

A STYLISTIC STUDY OF JOHN RUGANDA'S
SHREDS OF TENDERNESS

BY

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DECLARATION

I declare that this research report is my own unaided work. It has not been submitted before for any other degree or examination at any other university.

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Date

DEDICATION

To God

Thank you for your utmost guidance and strength throughout the course.

My dear father Shadrack Mulonzi

And my dear mum Alice Mulonzi

Thank you for the strong academic foundation and inspiration upon which this achievement is based.

My cherished siblings

Francis

Joshuah

Dorcas

Joseph

Elizabeth

Celestine

Richard

Anne and Jemimah

Thank you for your true love and the support throughout the course.

My late brother Daniel: Your support was great though you never witnessed the end of my study. May you rest in peace.

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ABSTRACT

This study presents the results of a linguistic research on the use of stylistic aspects as manifested in John Ruganda's text the *Shreds of Tenderness*. The results revealed that Ruganda's use of these stylistic aspects enhanced his work a lot in terms of presentation of the problem, building of the conflict and shaping of other stylistic features in the text.

In the study, we have looked at some of the stylistic features used by John Ruganda in *shreds of Tenderness* and established their effectiveness in literary communication. The study seeks to establish the figurative tropes used in the text and examine their roles. Moreover, the roles played by ambiguity, lexical choice, repetition and allusion are also examined.

The research has been done through intensive reading of the text *Shreds of Tenderness*. Various words, phrases, clauses, sentences and parts of the text containing the stylistic aspects have been picked and each independently studied using stylistics theory. After studying them, then comments are made on how these elements are appropriately used to enhance the understanding of the text. It is observed that the use of these stylistic features is of the essence. They help us analyze the characters used and also get us to know the reasons why they engage in serious conflicts. We learn of the context and the setting of the play. We are also

able to relate the episodes in the text with those in other texts, historical contexts and also other fields in the contemporary world.

During the research, a lot of work by other researchers was reviewed. Much of it was to do with stylistic features. Leech's approach from *A linguistic Guide to English Poetry (1969)* played a significant role in the analysis of the stylistic features. Apart from allusion which is not dealt with in Leech's approach, all the other stylistic elements draw a background from Leech's work. Allusion drew its background from other texts.

This research was largely library based. Most of the data was drawn using purposive sampling.

The study hypothesized that Ruganda has succeeded in the use of figures of speech in *Shreds of Tenderness*. It is acknowledged that ambiguity, lexical choice, repetition and allusion play major roles in communication in the text *Shreds of Tenderness*.

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CHAPTER ONE

Introduction

1.1 Background of the study

Language is by nature ambiguous and it requires a hearer to establish the context of an utterance so that he is able to interpret the speaker's meaning in order to achieve effective communication. As Belincho'n *et al* writes:

In order to be a competent user of a natural language, it is not enough to master a group of rules for grammatical constructions, Semantic and Phonological assignments e.t.c, but also to use a wide amount of common sense knowledge and inferences and principles about people's inner and intentional words (Belincho'bn *et al* cited in Romas 1998:314).

Communication is considered an important aspect of human society and we communicate with others throughout in life. The study aims at examining how figurative expressions as well as other stylistic features are used in the text *Shreds of Tenderness* by John Ruganda to communicate.

Language can be used to reflect a society's values and attitudes. It can either create social division or help sustain the divisions or even create social harmony thereby shaping the people's individual lives and personalities.

Trudgill (1995:15) states that the society's attitudes, values and world views may be reflected in its language and this is in the structure of its lexicon. It therefore follows that an individual's attitude can determine his choice of a lexical item over another thus one decides to choose a certain choice and not another.

Ruganda the playwright

Until his death in December 2007, John Ruganda was one of the leading and established playwrights in East Africa. He was one of the fathers of Uganda's literature as well as a supporter and mentor of many in this field. He studied English at Makerere University where he was also the editor of two student journals *The Makererean* and *Penpoint*. In 1972, Ruganda fled to Kenya because of the volatile situation in his homeland where he first worked as an editor at the Oxford University Press in Nairobi. He later joined the University of Nairobi as a lecturer in the Department of Literature where he specialized in teaching drama. At the time of his death he was teaching at the University of North (now called the University of Limpopo) in South Africa.

John Ruganda has written eleven plays some of which are unpublished. The published plays are:- *The Burdens* (1972), *Black Mamba* and *Covenant with Death* (1973), *Music without Tears* (1982), *Echoes of Silence* (1986), *The Floods* (1988) and *Shreds of Tenderness* (2001). His unpublished plays include: *The State Zombie*, *The Glutton*, *Pyrrhic victory*, and *End of The Endless*. Some of his

published plays, *The Burdens*, *The Floods* and *Shreds of Tenderness* have been used regularly as prescribed texts in the ordinary and advanced level syllabi of the literature in English course in Kenya and Uganda.

Covenant with Death won the East Africa creative writing competition in 1966. *The Burdens* won the second prize of the 1972 Jomo Kenyatta Prize for Literature and in the same year *Black Mamba* was awarded an Excellence Certificate during the Makerere Golden Jubilee celebration. *Pyrrhic victory* won the Makerere University inter hall competition in 1965 and of *End The Endless* won the Uganda Theatre Guild competition in 1966. In 1979 *The Floods* received international acclaim when it was presented at the festival of small and experimental scenes in Yugoslavia.

A general examination of his plays shows that Ruganda's concern is the plight of the African man. His plays, which are largely inspired by a keen observation of the socio-political realities in his country soon after independence, expose political oppression. Ruganda's central aim as echoed by a literary critic, Chris Wanjala, is to improve his society which he (Ruganda) feels had gone wrong and he needed to do something about it. Ruganda's plays condemn the ills in the society or try to correct the situation.

Shreds of Tenderness for instance focuses on a military coup, its effects of the political, social and economic well being of specific individuals and the nation as a whole. It makes use of three characters (Stella, Wak and Odie), siblings who were affected in different ways during the coup depicted in the play.

Black Mamba (1973) deals with the social and intellectual, Professor Coarx, the professor, who teaches in one of the universities has specialized in speaking against immorality and debauchery yet as the play unfolds, he is seen to be engaging in the very acts he is condemning. With the assistance of his house help, Berewa, who brings women to the professor's house, the professor engages in secret sexual relationships with several women including Berewa's wife. It is his student, Odiambo, who uncovers the professor's other life when he runs into a woman in the don's house while he is submitting his assignment. The play is an amusing social satire which exposes the professor's double standards life. It dramatizes the plight of African state under white expatriates who could be said to preach water and drink wine.

Covenant with Death (1973) dramatizes the social and psychological problems brought about by alienation. It deals with the myth of Kaikara, the goddess of fruition, who gives a girl child to an old couple that was childless but cautions that the girl should not get married. In a society where women who do not get married are scorned upon and treated with contempt, Mutama finds it difficult to continue

living in that society. She decides to run away from home to get married to a white man in the city and to hide from her society. Unfortunately, Mutama cannot conceive in her marriage because the goddess has cursed her for having defied her edict. Mutama comes back home and dies from a mysterious disease which the villagers believed is a curse that is a result of her disobedience to the goddess of fruition.

The Burdens (1972) is set in Uganda in the early 1970s. It was published a year after Idi Amin took over power from Uganda's former president, Milton Obote, through a military coup. Obote's regime is accused of corruption, dictatorship and financial scandals. *The Burdens* highlights the state of affairs in Uganda after independence. It underscores the disillusionment of the people whose unfulfilled hopes are blamed on the political instability in the country. Poverty seems to be on the increase with many people living in squalid conditions. People do not have access to health facilities, food and clothing. Politicians seem to be getting wealthier through money acquired unlawfully. The socio-economic and political status of the country is seen to be controlled by power hungry leaders. Just when people are expecting salvation from a change of leadership, they are further plunged into poverty and fear by Amin's dictatorial regime. The action of the play is centered on the fate of a prominent cabinet minister who unsuccessfully attempted to overthrow the government. After the fall from power, the former cabinet minister has to grapple with life in deplorable conditions.

The Floods (1988) –is contextually situated in Uganda, of the 1970s, the period of the brutal and dictatorial repression of Idi Amin. The play examines the excesses of post colonial dictatorship in Africa. It was published in 1988, almost a decade after Idi Amin’s brutal regime, is an imaginative representation of Amin’s tyrannical regime in Uganda. Activities in the play span the period in which Amin, ruled Uganda ruthlessly. The play further mirrors how the Ugandan state used its power abusively. The massive killings that characterized Amin’s regime are represented in the play through scene of violence memorized and enacted by the characters in the play.

1.2 Statement of the problem

This study aims at examining stylistic aspects/features in *Shreds of Tenderness* and investigating their effectiveness in literary communication. The features include the use of figurative language, ambiguity, lexical choice, repetition and allusion.

1.3 Objectives

The objectives of the study are

1. To establish the figurative tropes used in the text *Shreds of Tenderness* and examine their roles.
2. To examine the role of ambiguity and lexical choice in the text *Shreds of Tenderness*.

3. To examine the role of repetition, and allusion in the text *Shreds of Tenderness*.

1.4 Hypotheses

The following are the hypotheses of the study:

1. Ruganda has succeeded in the use of figures of speech in his text *Shreds of Tenderness*.
2. Ambiguity and lexical choice have been effectively used to communicate issues in the text *Shreds of Tenderness*.
3. There is effective use of repetition and allusion in the text *Shreds of Tenderness*.

1.5 Rationale of the study

To the best of my knowledge *Shreds of Tenderness* being the most recent text by John Ruganda has not been analyzed stylistically. The stylistic approach used in this study has been missing. This leaves a critical lacuna as far as stylistic features or elements are concerned. Earlier studies on John Ruganda's work have not focused on figurative language, ambiguity, lexical choice, repetition and allusion. The roles played by these stylistic features in textual communication have not been studied. We are of the opinion that the aspects need to be examined because in our view they play a very pivotal or critical role not just from stylistic point of view but also as far as literary meaning realization is concerned.

1.6 Scope and limitation

This study is done within the framework of stylistic theory. The study will look at the characteristics of various stylistic aspects used in the construction of sentences, clauses and phrases examining them as they are used within certain contexts. Through stylistics framework the study will provide a systematic and explanatory account of the items presented. The study will be limited to the structures obtained from the text *Shreds of Tenderness* on use of figurative tropes, ambiguity, lexical choice, repetition and allusion.

1.7 Theoretical framework

This study proposes to use stylistic theory. The Leechian model of stylistic theory forms the basis of the study.

According to Wales(2001:371) style is the perceived distinctive manner of expression in writing or speaking, just as there is a perceived manner of doing things, like playing squash or painting .

Wales notes that there are different styles in different situations. Style variation occurs not only from situation to situation but according to medium and degree of formality; what is also sometimes called style shifting.

Style is defined variously as:

- (a) The frequency of occurrence of linguistic elements which can be determined statistically.
- (b) Linguistic choice that is idiosyncratic or individual.
- (c) The foregrounding of linguistic elements against a background of norms.
- (d) The linguistic realization of aesthetic effect.

The first definition is general in nature, and would include what we would refer to as registers or different varieties of language use. The logical extension of this view is that, although certain varieties of language use are very distinct, every kind of language performance has its own style.

The second definition gives prominence to individual, idiosyncratic choices and even habits. According to this view, it is possible to pin down the “style” of a certain historian or physicist.

The third definition is close to the idea of literary language. Linguistic features are deliberately placed against a background of linguistic norms which in the case of Prague school would constitute the standard language.

The fourth definition has got much weight that style is the linguistic realization of aesthetic effects. Aesthetic effects can be realized through other means too, such as plot, characterization, and symbolism and so on. In this case we are concerned with the realization of aesthetic effects through the medium of language. It is important to stress therefore that the term style refers not simply to linguistic choices but to those which draw attention to themselves because of their aesthetic effect.

Style can be said to manifest itself in three concrete ways:

- (a) By deviating from grammatical norms.
- (b) By creating patterns, schemes and regularities that are not commonly found in normal or standard usage.
- (c) By verbal repetition.

1.7.1 Leech's levels of analysis

In this study we have adopted Leech's (1969) model of stylistic theory. It is eclectic and integrated as it has borrowed from both literary study and linguistics. The model sets out three principle levels from which stylistic features could be examined. These levels are as follows;

- (a) The level of realization.
- (b) The level of form.
- (c) The level of semantics.

The level of realization includes how the language forms are pronounced or written. In linguistic terms, this level includes phonology and graphology. Our study will touch only phonology dealing with sound repetition. Here we will examine alliteration.

The level of form refers to the vocabulary used in constructing sentences using a set of rules. This level consists of structure and the lexicon.

The level of semantic involves a look at meaning in general.

Apart from examining language from the aforesaid levels, Leech adds three other dimensions which allow language to be examined as it varies.

These dimensions which he calls the ancillary branches of linguistics are:

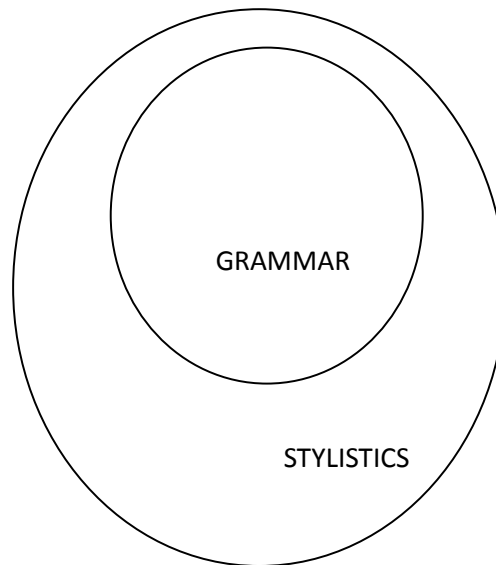
- (a) Dialect variation which looks at the user.
- (b) Register study which concerns itself with variation of language according to its function in society.
- (c) Historical linguistics which looks at the development of language through time.

1.7.2 Stylistics and literature

Stylistics features are basically features of language, so style in one sense is synonymous with language. Crystal and Davy (1969) use the term stylistics to refer to all varieties of language. Stylistics is sometimes called literary stylistics or linguistic stylistics; Literary because it tends to focus on literary texts; linguistic because its model or tools are drawn from linguistics. Leech and Short (1981) use it in the more restrictive sense of literary stylistics.

As an academic discipline, stylistics can be seen on the one hand as a branch of applied linguistics which concerns itself with the language of literature, on the other as an aspect of practical literary criticism which has its point of departure from the linguistic material of literature.

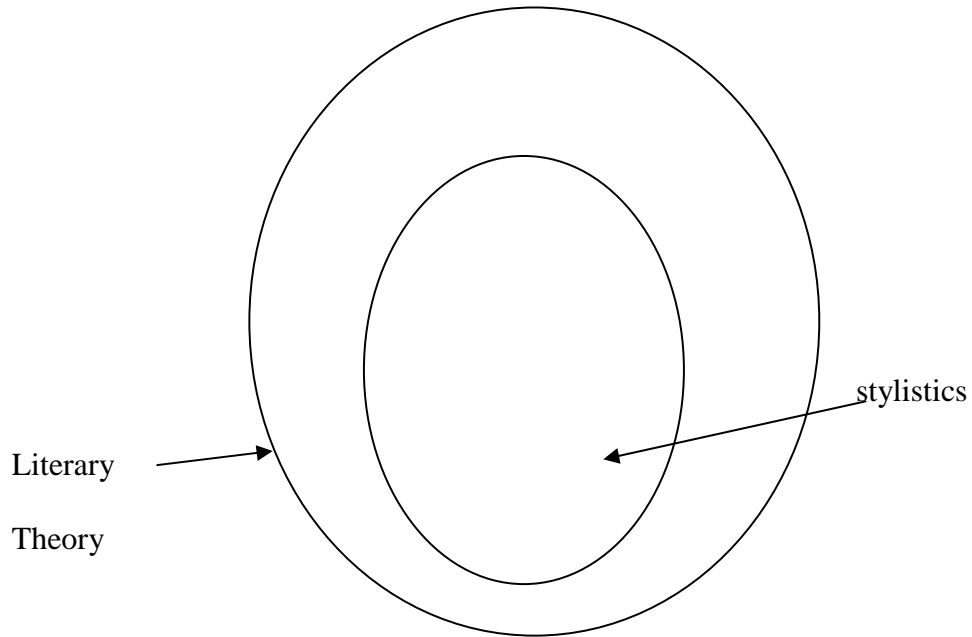
Stylistics presupposes the existence of grammatical rules, but it concerns the exploitation and the flouting of these rules. Indeed we can argue that stylistics begins where grammar ends. The following is a diagrammatic representation of this relationship:



Adapted from Indangasi (1988:09)

Much of what we call textual or practical criticism deals with the linguistic substance of literature. Stylistics deals with the raw material of literature.

Literary theory which generalizes on the nature and function of literature can be said to begin where stylistics ends, as shown in the Diagram that follows:



Adapted from Indangasi (1988:10)

1.7.3 Functions of stylistics

By providing us with a precise terminology for describing the linguistic features that are peculiar to a literary text, stylistics enables us to overcome the limitations of impressionism. It gives us a precise and dependable methodology for analyzing the linguistic peculiarities of literary works, either written or oral.

Stylistics has helped to resolve a conflict where various schools have attempted to address the question of literary form where their stand has been in opposition to the context-oriented approaches. Here stylistics gives the description of literary

language a predictable, scientific character. In so doing it has contributed to the clear understanding of the difference between form and content.

1.8 Literature review

The focus in this section will be in the following areas:

- i. Literature on general language
- ii. Theoretical literature.

1.8.1 Literature on general language use

The expressions used in a language are usually inventions of the society in which the language is used. These expressions are at man's disposal for use, but the social context determines what is said, when and where, Trudgill (1995:57-58), in relation to this, notes that "Language varies not only according to social class, ethnic group, age and sex of the speaker, but also the social context the speaker finds himself in. "The major goal of any speaker and effective communication, is achieved when a hearer understands the speaker's intentions, that is, when he reaches a relevant understanding of the information. This study, in bringing out the relation between the speaker's utterances and the hearer's interpretation contributes to the field of stylistics.

1.8.2 Theoretical literature

This section reviews relevant literature on style and stylistics. For an understanding of stylistics, we refer to Leech and Short (1981:17) who view stylistics as an interface between linguistic and literary criticism. Stylistics takes literary text as its object of study and uses linguistics as a means to that end. This work provides useful background information on the study of style as well as placing style in a linguistic Perspective.

Crystal and Davy (1969:9) provide detailed introductory information on style together with three parameters for defining style. They view style in terms of the linguistic habits of a person, language habits shared by a group of people at one time and the effectiveness of expression. To these parameters Leech (1969) adds a definition of style in terms of norm and deviation while Leech and Short (1981:19) prefer to define style as choice. These definitions help reinforce the notion of the style as permeating all types of texts.

Crystal and Davy (1969) append detailed stylistic analyses of the languages of various contexts. These pave way for analyses of other styles of languages.

Thornborrow and Wareing (1998:138) offer useful insights in the understanding of style as variations in language use. They view register in terms of a particular style of language in situations of advertising, legal language and sports commentary

among others. Their analyses of drama and production errors in drama among other things are pivotal to this study.

Wales(2000) and Crystal (1997) are indispensable reviews in the understanding of various stylistics term including style, register, stylistics and stylistic features which we refer to from time to time.

1.9 Methodology

1.9.1 Data source

The data for this research was collected from two sources.

(a) Primary source

By reading Ruganda's text *Shreds of Tenderness*

(b) Secondary source

Library studies and internet exploration provided a lot of information and literature that informed this project.

1.9.2 Method

The research used picked excerpts from the text for analysis. Various words, phrases clauses, sentences and parts of the text were picked and each independently studied.

1.9.3 Sampling technique

This project employed the purposive sampling technique. Only items with relevant lexical structures were picked for study.

1.9.4 Data analysis and presentation

The data was analyzed using the stylistics theory. The data collected was analyzed within the framework of stylistics theory in order to ensure that the research objectives are achieved. Data was analyzed in the light of the concepts within the stylistics theory. The analysis has been helpful in confirming or discrediting the research hypotheses. The items identified were defined and the senses exhibited given. A number of lexical items obtained were presented as data in the text. Finally the stylistics theory was used to systematically interpret and analyze the data obtained.

1.10 Summary

This chapter formed the basis of the study. It set off by introducing the topic of the study, giving the background of the study, statement of the problem, objectives of the study, hypotheses, rationale of the study, scope and limitations, theoretical frame work, literature review and the methodology that was used to facilitate the study. The background of the study gives the general aim of the study.

The statement of the problem actually concretized what this study was all about. That is analyzing the stylistic aspects from the text *Shreds of Tenderness* by John Ruganda.

The objectives of this study were clearly stated, reflecting the topic of the study. The hypotheses were generated from the objectives. The rationale of the study clearly showed the need for the study. The scope and limitation confined the study to use of stylistic elements and their implications using stylistics theory.

The theoretical framework explained how the stylistics theory would be used to analyze the structures identified. The section basically explained what the theory was about.

Literature review on the other hand provided us with insights into some other scholars and what these scholars had said on the stylistic features. The methodology gave a detailed plan of how the research was done i.e. looking at the data source, data collection procedure and how data was analyzed in this study.

CHAPTER TWO

Figurative Language in *Shreds of Tenderness*

2.0 Introduction

In this chapter the focus will be on figurative language used in *Shreds of Tenderness*. The need to focus is necessitated by the realization of the critical role the figurative tropes play as far as communication and theme development is concerned.

In figures of speech (tropes) the words are twisted away from their usual meanings or collocations to produce semantic or lexical deviation.

Leech (1969:148) comments that “one of the reasons why figurative interpretation is not completely random is that language contains rules of transference or particular mechanisms for deriving one meaning of a word from another.” A general formula which fits all rules of transference is this:

‘The figurative sense **F**, may replace the literal sense **L** if **F** is related to **L** in such-and-such a way.’

Wales (2001:152) defines figures of speech as popularly associated devices of language as metaphor and simile by which images are evoked through comparison of one ‘object’ with another. She further adds that figures of speech are actually

much more numerous and far more diverse in their nature so that it is difficult to define their essential features.

Plett (1977) defines the figure as 'the smallest deviant language unit,' which implies controversially that figures generally depart from the linguistic 'norms' of everyday language in some way.

Leech (1969:74) states that tropes are more radical in scope and more powerful in effects. He further adds that they have been identified as devices involving alterations of the normal meaning of an expression: he calls them foregrounded irregularities of content.

According to Leech a figure of speech involves transference of meaning. He states that one of the reasons why figurative interpretation is not completely random is that language contains RULE OF TRANSFERENCE or particular mechanisms for deriving one meaning of a word from another.

Indangasi(1988:103) defines figures of speech as a kind of semantic deviation, since they involve a change in the semantic structure of a linguistic sign. Leech's definition is more elaborate compared to Indangasi's. This is because we very much rely on the meaning to realize what a figure of speech was intended.

The figures of speech, we will deal with here are similes, metaphors, hyperboles, sarcasm and personification.

In this chapter, we will examine metaphor, similes, hyperboles, personification and sarcasm. A number of textual excerpts containing these features were picked and analyzed in terms of their implication and appropriateness.

2.1 Metaphor

Metaphor is a word or a phrase used to describe something in a way that is different from its normal use in order to show that the two things have the same qualities and to make the description more powerful.

According to Leech (1969:150-151) metaphor is so central to our notion of poetic creation that it is often as a phenomenon in its own right without reference to other kinds of transferred meaning.

Metaphor is associated with a particular rule of transference, which we may simply call the 'metaphoric role', and which we may formulate: **F**'Like **L**', or perhaps 'it is as if **L**.'

Notional classes of metaphor

According to Leech (1969: 158), certain types of semantic connections have been traditionally recognized as more important than others. They include:

- (a) The concreative metaphor, which attributes concreteness or physical existence to an abstraction,: ‘the pain of separation,’ room for negotiation’.
- (b) The animistic metaphor, which attributes animate characteristics to the inanimate: ‘an angry sky; ‘graves yawned’.
- (c) The humanizing (‘Anthropomorphic’) metaphor, which attributes characteristics of humanity to what is not human: ‘This friendly river,’ ‘laughing valleys.’
- (d) The synaesthetic metaphor, which transfers meaning from one domain of sensory perception to another: ‘warm color,’ ‘dull sound,’ ‘loud perfume.’

Leech further lists three types of metaphor:

- Extended metaphor
- Compound metaphor
- Mixed metaphor

(i) Extended metaphor

An extended metaphor is a metaphor which is developed by a number of different figurative expressions, extending perhaps over several lines of poetry. The tenor

and vehicle invoked by the first line are merely continued and elaborated in the lines that follow.

(ii) Compound metaphor

A compound metaphor consists in the overlapping of two or more individual metaphors. It is by no means confined to highly concentrated and elliptical styles of poetic writing, but occurs even in passages of verse which are fairly easy to follow and understand.

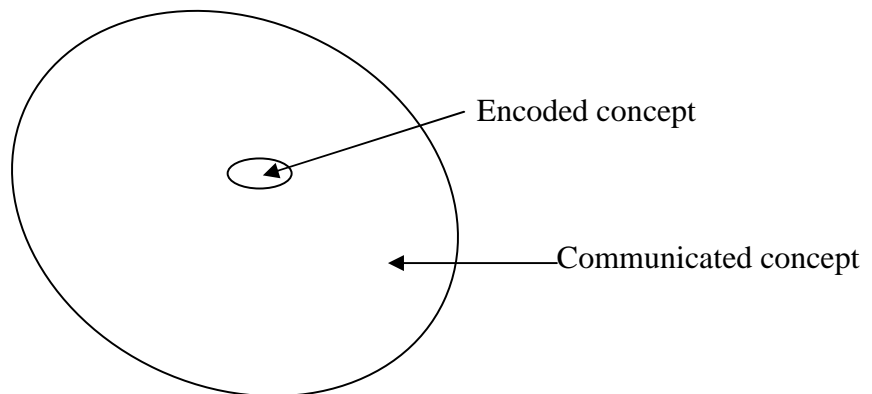
(iii) Mixed metaphor

Expressions that we condemn as mixed metaphors, on the other hand, occur when dead metaphors, which have lost their imaginative force, are brought incongruously together so that a conflict in their literal meanings, which normally go unnoticed, is forced upon our attention.

Wales (2001:250-251) notes the approval made by Aristotle who saw metaphor as trope based on similitude. Many other critics have since noted an apparent implied relationship with simile. Metaphor within the cognitive domain can be understood as device with the capacity to structure the conceptual system providing at the same time a particular understanding of the world to make sense of human experiences. A metaphor is therefore not only a linguistic expression or a figure of speech with an aesthetic value but also a mode of thought and reason. The

language is secondary. The mapping is primary in that it sanctions the use of source domain language and inference patterns for target domain concepts. It involves a radical type of broadening which allows the communicated concept to depart from the encoded concept. This may be diagrammatically represented as follows:-

Diagrammatic representation of metaphorical extension.



Adapted from Muyuku (2009:17)

Indangasi, (1988:105) defines metaphor as an indirect comparison. He further adds that a metaphor tends to be more open, more expansive and more indeterminate semantically, sometimes by the simple act of eliminating the elements **as** and **like**, a simile is transformed into a metaphor. As stated by Timammy (2002:15) metaphor is a basic device and like similes they have got to do with the transfer of meaning.

Many have written on the concept of metaphor both in linguistics and literature (Leech, 1969, Nowotny, 1965, Wales, 1989 and Myers and Simmes 1989).

According to Kitsao J. in his work (1975:158), metaphors are in a way similes but at a higher scale, and therefore asking the audience for a more thought before the meaning can be understood.

Kitsao cites the work of Chapman (1973:77) where Chapman lists at least four categories of metaphors.

The obvious (blatant) metaphor which is always in danger of becoming ludicrous by associating with others in 'mixed metaphor' of the type e.g. I smell a rat.

- (i) The metaphor which is accepted as figurative because it puts an idea more vividly and forcefully than abstraction could do but does not seem seriously deviant in any register e.g. the hub of activity.
- (ii) The metaphor which is not regarded as figurative at all except when attention is drawn to it by gross "mixing" or by the difficulty of finding a non metaphorical word to fill the same space e.g. blanket legislator.
- (iii) The metaphor which is totally "dead" because its literal meaning is lost or obsolete and known only to the student of language: 'ponder', 'depend', 'preposterous'. This type is said to be metaphorical only in a historical view.

The text *Shreds of Tenderness* is full of metaphors. The title of the text is metaphorical. Shreds are torn pieces of clothes or papers, therefore a wee bit of something. Something tender has a smooth or soothing effect upon touch. Tenderness has to do with softness or politeness. The play *Shreds of Tenderness* is therefore an appeal to some characters in the play to extend some degree of gentleness and care to others. This appeal is an indicator that there are injustices in this society where the play is set.

Odie quotes this title when he begins his monologue on page 4.

***ODIE:**... no ear for human cries of woe? I'm amazed! No shred of
tenderness left in you?*

In the case above, Odie appears frustrated as his part seems to be losing to the liberation front. The use of this metaphor (no shred of tenderness left) implies how he is affected that a new government seems to be readying itself to take over leadership. The image plays a role in that it gives a window for us to guess why Odie seems frustrated to an extent of forming the set up apparatus.

When Odie is addressing the jar in whispers, we see how metaphorical his statements are and the implications that they bring up. On page 2 Odie says:

ODIE: *(Addressing the jar in whispers) your highness....your highness. Having a royal nap, your highness are you? A royal nap in spite of the shooting and the shelling and the killing outside?*

Here we see the implication of lack of concern on the side of the leaders to their subjects. 'Royal nap' is an image implying comfort and satisfaction that perhaps leaders and people that unleash terror on others derive from such terrific incidents. Odie is unhappy with the return of Wak from exile. When talking to Stella about the insect which he tortures which symbolizes Wak, he uses metaphorical statements where he describes the insect as though it is part of the liberation front members. He is unhappy that Wak may be celebrating for the achievement. He says on page 9:

ODIE: *.... as soon as the liberators moved in, he and his like swung into action. Foundation slowly pulled apart. And all the while he keeps cool and may be secretly having a laugh as pockets of resistance crumble.*

'Foundation slowly being pulled apart' is an image referring to the fall of the tyrannical regime. The pockets of resistance refer to the determination of the tyrant to cling to power.

The metaphor used on page 12 of the text is a strong indication of the feelings that Odie has towards his step brother Wak. Odie wants us to believe that Wak was selfish in his running to exile. He calls him a coward and says that his acts were cowardly.

***ODIE:** Do you think I have time for a sausage and bacon returnee.....*

The use of the images 'sausage' and 'bacon' imply luxurious life. Sausages and bacon are rare and are never easily availed to common people. Odie wants the people to believe that Wak did not at all suffer while in exile. This is not true. The refugees suffered greatly while in exile and this is shown by Wak as he explains how they suffered while away. On page 80, we see this:

***WAK...** you stayed and lived through the quagmire as best as you could.....*

there is nothing as abominable as being a refugee, let me tell you.

Shouted at... Hell man.... but a refugee, God! Its hell, man.

Life for refugees is very difficult as they are poverty stricken. The trouble they face is likened to “hell.” Wak says that they lived through “the quagmire”. The names they are called like “Makwerekwere are associated with hunger and deprivation and cheap labour.

When people are far from home as refugees they face hostile environment especially if they are dependent. Wak says of refugees on page 80:**WAK**..... *your very presence is an irritant.*

An irritant is an image in form of metaphor . It refers to something that makes a person annoyed or even something that causes trouble. To the host, refugees were taken to be trouble makers who were accused of various crimes for example raping, murders, impersonation, hoarding or even spreading venereal diseases.

Refugees feared being taken back to their country. Circumstances force them to like being away in a foreign country even when they faced trouble there. Wak says on page 81:

WAK:..... *one false move and off they whisk you back into the lion’s den.*

The country where refugees come from is referred to as “Lion’s den”. The encyclopedic knowledge of a lion’s den is a horrific centre where no one can survive. When the politicians seek asylum and by bad luck they are repatriated, they can easily get arrested and killed by the antagonistic regime.

We see how Ruganda treats female sexual harassment. In the text, the harassment is rampant as women are misused and abused. Wak thus puts it on page 81:

WAK:.... *If you are a woman, every blinking idiot wants to paw you.*

These women are exposed to body searches by male officers who demand sexual bribes. The image” blinking idiot” and ‘paw’ are used to emphasize how officers at the border have great alacrity to sexually mistreat female refugees. According to Oxford New Advanced Dictionary “to paw” is to touch somebody in a rough sexual way. This implies the presence of great sexual harassment.

To show how leaders use Machiavellian tricks to eliminate members that are opposed to their schemes, the play Wright uses metaphor. In this case a dictator is advised on how to eliminate a competitor in politics. Stella a commentator advises Odie a strict senior ruler on page 46.

***STELLA:** We could arrange a little accident, my lord, not a straight forward murder that would turn her into a hero, a martyr... let your Excellency give her a fatherly ear of benevolence.*

The dictator uses his power to hire people to kill any person that they think may threaten their rule. The image “a fatherly ear of benevolence” shows the mask worn by the leader to deceive people that he is caring whereas he is not.

To invoke the great hatred that Odie has for Wak, Odie uses a metaphorical statement. This happens when Stella states that she cannot disown Wak. Odie says on page 23:

***ODIE:** You were a perfect circus for an audience of octopuses: you dubbing your eyes...*

The use of the image ‘octopuses’ and how they react to various stimuli shows how much Odie disliked Wak. By using the word circus ,Odie implies that the two siblings were not serious in their action but just pretending for the sake of it. We know that this is not the case.

Stella is fair and does not side with anyone. She boldly tells Odie what she thinks is right and cautions him where possible. She uses a metaphor to describe the character of Odie on page 15.

STELLA: I have known you to be mean and tight fisted but this certainly is the limit.

In a play within play, Stella refers to the refugees in a foreign country as a pimple. This is seen on page 99.:

STELLA: He's a big pimple on the backside of our nation.

The encyclopedic of a pimple is that, it is painful, it is foreign, it is ugly and deserves to be got rid of. The metaphor gives us some idea of how the hosts feel towards the refugees.

In another play within play where a bothersome host “Mr. No-fear-no-favour man” mistreats a refugee, there is use of a metaphor. This is said in Gikuyu language as the refugee is being chased to go back to their own country which is in turmoil. This is seen on page 103:

STELLA: (explodes) Go!.... uma ngui ino. Ndakwira uthii [get out, you mongrel. I'm ordering you to leave]

The metaphor “*ngui*” mongrel is used to show how refugees are despised. The encyclopedic of a mongrel is that it is despised, mistreated, poorly fed and also not sheltered. By using the native tongue we realize how Odie is hateful in that he chooses words that are regarded as anathema in that society.

In the play within play where religious conflict is highlighted, when the Muslim refugee is advised to seek help from the missionaries who handle cases of sickness to look for help the refugee declines. He declares on page 100 that:

WAK:..... *christos botherless about Muslim! They say we is big time butchers of state.*

There is use of metaphor here, “big time butchers” The statements are made by an illiterate refugee who uses English language erroneously. Christians are suspicious. They take Muslims as terrorists hence use the term “big time butchers”

2.2 Simile

A simile is a direct comparison. It uses verbal elements such as **as** and **like**, and because of its overt nature it is more limited in its semantic scope.

According to Leech (1969:156) a simile conversely, is generally more explicit than metaphor. The very circumstantialities of a simile is a limitation. A simile can specify the manner of comparison which may for example be a relationship of inequality, as well as equality.

A great deal has been written on the concept of similes both in literature and linguistics (see Leech (1969); Chapman (1973); Leech and Short (1981); Wales (2001) most of the authorities agree on the basic view of that, similes have got to do with the transfer of meaning. Two concepts are imaginatively and descriptively compared.

Wales (2001) defines simile as a figure of speech whereby two concepts are imaginatively and descriptively compared.

Ruganda in his work *Shreds of Tenderness* has used many similes to help the readers and audience have the insight of the events rolling out.

On page 4, where Odie is mistreating the insect (king of the termites), there is use of a simile to show how tyrants propagated torture in the country. We infer from Odie's statement to the insect how this mistreatment went on.

***ODIE**... not clever at all. But before long you'll start gibbering like a chatter box just wait and watch.*

To gibber is to speak quickly in a way that is difficult to understand especially because you are frightened or shocked.

Here the simile “gibbering like a chatter box” shows the enthusiasm that the military rulers have to inflict suffering upon the liberation front fighters to force them implicate the others that have not been incarcerated. On page 9, Odie informs Stella about his prisoner (the insect):

***ODIE...** will definitely make him break the silence and induce him to talk like a chatter box.... expose the ringleaders of this underground movement of theirs. He definitely will talk.*

We realize that the military regime uses tyrannical approach to deal ruthlessly with those opposed to it. The underground movement refers to the opposition members. They are forced to say things that are not true once they are caught.

Stella uses MCKay’s poem to imply how the liberation front kept on fighting back. The fighters were dedicated in their fight.

***STELLA:** if we must die, let it not be like hogs..... like men we’ll face the murderous cowardly pack/pressed to the wall, dying, but fighting back!...*

MCKay's poem is a rallying cry for an oppressed people to resist their enemies. They are encouraged to fight back gallantly even though the odds against them may appear overwhelming. The simile implies that hogs die miserably. They are hunted and killed in the cruelest manner and they put up no resistance. They die "ingloriously". The kinsmen are urged to demonstrate their bravery above everything else, courage will force the enemy to respect and honor them.

As Odie was in the university, he led the other students in a demonstration against the administration. Odie's influence is observed where he says on page 37:

ODIE:....the entire crowd went wild with excitement chanting away like Bacchic worshippers... the police and their dogs were upon our heels.....

This shows how the students got united and together were ready to face the tormentors hence the police used violence to curtail their move.

When Odie wants Stella to stop sympathizing with Wak by associating him (Wak) with selfishness, he refers to Wak as Cowardly. He uses the imagery in a strong sense. Odie says on page 12.

ODIE: Do you think I have time for a sausage and bacon returnee who did not have as much guts as a cowardly chimpanzee when bullets started ricocheting?

Odie uses the image of ‘cowardly chimpanzee’ to imply a couple of things. First that there is great hatred between the two, that is Odie and Wak. To associate Wak with a chimpanzee, a wild animal implies the animosity. Also this shows how the stayees (those who never went to exile) viewed the returnees (formerly the refugees). They suspected them and they never felt comfortable to see them back. To show the suffering that refugees undergo, Stella uses a simile on page 86 and 87. Their plight when they arrive at the border is shown.

STELLA:..... I can smell out the refugee a mile away and take to my heels to protect my lungs. Timid and terrified. Tentative in his gait like a starved chameleon.

Here we see that refugees go on days and nights without washing their bodies. As a result they emit foul smells. They are likened to chameleons as they are fearful and cautious. They lack confidence because the country where they get to for refuge is normally foreign and the hosts are not welcoming.

To highlight family antagonism, Odie uses a simile. This helps us realize that Odie has never accepted his half brother Wak. When Wak returns after ten years of exile, Odie does not take kindly the warm welcome Stella gives to Wak. This is seen on page 23 where Odie says:

ODIE:....I could have puked when I saw the two of you toasting and hugging each other like frenzied baboons in a dionysiac trance.

Odie's statement shows how unhappy he became with both Stella and Wak. There is great hatred. He compares their excitement to that of frenzied baboons in a dionysiac trance. Baboons are not wise and so Odie takes it that it was not a wise decision to hug. Baboons also are not the kind of animals that one would get amused when associated with. Odie here is manifested as a cold and mean character. To further demonstrate this there is yet another simile which follows this on page 23; Odie says.

***ODIE:** you were a perfect circus for an audience of octopuses: You dubbing your eyes Like trachoma case and him sniffing away like a dog in the cold winds of winter.*

The use of the images of octopuses and dogs and how they react to various stimuli shows how much Odie disliked Wak and also the warm welcome that he received from Stella.

Stella playing the role of the host in the last play within play (as Mr. No-fear-no-favour) is so antagonistic. "He" makes the refugee feel that he is in a hostile environment. She shouts to the refugee on page 103:

***STELLA:**.... fouling our air. What do you think gives you the right to come here, crawling and cringing like centipedes? is this Jerusalem where every crack pot can scurry to?*

The refugee upon being shouted at feels so uncomfortable that even he wonders where to run to. The simile with the image of a crawling and cringing centipede shows how much his presence is a bother.

The female refugee (Dr. Rugendarutakaliletirugaruka) is very much harassed by the constable who wants to sexually assault her. She shouts at him on page 88:

STELLA: (impatiently) will you quit sniffing around me like a dog on heat!...

The use of words “a dog on heat” in this simile shows how the mistreatment extends far. This harassment goes on until the two border officials are ready to rape the woman.

The new government under the liberation front used ‘The Sunday Times’ newspaper to announce to those in exile to get back to their country and settle. They were each to receive forty thousand dollars to help them settle. Those that stayed back felt bad. This ill feeling is reflected in the simile Odie uses on page 73 and 74.

ODIE:.... one morning after reading “The Sunday Times” newspaper, you went to your wife, gibbering like a mad monkey...’ exiles are urged to come back home and help in reconstructing their country.’

Odie's aim is to utterly humiliate Wak. Wak gets hungry and reacts to these comments.

2.3 Sarcasm

In sarcasm, ridicule or mockery is used harshly, often crudely and contemptuously, to expose weakness or folly in people or institutions. The distinctive quality of sarcasm is present in the spoken word and manifested chiefly by vocal intonation. Hostile, critical comments may be expressed in an ironic way. Sarcasm may be in form of verbal irony, mimicry or even a wounding remark showing weakness of a person.

Leech (1969:176) notes that there is a kind of irony which is a matter of register (especially of tone), rather than of content. For example, it may consist of dispraise under the guise of praise or delivering an affront in a manner of unimpeachable, if not exaggerated, politeness. E.g the sneering, use of titles like 'sir', 'madam', 'your highness', For people to whom they are clearly inappropriate.

According to McDonald (1999: 486) sarcasm is an indirect form of speech intentionally used to produce a particular dramatic effect on the listener. Pragmatic insincerity is employed by a speaker to have some effect on a listener that would differ from the direct personally more sincere form, and conversely, that listeners would be aware of the effect intended by the speaker.

The presence or degree of sarcasm in everyday language is affected by exaggeration, nature of the speaker, relation of the speaker to the victim and whether or not the criticism is being made in private or in front of an audience. (Toplak 2000:1483)

When a telephone rings and Stella offers to pick it, Odie responds sarcastically.

This is seen on page 4:

ODIE: *Go right ahead, sis. (after thought) you've all the time in the world.*

We infer that the person who had just called is Wak. Odie hates Wak. The aim of using this sarcastic statement is to ridicule Stella showing her that her association or closeness to Wak is not appropriate. He suspects that Wak is the one who has called and this he does to discourage Stella. To further inflict pain on Stella Odie uses another sarcastic remark on page 12, where he says:**ODIE:**.... *you used to go, cooing around him before he crawled away...*

The words that arouse bitter feelings are “cooing” and “crawled”. Odie uses them to ridicule Stella’s relationships with Wak.

Stella disturbs Odie by reminding him how he falsely announced the death of Wak on the Argus newspaper. This can be seen on page 19:

*STELLA:page twelve of Argus. Three columns by fifteen centimeters,
Same Photograph as if you suspected your own intentions.... that
was quite a bit of cash you sunk in the exercise.....*

This is a vicious attack on Odie's character. It definitely impacts negatively as Odie gets infuriated and begins to find a way to hit back.

Stella extends this wounding by further insinuating much about what she thought made Odie betray Wak. Stella portrays Odie as a materialistic character and the fact that his father never left anything behind bearing Odie's name then he dexterously tries to have Wak eliminated so as for him to possess everything. Stella says on page 21:

*STELLA:...one thousand five hundred acres is no small business, even if
the land is Upcountry. And you and the officials agree on a fee for
'special clearance'....*

*Odie that walks out of that land and surveys' office is anew Odie....
five hundred acres trailing behind him.*

When Wak enters from town and finds an almost naked Odie, he sarcastically reacts. This is portrayed on page 52: **WAK:** *Good lord! for once I thought I was in Ituri forest among the pygmies.*

The words said by Wak here are made to ridicule Odie. Odie feels better and his hatred for Wak even augments. Wak compares Odie to pygmies in Ituri forest. Ituri forest is in Northern Congo formerly known as Zaire. Here we have forces who fight the government forces. These rebels lack clothes (proper clothing) and in some cases they stay naked. Wak heightens the tension further when he says on page 52:

WAK:.. well, well, well! I guess ten years is long enough time to change things. ethics do change, don't they? Incidentally, why didn't you lock the door?

Odie feels ashamed when Wak uses the above statement ironically to provoke him. When Wak says “ethics do change” this is not a declarative statement which can be taken literally; it rather means that stripping oneself naked in front of a sister is something wrong. In this case Wak uses this statement to attack Odie by ridiculing his behaviour.

As Wak is describing how the situation in the country is (that it is not bad) on page 52, Odie chides him sarcastically:

ODIE:..... hear the voice of exile talking.

By calling Wak “The voice of exile” Odie humiliates him and makes him infuriated. When Stella asks Wak where he has been all that time, Odie does not wait for Wak to answer; he jumps in sarcastically to answer for Wak.

***ODIE:** (Ironically) serving his nation, I suppose, the returnees are itching to reconcile, reconstruct and rehabilitate.*

This intensifies the conflict within the siblings.

Odie does not wish to see Wak served warmly by Stella. He is so mean that he castigates Wak for wishing to take quality drink: brandy. He says on page 54:

***ODIE:**... Brandy? Are you out of your mind?... give him beer, I don't have foreign currency like some people we know.*

“Some people we know” is used sarcastically to insinuate Wak. It is an attack. The attack is unravelled more by Odie on page 56: He says.

***ODIE:**... go easy man. The drinks are not running away like some people we know.*

Wak is the person who went to exile. Odie uses the statement “running away” to insinuate Wak’s escape. He doesn’t mention Wak in this case but Wak realizes this verbal attack and it utterly humiliates him.

Odie speaks sarcastically to humiliate Wak and point out to him that he came back to the country for selfish motives. This is seen on page 73:

***ODIE:**.... and you have bled enough for it to want to put in monetary claim
“RIGHT” come back for your share... it’s finished.... gone with the
wind...?*

Stella also employs sarcasm to hurt Odie when he tells Wak on page 55:

***STELLA:** Lots have died including his majesty. Suffocated and frozen to
death.*

This she does not attack Odie’s experiments therefore exposing Odie’s weakness. She further extends this attack when she repeats Odie’s earlier statements on page 55:

***STELLA:**....if their political system is to make us meekly carry our
crosses....*

This is some kind of mimicry and the aim is to prove to Odie that all what he had been carrying out was of no consequence.

2.4 Personification

This is a figure of speech or trope in which inanimate objects, animate non-human or abstract quality is given human attributes. Leech.(1969:133) states that personification is a kind of absurdity which results from 'making a mistake' of selection. i.e putting an element into a context which it does not fit.

e.g water has eaten kindness or these cabbages read bottles, Leech (1969 :133).

Leech as well in his grouping of notional classes of metaphor calls personification the humanizing (Anthropomorphic) metaphor which attributes characteristics of humanity to what is not human. In transformational Grammar (TG),sentences involving personification would be strictly deviant. The normal selection roles for nouns and verbs are violated.

Indangasi (1988:109) defines personification as a figure of speech that attributes human traits to non-human things; the thing is made to behave like a person. A special feature of personification is pathetic fallacy. Pathetic fallacy refers to instances when the natural world is given the sensations and feelings of human beings.

As stated by Timammy (2002:165), personification describes inanimate objects or abstract concepts as being endowed with human attributes, powers or feelings (see Richards et al 1985; Wales K 1985; Crystal D. 1987; and Myers and Simms

1989). Personification occurs in language in general and is particularly associated with literary work especially poetic language.

On page 13, Odie wants to convince Stella to be on his side and sideline Wak. To imply how a step brother is not as close as “real” brother, he uses the personification.

***ODIE:**...step brother, a little correction, but it makes a hell lot of difference. The uterus rules the world, not any bloody.....*

Uterus is given the qualities of a ruler. The implication is that people who share a mother are more close than the ones that share the father (Step brothers or sisters).

On page 21, Stella informs Odie of the transactions he made at the lands and survey's offices. This she does to point to him where the antagonism arose from. As she does so, she uses personification.

***STELLA:**... one thousand five hundred acres is no small business, even if, the land is up country. You pay the money and the document is changed there and then. Odie that walks out of that lands and surveys office, is a new Odie. Confident, gait authoritative voice and one thousand five hundred acres trailing behind him.*

The land (acres) is given the attribute of trailing as though they are alive. This emphasizes the effects that changes made by Odie had on him.

On page 56, Odie intends to attack Wak viciously. He uses personification to do so:

***ODIE:** Go easy man. The drinks are not running away like some people we know.*

Here Odie implies the returnees. The drinks are given character traits of human beings when Odie says that they “are not running away”. This shows how stayees hate to see the refugees back. They coldly receive them as Odie does to Wak.

Odie further uses personification to attack Wak. To show how Wak was excited on receiving the news that the government (the new government under the liberation front) was encouraging those in exile to get back, he uses the image of monkey.

On page 73:

***ODIE:**... you went to your wife gibbering like a mad monkey.*

Human beings have the character of gibbering. Monkeys do not gibber, but Odie uses this to personify them and hence attack Wak. This shows the great hatred he has for Wak.

To show that Odie is not happy with Wak's return he uses personification on page 78:

***ODIE:**... Here is to our prodigal brother returned from yonder lands. May he outlive Lake Victoria!*

Odie reacts this way after Wak shows how he negatively faces him when he got back from exile. Wak claims that Stella received him with open arms while Odie was cold. This then Odie says sarcastically to provoke Wak. In this statement, the Lake Victoria is personified in that it is said to be alive as Wak is sarcastically being told to outlive it.

One page 105, the host (Mr. No-fear-no-favour) harasses the refugee sheerly. He wants the refugee to get back to his country. The country is personified in this case where he says:

***STELLA:**... your country is bleeding and all you can do is sit here.*

The word "bleeding" implies the civil strife the country is in and the effects brought about by the instability. The host continues to humiliate the refugee and in the case we have another personification applied. To scare and ridicule the refugee he says on page 107:

***STELLA:**..... You make me sick! you'd make a toad laugh at you. Living on public charity as you do.*

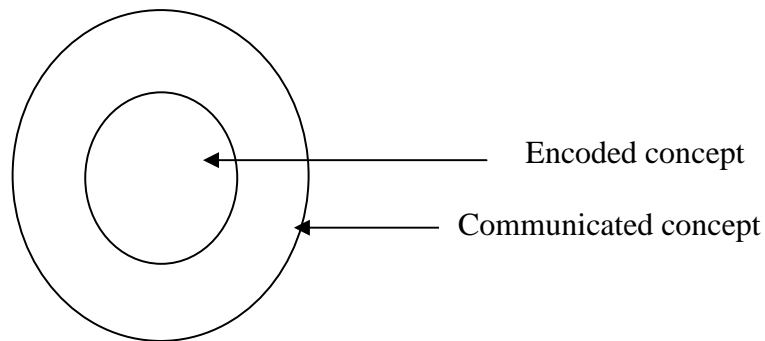
The toad is personified in that it is given the qualities of a human; to laugh. The main aim of this personification is to make the refugee feel ashamed and get back to his country.

2.5 Hyperbole

This word comes from a Greek word “huperballo” which means to exceed. It is popularly known as exaggeration or overstatement. It is a very common rhetorical device in oral discourse. It is used in drama mainly for emphasis as a sign of great emotion or passion.

According to Leech (1969:167) Exaggeration in colloquial talk is often incredible because it is at variance with known fact. Hyperbole is frequently concerned with personal values and sentiments: that is, with making subjective claims which, however exaggerated, we could not verify unless we were somehow to get inside the cranium of the person about whom the claims are made. The addressee has to rely entirely on the general standards of society and on his knowledge of the speaker in judging the truth of such claims. Leech (1969: 170) maintains that, hyperboles serve to colour the expression of personal feelings and opinions which may be either of a positive or a negative kind (enthusiasm). Hyperbole is a form of exaggeration.

According to Muiyuku (2009:16) it can be diagrammatically represented as follows



Adapted from Muiyuku
(2009:16)

A speaker has to go back to his encyclopedic knowledge so that he/she is able to draw a hypothesis about the concept the speaker wants to express and the implications he/she intends to convey. He stops processing after he or she understands the implied meaning of the hyperbole which is the widened *ad hoc* concepts; that is, after having derived enough implications of his/her expectations of relevance.

Wales(2001) states that hyperbole superficially violates grice's maxim of quality and quantity since it distorts the truth by saying too much. Hyperbole, she adds, however is not the same as telling lies: there is normally no intent to deceive ones listeners who will no doubt infer the true state of affairs anyway.

On page 19, Stella criticizes Odie's actions about Wak. To show us how hypocritical Odie is she uses a hyperbole. This hyperbole makes us realize how Odie pretended to mourn for his "dead" brother Wak.

STELLA:.... we thought you were dead man, dead as a dodo, as they say.

We even attended the memorial service. You would have seen your brother Odie, man eyes wet with torrents of tears.

Stella uses the hyperbole "torrents of tears" to imply how Odie was crafty to guide people to believe his story that Wak had actually been killed. However we realize that this was just a hoax. This hyperbole also is used to ridicule Odie's behaviour. Ruganda also uses hyperbole to show how returnees were not welcome. It points to us the character traits of the stayees i.e. they are mean and cold. As Stella wishes to serve Wak a drink, Odie comments negatively using a hyperbole.

ODIE: One would have thought you drained barrels and barrels where you've been hibernating since you returned...

The use of the word 'barrel' to infer the content capacity is great exaggeration. Nobody can drain a barrel of beer and so this is only said by Odie to humiliate Wak.

Wak explains to Stella how once he got to town he came across a friend who had all of a sudden become rich. The man's name is "katalikawe." He never used to perform well in school but as a result of war in the country, he unfairly grabbed wealth. Wak says on page 55:

*WAK:... The man is stinking rich. He is a millionaire. Took me to his home
couldn't believe my eyes...*

There is exaggeration as "katalikawe" is said to be "stinking" rich. This shows how he had unfairly amassed wealth in a country where people are poverty stricken.

On page 67 where the three characters are discussing the words to use in the primer, Wak agrees with Stella's choice "blood". He says autocracy breeds blood.

*WAK:..... twenty years of our so called independence and we have nothing
to show for it except enough corpses to feed billions of vultures.*

Here Wak emphasizes the effects of tyranny. He uses "billions" an exaggerated figure to show that so many deaths have occurred in African nations as a result of dictatorial regimes. The vultures definitely cannot get to be billions and billions. This shows how Wak and Odie could not easily agree on various matters.

To show how refugees lacked some amenities like water, Ruganda uses a hyperbole. There is an exaggeration at the border as an officer says:

ODIE:... There is a tornado of stench approaching

A tornado is a very powerful storm. Odie claims to have sensed the foul smell of refugees who have not taken bath. He says this to frighten the female refugee so as for her to give in easily for sexual harassment.

2.6 Conclusion

It has been seen that metaphors, similes, hyperboles personification and sarcasm as stylistic aspects are much used in the text. These tropes in the first place help one to realize the problems in the text. At the beginning we see how Odie is in trouble as he engages himself in monologue. The metaphorical statements he utters gives us a clue that it is not the insect he is fighting but his step brother (Wak). This is also reinforced through the use of similes. We observe the traits of Odie that he is egocentric and hateful through these tropes.

The tropes also lead us to notice the conflict within the family. There is use of tropes as the characters disagree on various issues. Much of what is said during such disagreement is done in a sarcastic way. The language even gets to a level of becoming abusive. It is here where we observe the use of hyperboles and personification. This goes on until the conflict is resolved as the text gets to end.

The figurative language plays a role of creating variety in the text. Apart from this, it is also aesthetic in nature and so it makes Ruganda's work enjoyable. Readers think deeply to unravel the meaning portrayed and therefore it helps people think a lot.

Finally we may also say that, figurative language plays a role in building the plot. It enables the action move forward. It does so by being part the structures used to build actions in all episodes that we get to see.

CHAPTER THREE

Ambiguity and Lexical Choice in *Shreds of Tenderness*

Introduction

This chapter intends to focus on ambiguity and lexical choice. It is our persuasion or conviction that the said stylistic concepts play very central role as far as communication and interpretation of *Shreds of Tenderness* is concerned. Each of these concepts will be examined at depth within the theoretical framework adopted.

In the *Shreds of Tenderness* we come across ambiguity at lexical level and syntactic level. Lexical choice is portrayed through :

- i) Use of technical language “Big words”
- ii) Use of non- standard English
- iii) Uses of taboo and slang words
- iv) Use of code mixing
- v) Use of neologism

Of the above we have lexical deviation in form of :non-standard English, code mixing and neologism.

3.1 Ambiguity

Ambiguity of information in word, picture, or other media, is the ability to express more than one interpretation. Context may play a role in resolving ambiguity. The same piece of information may be ambiguous in one context and unambiguous in another.

Leech (1969:205) defines ambiguity as “more than one cognitive meaning for the same piece of language. In literary studies it has often been used in an extremely broad sense popularized by Empson in his witty and influential book *Types of Ambiguity* as any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language. Leech (1969:205) further points out that ambiguity has generally been used in a narrow sense which we may represent as ‘more than one cognitive meaning for the same piece of language; whereas in literary studies it has often been used in an extremely broad sense popularised by Empson in his witty and influential book *Seven types of Ambiguity*: ‘any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language.’

Ambiguity can originate in homonymy, polysemy or a combination of the two.

We have both lexical and grammatical ambiguities.

Leech gives four broad types of ambiguities:

- i. Lexical homonymy: (homonymy of words as items of vocabulary).

Eg Mole (noun) = ‘a small animal)

Mole (noun) = ‘a spot on the skin’

(Either meaning is possible in ‘I noticed as mole’)

ii. Grammatical homonymy: (word classes in a sentence.)

Here a word may qualify in different parts of speech.

Eg The ambiguity is apparent in ‘I like moving gates’

moving gates as a modifier + Noun Construction

(= ‘gates which move’)

Moving gates as a verbal + object construction

(= ‘causing gates to move’)

iii. Lexical polysemy

Here a single word may have multiple meanings.

Prefer = 1 ‘Promote’

2 ‘Like better’

(‘Gentlemen prefer blondes’ could be ambiguous in this respect)

iv. Grammatical polysemy

Here Leech gives an example of present tense which can be applied to indicate an event:

1. Momentarily happening now.

2. A habitually repeated event.

Wales (2001:15) defines ambiguity as double or multiple meaning; an ambiguous expression has more than one interpretation.

Matthews (2007:16) defines something ambiguous as having two or more meanings. He puts two types of ambiguity.

- i) Lexical ambiguity – dealing with one word.
- ii) Grammatical or syntactic ambiguity – where a whole statement is examined.

3.1.1 Lexical Ambiguity

The lexical ambiguity of a word or phrase pertains to its having more than one meaning in the language to which the word belongs.” Meaning “hereby refers to whatever should be captured by a good dictionary.

On page 5 where Odie is speaking to the insect in a glass jar, we observe the use of lexical ambiguity. The use of the verb “got” can present ambiguity to a reader / an audience.

ODIE: And down his majesty came, tumbling down to the base of humiliation, all the way from the tower of ambition..... look at the pathetic figure you cut with your insistence on trying and trying again and againwell, at least you have got the guts. An iron will and an unbreakable spirit, as we say.....

The verb ‘got’ can be interpreted two ways

In the first case “you have got” may mean that “you have in you the quality “Also “you have got” may mean that “ it has been supplied to you now.”

In our case here, Odie uses the first meaning to show that the insect has trait of fighting for freedom. This implies how characters like Wak have got determination to fight the tyrannical regime and get it out of the way. One realizes the right meaning by considering the context in the play. We realise that even from the beginning of the play the insect does not respond to Odie and therefore we take it that it’s stubbornness does not start now but it has ever been there.

3.1.2 Syntactic Ambiguity

Syntactic ambiguity arises when a phrase can be parsed in more than one way.

Such phrases can have different interpretation because different grammatical structures can be assigned to the same string of words.

On page 23, Stella makes a statement that is ambiguous.

STELLA: Nine years ago you told me you were certain he was killed in the invasion.

This statement may pass two meanings. In one case it can imply that Stella was informed of the killing nine years before the moment she is talking. It can also mean that the” killing “of the brother took place nine years before. We infer the

meaning from the context in that we have already been informed of Wak's disappearance and how Odie reported it, that he started to talk about his step brother's death one year after his running to exile.

On page 22, Stella uses an ambiguous statement:

STELLA: (Again correcting him) one year, Odie one year, when you put the picture in the papers.

This statement is ambiguous in that it can be interpreted two ways: in one way, it can be used to imply that the picture was put in the papers after a year got to an end considering a certain event that had taken place. In another way, it can be used to imply a certain year (one year) when a certain event has taken place. This means that a speaker may be highlighting a specific year when a certain event took place or will take place.

In the case of this statement, the meaning portrayed is that of "the picture was put in the papers after a year got to an end considering a certain event." We know this by considering the earlier information we have from the text that the announcement was put on the paper one year after Wak went to exile. We realize that Ruganda has not used ambiguity much in his text.

3.2 Lexical Choice

It happens when a writer chooses certain words deemed appropriate in certain context. The writer may exceed the rules of grammar in order to achieve a certain purpose. This is referred to as deviation. There are a number of ways in which lexical choice manifests itself as a stylistic aspect. We find use of non-standard English or even use of African words and statements e.g. Kiswahili and kikuyu languages adopted in English work. We have use of taboo words which refer to subjects or experiences or parts of human body which are not supposed to be talked about in public or in a polite society. In our study the types of deviation that we will observe are: neologism, non-standard English and code switching.

3.2.1 Use of technical language “Big words”

In this research, we treated technical words as those words generally derived from Greek, Latin, French and other foreign languages. These are names of academic disciplines, such as Philosophy, Psychology and names of government processes, such as administration and democracy. Such words generally do not have a suitable Anglo-Saxon equivalent. These words also tend to be longer and abstract. The category of ‘big words’ includes the specialized technical vocabulary in various academic disciplines. The technical vocabulary normally refers to abstract processes and its use is normally restricted. Sometimes the root of the word would be commonly known, but you get a formation which turns it into a “big word.”

On page 10, of the text *Shreds of Tenderness* Stella realizes the Odie derives pleasure from persecuting the insect and observing how it reacts to torture. She eventually tells Odie that he is a sadist. Odie reacts by telling her that he is a Nihilist. Nihilism is a belief that nothing.

In the world has any value, especially that; religious and moral principles have no value. We realize that this is true because Odie is immoral in character and all the actions he undertakes portray this. He betrays his own father and also the brother, Wak. He is even happy to see his grandmother die and he celebrates as a result. We observe Ruganda exposes the nihilism declaration on page 10:

STELLA: You are a sadist.

ODIE: Nihilist, maybe

STELLA: Sadist.

ODIE: Nihilist, we all are.... Once in a while. In fact it is inborn in all of us. Our first wail from mother's womb is an expression of that nihilistic spirit.....

Odie's hatred for Wak is also shown using a terminology. On page 24, Odie tells Stella that he would rather be happy to see Wak tied to a post and shot when spectators are celebrating.

ODIE: (completely off target) That's right... Tied to a post, in the public square. The firing squad impatiently

Waiting for the orders and spectators heaving with excitement and chanting hysterically, 'DOWN WITH THE TRAITOR. DOWN WITH THE FASCIST. DOWN WITH DESERTER'....

Here the word fascist derived from fascism is used. Fascism is an extreme RIGHT-WING political system or attitude which is in favour of a strong central government and which does not allow any opposition.

In the first play within play there is also use of a terminology from the noun heresy. Odie as the field marshal encourages Stella a spectator to kill the queen mother. When Stella declines to carry out the order on page 42, Odie reacts thus:

***ODIE:** Voice of a heretic, is that it? Voice of a damned traitor.(personal plea) But you promised, comrade Stella, remember? Besides you are not the stuff traitors are made of, or are you now comrade?(silence) I thought not. So kill her.*

Heresy is a belief or an opinion that is against the principles of a particular religion or the fact of holding such beliefs.

In a primer game where the three siblings (Odie, Wak and Stella) are forming words using letters of alphabet, the issue of 'big words' comes up. Odie takes over the leadership of primer game by force. Then he goes ahead to order the others to follow what he wants.

On page 62, Odie says:

***ODIE:**....We are busy writing our histories with the blood of million of Political martyrs and our children will have misfortune of learning all that with the spouts of tears and self-hatred. I say, A for AUTOCRACY*

Stella and Wak disagree with Odie and responds on page 63:

***WAK** :(Jokingly) Is that the kind of mediocrity that you bequeathed from ten years of military rule? Your inheritance? Autocracy my foot:*

Autocracy is a system of government of a country in which one person has complete power. *Mediocrity* is the quality of being average or not very good.

We realize that Odie prefers *autocracy* because he earlier preferred a tyrannical regime where he played a role of reporting those that were against dictatorship. He

wants to force others into accepting this idea and he uses violence to make Wak shout the word *autocracy*. This is seen on page 63:

ODIE : (*Getting annoyed*) *Mediocrity did you call it? You call autocracy mediocrity? Repeat after me (No response.....) I say A for AUTOCRACY Repeat me....., Do it now....*

Wak doesn't like tyrannical rule that is why he calls *Autocracy, mediocrity*. This shows that he despises it.

In forming an appropriate word for letter B, Odie forms the word *Bureaucracy*. Bureaucracy is the system of official rules and ways of doing things that a government or an organization has, especially when these seem to be too complicated. It also refers to as system of government in which there are a large number of state officials who are not elected. We infer from the state of affairs why Odie prefers the word Bureaucracy on page 66.

Indangasi in his work, *Stylistics* (1988:78) states that "In prose, fiction and drama, a writer might make a character use a specialized technical vocabulary in an attempt to give him a social and professional identity. Sometimes, this might be done for satirical purposes."

3.2.2 Use of taboo words and slang

Taboo words are words that many people consider offensive or shocking. This may be so due to their reference to sex, body or people's race. Indangasi (1988:79) states that **taboo words** are those which refer to subjects or experiences or part of the human body which are not supposed to be talked about in public or in polite society. The commonest are the ones which refer to intimate areas of our bodies. Taboo words are characteristically emotionally charged: They arouse feelings of anger, revulsion or excitement.

Slang words are very informal words and expressions that are more common in spoken language especially used by a particular group of people for example, children, criminals, soldiers or other groups.

On page 70, when Odie realizes that Wak and Stella were not responding to what he tells them he shouts a slang term:

***ODIE** : Suit yourself, but I... (screams his lungs out) **FELLAS!** Use your freedom, you damned maggots.*

The use of a slang term “Fellas” here makes us realize that Odie is abusive. On page 88, when the female refugee (Dr Rugendarutakaliletirugaruka) gets embarrassed by the behavior of the police constable, she uses a taboo word. This is done after Odie starts sniffing around Stella’s legs like a police dog:

STELLA: (*Impatiently*) *will you quit sniffing around me like a dog on heat:*

Ruganda here uses this language “*sniffing around me like a dog on heat*” to expose to us how female refugees get sexually assaulted and how they boldly fight back.

Due to their immoral nature, the immigration officials brutally handle female refugees. They are lascivious and attempt to have sex with female refugees. We see this on page 94 where we have the slang term *quickie* used.

ODIE: (*Making a joke out of it*) *Are you up and ready for a quickie yet officer?*

WAK : *Not yet, con, not yet. But it will by and by.*

STELLA: *You call this nothing! Is this your way of asking for what you call a ‘Quickie’?*

Quickie is a sexual activity that takes place quickly and shortly. It points to us the presence of immorality in this country where Wak has gone to seek refuge. The police officers are involved in immorality as they brutally handle refugees without human face.

On page 101, Odie describes Mr. No –fear –no –favour’s behavior. It is detestable in that he says:

ODIE: *And as loud. Like a hound on heat (makes howling noises)*

Ruganda uses other taboo words in reference to body parts. While referring to the testis, Mr. No –fear--no –favour uses the word.

STELLA: *And you call yourself a man? A man with two balls between your thighs? I doubt it. I doubt very much.*

In this statement we see how a refugee is harassed by the host. The host is presented as immoral, proud and insensitive. When Mr. No –fear --no–favour hears a blast and he is informed by a refugee that it is a coup. De’ tat, he trembles and urinates on himself .It is also suspected that he defecates on himself also. Here we have some slang terms used on page 110:

WAK: *(Relentlessly) In your hind quarters, man Are you absolutely dead –sure? There is no smoke without fire, they say. And I say, there is no pee without poo-poo, man. No pee without poo-poo man.....*

Pee refers to the act of urinating on himself while *poo-poo* refers to the act of defecating on himself. This language is casual and helps us understand the context the characters are in, that is a bar; while drunk. It adds humour and creates variety.

3.2.3 Neologism

This refers to a situation whereby a writer creates a word that does not exist in the vocabulary of a language. Leech (1969:42) states that neologism or the invention of new 'words' (i.e. items of vocabulary) is one of the more obvious ways in which a poet may exceed the normal resources of the language. Even ordinary citizens' conversations quite often stumble into neologism as the readiest way to express their feelings or opinions. We call new words NONCE-FORMATIONS if they are made up for the nonce; for a single occasion only, rather than as serious attempts to augment the English word stock for some new need.

It is misleading to suggest that neologism is a 'violation of lexical rule'; a more correct explanation is that an existing rule (of word formation) is applied with greater generality than is customary: that the usual restrictions on its operation are waived in a given instance. Leech (1969:42)

Indangasi, (1988:81) states that neologism or word-formation is an attempt by writers to expand the vocabulary of a given language. A writer might wish to communicate a certain idea, but have no word with which to do this. Under such circumstances the writer would then coin his own words.

In *Shreds of Tenderness*, Ruganda coined the word 'stayee'. This word is used to refer to those that remained behind when the others fled the country as refugees to stay in exile. It is used as the opposite of the word 'returnees'. The word 'returnee' is available in English vocabulary which refers to a person who returns to their own country after living in another country. However the word *stayee* does not exist in English vocabulary. Ruganda forms it from the verb stay.

On page 77, Wak uses the term 'stayee' while narrating the hardships that the refugees went through:

WAK: *Returnees... the sausage...and bacon Exiles, as the stayees call us... I could feel the coldness of ten years in that limp hand shake. Cold and callous and sending frozen Shivers down my spine. And the blame in your eyes....terrifying and yet behind all that coldness, there was the un explained fear.*

In the last play within play, Ruganda comes with a name which is constituted using many words referring to a character. The name is Mr. No-- fear –no- favour man. The name first appears on page 101.

STELLA: *I told him, Wak..... I had to tell him, about your man, I mean. You're mean man: Mr. No-Fear-No- Favour Man I had to tell, Wak.*

As we infer from the nouns forming the name fear and favour, the person is insensitive. Ruganda coins this word to rhyme with the behavior of the character. Mr. No-fear-no-favour mistreats the refugees. He abuses them and chides them so as for them to go back to their country which is embroiled in turmoil. Stella plays the role of Mr. . No-fear – no- favour man and “he” verbally insults the refugee.

***STELLA:** your country is bleeding and all you can do is sit here and
swill beer and enjoy our women. With muscles like those,
are you not even ashamed to crawl to the joint Refugee
services office, line up for hours ...*

We learn that this man is unkind for he does not sympathize with the suffering refugees. He even abuses the refugee as it is seen on page 106:

***STELLA:** And you call yourself a man? A man with two balls between
your thighs? I doubt it very much. (Sarcastic laughter. To
imaginary girls) Na Inyui atumia aya nikii Mureka na ngui ici
itaruite? (And you women what business do you have with these
uncircumcised dogs?)...*

It turns out that the man is fearful and seeks favour from the refugee when a blast is heard. He tells the refugee that he is sure that he cannot become a refugee but we see how he runs and escapes to become a refugee in a country that is still in conflict.

*STELLA:Bloody cowards. You make me sick ... I have
no fear nor favour but one thing I knowI will
never ever be a refugee. I will die here, in my own
country. The country my father fought for...*

Ruganda uses him to develop irony as we realize that when the blast occurs, he urinates on himself and to make matters worse, he is suspected to have defected on himself. He then starts to seek favour from a refugee Wak, who directs the man on how to escape and become a refugee in another country. He shouts while in fear.

*STELLA: But my family.....how about my family? My wife and four
children.*

3.2.4: Grammatical deviation (Use of Non-standard English)

In this case, we looked at grammatical deviation at morphology level and syntax level. ie the grammar of the word and the grammar of how words are patterned within sentences. Leech (1969:45) maintains that violations of surface structure are “superficial” not only in the technical sense, but also in the sense that they have no fundamental effect on the way in which a sentence is understood. Into this category fall violations which could be described as ‘bad’ or ‘incorrect’ grammar, and also the examples of syntactic rearrangement (hyperbaton).

Non-standard English has been used to express various issues:

- i) That the speaker is foreign.
- ii) That the speaker is semi- literate.
- iii) To create humour.
- iv) To give the play a setting.

In *Shreds of Tenderness*, We have a Muslim refugee who uses non-standard English. This happens in a play within play. ‘He’ is used to depict religious conflict. On page 100 he says:

WAK: *I is a Muslim. Christos botherless about Muslims! They says we is big time butchers of state. They says they looks after their own first. It be Gods law of Bible and you knows it, master.*

Here we learn that this is a foreigner. We realize that he is suspected to be a terrorist by Christians. We also notice that there is religious conflict where Christians disregard Muslims and are only concerned about fellow Christians. Ruganda takes us to the contemporary society where Muslims are associated with terrorism. The refugee further adds:

WAK: *....But they is been screaming on top of their voices that we is big time butchers of state. But truly master, I never even murder a chicken...*

We realize that here the setting is in a Christian country. We get to laugh at how the refugee expresses himself stating that he cannot even murder a chicken. This creates humour.

3.2.5 Code switching

It is whereby a speaker briefly shifts from using a certain language adopted in a certain work of art and for a short moment uses another language before reverting to the previously used code. According to Wales (2001:63), Code-switching is used in socio-linguistics to refer to the shifting adopted by speakers between one variety or dialect or language and another. Bilingual speakers regularly switch languages systematically and appropriately: according to the person addressed or the situation or even the topic.

Code switching has been defined in linguistics as a change from one language variety to another during a speech event (Richards et al 1985 “. Habwe 1999:90) This is not the same as lexical borrowing as utterances in code switching display features of the different language involved and not like in lexical borrowing where the new word formed is integrated into the new language’s phonological and morphological system.

Seville Troike (1989) Cited in Habwe (1999:99) distinguishes two major types of code switching. Inter-sentential code switching and intra-sentential code switching. Inter – sentential code switching occurs above clause level.

Intra- sentential code switching occurs within the sentence sometimes referred to as code mixing on page 80, Wak narrates how refugees face plight while in exile. We get the use of switching within a sentence. The use of the word “Makwerekwere” a reference term which implies a third – rate non-citizen is observed. This term captures the attention of the audience or any reader and invokes sympathy. Wak puts it this way:

WAK: *...you stayed and lived through the quagmire, as best as you could
...There is nothing as abominable as being a refugee.... Shouted
at. You dignity loweredFrom the sweeper to the highest official
they subtly remind you that you don't belong. You are on alien.
That word stinks Alien” Makwerekwere”, a third – rate non –
citizen always associated with Hunger, deprivation and cheap
labour.*

This word “Makwerekwere” helps one to locate the setting of the play. It is a Bantu word that is used to insult or to humiliate a person whom one despises. Once they are called “Makwerekwere,” the wish to go back to their country even when it is in war.

On page 79, the use of code switching at intra-sentential level (code mixing) is observed. Odie explains how the stayees suffered when refugees were enjoying while away.

ODIE: *Times are hard, Wak, believe me: times are really hard.*

Nowadays one wonders how one survives! Even a single day in such a hustle- what with the inflation, shortages “magendo” and...

The word ‘*Magendo*’ comes from Kiswahili language and in the text here it is used to mean corrupt deals or dishonesty ways of earning living. This word is used by Odie to scare Wak upon his return from exile.

In a play within play, where we have a character called Dr.

Rugendarutakaliletirugaruka, there is use of code switching both at intra-sentential and inter-sentential levels.

When the refugee meets the officials at the border, the officials begin to harass her using Kiswahili words:

WAK: *You are right. (All of a sudden Wak transforms himself into a local policeman on the beat then confronts the unsuspecting Stella) You, there! come here “Wapi kitambulisho?” [Where is your ID card?]*

The interrogative “Wapi kitambulisho?” here serves purposes. It first makes us realize how the officials at the border are hostile to the refugees. This has been uttered by shouting in a commanding way. This is done to intimidate the refugee so that she would give in quickly to sexual advances made by the officials.

For a reader also, the use of Kiswahili words creates variety of language in literary work. We also get to know the setting of the play, that it is in a place where Kiswahili language is spoken.

When Stella fails to recognize the officials by mentioning them before responding, the officials get hostile until Stella calls them by a Kiswahili word ‘ Bwana ’ which translates to ‘sir’ in English.

STELLA: *(Absolutely lost) what?*

WAK: *Sternly and menacingly) what did you say? How did you address Me. Do you know who you are talking to?*

STELLA: *Sorry “Bwana”. I didn’t get you sir.*

Stella is forced to use the word ‘ Bwana ’ which is Kiswahili. The officer gets comfortable after Stella shouts the word ‘ Bwana ’.

In the last play within play, there is much code switching. Ruganda uses Kikuyu language to demonstrate this. We have so many statements uttered in Kikuyu. This serves various purposes depending on the context.

On page 103, Mr. No-fear –no-- favour shouts to the refugee in Kikuyu.

STELLA: (*Explodes*) “*cookai, Kwanyu, Mathaamira, Kwene Maya*”. [*Return to your country, you refugees*]

Here we see that first, the hosts are violent and hostile. They are chasing the refugees literally to get back to their country.

We also learn that wherever the refugee is (the host country) has Kikuyu speakers. This gives us the setting of the play that it is in Kenya. The Kikuyu language used also creates enthusiasm as readers wish to unearth more on the meaning purveyed by the Kikuyu words.

Also we find another statement on page 103 where abusive language is observed.

Mr. No-fear – no-- favour shouts once more and here he mixes Kikuyu with English in his spoken tirade.

STELLA: *(Explodes) Go (utters the guttural sound savagely)*

“Inuka” [Go home] (Odie not budging) “Uma ngui ino. Ndakwira uthii”. [Get out, you mongrel. I’m ordering you to leave.] (Stella is about to spit at Odie, but Wak intervenes in time. Spits aside)

The action portrayed here is that of sheer hatred. The host people are portrayed as abusive. They lack mercy and therefore refugees are really suffering. The refugees through face verbal attack said in both English and Kikuyu languages.

STELLA: *And you call yourself a Man? A Man with two balls between your thighs doubt it. I doubt it very much. (Sarcastic laughter. To imaginary girls) “Na inyui atumia aya nikii Mureka na ngui ici itaruite?” [And you women, what business do you have with these uncircumcised dogs.]*

Mr. No – fear –no- favour does not wish to see refugees socialize with the citizens of the host nation. They are chided (women) by Mr. No- fear –no- favour for associating with refugees.

We see even the refugees are called dogs and not only dogs but ‘uncircumcised dogs.’

This demeans them and consequently they felt lonely and segregated. We learn also that there is much immorality as so many girls engage in prostitution as Mr. - No- fear –no- favour intimates in his talk .He doesn't want prostitutes to serve refugees.

Conclusion

In this chapter we have come across ambiguous statements at two levels. At level one, we saw how a single word can carry more than one meaning and hence give a sentence two or more meanings.

At level two, we saw how a sentence may be interpreted syntactically to carry more than one meaning. This is brought about by the composition of words used.

To solve the problem of ambiguity, the context is imperative. Also our earlier knowledge on the matter or the text being studied plays a major role. In *Shreds of Tenderness*, ambiguity helps us to understand the text with an insightful look. As one gets to disambiguate a statement, concentration is put and hence this creates thorough study hence thorough understanding.

Lexical choice is a very important aspect in language study. It gives a reader/ an audience varieties. These varieties make one to avoid monotony in study.

The technical words used in *Shreds of Tenderness* show social and professional identity. In most cases the characters use them for satirical purposes. A few words have been coined which do not exist in the vocabulary of English. Here we see their appropriateness as they suit the context. Taboo words and some slang are used in the text. They depict various contexts in the text. For example, we have incidences in the bar or when people of the same age are together. They are used also to show erosion of moral standards. We get humour in these statements therefore making the reading enjoyable.

The use of non Standard English portrays illiteracy in societies. There is amusement generated as we see how the character expresses himself using non-standard English. It has also been noted that there is use of code-mixing. Code-mixing in the text brings variety in the play. It gives the text a setting and also creates humour.

CHAPTER FOUR

Repetition and Allusion in *Shreds of Tenderness*

In this chapter the focus will be on repetition and allusion. We intend to focus on the various manifestations of repetition in form of alliteration, at word level, phrasal level and sentential level. We will highlight the roles that the different types of repetition play in this text.

We will also deal with allusion, finding out how it is applied and the effects it has on the text. These two important elements are used to create impact in Ruganda's work. Certain statements from the text containing the above devices are to be picked and examined.

4.1 Repetition

This happens when a writer repeats deliberately a sound, a word, a phrase or even a part of the text to achieve a certain aim. Leech (1969:77) states that free repetition of form means the exact copying of some previous part of a text (whether word, phrase, or even sentence). In *Shreds of Tenderness* we mostly have immediate repetition. Immediate repetition according to traditional rhetoric is repeating what has been immediately mentioned.

There are four ways in which this can be observed:

1. Sound repetition.
2. Word repetition
3. Phrasal repetition.
4. Parallelism (Clausal and sentential repetition).

Leech (1969:79) states that: What is meant by 'relevant unit of text' varies from one case to another. It may be a grammatical unit such as a clause or sentence or a sequence of grammatical units, for example a noun phrase followed by a prepositional phrase.

Wales (2001:341) states that repetition is a powerful resource of interpersonal involvement and rapport.

Tannen (1989), sees it as the primary rhetorical device of spoken language. It may also be used for emphasis or out of intensity of feeling.

As cited by Timammy in her work, repetition has wide occurrence in African society (see Finnegan, 1971; Nketia, 1955; Cope, 1968)

In repetition there may be exact copying of some previous part of a text. This may be a word, a phrase or even a sentence.

Shreds of Tenderness has got repetition done many times. There are four ways in which this can be observed: sound repetition, word repetition, phrasal repetition, clausal repetition and sentential repetition. In sound repetition we are to observe only alliteration which greatly features in the text.

4.1.1 Alliteration

This is the repetition of a consonant in multiple words. This is a pattern of sound that includes the repetition of consonant sounds. This is normally located at the beginning of successive words.

Leech (1969:62) calls alliterative pattern a form of extra regularity. It consists of recurrence of a certain phoneme at the beginning of certain words in a sentence. Leech quotes alliteration as an example of the type of linguistic foregrounding which consists in making a text more organized than it has to be by virtue of the rules of the language (1969:64). Alliteration is part of schemes as classified by Leech (1969:74). He states that schemes roughly have included figures such as alliteration, anaphora and chiasmus and have been described as abnormal arrangements lending themselves to the forceful and harmonious presentation of ideas. More commonly, alliteration relates to the rhythmic measure, i.e. the unit of rhythmic patterning, which extends from the onset of one stressed syllable to the onset of the next. It is considered as a feature of verification.

To define alliteration in its most widely used sense, we divide the rhythmic measure into two parts: A (the initial consonant cluster) and B (the whole of what follows A).



One of the most conspicuous stylistic features in the play is the use of alliteration. There is use of the same consonant sound at the beginning of words in a sentence and these words appear successively. Wales calls it “initial rhyme”. She adds further that it is the repetition of the initial consonants in two or more words.

Occurrences of more than two alliterated words seem marked to the modern reader, even over-emphatic. Extensive alliteration was regularly used as a means of cohesion in so-called alliterative verse.

Alliteration as a device of form has occasionally been exploited in later literature by poets such as Hopkins and Auden.

On page 31 Odie uses alliteration to imply how the environment is.

***ODIE** :.....cow, cowards and commanders, mere mortals and
mortars...*

These words used here are metaphorical in sense. They guide the audience to realize the atmosphere in the country ravaged by war. Each word stands for a certain idea.

Cows imply the stupidity of the leaders who terrorize the citizens. Cowards infer the fear that people get saturated with as a result of terror and dictatorship, commanders imply the tyranny and their use of force. Mere mortals represent the deaths caused by violence meted on innocent civilians and mortars represent the strong weapons used by the military rulers to stamp their authority.

In his monologue, Odie seems so excited over the fall of his step brother. This fall from glory came as a result of Odie's betrayal. Wak was a university lecturer and he was still pursuing studies to become a senior lecturer. This was cut short after Odie betrayed him to the tyrants. Odie says on page5:

***ODIE** :.... Oh dear Oh dear royalty is not for hazardous heights
your majesty.....*

Odie's sadistic nature is shown, how supposedly he celebrated after betraying those against the tyrant to the regime. He says on page 6:

***ODIE:** ...I have really got you nice and proper, cornered, cowed and
Condemned. I can see eyes of contrition begging for clemency ...*

Stella also uses alliteration which points to us how the situation is in the country.

On page seven she says:

STELLA: Buzzing and bursting with bazookas.

This shows the frequency with which the weapons of torture were operated by the military regime. This created noisy and terrific environment as the targets were innocent civilians. Ruganda uses this alliteration to portray how illogical the regime was in its operations.

Succeeding this alliteration is another statement which further implies the consequences. Stella further commends on page 7:

STELLA: The music. Death at dawn. Death at noon. Death at Dusk.

This shows how deaths were caused by the fighting and betrayal all the time, Early in the morning, during the daytime and also in the evening.

Odie's contempt and hostility over Wak can be illustrated by the alliterative phrase uttered on page 23:

ODIE:he is there, outside that door, stinking of dust and some Kind of liquor, a tiny luggage around his shoulder and grinning like a green gecko...

One would realize that Odie hates Wak very much that he likens him to a gecko.

He describes his return from exile in a despising manner.

In a monologue while dealing with his specimens Odie asks on page 32:

ODIE:*still stuck to your silence are you? Daring and defiant*

... Time will tell who is tougher.....

Here Odie represents the military rulers while the specimen being tortured represents those that are against tyranny. The military rulers have an organ that searches for those that are against the ruling class. This branch is called 'state research bureau'.

The use of alliteration shows how the liberators are stubborn and unwilling to betray their compatriots to the authority. When Odie says "Time will tell who is tougher" It shows how the dictators wish to torture the civilians further.

The "returnees" who are patriotic have come back with a maxim. This maxim is alliterative. It is seen on page 53:

WAK: (*Ignoring the remark*) *Yes, the returnees are ready to chip*

in, Bra Odie . Reconcile reconstruct and rehabilitate, I

hope.....

The repetition of "re" is to show that the country there before was in good order but was only destroyed by the tyrannical regime.

Stella towards the end of the play as Wak is discovering Odie's reports in the state research bureau (S.R.B) files tells Wak on page 125:

STELLA: *(Desperately) you have been with him this evening;
bartered bile and booze, each one of you',*

This means that they took beer together as well as having disagreements.

Odie's reports in the S.R.B files are full of alliteration. On page 125, Wak reads:

WAK: *(Reading from SRB file) 'pepe spat on the presidents portrait
in a public bar'. This informant has a poetic flare to his
writing 'pepe spat on the president's Portrait.'*

This portrays how Odie betrayed his father to the S.R.B upon which the father got executed. Odie's guilty conscience drives him to mental derangement and what follows is characterized by a lot of alliteration. We observe this on page 128:

ODIE: *Tickie tickles the tit and taps the tummies..... whimpering
whispers at least whimpie wants a wasp beatitude bask
.....Tit for tat and termites for tummies.....fartie farting.*

This reflects his mental confusion and state of guilty conscience.

4.1.2 At word level

We have certain words that are repeated in the text. The repetition serves various purposes depending with the meaning of the word repeated and the context.

On page 4 we have the word “bang” repeated four times

ODIE:....Where everything is BANG BANG. BANG and the enemy is liquidated or deemed liquidated...

Odie uses the word BANG to display the environment. This sound is produced by something that is hit with force. It is an implicature of the conflict that goes on in the county. It emphasizes the fighting that the country is in.

On page 4 also we have repetition of the word hurry in the saying ‘hurry hurry has no blessing.’

ODIE:....learnt it from our former imperial masters, as a matter of fact. Hurry hurry has no blessing they used to say...

This saying is used to show how the colonialists were not in hurry to handle African problems. This shows how they dragged in dealing with the matters so as to extend their imperialism.

On page 7 there is repetition of the word death. It is Stella who mentions this. She says:

STELLA: The music. Death at dawn. Death at noon. Death at Dusk. Shroud of darkness not needed nowadays.

This repetition shows how the people in this country where civil strife is on face death every time. The fighting claims lives of people all the time.

The use of the word “bloody” indicates how Odie despises his brother Wak. The antagonism that is there is manifested when Stella mentions that Wak should not bother about seeing their mother. Odie responds emotionally on page 17:

ODIE: Bloody looked after him that’s why bloody mothered him

We have repetition of the word “cow”. In this text cow is used to show stupidity.

On page 3. *Odie says:*

ODIE...boom, and everything rattled with fright EVERYTHING Cows, cowards and commanders, more mortals and Mortars.

In the sense preceding, we see the word cow used to imply that the military leaders are illogical in their attempts. This shows how immoral they are.

On page 23, Odie calls Stella a cow to show his acts were stupid.

ODIE...And you the silly cow you are, went right ahead and served him my last beer...

Here we see that Odie doesn't like the warm welcome his step brother Wak received from Stella.

The mention of the words "tick" and "termite" is done repeatedly in the text. These two are used by Odie in reference to Wak. He sets up his apparatus using the two creatures. On page 8, Stella inquires why Odie deals with these two creatures.

STELLA: Why do you indulge in such sadistic antics... the ticks and now the termites?

In the first play within play, Odie and Stella fight imaginary termites. Stella says on page 43:

STELLA : (Tactfully) It isn't smooth, my lord ...we must be smooth in the way we handle this tribe of termites.

There is repetition of the word "smooth". This is done by Stella to show Odie how they need to stage a strong defense to fight the insurgents so as for them to succeed.

When Odie realizes that it has been unearthed that he is the traitor he confusedly begins to mention the two creatures. This is seen on page 127:

ODIE :(*His mind trailing*) *the tick starts with the block, the termite with the base. Are you there yet Mr. tick...How about you, Termie are you okay?*

Here ticks and termites symbolize unruly government that exploits their citizens.

4.1.3 At phrase level

Certain phrases have been used repeatedly for certain purposes. In the initial stage when Odie is addressing the glass jar he repeats the phrase “ *your highness*” This can be seen on page2.

ODIE :(*Addressing the jar in whispers*) *Your Highnessyour Highness. Having a royal nap...*

In this case your Highness represents Wak. The words are used ironically by Odie. The use of irony in this repetition implies great hatred that Odie has for Wak and Odie’s wish to see Wak dead. Odie calls the insect your highness more than ten times in the text yet he tortures it with high gusto.

The way he repeats the phrase indicates that there is intra personal conflict within himself. It implies how the return of his brother haunts him much.

On page 5, Odie refers to the insect in the food as "his majesty". This is repeated a few lines later before it is changed to "your majesty". The word majesty here is used to refer to Wak sarcastically. It shows how Odie would be delighted to see Wak tumble

ODIE: Perfectly all right, thanks for your concern Stella. It is his majesty hereand down his majesty came tumbling down to the bas humiliation.....Your majesty,have you? What are you up to now, your Majesty?.....

In the first play within play, Odie and Stella shout 'the invaders' this phrase captures the mood present when a tyrant faces stiff opposition. African leaders like dying in the office. Their tyrannical tactics provoke country men to invade them on page 39. It is shown how the two characters are scared:

STELLA: The invaders must be repulsed at all cost.

ODIE: Oh! The invaders! protect your wives and children, good people.

STELLA: Our houses are set on fire. (Odie is desperate)

Help.....some of the invaders are retreating....

As the play within play progresses, we see the mention of the Queen mother. The phrase "The queen mother" is repeated on various occasions. In the text, queen mother is symbolic. She symbolizes Stella and all women who sympathize with

those newly returned from exile. Stella defends Wak to the consternation of Odie who feels Wak should be shot. On page 42 she says:

STELLA: Almost all the termites are dead. But the queen mother is approaching furious and formidable.....

Odie urges Stella to shoot the queen mother of which Stella disagrees .Odie shouts to her:

*ODIE: Queen mother? Which Queen mother are you talking about?
(Remembers) Oh! The queen mother of the termites!*

This shows how sometimes even the women stand up against dictators and begin to fight for freedom.

4.1.4 At sentence level

Clausal and sentential repetitions are together classified as parallelism. Leech (1969:79) states that:

What is meant by 'relevant unit of text' varies from one case to another. It may be a grammatical unit such as a clause or sentence or a sequence of grammatical units, for example a noun phrase followed by a prepositional phrase.

Some statements are repeated in the text several times. The repetition creates emphasis. We get to see the problem reinforced to us so as for us to understand the text well.

On page 12, Odie says:

ODIE: *You must be a crackpot ... Do you think I have time for “a sausage and bacon returnees who did not have as much guts as cowardly chimpanzee when bullets started ricocheting”.*

Stella repeats the same statement halfway on page 12:

STELLA: *Wow: That’s quite a mouthful(mimics)....”a Sausage ...and bacon returnee who did not do,”what?*

In the use of this statement, the implication is that Odie wants Stella to believe that Wak’s taking off to exile was a cowardly act. It even further implies that refugees lived luxurious lives in exile hence associated with expensive and hard to get meals (sausage and bacon meat).

It is however not the case as Wak narrates to us how they faced hardships while in exile. Odie here is represented as an opportunistic and hypocritical character.

On page 77, Wak mentions the same statement to show the negative impact it has:

WAK: *Returnees ... "the sausage and bacon exiles as the stayees call us".*

One year after Wak had got to exile, Odie put an announcement in the Newspaper "The Argus." The announcement had information of Wak's death. Wak had not actually died but Odie used this opportunity to find a Machiavellian way of owning all the properties their father had left behind. This announcement is repeated by Stella to ridicule Odie. As he had set up the announcement for nine good years. On page 18 Stella puts it:-

STELLA: *That picture you put in the press ... 'IN THE MEMORY OF OUR BELOVED BROTHER,' Or was it in' IN LOVING MEMORY OF OUR BELOVED BROTHER?'*

Odie was uncomfortable when Wak stepped back into the house. He feels ashamed as he had declared the brother dead. That is why he begins setting up the apparatus. Stella used this announcement to create sarcasm even .On page 19 she puts it:

STELLA:... *And what a touching eulogy he delivered! And that picture in the press.' IN LOVING MEMORY OF OUR LATE BELOVED BROTHER.' For nine years...*

Odie here is portrayed as cunning and materialistic.

When Odie was at the university he led a group of students in a demo. They chanted a slogan which was repeated severally .This is seen on page 37:

ODIE: *The entire crowd went wild with excitement chanting away like the Bacchic worshippers:” A PEOPLE UNITED CAN NEVER BE DEFEATED “etc (Stella has joined in the chant)*

When Odie is asked by Stella why he sets up apparatus with an insect in them, he says he wants to know what makes a murderer tick .On page 25:

ODIE: *(Bluntly) I want to know what really, really motivates a murderer. Do You understand that? “What makes a murderer tick?”*

This statement implies that Odie has a psychological problem. He wants to know what motivates immoral people to carry out immorality .This is repeated elsewhere on page 50:

ODIE: *Yes my dear young lady. “What makes a murderer tick?” That’s the question.*

This implies that Odie is haunted by his past bad acts. He betrayed his father and also his brother Wak.

Stella uses this statement sarcastically when Wak arrives. As Wak inquires why the place smells of pesticide, Stella responds on page 55:

STELLA: "What makes a murderer tick". Check for yourself. The dead on the Table.

4.2 Allusion

This is a reference in a literary work to a person, place or thing in history or another work of literature. Allusions are often indirect or brief references to well known characters or events.

Allusions are often used to summarize broad, complex ideas or emotions in one quick, powerful image. They allow a reader to understand a difficult concept by relating to an already familiar story. In literary work when we say that a work of art has engaged in allusion, it makes use of other pieces of literature (sometimes historical). It involves calling into play or mind words, characters or phrases of previous work or texts something that in modern critical parlance is theorized under the concept of intertextuality.

Allusion is a reference in a literary work to a person, place or thing in history or another work of literature. There is much use of allusion by Ruganda in the text *Shreds of Tenderness*. There are three major types:

- i) Historical people and places allusion

- ii) Biblical allusion
- iii) Allusion from works of literature

4.2.1 Historical Allusion

On page 3, Odie quotes two historical places to show how colonialists ignore Africa while pretending to be busy helping them. He says:

ODIE: ...Mine is a slow process, but it workslearnt it from our imperial masters ...Talk does wonders they always told us. Buckingham palace or the Lancaster House....to just have their tea and talk....

Odie here highlights how African countries are mistreated by the European nations. The words Buckingham palace and the Lancaster house are alluded to imply the colonialists and their pretence. Buckingham palace is associated with the Royal family in England. Lancaster House is where laws are made in Britain.

On page 5, there is mention of a city in Mali called Timbuktu. This city was associated with a far distance where fighters could hide without being noticed. Odie says:

ODIE: what is the plot, the big idea for? What are you fluttering your wings for? Want to take off to Timbuktuand take your flight to freedom?....

When Stella reports a statement that Odie had said earlier on page 36, Odie gets excited and approved her claiming that Karl Marx and Mao would never have come up with that discovery. Karl Marx came up with a revolution in history called Marxism. He was a celebrity then as he led people into getting a government where all people were involved in administration through consultation and co-operation. Mao was also a leader in history time.

STELLA:...*make them talk and scream at the top of their voices that ENOUGH IS ENOUGH....*

ODIE: *(Full of himself) ...That's a brilliant maxim. Karl Marx and Mao would never have come up with that observation.*

In a play within play, where we have a Muslim refugee in a Christian country, the refugee uses historical figures to imply the antagonism that exists between the two religions. The refugee uses ungrammatical fragments. This is seen on page 100:

WAK: *Charity begin at home, they says Bible and Koran is George Foreman and Muhammed Ali always sparring in boxing gloves....*

George Foreman and Muhammed Ali are renowned boxers of America. George Foreman was a Christian while Muhammed Ali was a muslim. Ruganda uses the two historical figures to symbolize the two religions and their deep seated antagonism.

4.2.2 Biblical Allusion

On various occasions, characters refer to certain words or phrases from the Bible.

On page six where Odie and Stella are playing primer game the two characters form words using letters of alphabet

STELLA: ...And Odie dear I've worked out a beautiful formula for it Already. A for AMEN B for BIBLE C for CHRIST

This shows how Stella is religious. Odie on his part also forms some words

ODIE: D for DEVIL or DOOMSDAY, E for EVERLASTING FIRE.....In this case we see how Odie is pessimistic in life.

As Stella ridicules Odie's behavior of announcing the "death" of his step brother, she sarcastically alludes to Bible where she says on page 18:

STELLA : ...someone who has just popped back, no, not popped back but been resurrected from the dead?

The resurrection of the dead is used in the bible to refer to bringing the dead back to life. As it is seen according to gospel of John chapter eleven 'Lazarus was resurrected from the tomb.' This happened in the District of Bethany in Israel.

On page 67, Stella offers 'B for BLOOD' and she adds that specifically it is the blood of Jesus

STELLA: Blood B for Blood – the blood of Jesus...

On page 86 Wak uses Biblical allusion to show how African refugees are neglected and mistreated. Here he uses two words that are picked from the Bible. The words are 'Manna' and 'Hams'.

WAK: *You've got the picture ...hungry bodies slouched in there waiting for manna from reluctant donors.*

Here we notice that refugees lack food completely .They only rely on aid from donors. The aid they get is never at all forthcoming. so they stay hoping to get it.

'Manna' is used in the Bible to refer to food that is believed to have come from heaven to feed Israelites while they were in desert.

Wak also uses the word "Hams" in reference to Africans. This comes from the Bible also. The Bible states that Noah had three sons; Shem, Japheth and Ham .Shem and Japheth were blessed by Noah before he died. Only Ham was cursed by his father Noah because he laughed at him when he saw his nakedness. In Genesis chapter 9 verses 24 and 25, it reads:

And Noah awoke from his wine and knew what his young son had done unto him. And he said, cursed be Ham; a servant of servants shall he be unto his brothers.

Europeans began thinking that Africans are offsprings of Ham while they termed themselves as sons of Shem. They took it that Africans suffer as a result of the

curse their ancestor Noah Muttered at Ham. In the last play within play, Biblical allusion is noticed. Mr.- No-fear—no-- favour when uncomfortable with refugees on page 103 asks them:

*STELLA...What do you think gives you right to come hereis
this Jerusalem where every crack pot can scurry to?*

Jerusalem in Bible was termed as the city of David. It was the administrative centre where the king ruled from. The Israelites used to travel from all regions in Israel to get administrative services from Jerusalem. So in *Shreds of Tenderness* It is used to ridicule refugees so as make them get ashamed.

4.2.3 Allusion from work of literature (Inter-textuality)

Several texts have been alluded to in this play. Stella quotes pastor Calvin Miller's work .This is seen on page29 where Stella says:

*STELLA:...Do you know Calvin Miller? A Pastor but still a
profound philosopher He said:*

*'We are sane as long
As we hear voices
When we hear nothing
Worse we are deaf.'*

Stella quotes this work to make Odie realize that he has a mental problem. From this Quote Odie develops means to hit back at Stella.

STELLA: ... (Quotes MCKays poem the bit she remembers) 'If we must die –let not be like Hogs/ Hunted and penned in an inglorious spot / while round us bark the mad and hungry dogs/ making their mock at our accursed lot...

This poem is a rallying cry for an oppressed people to resist their enemies, to fight back gallantly even though the odds against them may be overwhelming. The kinsmen are urged to demonstrate their bravery above everything else. It is implied that hogs die miserably. They are hunted and killed in the cruelest manner. So in other words it inspires people to fight against any sort of mistreatment and a good example here is tyranny.

Another instance of allusion is from William Shakespeare's work: "Othello". This part of the play is used to demonstrate how sometimes people are illogical in their thinking. Stella enacts Othello's role, (a man in love) While Odie acts out the part of Desdemona (a girl in love with Othello). Othello is supposed to have killed Desdemona despite his love for her. It is ironical that a man kisses a girl he is in love with and then kills her after the love ordeal. on page 50-51 we observe this allusion:

***ODIE:** And all of a sudden, without rhyme or reason, kills this my soul joy of his.*

***STELLA :** (She acts out Othello's part opposite the nowreclining Odie as Desdemona) ;.....(He kisses her' The experience is too much for him) One more, one more ; (kisses 'her') Be thus when thou art dead and I will kill thee....('He' strangles' her')*

This part of the play rhymes with the episode in the Ruganda's text where we see so many people being killed without there being a reasonable explanation why they are executed.

Conclusion

Repetition is an important element of style in Ruganda's work. As we noticed it is done in alliteration, at word level, phrase level and at sentence level. It is used to emphasize certain issues in the text. We see how the War/fighting goes on and how it affects the people in the country. So many people die as a result. Repetition also contributes a lot in forming other stylistic features like, play within play, onomatopoeia and poetry. It also makes the play easy to memorize and understand. Through repetition we get to learn character traits of certain individuals, eg. that Odie is sadistic. Literary meaning is also established through repetition. We here have issues such as violence, family conflicts, Betrayal and the plight of refugees.

In this chapter, we also came across alliteration. Ruganda has used it also as a tool to embellish his work. We see this arrangement highlighting various problems affecting the people in the country. Issues of war, fear, intimidation and deaths are captured through alliteration. Odie is conversant with alliteration. He comes up with so many statements which are alliterative. Through his use of alliteration, we see how traitorous and pretentious he is. One gets to memorize the work with ease. Some statements have implanting effects in the mind making the reader easily recall the message.

As we have seen, Ruganda has widely adopted allusion as an aspect of style. Allusion builds various literary meanings in the text. The literary meanings mostly captured here are: Religion, conflict, Betrayal, War, Refugee crisis and materialism.

In allusion also, we get to see some elements of style that are developed. Symbolism also features much in these alluded versions.

Repetition and allusion help the readers/ audience to learn the traits of characters within the text and also those in the texts where allusion has come from.

CHAPTER FIVE

Conclusion

5.1 Summary

This is the concluding chapter of the study. Here we synthesized conclusions that are evident in the research. First, we have the summary of the findings of the research. The findings are offered on a chapter by chapter basis. On the same, comments are made concerning the hypotheses that were offered at the beginning of the research. Each hypothesis is analyzed in relation to the relevant chapter or section and the outcome is laid down. We also have recommendations on the areas that this research has established require further research and analysis.

Chapter one was the introduction where a background to the study, a brief overview of Ruganda's work, statement of the problem, objectives and hypotheses were given. Also rationale of the study, scope and limitation, theoretical framework, literature review and methodology were given.

Chapter two dealt with figurative language in the text *Shreds of Tenderness*. This study has established that Ruganda has used figurative tropes widely. The tropes dealt with here are: - metaphors, similes, hyperboles, personification and sarcasm.

Metaphors play critical roles in shaping the text. The title *Shreds of Tenderness* is metaphorical. It gives us a direction as to what the text is about. By observing all the figurative tropes, we realize that they are imperative in their roles in that:-

- i. They guide us to see the problems this society is facing.
- ii. They enable us to learn the traits of the characters involved in the play.
- iii. They build the issues hence giving literal meanings to the text.
- iv. They help build other stylistic features in the text.
- v. The play Wright also uses them to propel the plot. i.e. they link certain episodes with others.

Chapter three dealt with ambiguity and lexical choice.

In ambiguity, two levels were observed. At level one, we see how a word may be interpreted to give different meanings. We picked the relevant meaning by observing the context. This gives a reader some impetus in thinking critically, hence enabling one to have extra care while reading the play.

The second level saw us interpret a group of words constituting a sentence. Here we dealt with tense or even idiomatic expressions. We also considered context to realize the meaning intended in the sentence. This way a reader would be required to think critically for him to come up with the right meaning.

Chapter three also dealt with lexical choice.

This can be broken into three aspects.

- i Lexical deviation
- ii Taboo words and slang expressions.
- iii Technical words

Lexical deviation had three categories discussed. These are neologisms, non-standard English and code-mixing.

A writer uses neologism for expediency. Where Ruganda felt that no appropriate word could be used to communicate a certain meaning, he coined his own words. This helps us understand the text better. He uses two words in this manner. These are stayees and Mr. No.fear-no-favour. These are used to highlight various literal meanings such as the plight of the refugees, conflict, pride and intimidation. Also irony as an element of style is much amplified.

Non-standard English is used also in the text *Shreds of Tenderness*. This highlights illiteracy, suffering and alienation. It gives the play a setting and also authenticity is given a boost.

Code mixing gives the text a setting and adds to variety. It also enhances humour. Taboo words and slang expressions are used in the text to imply immorality. We see how immoral some characters are. We also derive humour from the slang

terms used. They as well indicate the social status in a society i.e. the terms are used by drunkards and people of the same age set. The technical words are used to refer to some social and professional fields. Mostly Ruganda uses them for satirical purposes.

Chapter four focused on repetition and allusion. Our aim was to observe how the two played crucial roles in *Shreds of Tenderness*.

Repetition is mainly done at four levels.

- i. In Alliteration.
- ii. At word level
- iii. At phrase level
- iv. At sentence level

We have seen that repetition is used to emphasize certain issues in the text. In this text, the issue of internal strife is emphasized through repetition. We see how the fighting goes on and on and on. Repetition contributes to the formation of other stylistic features. Examples of these are onomatopoeia, plays within the play, sarcasm and situational irony.

Allusion has been used for various reasons. It first of all enables one to understand issues dealt with in the text. These issues highlighted here are neo-colonialism, religious conflict and sibling rivalry. In Allusion, the stylistic feature of juxtaposition is much cultivated.

After detailed stylistic analysis we conclude that Ruganda has succeeded in the use of the stylistic elements studied. They are of great essence in his work.

5.2 Recommendations

Though this study limited itself to the stylistic features, not all of them were studied. It was felt that by incorporating them in the current study, they could not be accorded the specific focus they merit. Future studies on stylistics should therefore, focus on stylistic features such as onomatopoeia, play within a play, metonymy, litotes, other sound features such as intonation, situational irony, dramatic irony and graphological features. These are greatly used in the text.

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