

**STRATEGIES OF CREATING FEMALE ROLE  
MODELS IN CYNTHIA HUNTER'S WORKS //**

**BY**

**PHYLIS MBAYI/OMUFILA  
REG. NO. C/50/7364/03**

**UNIVERSITY OF NAIROBI  
EAST AFRICANA COLLECTION**

**A PROJECT SUBMITTED IN PARTIAL FULFILLMENT FOR  
THE DEGREE OF MASTER OF ARTS IN LITERATURE, IN THE  
UNIVERSITY OF NAIROBI.**

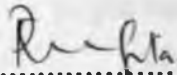
**JOMO KENYATTA MEMORIAL  
LIBRARY**

**JUNE 2005**



# DECLARATION

This project is my original work and has not been presented for a degree in any other university.



.....  
**PHYLIS MBAYI OMUFILA**

Date 3.10.2005

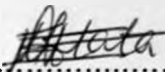
This project has been submitted for the award of the degree of Master of Arts in the University of Nairobi with our approval as university supervisors.



(First supervisor) .....

**PROFESSOR CIARUNJI CHESAINA**

Date 3.10.2005



(Second supervisor) .....

**MR. KITATA MAKAU**

Date 3.10.2005

## ACKNOWLEDGMENT

### DEDICATION

To Jorim my husband, the family role model.

To the fruits of my womb, not one, not two, not even three but four,  
who aspire to be  
future role models.

To you Samantha, Ashley, Venus and Isaac,  
through whom the mantle of  
role modeling is perpetuated.

### AND

To my parents,  
the late Mary the anaesthetist and  
Jonathan the teacher,  
My role models.

## ACKNOWLEDGMENT

This work is the fruit of a two year course that I have taken at the University of Nairobi. I am indeed grateful to God for bringing me from far. My deep gratitude goes to the Department of Literature in the University of Nairobi for shaping me into what I am now.

I am greatly indebted to my two supervisors, Professor. Ciarunji Chesaina and Mr. Kitata Makau who kindly gave me instructive and informative comments, and for their suggestions about how they thought the work should be organized. I also thank the chairman of the Department, Dr. D.H. Kiiru and all the lecturers in the Department of Literature for their personal attention throughout my period of study. May I sincerely express my gratitude to all.

To Professor Hellen Mwanzi for assisting me in clarifying the topic and Mr. Jairus Omuteche who kindly encouraged me to toil on. To all my classmates in the literature M. A. class: Omutiti, Mwai, Mwairumba, Muyela, Maitho, Mwanzia, Komu and Angogo, for their words of encouragement when things seemed tough. It would be mean on my side if I pretended to forget one person in the first year group that has been a source of inspiration to me: Leah Ouko. To Eunice who tirelessly kept typing my work. Thank you all for your inspiration.

In a very high degree to my family members especially Milka, Gladys, Faith, Vicky, and Wilkinson who kept on telling me never to give up. My father's long life has also been a source of blessings throughout my study at the university. To Anne, Betty, Francis, and Pastor Howard, thank you all for your inspiring prayers, comments and advice.

Above all, I am greatly indebted to my husband Jorim for giving me emotional and financial back up when I most needed it. You also were there to intercede on my behalf when it looked like there was no enough light down the tunnel. Let the Almighty God bless you abundantly.

## TABLE OF CONTENT

Page

DECLARATION .....	i
DEDICATION .....	ii
ACKNOWLEDGMENT .....	iii
TABLE OF CONTENT .....	iv
ABSTRACT .....	v
<b>CHAPTER ONE</b>	
Introduction .....	1
Statement of the problem .....	4
Hypothesis .....	4
Objectives .....	5
Justification of the study .....	5
Literature review .....	6
Theoretical framework .....	11
Scope and limitation .....	18
Methodology .....	18
<b>CHAPTER TWO</b>	
Growth in characterization .....	19
Physical growth .....	20
Emotional growth .....	32
Social growth .....	44
Intellectual growth .....	55
<b>CHAPTER THREE</b>	
Style in characterization .....	65
Omniscient narrator .....	66
Fantasy .....	72
Tone .....	77
<b>CONCLUSION .....</b>	<b>81</b>
<b>WORKS CITED .....</b>	<b>83</b>

## ABSTRACT

This analysis is done with close reference to Cynthia Hunter's works, Truphena Student Nurse, Truphena City Nurse, Anna the Air Hostess and Pamela the Probation Officer. The study is predicated on the premise that characterization in Cynthia Hunter's works is crucial for young readers' character development, thus raising a need to investigate how writers use literary techniques to create characters who can be emulated by young readers. In particular, this study examines how Hunter uses various literary techniques to create role models for her young readers.

An analytical study of growth in characterization and style in the selected books is carried out through a literary criticism of the texts and other crucial works. While we base our examination of characters on their growth on the parameter of physical, intellectual, emotional, and social growth, style is considered on the basis of how Cynthia Hunter uses literary techniques to bring out character traits. This mutual relationship of characterization and style is enhanced by the psychoanalytic, sociological, and feminist approach employed in this study, which acknowledges the characters behaviour as being enhanced by the writer's use of stylistic devices.

The analysis of Cynthia Hunter's four texts attempts to demonstrate that children's literature has a fecundity of literary techniques that convey the attitudes, the implicit value judgement, the vision and the world view of Hunter. An attempt is, therefore, made to show the aesthetic value and highlight the cognitive function and significance of characterization and style in Cynthia Hunter's literary works.

# CHAPTER ONE

## INTRODUCTION

Cynthia Hunter is a writer of children's and young people's literature in Kenya. She once taught in a girl's high school in Kenya. She has written four novels and two collections of short stories. Among them: Truphena Student Nurse, a story that describes Truphena's adventures in her first year as a student nurse. Her zeal for nursing starts when still a schoolgirl, when she takes her baby brother to hospital. He is very ill but through patient and compassionate nursing care, the boy recovers. Truphena watches it all and is so deeply impressed by the kindness and devotion of the nurses and doctors that she makes up her mind to become a nurse on completing her studies. There is a vivid and intimate picture of hospital life as the author traces Truphena and her fellow student nurses in their struggle to pass their examination in the midst of romantic and other distractions.

Truphena City Nurse is sequel to the first book; it is about Truphena training as an advanced nurse in the city. On the way to the city, she falls sick and is therefore able to learn much about her career from the hospital bed. She has hard struggle finishing her course, but she also makes many new friends and lives through a beautiful romance.

Anna the Air Hostess is a dramatic story of a girl's struggle to become an air hostess in the jet-age, and her adventures when she succeeds. The book is also informative about training and problems that face the young air hostess. The author shows the loneliness

within the excitement, the drudgery as well as the glamour and the desperate tiredness that accompanies the thrill of international flying.

Pamela the Probation Officer is a story about the varied duties and adventures of a probation officer. Pamela's adventures are woven into a thrilling story. The story begins with an embarrassing experience when Pamela finds a newborn baby left outside her office door. She then goes up-country for various intriguing investigations, including unravelling the mystery of the disappearance of a probation officer.

The Speck of Gold and the Vanishing Potatoes are short stories in which honesty, trust, good stewardship, positive creativity and wisdom are explored.

She creates images of young female adults in good job opportunities. All the events in the stories rotate around the main characters who are young ladies focused on their professions, determined and quite hardworking. Regardless of how society looks at women, Cynthia Hunter removes the girl out and gives her professional status in society.

Hunter positively portrays her characters. Anna works perfectly as an airhostess, Pamela carries out her duties diligently as a probation officer, and Truphena, as a nurse, does her work with minimal supervision. In this basis this study sets out to investigate Hunter's texts to establish the strategies she uses to create characters that readers identify with positively.



## Definition of Terms

**A child:** Tucker, N in How Children Respond to Literature defines a child as “that being between school age and puberty” (23). This study considers any being from birth to adolescence, a child.

**Children’s literature:** Different scholars define the term children’s literature in various ways, Cass, J. E. in Literature and the young child considers children literature to comprise children’s fiction and written tales. Davies, A in Literature for Children uses the term to refer to written works for children, thus tallying with Cass’ description, but he also adds children’s folk tales. Mpesha, N in her PhD Thesis, “Children’s Literature in Tanzania: A literary Appreciation of its Growth and Development,” considers children’s literature to refer to literary works which are meant for children’s entertainment and enjoyment. She also recognizes that the term is used to include works that are outside the literary field. This study adopts Cass’, Davies and Mpesha’s view of children’s literature. From the definitions, the study considers Cynthia Hunter’s works as children’s literature. Techniques like pictorial illustrations and simple language which are meant for children’s entertainment are employed.

**Role model:** Stedman defines a role model as, “a person who serves as a model in a particular behavioural or social role for another person to emulate” (180). Merriam in Webster’s Medical Dictionary defines a role model as, “a person whose behaviour in a particular role is imitated by others”. According to the Advanced Learners Dictionary, a role model is, “a

person who may be taken as an example to be copied.” The study employs these definitions since Cynthia Hunter Portrays characters that are professionals, quite diligent in their work and determined in life. The author portrays positive characters who can be emulated by the target readers.

### **Statement of the Problem**

Through stylistic description of linguistic and Para-linguistic literary choices, the study tries to find out whether character creation and portrayal in Cynthia Hunter’s works, make young readers positively identify with principle characters in her novels. In a word, we inquire whether creation of characters through the use of literary techniques, contributes to the reciprocal relationship between the characters in the text, and the reader.

### **Hypotheses**

This study is founded on the following hypotheses:

- (i) That Cynthia Hunter’s works reflect societal ideologies and propaganda in a largely patriarchal society. Regardless of how society looks at women, Hunter removes the female character out, and gives her professional status in society. Here the author transcends the status quo.
- (ii) That Cynthia Hunter’s works are characterized by the growth, education, and development of the main characters. This is both in the work as they interact with other characters and ultimately within themselves.

(iii) That Cynthia Hunter uses various literary strategies to create characters so as to act as role models to her target readers.

## **Objectives**

The study seeks:

- (i) To demonstrate that Hunter portrays her main characters' positive traits.
- (ii) To evaluate how Cynthia Hunter portrays growth, education and development of her characters in the selected texts; and
- (iii) To critically analyse the literary techniques employed by Cynthia Hunter in her works to create these characters who can be emulated by her readers (role models).

## **Justification of the Study**

A number of critical analyses of children's literature have been done, yet the works of Cynthia Hunter have received almost negligible critical opinion. Being among pioneer writers of books for the young in East Africa, her works need to be given systematic study.

Cynthia Hunter writes for young adults; an age that has not been given keen interest by many scholars who have worked on children's literature.

Very little attention has been given to skills used by writers in the creation of characters. In this case, role models, in young people's literary works in Kenya. There is need therefore, to critically examine strategies used by Cynthia Hunter in her works to create characters who can be emulated by young readers.

## Literature Review

The literature review endeavours to foreground the need for scholars to take more interest in young adults' literature, and proceeds to look at the role of the writer in creating characters who can be emulated by young readers in society. It further takes interest in the nature of readers, choice of material, and the influence of the reading material on the young readers' character formation. The scholars who show interest in young readers' literature have tried to highlight its significance in the life of a young reader.

Ngugi Wa Thiong'o in Decolonizing the Mind expresses his concern with the problem faced by children in post-colonial African nations:

Children who encountered literature in colonial schools and universities were thus experiencing the world defined and reflected in the European experience of history. This entire way of looking at the world, even the world of the immediate environment, in Europe was the centre of the scholarly axis. The images children encountered in literature were reinforced by their study of history and geography and science and technology where Europe was once again, the centre. This in turn fitted well with the cultural imperatives of British imperialism (93).

Ngugi's statement is made in his contribution to the study of post-colonial African literature, and the question of language of African literature, it is relevant to this study as we look at the use of language as a tool used by writers to create characters.

Paul Hazard in The Unreluctant Years explains the aesthetic and educative functions of imaginative language that makes young readers' literature humane and eternal in nature. Hazard states that children books:

Contain a profound morality; that they set in action certain truths worthy of lasting forever, that they maintain in their own behalf faith in truth and justice. To write for children in this way demands a great deal from the writer, a sense of importance of universal moral values, creative and imaginative powers and strength of expression of language. (1).

Therefore, the writer's imagination to create language that is bold enough to express the content of the text plays a significant role. It gives the work of art the quality of timelessness that conveys external truths about humanity and morality. Cynthia Hunter has given her works this quality of timelessness through the use of literary techniques, which she employs to create characters that leave timeless impressions on the readers' minds.

Micere Mugo in an essay, "written Literature and Black Image" in teaching of African Literature in Schools, asserts that what is implanted in the mind through reading may form a permanent impression on the young mind. This observation brings the writer into focus. It meanwhile throws caution to the writers of children's books about the impression they try to create on the children. The argument here is that books carry values that the writer wants to propagate. These values impress on the character of the child thus influencing him/her negatively or positively.

Micere Mugo comments further on impressions created on the mind by the writer. She cites Rider Haggard's "Gagool" in King Solomon's Mines, as having influenced her image of an African woman in old age and how this figure of Gagool haunted her for a long time. "It is only recently," she says, "that I have got over my dread and fear of old black women" (34). However, the comments do not point out the techniques used by Haggard, to create a character whose image leaves an impact on Mugo's mind as the reader.

Ngugi Njoroge in an essay, "children's Literature, in Kenya": in Teaching of African Literature in Schools, takes an insightful look into literature, "whether for children or adults, incorporates powerful image forming forces" (40). Njoroge also examines the changes that literature for children in Kenya has undergone and how it has been manipulated to, "either boost or destroy image and dignity of a people" (40). This gives us some insight into the role of the writer and the power of the written word.

Literature for children in Kenya is generally aimed at promoting the social and cultural values of the society. Odaga Asenath in her dissertation on "Young Peoples Literature," states that one of the most important functions of literature is that:

Of acting as a carrier and transmitter of cultural as well as moral and aesthetic values. These values in turn project and continue to evoke thoughts and to mirror an image of any given people or nation at any particular given historical epoch (10).

In the above statement, Odaga states that literature reflects on the image of the social and cultural philosophy of a society, for it aims at shaping language. Odaga's discussion lays greater importance on the cognitive function of literature and therefore she analyses children's texts from a sociological point of view. However, our study is a comprehensive study of literary tools used by a writer in creation of characters as role models to the reader.

The power of the writer to persuade the reader to accept reality from a particular angle interests us in this study, due to the influence this may have on the young reader if the writer decided to perpetuate stereotypical characters in their writings. As Cass argues:

By their enjoyment of books even at this stage without realizing it, children will perhaps unconsciously acquire certain fundamental feelings in regard to literature and life (78).

Cass' point is significant as caution on how books influence children. Children take as reality what they read from books. They then internalize this and it forms part of their behaviour through projection. But Cass' argument is centred on children in general and children's books as a whole. This study targets young adults as Cynthia Hunter's audience.

Helen Mwanzi examines the role of imagery in children's storybooks. She considers the responses of young readers aged between nine and eleven years. Mwanzi discusses the imagery in the literature she refers to in the thesis, "Eurocentric and colonialist

literature” and the imagery in “Kenya based prose” she analyses the writer’s language and choice of words which evoke mental and concrete pictures in the readers’ minds.

According to Mwanzi’s critical analysis, the writer’s use of language to create mental and concrete images reveals that the images in young readers’ stories are attitude – laden and thus, they convey the writer’s world view which is deliberately aimed at influencing and shaping the young reader’s outlook. Mwanzi states in her thesis that to socialize the child through literature is, “the direct work of imagery employed in that literature” (12). Mwanzi’s examination of the imagery in the “Eurocentric” and “colonialist prose” and the Kenya-based prose”, demonstrates that the language used by a writer may convey both harmful and edifying ideas to the impressionistic reader.

This study takes a precedence from Mwanzi’s view of language as a strategy of creating impressionable character and goes further to analyse other techniques apart from imagery, used by Cynthia Hunter in creation of her characters as role models.

Parita Trivedi in her MA thesis, “Imagery and Children’s Literature in Kenya,” examines the role of imagery in contemporary children’s literature. Parita’s study is limited to one strategy of creating characters.

Joseph Muleka in his MA thesis “The portrayal of girl characters in selected children’s books in Kenya” deals with character portrayal in children’s’ books. Muleka handles the finished product-girl character. This study aims to explore the process through which characters are realized.



Mpesha in her PhD thesis “Children’s literature in Tanzania,” points out that children prefer to identify with characters whose traits are recommended by society. This means that children take interest in the moral value factor. She further observes that most children will often identify with characters if they are presented positively. She also says that as children listen to stories, they want to identify with the characters as they win battles after difficulties and live happily ever after.

Mpesha’s observations are revealing of Cynthia Hunter’s portrayal of her main characters as very successful professionals of their time. Since children identify with characters in the books they read.

### **Theoretical Framework**

This study employs three theoretical approaches: psychoanalytic, sociological, and feminist. Child psychology, the study of children’s behaviour, is often faced with two critical problems: “Firstly, the need to determine how environmental variables and biological characteristics interact with and influence behaviour, and secondly, to understand how behaviour aspects influence one another” (Sandstorm, 88). Studies in child psychology have generally revealed that a child’s growth and development is influenced by many factors, both in-born and from the environment.

Psychologist Mary Runo says, both the inborn traits (personality) and the environment play an important part in making a person. She says the in-born trait can, however, be interfered with or enhanced by the environment. A child with a positive personality can change when they are exposed to a bad or negative environment, she adds. “Schools,

neighbourhood or community can wreck one's personality" and a trait can be suppressed or controlled. (86).

Barry in Beginning Theory: An Introduction to Literary and Cultural Theory says that psychoanalytic criticism is a form of literary criticism, which utilizes some of the techniques of psychoanalysis in the interpretation of literature:

Psychoanalysis is a form of therapy whose aim is to ease mental and emotional distress through investigating the interaction of the conscious and the subconscious elements in the mind. The classic method of alleviation of mental tension using psychoanalysis is to get the patient to talk freely, in such a way that the repressed fears and conflicts which are causing the problems, are brought into the subconscious (96).

Talking about a problem or a repressed fear; letting it out through crying, or displacement have been acknowledged as some of the methods employed in helping people diffuse their inner turmoil. Psychoanalysis lays emphasis on the importance of this defusing of tension, for it is a therapy that relieves mental discomfort in form of worry and other factors.

In Cynthia Hunter's works, the writer presents to us child-characters who grow from a state of being the oppressed to one of being the liberator and the liberated. Anna the Air Hostess for example grows from a girl who is being denied a chance to pursue further studies by her father, to a young professional adult who can manage her own life and

duties with minimal supervision. Truphena, the nurse, also grows from a girl left home to take care of her younger brothers while her mother is away, to a responsible qualified nurse working in the city. These characters overcome hardship in their careers out of a will-power that arises from deep within them. It is a will-power they never knew to possess in the first instance. With this view, it would be safe to state that the subconscious part has a role to play in influencing their own process of liberation. This study probes whether the actions in the stories follow this postulation and whether the writer will influence the reader grow from oppression to liberation through the use of literary techniques.

The English philosopher John Locke (1632-1704) believed that children were born into the world as “tabula rasa”, or blank tablets. Locke made the conclusion after extensive observations, saying:

There is not the least appearance of any settled ideas at all in them; especially of ideas answering the terms which make up those universal propositions that are esteemed innate principles (Morrison 28).

Locke’s belief was that the children’s experiences, through sensory impressions, determined what they learned and consequently what they became. Morrison in Early childhood Education Today, expounds on Locke’s ideas, saying, the blank tablet view presupposes no innate genetic code or inborn traits; that is, children are born with no predisposition toward any behaviour except what is characteristic of human beings. The sum of what a child becomes depends on the nature and quality of experience; in other words, environment is the primary determinant of what a person becomes (28-29).

Locke's view places greater emphasis on environment significance on child growth and development, developing and laying the foundation for environmentalism. Reading as an environmental variable interacts and influences behaviour in young readers. It is through reading Cynthia Hunter's novels that readers interact with characters that they identify with.

Hildrick Wallace, in his book, Children and Fiction, makes a critical study of the literary and psychological factors involved in writing fiction about and for children. The book delineates several important features that are essential in the creation of a good children's literature. In addition, Hildrick emphasizes the evocative nature of language which is capable of enhancing the reader's interest by provoking his imagination. Hildrick states that as children:

“Try on” first one story book character, then another, imagination and sympathy, the power to enter into another personality and situation, which is characteristic of childhood and a fundamental, is preserved and nurtured. . . , it is also through literature that children identify with the experiences, hopes and fears that await them in adult life (5).

Literature acts as a socializing agent that aims at cultivating a positive social outlook in the young readers. Hildrick explains the use of figurative language that helps in creating appealing characters and situations which influence the reader's social outlook. Consequently, this figurative language in young readers' literature socially educates the

reader by exciting his imagination and, at the same time, fulfilling the primary purpose of literature for the young; that of giving pleasure to the reader.

The study also employs the sociological literary theory. This theory is crucial where the individual and society are concerned. The theory advances that literature is a product of society since the writers themselves belong to that same society. Rene Wellek and Austin Warren argue that:

Since every writer is a member of society, he can be studied as a social being. Though his biography is the main source such a study can easily widen into the whole milieu from which he lived (96).

As the society and its experiences is the well from which literature draws its raw material, it is a shortcoming for any critic to analyse literature without placing it within its social background and historical period. The sociological theory of literature argues that literature and society have an intimate relationship.

The sociological theory also holds that the writer writes with a purpose, and that a writer's work reflects the social, economic and political settings of particular communities. Hermeren states:

Works of art are not produced in a vacuum. Every work of art is surrounded by what might be called its artistic field . . . political and social structure. All this may influence the works of art (3).

This study employs Hermeren's interpretation of the sociological theory in the investigation of what kind of literature is available for young readers in society. In Cynthia Hunter's novels we realize that Hunter raises various issues that society cherishes, like professionalism, and the adventures and challenges involved, education, beauty, and attempts to give them another dimension from that which the society knows dictates or is used to.

Albrecht acknowledges the role of literature in society when he says: ". . . in most theories of the relationship of literature and society reflection, influence, and social control are implied." Albrecht's observation supports the view that literature is a reflection of society.

Rosenblatt in Literature as exploration, sees literature as more than just a mirror of society as she argues that: "Literature is not a mere mirror of life but in itself is an integral part of culture and has the same complex relation with the rest of cultural setting" (83). Rosenblatt observes that literature serves various functions in society like entertainment, admonishing and educating, and acknowledges that literature can be reformed to serve various purposes as she aptly puts it, "if sometimes it offers a realistic description at other times it may represent an escape from or compensation for actual conditions" (83).'

Literature indeed serves various functions as highlighted by Rosenblatt. Cynthia Hunter's main characters go through various changes in society, for instance, growing up from teenage hood to adulthood, and the challenges of life they face. For example

education, interaction with the opposite sex and even marriages. In her novels Hunter reforms literature to serve the mentioned.

This study employs the sociological theory and does interpret Hunter's works from point of view of the societal importance, their social functions of storing and transmitting values of the society. This theory is applied to demonstrate the social impact upon each of the characters in Cynthia Hunter's works and the implications of the theory explored in the lives of the principal characters.

Our study will also proceed from a feminist literary approach. This theory is used to study literature with particular attention to the woman question. Cynthia Hunter's texts have explored this notion, for her main characters are professional women in society. Feminist literary criticism dates back to 1970s with such works as Kate Miller's Sexual Politics, which analyses the system of sex rate, stereotyping and the oppression of women under the particular social organization.

Under the feminist criticism, we take interest in how Cynthia Hunter portrays professional female characters along side male ones, and how she gives the female characters professional status in society. The study, therefore, takes interest in how Cynthia Hunter employs language to create and portray characters, creating gender control of parity and disparity between male and female characters.

## **Scope and Limitation**

Our study is limited to Cynthia Hunter's four novels as the primary texts. Other primary texts are her two collections of short stories that will be consulted to verify situations or compliment ideas. The collection of short stories, A speck of Gold, and The vanishing potatoes are not studied as major texts because they are based on folktales.

We have given prominence to the four works of Cynthia Hunter, Truphena Student Nurse, Truphena City Nurse, Anna the Air Hostess, and Pamela the Probation Officer. This is because Hunter has given much attention to the main characters, Truphena, Anna and Pamela. These characters hold and move the entire plots in the four texts to the end. In her works all the events in the texts rotate around the main characters. Close scrutiny is also given to their professions. Other characters in the novels are developed through them, and therefore, act as props to the protagonists.

## **Methodology**

The study employs textual analysis to examine various literary techniques used by Cynthia Hunter in her works, to create characters as role models for the readers. The Internet and the library will be utilized. Before conducting a critical analysis of characterization and style, an intensive and responsive reading of journals and seminar papers will be carried out. In order to carry out a comprehensive reading and critical analysis of the texts close reading of the same will be done.



## CHAPTER TWO

### GROWTH IN CHARACTERIZATION

Characterization forms a major part of a novel. E.M Forster in Aspects of the Novel hints on the importance of characterization, when he says that it is through it that the writer is able to appeal to the intelligence and imagination of the reader, as the reader is always interested in knowing what happens to the protagonist. Forster's observation underscores the importance of characterization in arousing and sustaining the interest of the reader.

Forster categorically addresses the issue of the "story" and "plot". He argues that while the story may appeal to memory; plot appeals to the audience for the purpose of following the events. Since the story is normally narrated through the experiences and the feelings of the characters in a novel, this places characterization at the centre of a child's reading.

On the significance of characterization in a story, Hawthorne, J in Studying the Novel, observes that, ". . . characters can be used to tell a story; to exemplify a belief; to contribute to a symbolic pattern in a work, or to facilitate a particular plot development" (40). Hawthorne's observation reveals that for readers to be fully involved in a story, they normally look for characters in a story with whom to identify. Young readers particularly want to closely accompany their favourite characters.

This chapter looks at character development. To do this, we carry out an examination of the growth of characters based on the knowledge of a Bildungsroman novel. This is a novel which traces the spiritual, moral, psychological, or social development and growth of the main character from (usually) childhood to maturity. The novel too, is characterized by the growth, education, and development of a character both in the world and ultimately within himself, according to Buckley in Season of Youth: The Bildungsroman from Dickens to Golding. The basic formula of the Bildungsroman is present in Cynthia Hunter's works. The basic principles of education and development, and the journey from childhood to adulthood, from small to large are examined in this chapter on the basis of physical, intellectual emotional and social growth of the main characters.

We look at the growth of Cynthia Hunter's protagonists from a psychological and Sociological angle. In doing so, we examine the roles that the author has assigned her characters, thus answering the question of the relationship between character development and portrayal in fiction.

## **PHYSICAL GROWTH**

### **Physical Features**

The attribute of physical features is used here to refer to the way a writer describes his / her characters in relation to their body built. We realize that Cynthia Hunter highlights the physical growth of her main characters in terms of physical features.

In Truphena Student Nurse we first meet Truphena at twelve years. This is the first time she goes to Lakimu hospital. She takes her brother Benaiah to hospital for treatment. It is in this hospital that she meets a nurse called Perlita, who takes good care of Benaiah to recovery. Truphena is quite impressed and from then she longs to become a nurse (14).

We next meet Truphena having passed her school leaving examinations. We are told, “she was now an attractive girl of seventeen” (15), and she has been called to an interview at Lakimu hospital. At this point, we deduce physical growth in Truphena. She has advanced in age and is now mature and attractive.

In the story we also encounter a male nursing student called Murimi. He is attracted to Truphena. Cynthia Hunter writes, “Murimi looked down at Truphena. She was slim and pretty and he found her very attractive” (43). This is an element of physical growth.

Anna’s physical growth in Anna the Air Hostess is noticed in her movement from primary school education to secondary school education up till training as an air hostess. It is assumed that she grows older in age at each education level. In the beginning Anna is portrayed as a naïve girl who is under parental guidance. She passes her primary certificate but her father does not want to sponsor her for secondary school education. It is until her brother Jonathan offers to pay all her fees, that Anna is able to pursue her secondary school education. She travels alone to the city to join St Mary’s high school. This is an aspect of maturity in Anna. She is grown enough and responsible to take care of herself on an overnight bus to the city.

Anna is also old enough to learn in a boarding school. Cynthia Hunter says this of her:

Although boarding school was completely new experience for Anna, she accepted the routine and joined in with the life of the school as if she had been brought up knowing what it was like (10).

The fact that Anna is able to stay away from home in a boarding school, spells out the image of a physically mature and independent girl who is responsible.

When Anna is employed as an air hostess, she is able to stay away in women's hostel. Cynthia Hunter describes how they are excited to purchase household goods for their new apartment, when they later move out of the hostess. The two girls can now manage life on their own, without the monotonous routine life of the ladies hostels at the Y.M.C.A.

Physical growth can also be portrayed through beauty. Truphena is portrayed as beautiful. Pilot Ngaywa who is a flying doctor also finds Truphena attractive. We are told.:

Pilot Ngaywa was delighted that he had such an interested and attractive companion (89).

Truphena too, is attracted to the pilot:

Truphena thought how wonderful he was. He was so easy to talk to and she had not felt shy for a moment (89).

This appreciation of Truphena's beauty by Murimi and pilot Ngaywa is a sign that Truphena has grown into a girl who is beyond adolescent and can attract the opposite sex, for a romantic relationship. Indeed it is not a shock when Murimi dates her, and remains her official boyfriend throughout the nursing course. Truphena in college, can be said to be a young adult who has physical body changes like breasts, hips and even height plus facial beauty. These are the features that attract the opposite sex towards her at first sight.

In Truphena City Nurse Truphena is now a grown adult who is independent. After her training she is employed at Lakimu hospital as a qualified nurse and is now moved to the national hospital in the city for further studies. After a three-year experience as a nurse she does not find the training as hectic as the initial nursing course. Her beauty is again noticed by Dr. Chinua who assumes friendship after having travelled with Truphena on a train to the city. He takes her out for dances, shopping and even walks during her free time. He notices how attractive Truphena is when she wears a beautiful yellow dress for a dance. Cynthia Hunter writes:

He led her to the dance floor and they danced 'The twelve o'clock Dance.' "You looked wonderful as you came in," he whispered to her as

they danced. “What a beautiful dress! You put it on just for me!” Truphena smiled, but gave no reply. She wondered if he realized how true his words were! (88).

After the dance he drives Truphena to the nursing home and tells her how lovely she looks (89). Truphena has grown physically and has deep feelings for the opposite sex. She is now a young adult.

Anna, just like Truphena has been given facial beauty by the author. Ann’s beauty is noticed by an ‘awkward passenger’ on the Dar-es-Salaam-Nairobi flight. Hunter writes the passenger’s thoughts as:

.... There was a long, imperious ring as a red light showed on the switch-board in from of Anna. She jumped up and went along to see who was ringing. It was a young man on his first trip; . . . he smiled to himself as Anna came towards him. “This is a pleasant way to travel, “he thought. “Pretty girls at my beck and call!” (48).

When Anna serves him with a lot of brandy, he tells Anna to sit next to him and talk to him. This he does while looking at Anna in a peculiar way. This incident highlights Anna’s beauty. The man on the plane is able to notice her beauty. Anna, therefore, is no longer the naïve schoolgirl, whom we meet at the beginning of the text. She has grown physically and can be admired by men for her beauty.

In Pamela the probation Officer we are presented with a young lady who is already employed. Through description and careful choice of incidents that are revealing, hunter presents Pamela as a strong attractive personality. Her physique is emphasized in such a way as to underscore a young woman who is careful, smart, and with inner drive. We are told:

She returned to the sitting-room looking neat and tidy and Bill looked at her with approval (37).

Pamela's physical outlook is assumed to be attractive. Bill, who is Pamela's colleague and boyfriend, appreciates her when he comes to pick Pamela for a date.

Pamela's probationers too, appreciate her attractive physique. When she visits Mrs. Wanyoike in Ruangu, Mrs. Wanyoike feels very proud and excited to have her as a guest in this slum area. We are told:

Mrs. Wanyoike ran after her, took Pamela's smooth hands in her own large, rough ones. She held them tightly for a few minutes, silently expressing gratitude, before saying goodbye (85).

As they walk to the bus-stop, hordes of ragged children follow Pamela, shouting. "town miss, town miss, give us ten cents" (86). This is enough to tell us that Pamela is physically attractive. Pamela is admired by children. They ask her for money because she looks expensively dressed.

Cynthia Hunter paints a picture of young ladies who are smart, attractive and confident. It is in our view therefore, the notion of emphasizing the aspect of attractiveness in her main characters, Truphena, Anna, and Pamela, that Cynthia Hunter endeavours to paint a mental picture in the reader's mind, with an effort of making the readers emulate the main characters. Physical strength is also another aspect of growth that Hunter uses to enhance characterization.

### **Physical Strength**

Cynthia Hunter's main characters exhibit physical strength especially in their careers. Muleka says a patriarchal society conditions its females towards dependency on masculine protection (10). The female is not supposed to exhibit physical strength. As it would have it, society trains the males to look at themselves as warriors and detest being associated with female weakness seeing themselves as bonafide protectors of the female kind, the males also see it as their prime duty to ensure that they subdue the females under their jurisdiction. This state of affairs becomes the point of departure for Cynthia Hunter, who extracts her female characters from society and tries to prove a point, that even the females are equally physically strong, and that they can just work as hard as the male characters in society.

We may assume that, it is against this background of replacement in society in Truphena Student Nurse that "Truphena picks her little brother who is very sick, and walks for miles, trying to get him to hospital for emergency treatment. Truphena carries the boy and goes on foot for ten kilometres. She exhibits her physical strength when she decides to carry Benaiah for a long distance (10). Being older than her brother



David, Truphena feels she is strong enough to rush little Benaiah to hospital. She tells David to continue with the house chores. Here is a determined and strong young girl who is eager to save her brother's life, irrespective of the effect of the heat and the fatigue.

The nature of Truphena's profession calls for physical strength. During the orientation, as student nurses, the matron tells the students how to walk swiftly but gently, and how to do thorough cleaning of the wards. This profession demands physically fit persons who should be ready to stand for long hours.

In the surgical ward Truphena and Mira meet nurse Berita who demonstrates to them how to wash various items. Truphena and Mira join Berita in washing soiled bed sheets, mackintoshes and rubber rings. In the sluice room Truphena exclaims: What a lot to wash!" (48) But later we are told:

They chatted on and soon the last mackintosh was washed, dried and laid over the wooden rollers (49).

This extract brings out Truphena and Mira's traits as hardworking. In the sluice, we are told by the writer that the girls wash, rinse and dry all the bed-pans without fuss (49). They also assist Berita lift mother Fenora, who has had an operation, onto the bed.

Truphena's physical strength is also brought out in the night duties she undertakes and also working till late in the evening. In the children's ward, she has to keep alert because of little Eleeja, a patient in a coma. Truphena has to monitor his breathing.

In Truphena City Nurse we encounter a responsible, hardworking Truphena, who has been recommended by the matron, Miss Robinson to go to the National hospital for further studies. She takes a train to the city and on the train, she falls sick. A sharp pain keeps recurring in her lower abdomen as she tries to persevere. In spite of the pain she is able to give first Aid to some accident victims:

. . . without hesitation, Truphena pulled a clean handkerchief out of her pocket and folding it into a pad, held it firmly over the bleeding wound (27).

Truphena is strong. She attends to sick people and yet she is in pain.

In the casualty ward we meet a busy Truphena moving up and down from the X-ray room to the ward and the ambulance. Cynthia Hunter paints a picture of a ward that is too busy to give any worker room to rest. Truphena works very hard to assist nurse Selina and Dr. Chinua. This reveals physical strength, a big change can be noted here. She is no longer doing little jobs like washing in the sluice but can be left in charge of a hospital for some time, and even take care of patients in critical conditions. like the 'mysterious patient'.

Truphena has a lot of stamina. She is able to handle both her classes and work in a busy city hospital.

In Anna the Air hostess Tom Clinton, when giving career advice to the school girls in St. Mary's high school, tells them how the work of an air hostess is glamorous and exciting although tedious and tiring. Tom tells the girls :

Over half your time is spent serving food and drinks. Your first duty is to children, babies and old people . . . you fly from a hot climate to a cold one; you often lose hours of sleep and have to be on duty at any time of the day or night. And you have to remain good-tempered and helpful no matter how tired you feel (13).

We see Anna achieving a token of appreciation for exemplary conduct and patience when the aircraft crashes in the Sahara desert. Her stamina sees her through the harsh conditions in the desert, till another plane comes to their rescue. Throughout her career, Anna exhibits physical strength as she attends to various passengers in different flights, from Nairobi to Addis Ababa to London and to Bombay.

Pamela in Hunter's Pamela the Probation Officer is portrayed as physically fit as a probation officer Pamela spends most of her time in the office compiling reports. Part of her duty is to visit her probationers finding out their welfare. Pamela works so hard that she hardly has time to enjoy her meal:

Half way through her soup, Pamela suddenly had an idea.

The problem family! She had not visited them for several weeks.

Could the baby possibly have any connection with them? (27)

This extract reveals physical strength in Pamela. Her mind has limited time for relaxation. While eating she thinks about what she has not accomplished. Later we are told she doesn't finish the food. Pamela then boards her bicycle, and cycles through slum houses, to get to her probationers.

Pamela is a character who goes to any pains to ensure that her probationers are comfortable. On her way to Nyeri she is involved in an accident and goes into a coma. When she comes to, we are told that Pamela doesn't want to be kept in hospital any longer, for she has a task ahead of her. After Pamela recovers, she goes to a hotel, and leaves for Ruangu that afternoon, without any rest. She is able to walk a long distance from Kimili to Ruangu, despite the effect of the accident. This is a sign of a committed and dutiful lady ready to serve her clients any time.

In Nyeri, Pamela keeps going to Ruangu till she is able to meet all her probationers, and is certain about their welfare. Cynthia Hunter tells us:

She had done her best under the circumstances, and could only hope that in the long run her visit to Ruangu would prove worth while (53).

Pamela is emotionally strong enough to forgive the policemen who mistake her identity. She is arrested together with her probationers Mrs. Mugo and Mrs. Njeri in Nyeri for illegal beer brewing. Pamela falls a victim of a beer raid and ends up in a police cell. She is a strong lady who stands the unhealthy conditions of police cells till the chief officer releases her, with apologies. In a way Cynthia Hunter is passing a

message to the young readers – to be a committed worker, one needs to be able to withstand the pitfalls involved with duty.

After a hectic week in Nyeri, Pamela is picked by Bill and they drive back to Nairobi. Pamela asks Bill to drop her at her office, so that she can complete her report. Pamela is not ready to take a rest from work. No sooner does she lock herself in her office, than there's a knock on the door. One of her probationers Rebecca, wants Pamela to go and plead her case to her former employer. Pamela puts aside her work, and goes with Rebecca to town. To Pamela, duty is paramount. She has stamina, for it is only in the evening that she is able to go home and rest, with a headache. Young readers are able to appreciate Hunter's characters as they exhibit these positive traits in the novels. In the end the readers aspire to be like Truphena, Anna, and Pamela.

Developmental psychology, is concerned with the processes and stages of growth, and with changes in physical and psychological functioning from conception across the lifespan. Martin says descriptive studies in child behaviour and development determine not only what children are like at a particular age in respect to this characteristic (vi – vii). If we observe a certain behaviour in a child of a certain age, we would label that behaviour normal and would not be greatly disturbed. Similarly, noticing an unexpected trait would fill us with apprehension.

It is in this strength that we assess Truphena, Anna, and Pamela's exhibition of physical growth. In the presentation of the young ladies so far, Cynthia Hunter has presented us with admirable personality. Jean Boreen in her essay, "images of women in Historical

Young Adult Fiction: Seeking Role Model”, identifies the portrayal of positive characters as important in the creation of role models for young readers. Truphena, Anna, and Pamela are heroic in their career achievements. For such characters to attract, says Boreen, they need to have the qualities of bravery, independence, and strong-mindedness (4).

Young readers see Truphena, Anna, and Pamela as their role models. The readers are drawn to the characters because they perceive them as capable of acting. Their lives and achievements are fascinating. The young readers are able to sense a connection between themselves and the type of people, Hunter’s three characters become.

Cynthia Hunter has presented us with characters who undergo changes as they grow older. They move from naïve dependant characters under parental care, to young adults who endeavour to be independent, responsible and hardworking. Emotional growth is another change that they undergo.

### **Emotional growth**

Campos in Developmental Educational Psychology says that emotions have a profound impact on cognitive processing. Emotional reactions can lead to learning that is crucial for survival (143). Emotions are viewed as important in the emergence of self-awareness. The interest and excitement that Truphena, Anna, and Pamela display in Cynthia Hunter’s novels, helps the readers develop a sense of self-efficiency – an awareness that they are capable of affecting events in their surrounding world. And once a beginning sense of self appears, the door is open to new emotional reactions.

In Truphena Student Nurse we encounter a girl who is emotionally stable. When her little brother falls sick, Truphena does not think twice to make a decision. At once she rushes the boy to hospital. This incident triggers her desire to be a nurse.

As Truphena trains she is determined and anxious to learn more. In class she is inquisitive and does not wish to make mistakes. This is evident when she spills a bowl of water in the ward and she gets embarrassed. Matron does not reprimand her. Instead she tells Truphena in a calm voice, “a good nurse must keep calm and not become over-excited. Think of what you are doing all the time and let nothing surprise you” (55). Once Truphena composes herself and works well in the ward, the sister in charge rewards her with an appreciative remark, “You have worked well; I shall look forward to having you on my ward again” (55).

Away from the family, Truphena meets new friends in college she finds girls of her age with whom she shares experiences. On the admission day, in the evening, the four girls sit in Truphena’s room, and each narrates incidents that inspired them into nursing as a career. Mira talks of her mother, who falls very sick and has to be air lifted by the flying doctors services, for surgery in the national hospital. The kind nurses look after Mira’s mother till she recovers. As the girls narrate to each other, the stories act as motivation to them.

When Truphena hands her sick brother to the doctor, she breaks down, and the doctor tells the nurse to let Truphena cry since it is good for her. Here Truphena relieves herself of the tension that had built in her. She too is able to control her emotions. In away, she gets relieved, and is able to go home to wait for her brother’s recovery. This

is the young Truphena at twelve years of age. Later we meet Truphena at seventeen years in college. She has controlled emotions. She is able to console an old female patient who feels she is being a nuisance to the nurses, who have the task of carrying her all the time. Truphena tells her: "You aren't a nuisance and I love looking after you" (52). Here Truphena is a mature young lady who is able to empathise with the patients:

As the old lady thanked her (Truphena), she felt tears pricking the back of her eyes. She thought what a wonderful thing it was to be able to help the sick. Pity and understanding were growing within her (52).

In the text we also encounter other female characters known as Lena and Traphosa. These two are afraid of pursuing the course, and one day sneak out of college. Unfortunately for them they are involved in an accident, and matron has to know about it. The two ladies are very afraid. Lena is guilty of having convinced Traphosa to leave the Nursing home Compound. She is consoled by Truphena and Mira who offer to have lunch with her. To make up for the guilt feelings, Lena opts to sacrifice and take care of Traphosa in the ward as she ails. Lena has the privilege of learning more about nursing from the patient's point of view, for she looks after Traphosa. Traphosa recovers from her coma after some days. She is in fear. She tells the matron:

"Don't send me away," Cried Traphosa. "I don't quite remember what happened, but I know I ran away because I didn't want to do some of the jobs on the wards, but now I don't mind and not, really I do want to be a nurse! Will you take me back?" (9).



Lena's and Traphosa's experiences make them emotionally stable, for we are told later that they pass their examination and graduate. Traphosa goes for further studies, instead of giving up the course. This is an aspect of emotional growth. On emotional self-regulation, Thompson says that from middle childhood to adolescence, children come up with many more ways to handle emotionally arousing situations. (96). Instead of Lena and Traphosa quitting the course completely, they have counterproductive form of coping with the situation. Lena opts to take care of Traphosa as she trains. Traphosa too, completes her course later. Young readers are able to empathise with Lena and Traphosa. Readers learn and acquire emotional stability as a trait from the characters.

Truphena meets Murimi in college. This is her first boyfriend. The writer tells us that on her first date out with him, Truphena is shy yet excited. Cynthia Hunter registers her mixed feelings as:

She felt almost sick with excitement. Murimi had never asked her to go out alone with him before. Always it had been with Mira . . . Her mouth felt dry and she thought she would have nothing to say to him; then he would think she was dull and would not ask her even again! Should she say she had a head-ache and send Mira to tell him she couldn't go? No, that would be silly; he knew he had been perfectly alright a few minutes ago. Should she ask Mira to come too? No, that would spoil it; she really wanted to be alone with Murimi (63).

UNIVERSITY OF NAIROBI  
EAST AFRICANA COLLECTION

MOMO KENYATTA MEMORIAL  
LIBRARY

This is an internal monologue emanating from a naïve excited mind. Murimi and Truphena take a walk in the field. She is nervous at first but with time she tells him about herself. He asks her hand in marriage and kisses her gently. To Truphena, the kiss is a new discovery and she shares this happiness with her friend, Mira. This romantic relationship is warm. Hunter writes:

Truphena spent most of her free time with Murimi. She told him her troubles . . . There was growing friendship and understanding between them and she found peace in his company (67).

As readers empathise with Truphena, they share this warm romance together with her. Their suppressed emotions are purged and they discover that they can handle relationships without fear. This story relieves tensions in the readers.

Later in the text, however, Truphena and Murimi differ in principles. Murimi wants to go and work upcountry when he graduates, while Truphena would like to remain at Lakimu hospital. We realize an element of emotional growth when Truphena tells Mira – her friend, what she expects in a relationship. She prefers something exciting. Truphena is able to make her decision and says ‘No!’ to Murimi’s marriage proposal. This is caused by her encounter with pilot Ngaywa – a flying doctor. She takes a flight to the city hospital and somehow likes the pilot. It is the fact that Truphena realizes that she can love someone else apart from Murimi, that makes her tell Murimi that she cannot marry him:

“Come with me Truphena; he says softly. “You will be happy as my wife. We can do great things together for our people.” Truphena closed her eyes. For no apparent reason, the face of the pilot who had flown her and Eleeja to the city hospital formed a clear image her mind. “I am sorry, Murimi,” she said at last, “but I cannot marry you (107).

Truphena has grown, she has realized that she can make it with other lovers. Her naivety is gone. She cannot marry her first love, and so they part. The readers too journey with Truphena in her emotional growth and are bound to emulate her in decision making.

In Truphena City Nurse, the writer mainly occupies us with Truphena’s higher training amidst her romantic sprees with Dr. Chinua. She enjoys outings, watching movies, dances and shopping. She grows very fond of the doctor yet she is not ready, again to marry him. After her course Dr. Chinua surprises her by introducing Rebecca, who is Truphena’s friend,- as his future wife. This comes as a shock to Truphena. Still the writer aims at portraying Truphena as an emotionally mature character. She does not react negatively and even wishes Rebecca and the Doctor all the best in their future.

Truphena does not feel very lonely for she patches up with pilot Ngaywa and they socialize. Truphena passes her examination and remains working at the National hospital. Truphena tells Beatrice the reason for not marrying Dr. Chinua:

Perhaps young men in his country do not speak to a girl's parents. Perhaps they make their own decisions about marriages and the parents accept it. He often calls me 'old-fashioned' and I don't quite know what he means . . . The trouble is that it's so exciting being taken to dances and hotels and film shows that I can't imagine myself living a settled married life with him (81).

A young reader would identify with Truphena for her insight. She assesses a person as she interacts with him/her. She has her set goals in life, a career and a man of her own liking. She dismisses Murimi and Dr. Chinua for their weaknesses. The two seem ego-centric. They want Truphena to marry them but they don't cater for her dislikes. Truphena focuses on her career more than relationships.

Anna in Anna the Air Hostess can also be said to show emotional growth. After her training she takes her first flight to Dar-es -Salaam. She is nervous and panicky. She announces in the public address with a trembling voice as she welcomes passengers on board. Later on, Hunter portrays a confident lady who is competent as a stewardess. Anna is able to handle passengers maturely when they crash in the Sahara Desert.

After doing local flights, Anna is among those promoted to fly overseas. When Julia Sigmonds calls her to break the news, Anna is thrilled. Hunter writes: "The beaming smile on Anna's face told her all she wanted to" (56). Anna is happy to be promoted. The kind of joy that is registered on Anna's face motivates and excites the reader. The

young reader undergoes what psychologists call wishful thinking and aspires to be like Anna.

Adventure abroad is all excitement for Anna. Mary and Anna comb the streets of London, from shop to shop. They giggle as they enjoy their ride on an escalator. Out of curiosity the writer tells us:

They walked in and out of the big stores and wandered round until their eyes were surfeited and they could not take in any more (64).

It is in London that Anna's sensitive character is highlighted. She has always wished to see her brother, Jonathan, who is studying in the United Kingdom. Jonathan is not pleased to see her, he thinks that Anna should have sat for A-levels and proceeded to the university. Anna introduces her boyfriend, Tom Clinton, to her brother, but Jonathan is hostile to Tom. Anna notices her brother's attitude. This is the first time we see Anna in low spirits. She is a sensitive character.

Anna and Mary have a psychological experience is one night flight to Bombay. They wonder at different world times in different part of the world. They also wonder at the idea of working all night and losing sleep. Anna consoles herself that since it is fun, it is worthwhile losing sleep.

While in Bombay, Anna roams the streets of Bombay and comes across ivory carvings. She admires them and desires to have one, but she doesn't have enough money. The

vendors opt to give her a parcel to deliver for them in London in exchange for a free ivory carving. Anna is ignorant. She does not know what she is carrying. It is Tom who opens her eyes by giving her a newspaper to read: “DRUG AND DIAMOND SMUGGLING RING EXPOSED” (87).

Anna is saved from apparent trap of the drug smugglers and feels relieved. This is in line with what Campos calls ‘self-conscious emotions’. That when we are ashamed or embarrassed, we feel negatively about our behaviour or accomplishments (94). Young readers, therefore, would discard what Anna gets herself into, but ape her diligent work and determination.

Cynthia Hunter does not give details of Anna’s relationship with Tom but we realize their closeness when Tom embraces Anna telling her: “Anna you’ve come back to me!” (100). This happens after Anna survives a plane crash in the Sahara Desert.

When Anna resumes duty from her leave, she receives a letter from Tom, saying that he has left, to go and work overseas. Anna is pained by this loss. She is so bewildered that she takes a bus to town, only to be told by the conductor that the bus has reached its terminus. Anna misses her destination because she is emotionally depressed. Hunter writes:

It was the physical hurt that bewildered her; she could not understand why she felt so bruised, as if someone had hit her all over inside. She wondered why she felt no urge to cry . . . Her sorrow reached a depth

she had never known; her shoulder drooped as she walked along – she did not even seem to have the strength to hold herself upright (104-105).

Anna is so affected by Tom's departure that she misses her flight. This could warrant her dismissal. She comes back to the airport worried. She walks into Julia Sigmond's office and tells her the truth. Julia counsels her saying:

“when something like this happens, you do die a little,” . . . “But you'll live again. The pain will lessen and fade, and one day you'll be able to look back with tenderness at the happy times you've had. Then you'll find the ache has almost gone from your heart” (106).

These act as healing words to Anna. She leaves the office and wanders in the airport, reminiscing over the good times she has had working in the flights. She then realizes that she has spent nearly five minutes not thinking of Tom. She thinks of how exciting her job is, and reaches a realization: “May be I'll fall in love again one day” (109). Anna has grown emotionally and is now independent. She walks back to Julia, to ask her about considering her for further training on “Super Vc 10's” (109).

Julia Sigmonds is not only a counselor to Anna but also to the young readers. The readers realize that life has to go on no matter the challenges in life. Once more Cynthia Hunter stresses on career importance to the reader, besides other issues in life. This she does by portraying characters who are more job oriented than their social life.

Pamela in Pamela the Probation Officer starts as a less confident worker. She relies on her colleague Bill, for confidence in her work. Cynthia Hunter writes:

The next case was about two boys of ten or twelve years of age. They had been caught breaking into a building. The youngest one was armed with a flick – knife. They looked a couple of toughs, and Pamela wished that Bill was in court. She hoped she would not be given these little demons as her probationers (22).

When Bill walks into the court room we are told: “Pamela felt a glow of relief as Bill sat down beside her” (22).

Pamela is a perfectionist who does not want to see things go wrong. When she visits her problem family, she tells Bill:

I thought I was doing well with them, and then I didn’t go for weeks and now they’ve gone back to their village, defeated (32).

At this Bill motivates Pamela and tells her that things will obviously go wrong at times, and she need not give up(32). Pamela always gets emotional when she does not achieve her goal. All this ends in emotional growth when she takes her first working trip to Nyeri.



The trip to Nyeri proves Pamela an independent character who can be emotionally stable. Indeed she is able to reconcile Rose and Joseph who are destitute, with their father. As for Timothy's father, Pamela encounters a hostile man who cares less about his children. He talks rudely to Pamela. Pamela remains calm and composed. She does not exchange words with him. These experiences harden Pamela. When she gets back to Nairobi she is happy that she has all information needed by the court about her probationers in spite of hardships in Nyeri – a road accident and being thrown into the cells for a crime she did not commit – brewing beer illegally.

We see a controlled Pamela back to Nairobi. She takes a very sick girl – Sandra to hospital and when Sandra dies, Pamela does not break down like Mr. Wanyoike – Sandra's mother. Pamela is happy to have found the mother of the abandoned baby.

Pamela's trip to Nyeri turns her into an emotionally mature person, for we don't see her upset much as she undergoes hardships. For we had been told earlier: "When things went wrong or did not go according to plan, she got very upset" (35).

From this extract we realize that Pamela has changed; she is now able to control her emotions.

When Bill comes for Pamela from Nyeri, Pamela gives him an account of the events which have led to her staying away from Nairobi at least twice as long as she had intended. As she narrates, there is a psychotherapy going on in her. Cynthia Hunter writes:

As she talked, her burden fell away from her. No task seemed too difficult, and all she had agreed to undertake seemed possible. She

delighted in the fact that once more she could share her problems with someone (105).

Pamela is relieved of all the tension caused by past events in Nyeri. Through the emotional growth of Hunter's protagonists, young readers are able to develop a sense of self-awareness and become capable of affecting events in their surrounding world. It is through emotional maturity that one is able to socialize in society.

### **Social Growth**

Frank, Prisch and Wright in Developmental Educational Psychology say that during adolescence, young people in complex societies deal with the need to choose from many options by seeking autonomy - establishing themselves as separate, self-governing individuals. Autonomy extends beyond school age - children's capacity to regulate their own behaviour in the absence of parental monitoring. It has a vital emotional component - relying more on oneself and less on parents for support and guidance. And it also has an important behavioural component making decisions independently by carefully weighing one's own judgment and the suggestions of others to arrive at a well-reasoned course of action (138).

Cynthia Hunter in Truphena Student Nurse portrays a character who grows from a narrow circle of socialization - the family to a wider circle of socialization - Peer associations in college. These reveal a character in changing contexts of association. At family level Truphena is seen to be responsible. She is left at home to take care of her siblings, when suddenly, her younger brother Benaiah falls very sick. Truphena takes it

as her responsibility to rush him to hospital without having to wait for her parents. This experience builds responsibility in Truphena.

When we see her handle an emergency in the children's ward in college, we realize that this trait of responsibility has been embedded in her since childhood. With commitment Truphena is able to attend to Eleeja, a child in a coma, in the children's ward. She is keen in her duties and easily notices the irregular breathing of Eleeja. We therefore realize that her family background has contributed to her future being. She has grown into a hardworking and responsible lady.

In college, Truphena is able to meet new friends on the admission day. Cynthia Hunter gives details of the lady's stories with a purpose - by listening to each other's stories, the ladies get motivated to work hard, and achieve their goal - to be nurses. Peer association here acts as an agent of socialization, enhancing social growth in the ladies.

The matron observes as Rebecca is playing. She notices the tall graceful girl who never seems excited or run about much, but always in the right place to hit the ball. Matron comments: "she will make a good nurse" (45). On hearing matron's words, Truphena observes Rebecca and notices her calm face and controlled movements. Truphena realizes and understands what the matron means - nursing has nothing to do with playing tennis; but composure in whatever circumstances. This incident contributes to Truphena's traits later; when in the examination room, she looks at Rebecca and admires her calmness. Truphena too tries to exercise that, and she is able to correctly

answer the questions without much panic. Young readers learn the importance of socialization as it contributes to their social growth.

Matron and sister Njau act as Truphena's role models. She learns a lot from them in her training. When Truphena spills water in the ward, the matron tells her not to panic and that it is part of the learning process. This gives Truphena composure as she is able to go on with her work in the ward. Truphena as a calm lady is able to later control her temper when in Truphena City Nurse she meets a cruel nurse in charge of the surgical ward – sister Yorobu. Sister Yorobu provokes Truphena by giving her cleaning duties which are meant for subordinate staffs:

Truphena fetched her duster. She realized that sister Yorobu was treating her as if she was a subordinate staff, knowing she was powerless to do anything about it. Truphena's strict training came out on top and she decided she would have to put up with sister Yorobu's unpleasantness for the time being. She hoped she could think of some way to make her alter her attitude. (60).

Having been taught professional ethics by matron and sister Njau in her training, Truphena is able to control her anger. Instead, we see Truphena bailing sister Yorobu out when she loses the cabinet keys and is panicky. Truphena searches all over and finds them lying in the grass outside. This incident changes sister Yorobu's attitude towards Truphena. She writes a very good final report about Truphena which leaves the matron perplexed. Matron says:

“I have an excellent report on you from sister Yorobu, in fact it is by far the best she has ever given anybody. She says you are loyal, willing to take discipline and can deal with emergencies on your own initiative I don't know how she knows all that” (66).

From this extract, we realize that Truphena has grown socially. Instead of resenting sister Yorobu, she works hard to make sister Yorobu alter her negative attitude towards her. Indeed Truphena succeeds for she receives an appraisal. To the young reader, composure and temper control as positive traits can be emulated so as to achieve an appraisal from the leaders.

Truphena as a naive girl in Truphena Student Nurse, meets Murimi who becomes her boyfriend. Cynthia Hunter gives us a picture of a relationship that has not any pitfalls. All the romantic incidents Hunter gives are full of love and security. This is Truphena's first relationship. She learns to socialize with the opposite sex.

Truphena's relationship with Murimi acts as a socializing agent to Truphena. It helps her learn how to interact with men. Truphena is therefore able to handle other relationships in Truphena City Nurse. In the city hospital Truphena meets Dr. Chinua who introduces her to a lovely, stress free social life, of going to dances, parties, shopping and picnics. This is unlike Murimi who keeps taking her to the countryside for a romantic walk. Cynthia Hunter tells us that Truphena enjoys every moment with

Dr. Chinua, yet she does not accept his marriage proposal. In assessing Truphena's refusal of the two men's proposals, we assume that she has grown socially and can interact soberly with men without easily being carried away by their love, irrespective of her career. Truphena seems to have a certain goal in life that makes her balance between social life and her profession. It takes a mature mind to do this.

Peer association plays a major part in Truphena's decisions to turn down Murimi and Dr. Chinua's marriage proposals. For Murimi she discusses with her friend Mira and tells Mira her reason for turning down Murimi's proposal. Truphena says:

Murimi would never do anything like that – he is always careful and never comes to take me out unless he has arranged it beforehand. We have never been into town because he says there is not much point spending money in that way when we have all we need here . . . but just once in a while he would do something exciting (68).

Truphena wants an exciting relationship and she is not ready to marry Murimi. About Dr. Chinua she tells her friend Beatrice that there's something amiss about Dr. Chinua's marital culture. He keeps on pestering Truphena to come with him to West Africa. Truphena finds this awkward, for he wants Truphena to go, without consulting her parents. These reasons plus her career zeal make Truphena turn down the two proposals. Her two friends, Mira and Beatrice have played a part in Truphena's decision. By interacting with them Truphena sees reason in what she decides for her

life. To the young reader, Hunter is sending a message of consultation before making hasty decisions in life. It is through peers that one learns more hence becoming mature.

As Truphena is reasoning out with her friends, young readers empathise with her and see reason in what Truphena says. The tension and anxiety that is built in the reader of expecting relationships to end in marriages is lessened. The readers come to terms with the present situations as they see reason in Truphena's decisions.

In Anna the Air Hostess we have the family acting as an agent of socialization to Anna. Anna gets interested in being an air hostess after she sees her brother off to London. She admires the airport and the planes as they take off and land. From here a desire is built in her of being an air hostess when she grows up. This desire does not depart from her, for she reads books borrowed from school, about foreign countries. She works hard in school and is selected for an interview, to be an air hostess, which she passes.

On various flights Anna works well with the rest of the crew. On her first flight, the pilot lets her sit on his seat and see the wonders of the plane. She discovers that the plane can go on its own without the pilot's control sometimes, and she wonders at the many more instruments there are in planes than in cars. She has time to chat with the pilot too. Anna adds some new knowledge to her brain. She knows more about planes through interacting socially with the pilot.

In Dar-es-salaam they have a stop over of one day. Tom Clinton asks Anna and Mary to change into swimming costumes, and join the rest of the crew on the beach. The two

girls are shy at first but when they see others comfortable, they relax and join the rest. They learn to socialize freely with men anywhere, it doesn't have to be in a romantic relationship.

As a sign of maturity Anna and Mary deem it wise to move from the hostel to their own apartment. They go shopping to furnish their house. This is a sign of independence. They are able to manage without a time table to control them, like in the hostels. Anna, away from her family learns to find another security in a close friend. The two girls remain close friends to the end of the story.

In her work Anna is able to interact with various passengers. We have little Sarah who has to be delivered to her aunt in Nairobi from Dar-es-salaam. Though stubborn, the girl manages to find a friend in Anna. We also have the lady with an infant on her way to Bombay. Anna takes such good care of her, that when the aircraft crashes in the Sahara desert, the woman does not feel much stress. Anna has learnt to deal with strangers and creates rapport with them. In a night flight Mary comments:

“I feel very strange, here we are, a hundred and seventy people mostly all complete strangers, cooped up in a tiny box, speeding together through the universe; so intimate and yet most of the passengers will never see each other or us again” (73).

Young readers learn from Anna's social experiences. They learn to interact with others away from family members without hostility, which is an element of maturity.



Anna takes many flights overseas. She travels to London and Bombay. In London she is able to come out of her room with Mary and comb the streets as they see the beauty of the city. It is their first time to be overseas, but Anna and Mary are not rigid and timid. They adventure about, moving from one shop to another, until they have had their fill.

The more she interacts with people the more Anna becomes social. In London her brother Jonathan invites them to a party. Mary and Anna go together. Hunter writes:

The room was already crowded when they arrived; serious Young men and women were discussing politics and other intellectual topics. The drinks flowed freely; then someone switched on a record player, couples took turns to dance on the fifty-cent space they had managed to clear in the centre of the room (67).

In Bombay, Anna is courageous enough to go into the streets alone. She takes a rickshaw which takes her round the streets of Bombay. Anna is so adventurous that she comes into contact with diamond dealers unknowingly. She admires some ivory carvings yet she doesn't have enough money. She is given a parcel to take to London and deliver to a Kaka. Anna is so naïve that she doesn't know what she is carrying. It is Tom Clinton who discovers that she is carrying smuggled diamonds. He sends the rickshaw driver back with the parcel. Anna learns something about socialization – not to trust everybody.

Proximity breeds a relationship. Anna gets acquainted with Tom Clinton when he first comes to give a talk on career choice in their school. At the airport we see Tom and Anna always going for tea together. In London he comes to Anna and Mary's room to take the ladies out. Cynthia Hunter portrays a silent relationship. How much Anna cherishes the relationship comes out at the end, when Anna receives a letter from Tom, telling her that he has gone away to work overseas. Anna is very much bewildered, that she seeks counselling from Julia Sigmonds her boss.

From Julia, Anna learns that there are happy and sad times in life. Most of all, life has to always go on. It is this that gives Anna a turning point. She goes back to Julia to ask about a promotion course. Anna has reached a realization about romantic relationships. She consoles herself: "may be I'll fall in love again one day" (108). Cynthia Hunter therefore highlights professional security as important in life to her target readers.

Pamela's nature of work as portrayed in Pamela the Probation Officer involves interaction with people. As a probation officer she is allocated probationers – adults and children, to find solutions to their problems. Muleka observes that the society and the individual are always at the heart of issues. Hunter can be said to have used this approach as she interacts Pamela with the society. As she learns more about the society around her profession, Pamela learns to socialize with various people in order to get clues to her puzzles.

Pamela has learnt to politely dismiss a client who is taking most of her time, especially when she has a deadline to meet with her reports. She does this by holding the client's

hand as she sees him/her to the door. This makes the client find her even friendly and is bound to come back to Pamela whenever there is another issue to solve.

Pamela's social nature is what keeps her going in her duty. When looking for her problem family, Pamela meets a young girl who tells her a lot about the family. It is from this girl that Pamela learns where the family comes from – Nyeri. We then see Pamela going to Nyeri, to find out the welfare of the family. As Pamela is going to Nyeri she has a puzzle on her mind – the mother of the abandoned baby. By reaching Mrs. Wanyoke in Ruangu, Pamela gains the woman's confidence and it is her conversation with Mrs. Wanyoike that reveals that Sandra is still in the city. Back in the city she visits another family and discovers the sick Sandra. Her interaction and care for Sandra makes Pamela unravel the mystery of the abandoned baby – Sandra is the mother. We realize that Pamela's polite and kind interactions with her probationers leads her to various clues to her puzzles. In the end she is able to get solutions for her probationers' problems.

As a good listener Pamela is ready to stop her work and attend to her clients. Rebecca storms into her office and insists that Pamela goes with her to convince Rebecca's former employer to reconsider her as a sales girl in the shop. Pamela goes with Rebecca and pleads with the owner of the shop. She also goes to talk to Rebecca's landlady to allow her in the room until Monday. Pamela succeeds to make Rebecca happy.

As a social character Pamela meets a lady in a bus and alights with her at Kimili in Nyeri. On interaction Pamela discovers that this lady knows something about Mrs.

Kamunge, the Nyeri probation officer's whereabouts. Pamela incidentally finds out that Mrs. Kamunge is held up in a plague area- Palo, and that she cannot come out to mix with other people from other areas. Pamela informs the police who locate Mr. Kamunge. Through interaction with her probationers Pamela is able to have an easy time in her work.

In her relationship with Bill, one would say that as a colleague Bill gives Pamela motivation and Pamela always feels secure in his presence. When Pamela leaves for Nyeri, she feels lonely and yearns to be with Bill. Pamela's relationship with Bill seems warm. They enjoy outings, and dances together as a way of resting from their job demands. Cynthia Hunter builds the relationship to the level of near marriage:

Bill took her hand "I think we should get married, then we could help each other – and help other people more too. No doubt we'll have our difficulties the same as everyone else, but somehow I think we'll overcome them together" (144).

Pamela does not resist as she had always done before, by giving excuses of too much work on her desk. Cynthia Hunter writes:

Pamela once more felt the delicious peace that always came over her whenever Bill took command of the situation. She looked at him with tender, loving eyes. "And this time it'll be forever," she thought (144).

Pamela has grown to appreciate relationships. The closing extract is a highlight of relief for Pamela and Bill from their ever tedious job. Throughout the text Cynthia Hunter presents us with a lady who is always running up and down in search of probationers and solutions to their many problems. Indeed Pamela always has a tense mind. To heal this the writer allows Pamela to have a relaxing moment with Bill. They find time for each other for once:

Pamela began to laugh . . . Bill joined in and they laughed till tears rolled down their cheeks, and all their pent-up emotions had drained themselves dry. Then they sat quietly once more, with their arms round each other, their hands clasped tightly together and their heads touching. They talked . . . into the night as they had often done before. But this time they were arranging their own future, instead of trying to solve other people's problems (144).

Cynthia Hunter presents characters who mature through interaction with others. It is through socialization that one acquires new knowledge. This enhances intellectual growth.

### **Intellectual Growth**

A historical view envisages children as growing plants with the educator or parent acting as a gardener. Recorded by Morrison in Early Childhood Education Today, this view categorizes classrooms and homes as “green houses” in which children grow and mature in harmony with their natural patterns. Like a blooming flower, similarly, the

children unfold under the right conditions. This means that what children become in future, results from natural growth and nurturing environment (29).

Piaget observes that children play an active role in their own cognitive development. That mental and physical activities are important for children's cognitive development, and that experiences constitute the raw materials children use to develop mental structures. Children develop cognitively through interaction with and adaptation to the environment. That development is a continuous process, and that it results from maturation and the transactions or interactions between children and the physical and social environs (Morrison 73).

Cognition is, therefore, understood as the action or processes of acquiring knowledge and understanding through thought, experience or the senses. With this in mind the following parts delve into assessing the character formation of Truphena, Anna and Pamela as they grow in different social milieu.

In Cynthia Hunter's works, the family plays a major role in influencing the main characters intellectually. Hunter includes a family structure in all the stories, and this in itself indicates the importance she attaches to this social unity, especially with regard to its significance to the main protagonists in her works.

Truphena's intellectual roots are found right at home when she is left to take care of her siblings, while her parents are away on a trip. Her younger brother, Benaiah, falls very sick and Truphena has to take him to hospital. The kind of care Benaiah receives in hospital impresses Tuphena so much that it makes a turning point in her life. She resolves to be a nurse. It is with this motivation that Truphena works hard in her school

leaving examination. She gets admission at Lakimu hospital nursing college at the age of seventeen.

In Anna the Air Hostess the family plays a big role in influencing Anna's intellectual growth. Anna passes her primary school examinations, yet her conservative father does not want to pay for her secondary education. It is only when her brother Jonathan writes from overseas to say that he will pay Anna's fees, that Anna finds her way to secondary school. This is where she identifies her goal in life – to become an Air hostess in future. To keep herself well versed with her dream career, she reads widely. We are told that:

Anna came home for the holidays and helped her mother in the house, but she often escaped with some books she had borrowed from school and found a shady grove near the edge of the forest. There she lay and read about foreign countries and dreamt of the time when she would be able to visit them (9).

We can comment therefore that the family acts as a propeller. The family circumstances that surround the protagonists are the ones that trigger Truphena and Anna into their future careers. The two girls work hard in their examinations and are selected to train as a nurse and air hostess respectively.

Sigmund Freud deals with the theory that encompasses human psyche. Freud is preoccupied with the nature of the unconscious mind – the power of motivating men and women is mainly unconscious. Desire for their future careers is what is in the

unconscious part of Truphena and Anna's minds. It is this that motivates them into excellence in their academics at each level. Truphena comes third at the end of her course while Anna passes all her interviews and is employed as an air hostess.

Assessing the intellectual growth of Cynthia Hunter's main characters entails tracing their changing perceptions to various aspects of life and change in their intelligence. Truphena grows from a young adult in a training college, who is ready to acquire more knowledge in Truphena Student Nurse. In college Truphena is portrayed as a curious student. This is evident in her inquisitiveness in classroom. She seeks clarification and understanding.

During her training, Truphena proves to be focused and quick to grasp the duties of a nurse. In college she meets the matron who acts as her role model throughout the course. The matron inspires Truphena in many ways. During orientation Truphena and the rest are shown round the nursing home and the hospital. Movement from one ward to another gives Truphena inspiration to complete her course.

When the students start working in the wards, Truphena and Mira are taken to the surgical ward, where they meet sister Naome, the sister incharge. Although sister Naome is feared for her strictness, Truphena and Mira impress her, the first time they work under her:



“I am glad you two were send here today; we have been extra busy and I don’t know how we should have managed to clean everything properly if it hadn’t been for you . . . “ (53).

Truphena, in a way learns to handle strict people. It is this intelligence that she uses to work under sister Yorobu in Truphena City Nurse. We encounter this sister who dislikes Truphena for going out with Dr. Chinua. Dr. Chinua apparently comes from West Africa as well as sister Yorobu. Hunter writes:

(Truphena) had been very happy at the hospital (national hospital in the city) so far, so perhaps it is unfortunate that her first tour of duty began on the medical ward. Sister Yorobu, in charge, had only recently been appointed. She was very conscious of her position and tried to pretend that she had been there a long time (58).

Sister Yorobu looks down upon Truphena as a nurse from up country, and therefore incompetent:

Sister Yorobu who pretended that nowhere existed outside the city, said in a sneering voice, “I have never heard of such a place and I don’t expect it’s worth hearing about anyway. No doubt you will have to learn how to do everything all over again in the proper way. Remember you are a student now!” (59).

Sister Yorobu does not allow Truphena anywhere near the patients until she has learnt the city hospital way. This incident registers Truphena's intellectual growth. Truphena though upset, controls her anger:

Truphena's strict training came out on top and she decided she would have to put up with sister Yorobu's unpleasantness for the time being. Sister Yorobu hoped she could think of some way to make her alter her attitude (60).

This kind of realization in Truphena calls for intelligence. Indeed a chance comes when she saves sister Yorobu from disciplinary action. She goes out of the ward, leaving a critical patient unattended to. The patient starts convulsing and Truphena uses her medical knowledge to administer more medicine to the patient. When sister Yorobu comes in yelling at Truphena, Dr. Odero comes in just in time and congratulates Truphena for saving the patient's life. When the doctor asks why he wasn't called in time to attend to the patient, Truphena is mature enough not to tell the doctor that sister Yorobu, was out when the patient went into convulsions; lest sister be in real trouble. This is a sign of intellectual growth in Truphena. She is able to practically apply the knowledge she acquires in her training – cognitive development.

To get adjusted to her work requires courage and determination. It is not easy for Truphena as a student to deal with emergencies. As a challenge the night duty proves Truphena a responsible and fast learner. It is these qualities that make her be chosen to take young Eleejah to the city, for treatment with the flying doctor. The flying

experience is an aspect of cognitive development. Truphena, having dealt with this emergency, is now able to comfortably handle other emergencies, like, giving first aid to the accident victims on the train and working tirelessly at the casualty ward (94-95).

In order to pass her final examination, Truphena realizes that she has to put aside her social life, and concentrate on her studies. She has grown with this academic stamina and discipline from school, to college. Hunter tells us that Beatrice advises Truphena to stop spending all her free time with her doctor friend. Truphena embarks on revision for the next few weeks, without thinking about Dr. Chinua (94). Over time, Truphena learns to be keen and self disciplined when it comes to preparation of examinations.

In Anna the Air Hostess Cynthia Hunter presents a girl who is determined to meet her future goals. For Anna to work effectively on the plane, she requires patience, determination and courage. Anna makes a few mistakes in the first flight overseas. She panics when she is told by Tom Clinton, to make an announcement to the passengers to fasten their seat belts. By the time she works in her second flight, we meet a confident Anna who can take up extra duties like taking care of Sarah – a young girl travelling alone. On Anna's first flight, she serves the pilot some milky Bovril which shouldn't be. Anna realizes her mistake and serves him with black Bovril. The young readers ought to learn through mistakes in order to become successful in life.

Anna as an intelligent young lady exercises all that she has learnt on the flights. She aptly attends to the passengers without complain. When the aircraft crashes in the desert, Anna doesn't show panic. She handles the passengers with a lot of intelligence –

she holds tight to the baby's feeding bottle and it is the juice in the bottle that saves the baby from thirst in the desert. The baby's mother is too panicky to improvise. Later Anna receives a letter from the permanent secretary, Ministry of Civil Aviation, congratulating her for her exemplary conduct in the Sahara Desert, when the aircraft in which she was serving as a stewardess crashed (100).

The more flights Anna undertakes, the more she learns about places like, Egypt (pyramids), London (the lit streets), Bombay (drug trade) and Dar-es-Salaam (life on the beaches). She gets enlightened through her career.

Cynthia Hunter in Pamela the Probation Officer paints a picture of Pamela, a unique young lady with extra-ordinary intelligence, revealed through her sharp memory and capability to tie together strands of experiences to form conclusions that are nearly coincidental in nature.

In the beginning, Pamela is inexperienced, trying to cope with her new job. She is assailed by doubts of managing the job, but with Bill's constant encouragement she develops confidence. The story begins with an abandoned baby at Pamela's office door. Pamela takes the baby to her Aunt, Marian to nurse, as she tries to unravel the mystery behind this baby. On her normal routine checks on her probationers, Pamela visits the Wanyoike family. All along she has had the knowledge that their elder daughter is married. When she goes back to the slum area where the family stays, she finds that they have left for upcountry, for they can no longer cope with city life, it is very expensive. Pamela meets their neighbour's daughter, who tells her of Sandra who opted

to remain in the city and that she seems to be having problems, as per Sandra's last letters to her mother. Pamela also finds out that Sandra is very ill, at the point of death. Pamela takes Sandra to hospital and calls Mrs. Wanyoike. Sandra tells the story of her life on her deathbed. Pamela confirms her instincts – Sandra is the mother of the abandoned baby.

Another episode that reveals Pamela's sharpness of tying together disjointed incidents, to form conclusions is Mrs. Kamunge's case of disappearance. Pamela realizes that Mrs. Kamunge could be held up in Palo due to the plague outbreak, for no one is allowed in or out of that area, it is quarantined. Pamela writes a note about her discovery of Mrs. Kamunge's whereabouts to the police in Nyeri. She sends Mrs. Mugo back to Nyeri with it. This information by Pamela becomes vital, for the police locate Mrs. Kamunge – she is nursing the plague victims in Palo. Pamela proves her mental prowess.

Professional intelligence is highlighted in Pamela when together with Mrs. Mugo and Mrs. Njeri she is mistakenly arrested for beer brewing. Pamela's maturity is brought out. She does not react irrationally towards the guilty women. Cynthia Hunter writes:

Pamela sat on the bed furthest away from the two women, trying to think how she could break the silence and enmity that had grown up so quickly between them and herself (95).

On discovering that Pamela is the probation officer from Nairobi, the chief officer of police sets her free. In court Pamela gives evidence on behalf of the accused – Mrs. Mugo and Mrs. Njeri. She bails them out of custody. Pamela does this by giving the court the life history of the two ladies, and that they brew to earn a living. The magistrate decides to put them on probation. This is a sign of maturity and intelligence on Pamela's part.

Young readers considering Cynthia Hunter's main protagonists appreciate Truphena, Anna and Pamela for their determination and excellence. The readers examine the characters' lives and react to their insecurities and fears. They also respond, finally, to the acceptance of the choices of careers that the main characters feel they must make: to stand up for themselves, for those they love, and for what they deem right and true in the hopes of creating a stronger society for all.

We therefore conclude from the argument that Cynthia Hunter's works are among literary texts written specifically for adolescents in light of how they cast female characters as potential role models to which late 20<sup>th</sup> century female readers can relate.

## CHAPTER THREE

### STYLE IN CHARACTERIZATION

An examination of the creative language in Cynthia Hunter's four texts reveals that the stories have a fecundity of value-packed and attitude laden literary techniques which contribute towards either enriching or distorting the value system and outlook of the young and impressionistic readers. Leech and Short state that style is the way in which language is used in a given context for a given purpose and that the view of style as preferred above only represents a general interpretation (10). To them the term style is ambiguous as it raises questions such as: To what do we attribute style? Is it habits of a particular writer? Is it the way language is used in a particular genre or which period or school of writing?

This chapter uses style based on the conventional application, that is point of view, fantasy and tone. In studying the techniques an assessment of their effect to the reader will be done to help readers appreciate, the strategies Hunter uses to create role models in her works.

Cynthia Hunter, as a writer of children's literature has used literary techniques in such a way that she not only delights the young readers by stimulating their imagination but also conveys instructive messages to them. In her works Hunter uses the omniscient narrator point of view. In this point of view, an all knowing voice is employed. The reader is allowed a glimpse into the unconscious mind of the characters. Nothing

escapes the narrator who is an all knowing God-like reporting observer. Fantasy is complimented by the omniscient voice. This is because it is able to focus in the minds and show how the characters behave, react and are motivated. On the other hand the techniques are central to moulding the works in such away that it appeals to the young readers. Young reader's minds are impressionable. They have secret dreams and ambitions. These aspects are the ones Cynthia Hunter relies on to excite readers in order to get them interested in her works. And it is through the use of fantasy and the omniscient narrator that Hunter creates a unique tone that appeals to her readers.

The chapter will evaluate the tone that emanates from the narrator's voice and what is said (fantasy). This will tie together the various aspects of style in the works that help to create role models that touch the minds of young readers.

### **Omniscient Narrator**

The narrators in Cynthia Hunter's works can be said to be omniscient for they act as tireless guides to the readers throughout the novels. Raban Jonathan calls these kinds of narrators 'efficient spies.' That it is like someone has wired the locations with microphones and hidden cameras, while the novelist sits at the control room, monitoring all the information (34).

In Hunter's works we are faced with a narrator who is godlike, all knowing and all seeing. In Truphena Student Nurse the omniscient narrator is able to move the reader from the past to the present. While lying down, having been left to take care of her siblings, Truphena remembers the past events. The omniscient narrator delves deep



into Truphena's mind and unravels what triggers Truphena's inspiration to become a nurse. In a flashback the story of Truphena taking little Benaiah to hospital is given to the reader. Truphena is inspired by the nurses who take good care of her brother. The omniscient narrator reveals her to the reader as a determined young lady who walks for miles trying to get little Benaiah to Lakimu hospital.

In a godlike position the omniscient narrator hovers above and around Truphena throughout the text. The reader is able to encounter Murimi as he meets Truphena on her way to hospital. Murimi offers to carry little Benaiah on the cart. This background information becomes important to the reader, for when we meet Murimi as a student nurse, the reader sharply remembers him before Truphena recognizes him. This captures the readers' attention, to read on and find out more about Truphena and Murimi. The readers' curiosity is aroused as they are prepared early for the later connection between Truphena and Murimi.

The omniscient narrator who is omnipresent does not give every event to the reader through narration. There is a way the narrator serves as an instructor and speaks through other characters, for the benefit of the main characters and the readers. In Pamela the Probation Officer, the magistrate tells young Rebecca that the probation officer would visit her regularly and give her good advice (22). Pamela's job description is given to the reader through another character. The omniscient narrator educates the reader through another character. The omniscient narrator is seen to be educating the reader on the responsibilities of a probation officer, for the interest of readers who would wish to be probation officers in future.

As an efficient spy Cynthia Hunter's omniscient narrator is able to reveal the inner workings of the minds of the characters. While in college playing tennis, the narrator reveals to the reader that Murimi is attracted to Truphena. Murimi finds her slim, pretty and attractive (43). The omniscient narrator is able to read Murimi's mind, and in a way, Truphena in her silence reads him too. Murimi is in love with Truphena. The omniscient narrator here prepares the reader for a real romantic connection between Truphena and Murimi. Murimi's inner feelings are brought live to the reader by the narrator; hence the readers are able to empathise with Murimi. The readers' hidden romantic emotions are purged and this relieves them of tension.

The reader is therefore not shocked when later in the text, Murimi asks Truphena out. Through stream of consciousness the omniscient narrator highlights Truphena's excitement. It is her first outing and she does not know what to expect or do. The narrator reveals Truphena's reaction and feelings to the reader:

She felt almost sick with excitement. Murimi had never asked her to go out alone with him before . . . Her mouth felt dry and she thought she would have nothing to say to him; then he would think she was dull and would not ask her ever again! (63).

The reader is able to discover the outgoing and social nature of Truphena. Cynthia Hunter uses the omniscient narrator to highlight Truphena's traits which can be emulated by the young readers.

By delving into the mind of Truphena in Truphena City Nurse the omniscient narrator assumes a stance that enables the author to add dimension to the development of Truphena's character and action. Through Truphena's mind the reader is able to discover where each student in her class was posted. Mira goes to a dispensary near home, Rebecca to a children's hospital in the city while Lena stays on at Lakimu Hospital. The omniscient narrator here takes the task of explaining past events that affect the present ones, to the reader. This aids the reader in feeling in the gaps created by the use of suspense in Hunter's first novel Truphena Student Nurse.

As an eaves dropper, Hunter's omniscient narrator manages to steal to the reader the secret romantic bond between Anna and Tom Clinton in Anna the Air Hostess. While on a flight to London, we are told that Tom Clinton looks at Anna yearningly: "His deep blue eyes looked into her brown ones and she felt as she had done the day he had come to school" (40). The omniscient narrator treats this relationship as a secret, purposely to show the reader that duty has to be given the first priority besides social life. It is later that the reader realizes how serious the relationship between Anna and Tom Clinton was when she breaks down after receiving a farewell note from him.

As a tireless guide through the novel, the omniscient narrator makes the reader discover many things through the eyes of the main characters. Through Truphena as a patient in the ward, the reader is introduced to other characters like Florence, a cleaner who is not very happy with her job. Truphena gives Florence confidence by complimenting her for her hard work: "I think your white overalls look very smart" (35). The omniscient narrator presents Truphena as having learnt to appreciate other people. This is shown to

be the way to maintain friendship. We later see Florence and Truphena as friends, working together as they organize the children's Christmas party to a success (70-72). Through this episode Hunter empowers the reader towards a positive outlook to life and hope for a better future.

Cynthia Hunter's omniscient narrator is also able to present Anna's public face in Anna the Air Hostess as it might be seen by a detached sensitive observer. At a distance the narrator lets the scene of the plane crash unravel through description and dialogue. Anna's co-operation and determination to survive is brought live to the reader as Anna struggles to rescue the passengers. Anna is rewarded for her exemplary conduct by the permanent secretary, Ministry of Civil Aviation. Anna's moral fortitude overwhelms the hopelessness of the situation in the desert. These emotive images of heroism arouse both the readers' sympathy and admiration for Anna.

The omniscient narrator acts as a counsellor when Anna, out of depression, misses her flight to Rome and she is bound to be in trouble. Anna is lucky to find an understanding boss, Miss Symonds, who counsels her. The narrator here acts as an indirect counsellor through Miss Symonds:

When something like this happens, you do die a little, . . . But you'll live again. The pain will lessen and fade, and one day you'll be able to look back with tenderness at the happy times you've had. Then you'll find the ache has almost gone from your heart (106).

The omniscient narrator speaks to the reader through Miss Symonds. Her counselling is not just for Anna but for the young reader as well. In a way the narrator implies that life must go on no matter what misfortune one may encounter. By Anna deciding to forget the past, after counselling, and going for further studies, the reader is encouraged to have a positive attitude in life.

Cynthia Hunter's narrator does not just tell the story of Truphena but also other characters in Truphena Student Nurse. As an omnipresent witness the narrator tells the readers about Traphosa's and Lena's accident. The girls' reaction when found out by the matron that they had sneaked out of college, is given in detail. Hunter gives the narrator this role with a purpose. As a children's writer, she juxtaposes positive characters with negative characters, giving the reader a choice to make between the two. Indirectly the omniscient narrator cautions the reader not to behave like Traphosa and Lena who run away from college. That, bad behaviour is punishable, just like the two ladies get an accident in the event of sneaking from college.

Social values are emphasized to the reader by the narrator so as to show the reader, what makes a positive character. Cynthia Hunter achieves this by using the omniscient narrator as a guide who hovers over the character's heads as they move from place to place. A variety of imaginative devices are used by Hunter to assist the narrator capture the readers' attention. Fantasy, as an imagined reality is one of these devices.

## **Fantasy**

Cynthia Hunter uses fantasy as a literary device to reveal thoughts and feelings of her characters and to create whole new worlds. Fantasy in Hunter's works draws the reader's imagination making them be filled with awe and inspiration to be like the characters in the stories. Truphena is presented as one who excels in all her academics. She is portrayed as very brilliant, and hardworking. Anna likewise, is perfect in her work as an air hostess. She masters all instructions and is quite at home with her duties on the various flights she takes. Pamela the probation officer is also presented as a very intelligent character who can solve mysteries on her own without assistance. She moves around in towns searching for her probationers no matter how strange the people and the surroundings may be.

Jill May says that:

Children enjoy reading stories and want to find books about places they would like to visit, events they wish could happen, and characters they would like to be (88).

The young reader finds this fantastic world created in Cynthia Hunter's works. In Anna the Air Hostess Anna's flights abroad fascinate the young reader. Through description the author captures the readers' visual senses by giving a vivid description of the streets in Bombay:

Drivers hooted, shouted, cursed and swore; people milled this way, that way; ragged dhotis, silken saris, spotless, white shirts, filthy coloured cottons; all mingled together in one vast microcosm of the city streets. (80).

In the text, Anna also enjoys other trips to Cairo, Dar-es-Salaam and London. These are places young readers would like to go since they are at an “impressionable age” (Mwanzi 10). Fantasy, therefore in Cynthia Hunter’s works, plays the role of stimulating the reader’s imagination to create mental pictures. This allows readers to vicariously explore their inner fantasies.

Fantasy plays a significant cognitive and entertaining role in Cynthia Hunter’s works. Penelope Farmer in an essay, “Jorinda and Jorindel and other stories,” explains the significance of imagery of fantasy in children’s stories:

Children need such images quite as much as adults do, because what goes on around them, and even more what goes on in their minds and the minds of other people, is totally inexplicable intellectually, because explanation would involve terms and concepts way beyond their grasp. Only through images, therefore can they begin to recognize and understand many of their own feelings and much of their emotional experience, or at least to recognize that they are not alone in it (14).

According to Farmer, images of fantasy make it easier for young readers to understand complex and abstract intellectual ideas in a story. For instance a vivid description of the hospital setting is given in Cynthia Hunter’s Truphena Student Nurse. The nursing profession is described in details that it arouses the readers’ interest to be nurses and excites their imagination. Images of fantasy in Cynthia Hunter’s works, by their nature act as a source of humour and interest and thus the readers are able to grasp details of

various professions highlighted by the author in the novels, and the characters' feelings towards their jobs, hence empathizing with the characters.

Cynthia Hunter's use of fantasy as a technique of creating characters tends to give her stories happy endings. This makes reading, an activity of self-gratification, where her readers explore their dreams and expectations. Cynthia Hunter's Truphena City Nurse ends in Truphena's relationship with the man of her dream – the pilot, while Pamela the probation officer gets married to Bill and the two have a romantic session, away from their ever busy schedule. According to May:

Authors of Utopian stories use literary devices of romance to convince their readers that the action in the story is logical and that events have cause effect relationships (90).

Events happen just at the right moment. Truphena is rescued in time from getting depressed by the sudden appearance of the pilot, a man she has always yearned for. Pamela is also rewarded with a romantic moment with Bill as they plan for their wedding. The readers' anxiety and expectation is rewarded with happy endings of the stories.

Fantasy helps the readers to escape from their everyday world. The pleasure of reading brings relief to the readers from the day-to-day realities that may be limiting or difficult. Hunter's works present to the readers a view of Utopia, a world where they can enjoy the adventures of the main characters. The readers journey with the main



characters to find a more perfect world, a world that is safe, a better place to live in. The readers journey with Anna to London, as she is fascinated with street lights, shops and even buses and trains in that big city (62-64). The readers empathise with Anna, and this, the writer achieves through description as a style that gives the readers a mental picture of London. This quenches the readers' desire to fly to London, something which may have been impossible in their lives.

In Hunter's works of fiction, fantasy as an aspect of style makes the protagonists to be presented as people surviving in societies that value the attitudes readers aspire and value, such as success in school, career and even social life. Cynthia Hunter's main characters, Truphena, Anna and Pamela excel in their studies and training with fewer struggles. Anna the air hostess successfully scores high marks, making her get a good job. She is determined, hardworking and focused. This earns her higher training at the end of the story. Truphena likewise is portrayed as a brilliant lady who is determined to become the best nurse in society. Amidst reprimands here and there, Truphena is determined to prove to her mentors that she can excel in her studies. This earns her a good recommendation from sister Yorobu, at the end of her training (66).

A young reader whose mind is sensitive and impressionable (Mwanzi 10), is therefore able to identify with the characters' actions by internalizing without reticence the pleasing societal values presented in the texts by the protagonists. Cynthia Hunter, therefore, creates worlds for the young readers to meet the cultural desires and wished for realities.

Cynthia Hunter's four works have a chronological plot which makes them fantastic.

According to May:

A writer of fantastic children's stories, creates story events in a chronological order with no interruption; and conflicts between main characters end in predictable ways (90).

Hunter's main characters, Truphena, Anna and Pamela pursue their education followed by partaking their careers. This is coupled with their physical growth, which controls the chronological order of events in the texts. As the characters grow they take up more challenges in life, like dating the opposite sex and pursuing further studies and even marriage. It is also predictable how conflicts may end. Truphena in Truphena Student Nurse who wrestles with her psyche on whether to accept Murimi's proposal or not, ends up not getting married to him (107). Cynthia Hunter here creates heroic journeys for her main characters. The worlds that the characters live in, shape the reader's journey. In turn readers expand the worlds' horizons by venturing outside their everyday scenes.

Fantastic representation of events and episodes in Hunter's works arouses the readers' interests and is aesthetically appealing because it states something ordinary in an unusual and unique manner. The use of fantasy therefore enables Hunter to create worlds that enhance young readers' interests and thus provides them with pleasure. The use of fantasy in Hunters works creates a unique tone as various styles are tied together in the novels to create role models for young adults.

## **Tone**

Tone is the method writers use to reveal attitudes and feelings towards their subject matter. In essence, Cynthia Hunter portrays her characters sympathetically in their development. She shows pride towards her characters hence portrays their endeavours positively with deep admiration.

Through Cynthia Hunter's description of scenes and episodes and characterization, the author's attitude towards the young readers is implied. Anna enjoys flights, she is presented in glamorous travels to Bombay, London, Cairo and, Dar-es-Salaam. In this way, a tone is set which implicitly satisfies the young readers' desire to be interested, stimulated and pleased. It also gives the novels an entertainment quality besides being instructive about life:

However many flights Anna went on, she always felt a thrill the moment they left the ground. Now, as the huge machine hurtled down the runway she held her breath and waited for the barely perceptible change in noise and strange feeling of lightness, that told her the pull of gravity had once more been defeated and over a hundred tons of metal had been lifted effortlessly into the sky (58).

The detailed description is vivid enough to form a thrilling image of Anna on the plane. It is an image of psychological excitement. This is a source of entertainment and pleasure; thus the readers are able to grasp the complex idea of flying in a plane and feelings of thrill.

Tone shapes Cynthia Hunter's authorial intentions. She uses an instructive tone. The author takes time to describe the nature of the three professions: nursing, probation officer, and an air hostess. The characters are described in this line of duty as intelligent, hardworking and determined. This instructive tone steers the reader to admire them. Cynthia Hunter highlights this in Truphena Student Nurse. While on orientation:

The students followed matron into the theatre. They noticed the white painted wall and, in the centre of the room, a flat table, above this was a huge, round light, larger than a bicycle wheel. Matron switched on the light, and moved it around. "This is made so that it can shine exactly onto the part of the patient where the doctor is going to operate" (34-35).

Cynthia Hunter makes her main characters serve as role models. In an admonishing tone, the author presents characters in episodes which imply that she trusts her older readers to have knowledge and aspiration for the careers. In this way she is considerate of the readers, hence has a positive attitude towards them. Cynthia Hunter systematically gives a description of each career in her texts. The medical knowledge is talked about so much in Truphena Student Nurse by the narrator, that its mystique is brought to nothing. This makes it possible for the reader to aspire to pursue the nursing career. The description of episodes adds colour to the novel by vivifying their central ideas, and in the process, highlighting moral values of determination, hard work and patience, which evoke admiration in readers. The vividly described episodes of the hospital in Truphena Student Nurse, the ride around in Anna the Air Hostess, make the

events acquire a life of their own and characters round. This makes the characters take shape in the readers' mind.

The closing tone in Cynthia Hunter's novels is optimistic. This enhances the positive strength of the characters. They are able to withstand difficult times and challenges and overcome them. Though emotionally devastated they resolve to lead more positive roles. The reader is instructed through the mannerisms of characters, to face life with open mindedness and purpose.

In a persuasive tone Hunter presents to the readers characters that are determined to accomplish their career goals. Hunter presents the three professions with admiration. She places the main characters in careers of their choice and portrays them to be enjoying every moment of their jobs. This brings out a persuasive tone of the narrator. Readers empathise with the protagonists, Truphena, Anna and Pamela, hence admire to be nurses, air hostess and probation officers.

The romantic scenes in Hunter's texts bring a lot of joy and warmth to the readers. Readers place themselves in the places of the characters and wish that they were in the relationships. Their hidden emotional feelings are purged, bringing relief of tension to the reader. Cynthia Hunter achieves this through a tone of excitement to thrill the readers.

Cynthia Hunter, therefore uses narrative control through narration and description. These devices evoke sympathy in the readers. making the readers empathise with the

main characters. Hunter does this by rewarding her characters where they do well and redeeming them where they may make mistakes.

By engaging the young readers in action-oriented and exciting adventure, Cynthia Hunter, not only succeeds in satisfying the readers' curiosity by invigorating their imagination and evoking pleasure, she also, succeeds in conveying value judgement. Hunter's works thus educate the readers on moral values central to human existence. Cynthia Hunter achieves this by creating role models through the use the omniscient narrator, fantasy, and tone as her main techniques. These are central to the appeal to the readers' imagination in the novels.

## CONCLUSION

This study set out to analyse the creation of role models in Cynthia Hunter's works. The study ascertained that Cynthia Hunter creates characters by the use of literary techniques; characters who can be emulated by her readers. The study proved that Hunter uses various literary techniques to portray positive characters to the young reader.

The study employed psychoanalysis, feminist and sociological frameworks to effectively analyse the chosen texts.

The study has ascertained that Cynthia Hunter gives positive status to her women characters hence imbuing them with qualities of role models. This is by echoing in the writing the values that the society upholds. This way we have shown that Hunter has communicated positive societal values depicted in her works to be emulated by young readers.

The study further evaluated the techniques the author uses to depict characters and portrayed omniscient point of view, fantasy, and tone as central in the conveying of the texts message and moulding positive characters who serve as role models.

All through the study, we also attempted to answer a pertinent question; whether Cynthia Hunter perpetuated in her books the essence of role modelling, or whether characters were depicted for entertainment's sake. In case that characters were portrayed as role models, to what extent were they able to evoke empathetic feelings in Cynthia Hunter's readers?

Under characterization, the element of change was discussed in Hunter's main characters in her works; Truphena, Anna and Pamela, and how it influenced their perception and behaviour in the societies they are set in. We considered physical, emotional, intellectual and social growth of the protagonists. We observed that growth of characters changes the readers' perception in life, hence readers empathise with characters thereby making them their role models in life. That positive growth of the characters has a positive influence on the growth of the young reader since they are in the most receptive stages of their lives and they tend to internalize what they read.

There was an observation of style in relation to Cynthia Hunter's portrayal of characters and their development. Under this premise, we discussed how the omniscient narrator, fantasy, and tone are used by Cynthia Hunter to depict positive traits of the characters to be emulated by young readers. After a critical analysis of style and growth of characters in our prescribed scope of reference, we were able to draw a conclusion that the omniscient narrator, fantasy, and tone as literary techniques, play a major part in character development. Also, the growth of characters contributes to their behaviour, making them admirable to the young readers.

The scope of this study was to find out creation of characters through the use of literary techniques in Cynthia Hunter's works. We recommend that a similar study be carried out in poetry and drama. There are also other areas in the texts that are yet to be exploited. This study opens up new fields in which the creation of characters and how young readers respond to them can be further studied.



## WORKS CITED

- Allyn and Bacon. Developmental Education Psychology. U.S.A: Needham heights, Massachusetts, 1995.
- Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. U.S.A: Manchester University Press, 1995.
- Boreen, Jean. "Images of Women in Historical Young Adult Fiction," Seeking Role Model. New York: Agathon Press, 1976.
- Cass, J. E. Literature and the Young Child. London: Longman, 1967.
- Davies, a. Literature for Children. Buckinghamshire: The Open University, 1973.
- Farmer, Penelope. "Jorinda and Jorindel and other stories", in Writers, Critics and Children by Fox, G (ed): New York: Agathon Press, 1976.
- Haviland, Virginia. Children and Literature. London: The bodley Head Ltd, 1973.
- Hazard, Paul. The Unreluctant Years. A Critical Approach to Children's Literature. New Jersey: Library Association, 1953.
- Hermeren, G. Influence in Art and Literature. New Jersey: Princeton University Press, 1975.

Hildrick, Wallace. Children and Fiction. London: Evans Brothers Limited, 1970.

Hunter, Cynthia. Truphena Student Nurse. Nairobi, Kenya: Phoenix Publishers Ltd,  
1966.

\_\_\_\_\_. Truphena City Nurse. Nairobi, Kenya: phoenix Publishers Ltd,  
1966.

\_\_\_\_\_. Anna the Air Hostess. Nairobi, Kenya: Phoenix Publishers Ltd,  
1967.

\_\_\_\_\_. Pamela the Probation Officer. Nairobi, Kenya: Phoenix Publishers  
Ltd, 1971.

Jamestown. Reading and Understanding Short Stories. U.S.A.: Jamestown Publishers,  
1989.

Jill P, May. Children's Literature and Critical Theory. U.S.A.: Oxford University Press,  
1995.

Larson, Charles. The Emergence of African Fiction. Canada: Fitzhenry and White Side  
Ltd, 1971.

Lewis, M. M. Language Thought and Personality in Influency and Childhood. London:

George G. Harrap Co. Ltd, 1963.

Lubbock, P. The Craft of Fiction. London: The Viking Press, 1957.

Mpesha, N. "Children's literature in Tanzania: A literary Appreciation of its Growth and Development. Ph.D Thesis, Kenyatta University, 1995.

Millet, K. Sexual Politics. London: OUP, 1970.

Mugo, M. "Written Literature and Black Image in Teaching of African Literature in schools." Eds. E, Gachukia and S.K. Akivaga. Nairobi: Kenya Literature Bureau, 1978.

Muleka J. H. "The Portrayal of Girl Characters in selected Children's Books in Kenya." M.A. Thesis, Kenyatta University, 2002.

Mwakisha, Jemimah. "Different Children Need to be Raised Differently." Daily Nation. 3<sup>rd</sup> October 2001.

Mwanzi, Hellen. "An Analysis of Children's Prose Fiction." M.A. Thesis, University of Nairobi, 1982.

Ngugi Wa Thiong'o. Decolonizing the Mind. London: Heinemann, 1986.

Ngugi, Njoroge. "Children's Literature in Kenya" in Teaching of African Literature in Schools. Eds E. Gachukia and S.K. Akivaga. Nairobi: Kenya Literature, 1978.

Odaga, A. B. Literature for Children and Young People in Kenya. Nairobi: Kenya Literature Bureau, 1985.

Rosenblatt, L.M. Literature as Exploration. London: Heinemann, 1968.

Sandstorm, C.I. The Psychology of Childhood and Adolescence: London: Penguin Book Ltd, 1966.

Townsend, John Rowe. Written for Children. London: Garnet Miller Ltd, 1965.

Trivedi, Parita. "Imagery and Children's Literature in Kenya a case study of selected Texts". M.A. thesis, University of Nairobi, 1991.

Tucker, N. "How Children Respond to Literature", in Writers, Critics and Children: New York: Agathon Press, 1976.

Wellek, R and Warren, A. Theory of Literature. Harmondsworth: Penguin Books Ltd, 1949.