wife here, instead of bad act, the death of Kuyee is considered as good as it caused kusee to led a sort of unique way of life he wouldn’t have been otherwise. This restates another proposition held by the text that the end of each day begets the beginning of the other as is put in the next extract:

አዲሷ ቀን በሞተችዋ ቀን ማህፀን ዉስጥ በድንግልና እንደተወለደች፣ የመጨረሻዋ ቀን የመጀመሪያዋ ቀንም እንደሆነች፣ እንዴት አልታየውህም ኩሴ ... (261) *“How Kusee failed to see that the new day is born in the day that is dead, that the last day is the first day ?” (261).*

This asserts that whether an incident is good or bad it has to be considered not as a loss but simply part of the play. Another point worth mentioning with regard to radical plurality in O’Tam’s Elan Filega/ Ye’azo Collej is the reappréhension of Kusee that ela, which was killed and lost owing to several factors like the new knowledge and experience adapted by the Konso people, new attempts of the society to be logical thereby overlooking the roles of the clan leaders who were leading the society by the help of their spirits than logic, so forth. From the following extract, for example, we learn that ela is lost because the traditional beliefs and tales of the people are lost.

ኮንሶ ምድሩን ያፈቅር ነበር። ብዙ ተረትም ይተርትላታል። ብዙ ዜማ ያዘምላታል። ብዙ በዓል ይደግስላታል። ብዙ አምልኮ ያቆምላታል። ያ ደግ እዚህ የለም። ያንን ኮንሶ ምድር ተመልሶ አጥቶታል። ያንን ሊያረጉ ቆርጠዉ የተነሱ ጎይሎች ተሳክቶላቸዋል። የኤልን መንፈስ ገለገዉ ጥለዋል። በሬሳዉም ላይ የሲሚንቶ ሀዉልት አቁመዋል። የሱ የራሱ ፍሊጋም የኤልን መንፈስ ገድሎ ጥሏል። በሬሳዉም ላይ የምክንያትና የአዋቂነት ሀዉልት አቁሟል። አሁን በሱ ቀዬ ብሩክ ከበሮ አያስተጋባም። የኮንሶ ብሩክ ጭፈራና ዝማሬ በምድርቱ አይነዘርም። አሁን የጎሳዉ አባቶች እንደ ድሮ እሚፈሩ፣ እሚከበሩ አይደሉም። የኮንሶ አበዉ መናፍስትን ያኖሩ የነበሩ የመንደሩ ብሩክ ደኖች አሁን የሉም። ... የኮንሶ ተረቶች በቀዬዉ ልጆች አንደበትና ድርጊት ዉስጥ አይመላለሱም። ተረስተዋል። ተረቷን የረሳች ምድር ምን ምድር ናት? የሱ አይደለችም ቀዬዉ። አያዉቃትም አሁን ! (O’Tam, 2012:201)

“He used to love his land of the Konso. He tells a lot of tales about her. He sings many songs for her. He celebrates many holidays for her. He worships many rites for her. But there is no such sort of thing here. He could not find that when he returned to the land of Konso. The forces that were committed to do so are successful. They left the spirit of ela killed. They

implanted an obelisk of cement on its carcass. His search for Ela, too, left the spirit of ela killed. It instilled pillars of reason and intelligibility on its corpse, and songs of the Konso on their land. The clan ancestors now are not as revered and feared as before. The tales of the Konso rarely circulates in the minds and deeds of the village children. They are forgotten. Can the land that forgot its tales be a land anymore? His community is not his. He doesnot know her now! (O’Tam, 2012:201)

Kusee got upset due to his inability to find ela and finally cries ሴጣኖቻችን መልሱልን!!! ... ድህነታችንን መልሱልን!!! ... ድንቁርናችንን መልሱልን!!! ... *“Give our satans back!!! ... Give our poverty back!!! ... Give our illiteracy back!!! ...”* Here, the Satans, poverty and illiteracy Kusee needs back could be considered as a lust for local and indigenous way of life than what the words might mean literally. It equates such words of Kusee with a popular saying that goes ኮማያውቁት መላዕክት የሚያውቁት ሴይጣን ይሻላል። *“The Satan that you know is better than the the Angel that you do not know.* Nevertheless, later Kusee’s lusting seemed to come true as he realized that he was in the Sermele River which, he observed, was full of life, spirits, that are indications that ela is still surviving as briefly illustrated in the following extract.

የተመኘ ብቻ መስሎት ነበር... ምኞት የራሷን መሆን ትወልዳለችንዴ? የጮሀው በሀሳቡ ብቻ መስሎት ነበር ... የጮሀው በትዝታው አድባር፣ በኮንሶ ምድር፣ በዚያ በድን ምንጭ ዳር፣ በወንድሙ መቃብር መስሎት ነበር። ጩሀቱ ያነቃው ግን በሰርመሌ ወንዝ ውስጥ ነው። ... ይህ ቦታ ቅዱስ ነው። ይህ ቦታ በዉሃ መንፈስ፣ በዱሩ መንፈስ፣ በምድሪቱ የበቃ መንፈስ የተሞላ ነው። አልሞቱም መናፍስቱ ። ሙታን ጠሪ አያሻትም ህያው ምድር። ... አልሞቱም። ... እየፈጠሩት ያሉት አንቅስቃሴ የሚረጩት መዓዛ ይሰማዋል። (O’Tam, 2012:216).

“It seemed to him that he merely wished. Wish begets its essence? He thought that he cried just ideally. He thought that he cried under the shadow of his reminiscence, on the land of Konso, near to that lifeless spring, at the tomb of his brother. But his howling let him awakened in the Sermele River. ... This place is holy. This place is full of the spirits of the water, the wilderness, and the blessed spirit of the land. The spirits are not dead. The living soil do not need to call death into it. They are alive. He is sensing a pleasant odor that is being created due to their movements (O’Tam, 2012:216).

So, from the above extract it is possible to assert that the reappréhension of ela, which was previously killed as a result of several factors which were alien to the culture and traditions of the community, by the major character Kusee in the Sermele River and its surroundings, is one more example for the employment of radical plurality in

the novel. Radical plurality occurs here because the search for the traditional beliefs of the Konso (Ela) by Kusee is unsuccessful as traditional beliefs of the Konso had been replaced by ways of thinking, belief, values, and attitudes that are alien to the community. And as an alternative, Kusee discovers the spirits of the wild in the Sermele River in which he finds that ela is living. For that matter, the moral stand one undergoes with regard to the loss of ela becomes plural than a sharp disillusionment as there is a sign of hope to sustain ela though in different size and shape. These could be considered as good implications for the postmodern thought in the novel that our language is too imprecise, our senses too limited and deceptive to ever absolutely describe reality that whatever we think or decide could be contingent or true only under certain circumstances. Or our sensitivity of reality is unstable.

The features earlier mentioned imply that in postmodernism there is no a clear objective view point or moral stand we rely on, so that we will exactly know what is true or false or right or wrong. For example we have learned from the character Kusee that death is a great loss only for sometimes until one comes across what that death brings forth. Kusee was shocked by the death of his wife Kuyee, but he later on realized that her death of his wife caused to lead a unique way of life in the Arba Minch deseret where he realized Praduheta existed and his wife's shadow-body has lived along with him. Kusee learned that her death caused him to love her for ever which he might have not done otherwise. For postmodernists, everything is good or bad or right or wrong only provisionally for which the above points could be considered as good indications. Indeed, if approached rationally the points may not make sense. And that is the point where the traditional philosophers and postmodernists disintegrate ideologically. For postmodernists irrationality is important not in a sense of foolishness as Wakchaur (2012) puts it like the following.

The conflict between rationality and irrationality is a distinguishing feature of postmodernity. Postmodernism's irrationality should not be understood as foolishness, on the contrary it must be taken as a powerful onslaught on elite mentality of modernity. Postmodernism safeguards the interest of micro-politics, local identity and deconstructs the hegemony of established ideologies which exploit marginal groups (6).

Wakchaur suggests that we do not mean silliness by irrationality in postmodernism. Irrationality is meant to challenge the supposedly best mentality of the few elites thereby to maintain the marginalized groups' thoughts. Local and the supposedly ordinary thoughts are prioritized than the well known international or national thoughts or beliefs. And it is that what O'Tam's Elan Filega/Ye'azo Collej tries to show us from my analysis of fabulation and magic realism. In the next subtopic we

shall have a look at the deployment of another feature of postmodernist literature known as postmodern allegory.

Postmodern allegory

Another characteristic feature of postmodernism that is employed in the novel is allegory. Allegory in postmodernist literature is understood as symbolic search for meaning rather than understanding it as a genre or simplistic didactic mode of representation which was the case in modern literature (Pokrivcak, 2006). In allegorical search for meaning in life the current novel brought to light Elan Filega via kusee's search for Ela. Ela is the traditional beliefs of the Konso people. The people used to define themselves in the environment via those traditional beliefs. Ela is said to speak with the people in dreams. It hates people doing bad things and can reveal itself through dogs or cats as the next extract briefly illustrates.”...

በህልማቸው ነው እሚያናግራቸው... ሰው ክፉ ሲሰራ ይቆጣል. ሰውም መስሎ፣ ውሻም ድመትም መስሎ ሊመጣ ይችላል. ያሳብዳቸዋል ሰዎች መጥፎ ሲሰሩ... ወይ ይገላቸዋል። አንገታቸውን ጠምዘዞ እዚህ ምንጭ ውስጥ ጥሏቸዋል። ... (O'Tam, 2012:7)

“He talks to them during their dreams. He gets disappointed when people do bad things. He can appear in the image of humans, dog or cat. He turns people mad when they do bad things. Or he kills them, twists their necks and throws them down in this spring (O'Tam, 2012:7).

Further manners of Ela were that it hates ጥላቻና ንትርክን ውሻትንና ክህደትን ዱለታንና ሀሜትን... ጨሀትንና ግርግር... ስንፍና... ስንፍናማ ጨርሰ! ይጠየፋል። (30) *“Hatred and disagreement lie and betrayal, hostility and gossip, shouting and unrest, laziness ... especially laziness! (30).* Ela never tolerated all those. But Ela has lived in the traditions and beliefs of the people and these traditions or dreams have been corrupted by traditions that are not ours and that caused ela disappear. As the extract below describes, different countries have traditions, beliefs or dreams of their own that let them live harmoniously in their land but we suffer from lack of that:

ልብን ከምድር እሚያስር ምን እንደሁ ታውቃለህ ... ተረት። ህልም የሆነች ተረት ነች ልብን ከምድር እምታስር። አገሪ ቦትስሞኒያዊያን አንዱን ዝናብ በስምንት ስም ይጠራሉ፤ በስምንት ተረት ያስውባሉ። በዚያም ከብርቅዬ ጠብታቸው መንፈሳቸውን ያስራሉ። አገሪ አውስትራሊያዊን በምድራቸው ላይ የተረት የህልም ጥልፍ ይጠልፋሉ። በዚያ ህልም፤ መንገዳቸውን ማንነታቸውንም ያገኛሉ። ይህ ህልም የሌለው በእናት ምድሩ ስደተኛ፤ በንጆራ ምድሩም ያው ይሆናል።... ኢስራኤላዊያን ባድማ ወደነበረች የተስፋ ምድራቸው ተመልሰው ያችን ምድር የአለማችን እንቅብ አረጓት። ይች የሰፈራ ምድር የኛዋ የተስፋ ምድር መስላችን ነበር አኔስ። ያላፈራች የታሪካችን ዘር ቀብረን አዲስ ማንነት

እምናበቅልባት። ...ኢስራኤላዊያንማ የአሮንን በትር ይዘው ነው የመጡ፤ ታሰብለናለች። (ታሰታቸውንም የኩሽ ልጆች ሰርቀውባቸዋል ምን ሊያረጉበት እንደሁ'ንጃ!) ...እኛስ ከምድራችን እምታሳስረን ህልም አልነበረችንም? .. መች ተበጠሰች? .. የትደረሰች?.. (O'Tam, 2012:222-223)

“What do you now that links the soul with the earth? It is the tale. It is the tale that is the vision which links the soul with the soil. Bostwanans call a rain by eight names; they beautify it with eight tales. By doing so, they link their soil with the precious drop. Australians make a decoration for the dream and the tale in their land; through that dream, they get their way and distinctiveness. The one that has no dream becomes exiled either in her/ his home or host land. Israelites turned to their land that was nude and made it hope of the world... This settlement land of ours was seemed to me the land of hope -- the land on which we bury the seed of our history that hasn't ripen yet, and grow a seed of new identity. We dare to say that Israelites came with the Stick of Aaron. (Descendents of the Kush stole their Arc of the Covenant though I don't know what they would do with it!). Haven't we, too, had a dream that corresponds with our own land? When has it been unknotted?..Where has it gone? ..(O'Tam, 2012:222-223222-23).

Another cause for the death of ela is the fact that we let our own history to be written by others and worshipped what has been written by others about us. The extract that follows may elaborate this more.

እኛ ጀግና ነን አልተወረሰንም እንላለን። እና ማን ገደለብን እልማችንን እውን ተፈጥሮን አንበበን ከነበር። በምድራችን ማህፀን ተረት አዋልደን ከነበርን፤ ያነበብነውን ረሳነው?... ረሳነውና አዲስ ትርጉም ፍለጋ በሳት ፈጀነው? ለምን ረሳነው? እኮ ህልማችንን ማን አሰረሳን? እኔስ እላለሁ፤ እኛዉ!... እኛዉ ራሳችን! ታሪካችንን በጃችን መጻፍ ትተን ሌሎች ይፅፉልን ዘንድ ፈቅደናልና። ሌሎች የቀረፁልንን ማንነት ከጣዖት አብልጠን አምልክናልና። በማነዉ ሰበቡ ታድያ? እነማን ናቸዉ እነሱ በዚህች በኛይቱ የተሰፋ ምድር ደም አልባ፤ መንፈስ አልባ፤ የዲሞክራሲ ዲስኩር ሚጽፉብን? እነማን ናቸዉ ብራናችንን ወስደዉ፤ ቀለማችንን አጥበዉ ባየር ላይ ስለ ቆመች መቅደስ እሚሰብኩን? እነማን ናቸዉ በባለነደጅነታቸዉ፤ በባለነደክለርነታቸዉ እየተመጸደቁ እኛ ለዘላለሙ ዛፎቻችንን እያነደድን እንድንኖር የሚነግሩን? ... (O'Tam, 2012:224).

“We say, we are heroes that we have not been colonized. So, who killed our dream if we had read nature? If we had found a dream of our virgin land, have we forgotten what we have read? We have forgotten and destroyed it by fire on our attempt of a search for new meaning? Why have we forgotten it?

Who let us forget it? I say, it is we ourselves! We allowed others to write our history instead of writing it by ourselves. We worshiped the identity that is created for us by the others more than a god. So, who receives the blame? Who are they that write down on us about the spiritless democracy? Who are they that took away our birana (ancient book of Ethiopians that is made of sheep or goatskin), who washed our color and preach us about a sanctum on the air? Who are they that advance with their fuel, with their nuclear and tell us about firing our trees forever? (O'Tam, 2012:224)

Further, the death of ela is as a result of Christianization, modernization, as the next extract briefly describes.

የኮንሶ ባህል ከመስማት ነዉ፤ የኮንሶ ባህል መሬት ከመቆፈር፤ ድንጋይ ከመፈንቀል ነዉ። የኮንሶ ባህል ኮንሶ አባቶችን መንፈስ ከማክበር። ምድራቱንም። ሰማዩንም። ሞሃንም ከማመስገን ነዉ። መጻፍ ለኮንሶ ምን ይበጀዉ? ...እንደኝያ ቁስ ልትሆን? ባዶ ቤት ዉስጥ ተቀምጠህ እጣን ስታጨስ፤ ወረቀት ስታገላበጥ ለመዋል? ደሞ እንደነዚያ ...እንዲት ድንጋይ ሳይፈነቅሉ ባላሉ ታጥቀዉ፤ ነጭ ለብሰዉ፤ ቡና ሲጠጡ እንደሚዉሉት? እንደክርስቲያኖች ልትሆን ነዉ? መጻፍ ተሸከመዉ ከቤት ቤት እንደሚዞሩት ስራ ፈትተዉ ስራ እንደሚያስፈቱት፤ እኛ ብቻ ትክክል ነን እንደሚሉት?...ኮንሶ ከጹፍ ምን አለዉ? (O'Tam, 2012:109)

“The culture of Konso is from hearing, farming the soil and digging up the stone. The culture of Konso is from respecting the spirit of the Konso elders; it is from thanking the land, the sky and Moha(God). What is the need of writing for Konso? To be like those priests? To sit in a blank home and spend your days, burn incense and disarraying paper? Also to be like those who don't dig up a single stone but pass their days putting on trouser, wearing-- in – white and drinking coffee? To be like the Christians? To be like the ones who wander from home-to-home carrying book, like those who don't work and let the others not work, like those who say that we are the only truthful ones? What does Konso have from writing? (O'Tam, 2012:109)

Kusee has spent much of his time on searching Ela (the spirit in the traditional beliefs and traditions of the Konso. The cultures, customs and traditions of the Konso were where ela believed to reside. As those cultures, customs and traditions started to degrade as a result of the foreign way like the people have adapted, ela disappeared. For instance, the traditional way of judgments and the elders that they are in charge of the judgments lost dignity as a result of the importation of democracy; the traditional

religious beliefs of the Konso is lost because the people started to convert their faiths to Christianity. Then Ela finally couldn't be found by Kusee as its places been replaced by all such conditions. So this search for Ela is considered as a symbol for a search for meaning in life, a search for truth, harmony, order which is unattainable in the postmodern condition. Hereafter, we shall have another look at what seems to deal with playfulness in a postmodernist literature.

Playfulness

Playfulness in postmodern literature is often related with the insertion of silly word play and hilarious scenarios while dealing with issues that are relatively serious. In Elan Filega/Ye'azo collej we come across such good humor in many places out of which the following are presented. One of the cases where we observe playfulness in the novel is in the comic scenario which describes a donkey known as 'Lino's donkey', and its deeds and the character's interaction with it. In this case the name Mister Lino, Baricho, drinking the flatus of the donkey, the old car that kept going till its chauffeur got down, talked to people about rain or cattle and so on are examples for the application of playfulness as the following extract may give us a better illustrating account of that.

“ለሚሰተር ሊኖ ድንጋይ ለቅመህ ነበርንዬ ? የሱን ስድብ ትሰድባለህ።” አለ ባርቾ። አሃ! ዓሳምሬ ነዋ!.... የገበያ ሰፈር ልጅ ሆኖ ለሊኖ ድንጋይ ያልሰበሰበ፤ ፓፓንኮሎ! ያልተባለ፤ ያህዮቹን ፈስ ያልጠጣ አለንዬ ? አይ ሚሰተር ሊኖ፤ በሰንቱ ላይ አስፈላጊ? አሁን ለመሞት ሃገሩ ሄደ አሉ። አይገርምም የሰዉ ነገር ግን? ዕድሜ ልኩን ባገርህ ይኖርና፤ ሬሳዬን አገሬ ካልቀበርኩ፤ ይላል። በልተሃት የኖርካት አፈር ብትባላህ ምናለሽት? ‘ያ ባበሻ አይብስም ብለህ? አለ ባርቾ፤ ያን መኪናውንም ይዞት ሄዶ ይሆን? አቤት ያ መኪና! ያን ሁሉ ድንጋይ ጭኖ እንደ ጎደለ ኮዳ ዶጭ....ዶጭ....ዶጭ ሲል ሹፊፋፋ እሱ መሄዱን ሳያቆም ወርዶ፤ ሰዉ ሰላም ብሎ፤ ስለዝናቡም ስለከብቱም ጠይቆ ነበርኩ እሚገባ!’(O’Tam, 2012:130)

“Did you collect stone for Mr. Lino?’ You say his words of affront. ‘Ah! Definitely! Being the son of the market township who is there that did not collect stone for Lino, that had not been said papancolo!, Who had not taken in his donkey’s fart? O, Mister Lino! How many might be there who have been farted on by him? Now, they say, he went to his country to die. But isn’t man’s nature surprising? He lives in your country for life long and wants to be buried in his own country. What is the problem if you would be buried in the soil you ate out of and lived in? ‘Isn’t that worse in Habesha’ said Baricho.... Had he taken that car of his,

too, along him? O! That car! It carried all that stone and thudded doch.... doch.....doch.....like a half-filled coda (container for liquid, especially liquor) and kept going till its driver got down and greeted people, asked about the rain or the cattle, and returned into it (O’Tam, 2012:130).

We also come across a similar humorous situation when Kusee and his friends remind one another their recollections about the donkey of mister Lino. In this case, the donkey’s farting at the mass marketers, biting their heads and necks, the imagery of the market trouble by the donkey all appear typical instances of playfulness as the next extract describes it relatively at length.

እኔስ አህያዉ ነዉ ትዝ ሚሊኝ አለ ባርቾ። ሃሃ! እንዴት ነሽ የሊኖ አህያ! አሱ እሚረሳ ነዉ ደሞ?ያን የኩልፎ ድንጋይ ተሸክሞ በኛ ላይ ፈሱን ሲያንዛርጥ ይወልና ሲለቀቅ፤ ገበያ ዉስጥ ‘የሊኖ አህያ ተለቀቀ!.... ‘የሊኖ አህያ ተለቀቀ!.... ተበላህ!....ተበላሽ!’ ይጮሃል ተዳር እስከ ዳር። በቃ፤ ገበያዉ ጅብ እንደገባበት በረት ወዲ.....ያ.....ወዲ.....ሀ ትርምስምስምስ! እሱ ታዲያ ያ ቶንጎላዉን አፍንጫዉ ድረስ ዘርግቶ፤ሃህ!ሃህ!ሃህ! እንደ ሰዉ እያናፋ እቤቱ ሴት አህያ ሳይጠፋ ድንቸ ጭነዉ ከደጋ ሚመጡትን ሴት አህያችን ፍለጋ፤ገበያ ዉስጥ ሲሮጥ እፊቱ ያገኘዉን ሰዉ ...ጭንቅላቱን ሃኝ!.....ማጅራቱን ሃኝ! አቤት ስንቱ ተነከሱ በሱ!.... እኛ ታድያ ተከትለነዉ ሃህ!ሃህ!ሃህ!ማናፋት! መነከስ ምንፈራ መሰለህ? ...እሱ እንዲያ ባተራመሰ ቀን ማግስት ገበያዉ ቀን እምናገኘዉ ሳንቲም ብዛት ታድያ...ከምር እንጸልይ ነበርኩ በተለቀቀልን እያልን!(O’Tam, 2012:130)

“What I remember is his donkey’ said Baricho. ‘Ha-ha! How are you doing Lino’s donkey? Is he unmemorable? Having carried the stone of Kulfo, he used to fart on us for the whole day and when he was let free, everybody at the market shouted, ‘Lino’s donkey is released!..... Lino’s donkey is released! ... You are finished!’ from corner to corner. The market appeared just like a barnyard being visited by a hyena! Having drawn out his penis up to his snout, the donkey neighed hah!hah!ha!.. after the female donkeys that came carrying potato from the highland as if he had no the female ones at his home just like man does. While running at the market, he bit the necks and heads of those he found on the way. O! How many might have been bitten by him! We then used to follow him.....Do you think that we feared being bitten? Ho! The coin that we found from the market on the day that followed his riot! Truly, we used to pray wishing that he would have been released for us! (O’Tam, 2012:130).

Another important point where we notice the employment of playfulness in the novel is when the main character-Kusee is being asked by his colleagues to teach them about trick. As the nextextract reveals, we come to be acquaint with a humorous scenario which is noticeable in the issues like teaching about the trick, opening devil farm, so forth.

ከምር! ይህን ጥበብ ይዘህ መቃብር አትወረድ፤ አስተምረኝ። እኔስ ከማንም ነጫጭባ መላዕክት እኔን መሳይ ሴጣኖቻችን ይሻሉኛል። እናውቃቸዋለን፤ ያወቁናል። ብቻ ሳትሞት ቆሪጥን መግራት አስተምረኝ አንተ። ተዘያ እንደ ዶሮ
እርባታ የሴጣን እርባታ እከፍትና ያን አስመሳይ ሃይመኖተኛ ነኝ ባይ ሁላ ጆሮውን እያስነከሰኩ እንደ ሊኖ አህያ አስደንሰዋለሁ።

“For sure, do not take this wisdom to grave along you; coach me. I prefer our devils that resemble me to those worthless angles. We know them. They know us. Just teach me how to deal with a trick before you die.
Thenceforward, I will open a devil farm like a chicken farm and drive, the one who seemingly appear religious, crazy like Lino’s donkey.

Likewise, we come across a childish word play which is as a result of the characters incorrect usage of Amharic language. This can be said that the writer has employed it on purpose to maintain the local color of the place where the work is set. And more than that, it can be considered as revulsion against the seriousness of literary language which was maintained in the modern literature at large and undermined in the postmodern literature in favor of such a playful way of employing language. In the language usage of the character Wogaso what we witness is that he is not fluent in the language use but uses the language that is highly influenced by his first tongue which may appear so humorous for those who are familiar with the language only in its standard form. There are in fact many places in the novel where we find such kind of language usage out of which took the next one only for a case in point.

አቲዳጉ አሉኮ ዩሺፕራና ዩሺፕራና ሶች። ዩሺፕራና ሶች ጋንጁሌ ዳሳትን ተቆፃፃሩ። የቢሚሮ ሶች ደም ሃላኮ ዳሴትን ያዙ። ሲነፃጋሹ ባቅባቅባቅ! ያረጉቢናል፤ ዩንን ዩሬኪሴ ሂት። ሺሌ ሜሲሜር ደም የማባር አፂማጆች ዜሪ
አያስደርጉም። ማን አናርግ ቲላሌ ኩሴ? አኛና ያዳኛ ሶች ደም አዚ ሆኔን ኢሄ ዩኛ ኖ አልን። ቤፕቂር ማፂሜድ ዱሮ ቁሬ ባኪ ኩሴ። ማራብ ከሜፃ ቧላ፤
ማባር ከሜፃ ቧላ፤ ኔጋዴ ከሜፃ ቧላ፤ፕቂር ፃፓ። ...ዓሳወም ፃፓ፤ አዞ ቢቻ
አፕን ኢንዴ ማቃቢር ካፕት ኢኛን ሊወፅ ይሮግል!.... ጊዜው ከፓ፤ አዞው ከፓ፤ አሳወ ከፓ ! (O’Tam, 2012:133)

“The people of Bimiro and Shifera warned us not to approach. People of Shifera controlled Ganjulle islet. People of the Bimiro also held Halako islet. When we approach them, they do baq baq baq! (gun firing) at us the bullet which is cheap today. Towards the line of Shelle also the people of the union never let us draw near. What do you say can we do then? We and the people of Adugna being here claimed this is ours. Fishing peacefully has become a history. Love disappeared after the appearance of the fishnet, the union and the merchant. The fish, too, is lost; only the crocodile is there widening its jaws like a tomb and

trying to swallow us. The time became worst, the crocodile became worst, and the fish became worst! (O’Tam, 2012:133).

Let me take my discussion further on playfulness with mentioning a character whose name is qitta shuffer or driver qita (one type of Ethiopians’ bread) and can be a further example for the employment of playfulness in the novel.

ኩሴ ድንገት ዞር ሲል የተደገነበትን ጠመንጃ አየው። የደገነበት ቁጣ-ሹፌር እንደሆነ ሲያይ ፍርሃትም አለማመንም ተሰማው። ቁጣ-ሹፌር ተኩሶ አማይሰት ሰው እንደሆነ ይወራለታል። እሱ ብዙ ሰዎችን ከጣለ በኋላ አምልጦ፤ ቁጣ ሲጋግር ወዳደገባት ሃይቅ ተመልሶ አሳ አጥማጅ ሆነ።(ቁጣ ሲትጋግር አድገህ እንዴት ተኳሽ ልትሆን ቻልክ? ይላሉ የየጠጅ ቤቱ ተመራማሪዎች።) እሱም በቁጣ ጋጋሪነትና በተኳሽነት መካከል ስላለው አንድነትና ልዩነት ረቀቅ ያለ ማብራሪ ይሰጣል። (O’Tam, 2012:152-153)

“When Kusee turned back suddenly, he saw a gun being directed at him. When he realized that the person in charge was Qitta Shuffer (driver qitta), he felt fear and could not believe it. He let many people down and escaped and returned to the lake where he grew baking qitta and became a fisherman. (teji drinkers of every house ask him, ‘Being raised up baking qitta, how could you become a shooter?’) He, too, gives subtle analysis on the similarities and differences that exist between being a qitta baker and a marksman (O’Tam, 2012:152-153).

Lastly, the story of the man who became mad from signature can be a good example where Playfulness has been employed. As the next extract illustrates, the mad man begs signature of people on the road and becomes irritated whenever not signed on his paper due to that people call him ‘the mad from signature’.

ፊርማ ያሳበደው ትዝ አለው። ባርባ ምንጭ ጎዳናዎች ላይ እማይጠፋ እብድ ነበር። ትንሽዬ ቁራጭ ወረቀትና ብዕር ነገር ይዞ፤ መኪና በቆመ ቁጥር፤ ሰው ባለፈ ቁጥር፤ ሲሮጥ ይመጣና ወረቀቱንና እስከብርቶውን ይዘረጋና ‘ፊርምልኝ’ ይላል። በዚያ በማይፅፍ ብዕር ካልፈረሙለት አይላቀቅም ነበር። ‘ፊርማ ያሳበደው’ ይሉታል። እውነት ብለዋል። በሆነች ባልተፈረመባት ቅፅበት ተለከፎ፤ አዙሪት ሆናዋለች ያች ቅፅበት። (O’Tam, 2012:122).

“He remembered the madened by signature. He was a mad man who was never missed on the Arba Minch streets every day. Having held a sort of small piece of paper and pen at every instance whenever a car stops, people come around, he comes running and opens his paper and says ‘sign for me’. If one refuses to sign with that unmarkable pen, he never goes away. They call him ‘the mad from signature’. They are right. At the instance when it is not signed for him, he becomes really crazy (O’Tam, 2012:122).

This and the points discussed above are considered as features of playfulness as the language use is either slang or humorous, the subject matter is unpopular which might have been considered as inappropriate for modernist literatures that embrace serious subject matter and very selective use of language, usually lofty, among others. Finally, the inclusion of issues like the fartings of Lino's donkey, driver qitta, Lino's old car that kept going until Lino got down, talked to people and returned into it etc. could be taken as an indication for the appreciation of the breakdown between high and low forms of expression, playfulness, and even irreverent forms by postmodernists.

Fragmentation

Fragmentation refers here to a break up or incoherency in the narrative development of a fictional work. In Elan Filega/Ye'azo Collej fragmentation has been employed in several ways out of which the study has presented the proceeding ones. Firstly, the very title of the novel which is Elan Filega/Ye'azo Collej has a considerable degree of challenging the oneness or harmony of the story. From that, for example, one can read the novel as 'Elan Filega' 'or a search for ela' without making any connection to the rest portion of the text which is 'Ye'azo Collej' or 'Crocodile College'. Secondly, even within the two main categories, we cannot come across a linear flow of stories; instead, the narratives within the two categories are further partitioned in to subcategories like (የመጀመሪያዋ ሸለቆ 'The First Valley' p.1), (ሁለተኛዋ ሸለቆ 'The Second Valley' p.21), (ሶስተኛዋ ሸለቆ 'The Third Valley' p.60), (አራተኛዋ ሸለቆ 'The Fourth Valley' p.120), (አምስተኛዋ ሸለቆ 'The Fifth Valley' p.120), (ስድስተኛዋ ሸለቆ 'The Sixth Valley' p.141), (ሰባተኛዋ ሸለቆ 'The Seventh Valley' p. 185) and (የመጨረሻዋ ቀን 'The Last Day' p.237). Even if one may assume from the numbers first, second...etc. that the narrative is flowing in, in its sequential order, the narratives however remain baffling without giving us a clear transition from one Valley to the other.

The story takes us here and there without giving a comprehensible linkage amongst the subcategories or the different valleys. Let us, for instance, see the break or fragmentation within the fourth and third valleys. In the third valley, the story was finished when Kusee was being told by the spirit that he assumed the spirit of the killer of his wife, that Kusee furtively liked the death of his wife and even thanked the killer since it was her death that caused Kusee to join Arba Minch desert and came to led a new way of life which he wouldnot have been otherwise where he became able to speak to the jungle and where he realized that communication was possible with that natural environment as the following extract briefly illustrates.

እኔ ላመሰግንልህ፤ ገዳይዎ እጁ ይባረክ! ... እኝን መልስልኝ እስቲ:-ትገድላት

ነበር? የዓሳ አጥማጅነት ህይወት ጣዕም ቀድመህ አዉቀህ ቢሆን፤ በህይወትህ ዉስጥ ከዓሳች መነጋገር እንዳለ፤ ከደኑም፤ ከተራራዉም መነጋገር እንዳለ፤

ከነፋሱም በፍቅር መዉደቅ እንዳለ፤ ቀድመህ ብታዉቅ፤ መኖሯ ያንን ከማድረግ ሊያግድህ እንደሚችል ቀድሞ ቢታይ ኖሮ አንተዉ ራስህ ትገድላት ነበር? (103)

"Let me thank for you; thanks to the hand of her killer! Let you answer to this for me: would you kill her? if you knew in advance the flavor of fishery, if you knew that in your life it would be possible to talk to the fishes, the forest, the mountain; and that it would be also possible to fall in love with the wind, if you knew that before and if you came to realize that her existence would prevent you doing that, would you yourself kill her?"

Thenceforth, Kusee started singing "ዎና ዎና ሎሜ ሃይ!!! ኡኡኡ...ተወኝ!.... 'Wona wona loomme haayaa (chorus of one of the traditional songs of Gamo played during ecstasy) uh-uhuhuhuh! Leave me alone! implying that he has confirmed what the spirit had been telling to him. But in the beginning of the 'fourth valley', we come across Kusee being awakened by the morning wind which has no connection with the 'third valley' or the rest earlier valleys in the novel.

ለብ ያለ የንጋት ሸዉታ ቀሰቀሰዉ:: ከሩቅ አይደለም እሚመጣዉ:: የሃለኮ አበባ መዓዛ እዉስጡ አለ:: በሃይቁ ዳርቻ ካለት ፊለዎች የሚመጣዉ የዕፅዋት ብስባሽ ሽታም እዉስጡ አለ:: የደሴቷ ነፍሳትና አዕዋፍት ዝምሬና ሹከሹከታም እዉስጡ አለ:: (104)

"Warmth wind of the morning awakened him.It came not from a distant. There is a flavor of the haleko (a tree with edible leaves) flower in it. There is also an aroma of rotten plants in it that comes out of the fillas around the lake. There is also the song and whispering of the insects and birds of the island."

In the progress of the narrative we do not find either an assertion or denunciation of the story that was being told at the end of the third valley. It simply suspends there and gives us a chance of interpreting or concluding in a way it makes sense for us. And this feature of the story is common throughout the text and can well be considered as the disjunction or fragmentation nature of the text. The fagementation were effectively applied in the novel by the insertion of dreams being overlapped with reality, which was discussed earlier under the concept fabulation.

Conclusion

The current study showed that the chief feature of postmodernism used in Elan Filega/Ye'azo Collej is

fabulation which is evidenced in the novel through the main character's attempt to destroy the crocodile ranch. Kusee, successfully accomplished his mission of destroying the crocodile ranch for the welfare of the environment. After he bombed the crocodile ranch, he himself got bombed jointly and woke into the new stage of life in the paraduheta (under world) where he found everything similar to the world he had been in. At the end he realized that he was partly unconscious and living another extension of life in his dreams. The book in view of that suggests that dream is reality, and what we call reality is just a dream; the whole life we have been living could be a dream, and we one day might be wakened to a different state of being.

The current study has also shown that intertextuality is another important feature of postmodernism employed in the novel. This was portrayed via Kusee's recontextualizations of his failure with the failure the python had undergone in the Konso people's fokltale, and via the novels reference to many other folklores, scriptures and popular literary pieces.

Further, radical plurality which is meant here distrust to a unifying concept of truth or moral stand appeared to be another feature of postmodernism. That is evident in the Kusee's provisional views towards the death of his wife. He was initially shocked and frustrated by the death of his wife to the extent that he murdered the one that had killed his wife, left his community, and made a living in the Arba Minch desert. But later he found to be comfortable with the killing of his wife to the extent that he thanked the killer! as that occurrence caused him to leave his village and lead a different way of life. This seemed to assert that whether an incident is good or bad it has to be considered not as a loss but simply part of the play.

Similarly, the reinvention of ela, which was previously killed as a result of several factors which were alien to the culture and traditions of the community, by the major character Kusee in the Sermele River and its surroundings, is one more example for the employment of radical plurality in the novel. Radical plurality occurs here because the search for the traditional beliefs of the Konso (Ela) by Kusee is unsuccessful as traditional beliefs of the Konso had been replaced by ways of thinking, belief, values, and attitudes that are alien to the community. And as an alternative, Kusee discovers the spirits of the wild in the Sermele River in which he finds ela still alive out there, but only in a different form.

Postmodern allegory and playfulness are other substantial features of postmodernism employed. In an allegorical search for meaning in life, the current novel brought to light Elan Filega (Amharic for 'a search for ela') via kusee's hunt for Ela. Playfulness in postmodern literature is often related with the insertion of silly word play and hilarious scenarios while dealing with issues that are relatively serious. In Elan Filega/Ye'azo collej there are many humorous situations and language usage.


Finally, the finding of this study showed that fragmentation is among the prevailing features of postmodernism in the novel. Fragmentation is understood here as a break up or incoherency in the narrative development of a fictional work. The very title of the novel which is Elan Filega/Ye'azo Collej has a considerable degree of challenging the oneness or harmony of the story one can read the novel as 'Elan Filega' without making any connection to the rest portion of the text which is 'Ye'azo Collej'. Even within the two main categories, we cannot come across a linear flow of stories; instead, the narratives within the two categories are further partitioned in to mini narratives. And such is among the salient features in the establishment of postmodern literature.

CONFLICT OF INTERESTS

The author has not declared any conflict of interests.

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