

**POINT OF VIEW IN THE KISWAHILI NOVEL: A
NARRATOLOGICAL ANALYSIS OF SELECTED TEXTS**

**BY
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**A thesis submitted in fulfillment of the requirements of the degree of
Doctor of Philosophy (PhD) at the University of Nairobi.**

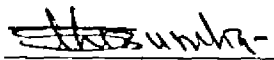
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DECLARATION

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

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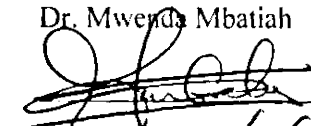
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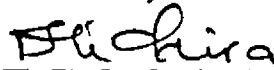
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DEDICATION

To Mwami, Sweta, Inuani and Zawadi

Understand why!

ABSTRACT

This study entailed analysis of the rendering of point of view and the meaning of such rendering in selected Kiswahili novels. The analysis covered four planes of point of view (phraseological, ideological, perceptual and psychological) as well as the two main types of point view (internal and external).

The analysis was guided by narratology, a theory that explores how narration functions. Methods employed in carrying out the research were: interpretation, analysis and conceptualization. All were based on the qualitative research approach. Non-probability sampling design was used to identify material for analysis. Samples were selected from the texts based on degree of intensity and richness in expressing specific aspects of point of view as well as how typical the samples are in describing point of view. Intensity and typical case sampling techniques proved productive in establishing the excerpts used for analysis in order to have manageable data.

The work is organised in chapters with each chapter dealing with one aspect of point of view. After the introductory chapter, the analysis moves to exploring the concept of point of view which sets the framework for the analysis in subsequent chapters. Consequently, the phraseological, ideological, perceptual and psychological planes of point of view are analysed. Finally, the two main types of point of view – internal and external - are analysed.

The study established that in Kiswahili novels point of view is rendered differently by different writers. All aspects of point of view envisaged are present in Kiswahili novels. However, some are accorded more emphasis than others by different writers. Most novels are conducted in the external point of view which allows ease in expression of ideas and

thoughts. A few novels are conducted using the internal point of view. Some writers have been creative and have used both the internal and external point of view side by side. Such an effort pushes creativity in rendering of Kiswahili novels to a higher level instead of depending on the traditional methods of presentation.

Although the perceptual plane is quite pervasive in Kiswahili novels, the study shows that unless markers of space and time are used artistically to clearly express point of view, they end up remaining just as endophoric and temporal markers. It was also established from the analysis that the psychological point of view is equally pervasive in Kiswahili novels. The phraseological plane is less pervasive compared to the other two planes. It was established that only some writers use this plane widely.

The ideological plane is present in novels though with less pervasiveness. By definition, it is a plane that needs space and time to clearly anchor it in a novel. Since this plane of point of view is hidden beneath the ideas and thoughts of the narrator and characters, the analyst ends up using own intuition to uncover it.

It was also evident that there is an overlap of the various planes of point of view. For instance the same markers of phraseology also carry psychological and ideological points of view. Naming is a good case in point.

In applying point of view, writers enhance the narrative meaning of their works. It is not just a narrative device for embellishing art but is employed to effectively capture the intended meaning as well as project attitudes, judgments, perspectives and positions. Point of view affects social relationships among individuals either positively or negatively.

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CHAPTER ONE

INTRODUCTION

This study set out to examine point of view, which is an aspect of composition common to narratives. Narratives have evolved over time and taken on varying structures with the aim of improving aesthetics and acceptability. The study sought to show how attitudes, perceptions and judgments are captured in literary works.

Discoursal point of view has received extensive attention especially in the twentieth century (Roberts, Simpson, Stanzel, Leech and Short, Todorov, Uspensky, Genette, Miller). Yet it has by no means been consistently analysed (Stanzel 9). This inconsistency in analysis can clearly be seen in differences on the content of the subject. Scholars differ on terminology as well as the subject matter of point of view. Some refer to it as “view point” (Raban), others call it “post of observation” (James in Miller), “type of narration” (Booth and Chatman), while others call it “focalization” (Rimmon-Kenan and Genette). The present research was interested in this debate to illuminate on how the subject matter of point of view operates in Kiswahili narrative fiction.

There are two main types of point of view – internal and external. *Internal point of view* is realised through first person-narration. *External point of view* is realised through third-person narration. Most scholars discuss these two main types of point of view. The two types are also discussed under the terminologies “first-person” narration and “third-person” narration respectively (Wamitila, Roberts, Brooks and Warren and others).

Brooks and Warren concede that there are shades (minor types of point of view) in each of the two types but end up not analysing the shades. This then calls for more studies with the aim of bringing out as many aspects of point of view as possible.

There are three identifiable planes of point of view: perceptual, ideological and psychological. Some critics refer to the first as "spatial-temporal" and end up treating both of them side by side. Fowler argues that treatment of the two concurrently sometimes ends up not being clear. A separation of the two in analysis can help clarify what each dimension entails. The ideological plane often overlaps with the psychological plane and can be a source of difficulty in comprehension. Most critics who have studied point of view discuss these three planes. Uspensky (17) has a fourth plane, phraseological. The study analysed these planes.

Since point of view concerns things that are internal to people such as attitudes, judgments and relationships, it does not lend itself easily to analysis. Being internal, capturing relationships linguistically is problematic. It therefore requires investigating how writers manipulate linguistic elements to capture the internal processes. Some of the methods employed by writers include choice of specific elements from the language structure in order to realise point of view, the order that the chosen elements take and the emphasis assigned to some of them.

The foregone discussion reveals the differences in views and standpoints on point of view. Nevertheless, the differences in theoretical perceptions was not so much the

concern of the study. Instead, it analysed the operations of point of view in selected Kiswahili novels. The works analysed employ various narratorial strategies among them point of view.

Uspensky (1) holds the view that point of view is not only central to the whole process of composition but also a problem common to the various art forms such as theater, literary works and film. The study proceeded from this realisation of the centrality of point of view in artistic works. The whole process of narration (or narrating) explicates what it entails to tell a story and how the story is told. In the process of telling the narrative, it is slanted as per the perceptions of one or several character(s) or narrator(s). The narrator (or character) "sees" and makes sense of events of the narrative in a particular way and this "seeing" and making sense of actions is what yields point of view. How a story is told by the character or narrator is critical as it affects its tone, feel and meaning. As such, narration encompasses point of view whereas point of view informs narration. Point of view greatly enhances narration by giving the narrative its "feel" and "colour" (Simpson 5). Indeed the two are at a high level of fusion (Wamitila 45).

However, it is not enough to analyse point of view as an aspect of narration. In rendering point of view in fiction, the term casts its net into other aspects of narration. One of these aspects is "agency" (also referred to as "mediacy" or simply "narrator"). First-person narration is closely linked with internal point of view whereas third-person narration goes hand in hand with external point of view. The temporal dimension of narration is closely related to the temporal plane of point of view. As Leech and Short (176) correctly

observe, the relationship between narratorial sequencing and point of view is quite close. Fictional (narratorial) sequencing brings out the cognitive and emotive (otherwise "psychological") feel of the text. The frequency of telling a given text also has great bearing on the focaliser's attitude towards that text. Reference has been made to these and other aspects of narration in this work.

1.1 Statement of the Problem

In Western literature, the critical tradition has not been consistent on the basic tenets of point of view. This is despite the fact that it is in the same West that one finds a lot of discourse on point of view. Regarding research work on the Kiswahili novel, there has been a lot of discourse on the thematic and social aspects of the novel. On the contrary, the critical tradition remains scanty on artistic features of the novel, among them point of view. This is why the current research was undertaken to expand criticism to an area that has been accorded little attention.

Whereas most critics agree on the main types of point of view, they do not necessarily identify the same number of planes. The few available works on point of view in the Kiswahili novel only attempt a general outline, thereby leaving most aspects of the subject unclear. This study analyses elements of point of view with specific reference to the Kiswahili novel in detail.

The research set out to analyse the operations of one basic aspect of narrative structure (point of view) in selected Kiswahili novels. Whereas Kiswahili literary fiction has

undergone a lot of transformation in content and style, the critical tradition has not been equally robust. This is especially so with regard to narration. It is with this in mind that the current effort was made to analyse point of view, show how it works in Kiswahili literature and its role in enhancing narration. Focus has been placed on textual features that account for the values and judgments in the narrative.

Whereas point of view is an important aspect of the narrative process, it has not been researched on widely in Kiswahili literary studies. With such little attention given to this crucial structural aspect of narration, it is not easy to state exactly how it is rendered, what forms it takes and what role it plays in Kiswahili novels. A consistent critical debate on point of view in the Kiswahili novel, as envisaged in this study, will help anchor this aspect of narration in Kiswahili literary criticism.

The research, therefore, aimed at answering the following questions:

- i. How is point of view rendered in the Kiswahili novel?
- ii. Is there any relationship among the various elements of point of view?
- iii. What is the role of point of view in the Kiswahili novel?

1.2 Objectives of the Study

The aim of this research was to establish how point of view is rendered in selected Kiswahili novels. The following were the objectives of the study:

- i. To identify and analyse types and planes of point of view in selected Kiswahili novels.

- ii. To establish the frequency of types and planes of point of view in Kiswahili novels.
- iii. To analyse the interrelations among the various aspects of point of view in the selected Kiswahili novels.
- iv. To explore the role of point of view in enhancing narrative meaning in the Kiswahili novel.

The research focused on making a consistent exploration of point of view as one of the narrative structures in Kiswahili novels, how it operates and how it affects meaning in order to respond to the stated objectives.

1.3 Justification of the Study

Despite the fact that point of view plays a central role in narration, not much has been done in this area in relation to Kiswahili literature as compared to Western literature. This research is, therefore, justifiable on the grounds that it ventures into an area where little scholarly work has been done.

In Western literature, discourse on point of view has been long-drawn with various theorists and critics approaching it differently. The same does not obtain in Kiswahili literary studies. An analysis of point of view as it operates in Kiswahili novels, therefore, expands the critical study on this structural aspect of narration to include literatures in more languages of the world. In effect this enhances the generalisability of the concept.

There has been phenomenal growth of the Kiswahili novel since the 1970s. New authors have emerged with new narrative styles. By analysing point of view in novels of selected authors from the 1960s to the present time, this research demonstrates strides that the Kiswahili novel has made in its growth.

In line with the foregoing, a study on point of view is necessary in order to expand the critical tradition of the Kiswahili novel. In spite of the growth of the Kiswahili novel in terms of production as noted, criticism of the same has not kept similar pace. It is important, therefore, that criticism is extended to the many works produced so as to uncover their artistic qualities.

The literary and social relevance of this study lies in the fact that it explicates the underlying strategies that enhance relationships in discourse. In the process of communication, participants do not just make utterances to pass information. Rather they are also interested in emphasising their way of "seeing" things – point of view. They therefore deliberately slant language with a view to stressing their attitudes towards given actions and events. They draw from their linguistic repertoire to do this. Discoursal features dealt with under point of view are a way of assessing such relationships to see, for instance, whether they are distal or proximal. Eventually, one is able to see how authors bring about those attitudes and relationships in their works. Since texts are rendered via the linguistic medium and since language is a social phenomenon, one is able to see how people, in their day to day discourse, enhance relationships among themselves.

Apart from defining narrators in given narratives, point of view, as an artistic device, also defines authors of narratives. Various authors approach point of view differently. In handling point of view, writers use the types and planes skillfully to convey their intentions. In so doing their artistic personality is defined. This device, therefore, can be a source of differentiating one writer from the other and on this basis studying it is justifiable.

Point of view is one way through which one understands how novels are formed and how they work. By emphasising perspectives inherent in texts, it serves to uncover the sense and meaning held within the texts. For those interested in writing, it offers a way of understanding how to make novels work. One makes a choice from the various types of point of view that which he prefers and the one he thinks will work for him. This underscores further the need for a comprehensive study of this area which has been attempted here.

1.4 Scope and Limitations

The main focus of the study was point of view in selected Kiswahili literary works. The selected texts for analysis were: Utubora Mkulima (Shaaban Robert), Rosa Mistika (E. Kezilahabi), Walenisi (Katama G. C. Mkangi), Vuta n'Kuvute (Shafi A. Shafi), Babu Alipofufuka (Said Ahmed Mohammed), Nguvu ya Sala (K. W. Wamitila) and Kufa Kuzikana (Ken Walibora). Despite the apparent large number of texts, emphasis was laid on discussion of excerpts rather than excursions of full length texts. The selected texts span different historical and cultural periods. The differences in writing of a text can be

captured through investigating how point of view is employed. Authors are taken from different regions of East Africa. Similarly, they do not employ the same style of narration. Different authors have varied ways of engaging the narrative voice in order to achieve given attitudinal and perceptual effects. These are the reasons that necessitated choice of these texts.

By studying point of view, one would be exploring “what” and “how” texts mean. The meaning referred to here is not necessarily the social, political, cultural or religious one that texts deal with. Rather, it is the discursal meaning, the meaning held by and within the text without betraying any other meanings outside the text. Those other meanings that are extra-textual (thematic meanings) are only considered to show how point of view informs them but not how they inform point of view.

Point of view is also closely related to other features of narration among them being agency, time, sequencing and frequency. These are not analysed per se other than discussing how they interlink with point of view to enhance perspectives existing in the texts.

The research work was limited to the Kiswahili novel. Material from other genres of Kiswahili literature was not considered. Texts captured from extemporaneous discourse would provide good primary material for analysis yet such was not ventured into. It is also worth stating that the research was library-based and depended on extant texts.

1.5 Definition of Terms

The following is a list of key literary terminologies that are used in this study. This section provides working definitions of the same.

External Narrator

Refers to a narrator outside the story. He observes events of the story from a distance. As such, he is able to know more than a character in the story. His knowledge is almost unlimited. Such a narrator may also be called heterodiegetic, omniscient or extradiegetic.

Frequency

This term is used in the work to refer to how commonly or regularly something occurs or happens. The statistical meaning of this term is not contemplated in its usage here.

Ideology

In this analysis *ideology* refers to the dominant beliefs of a group, class of people or individuals which are projected to others.

Internal Narrator

This is a character in the story. He may also be referred to as the 'I', homodiegetic or intradiegetic narrator. He participates in the events of the story.

Narration

Narration is the act of telling, communicating, relating (a story). It may be *internal* (homodiegetic) or *external* (heterodiegetic).

Narrative Fiction

This is used here to refer to literary texts that communicate a succession of imaginary events or activities, related to the actions of characters.

Narrator or Narrative Voice

This is the “teller” or speaker of a piece of discourse or narrative. The narrator may be one of the characters in the discourse yielding *first-person narration* or be external to the story events (extradiegetic narrator) thereby yielding *third-person narration*.

Phraseology

Phraseology refers to speech characteristics such as choice of words, phrases or peculiarity of diction and other aspects of speech.

Point of View

Point of view refers to the attitudes, perceptions and judgments that exist in a narrative. These attitudes, perceptions and judgments are embodied in the narrative voice that sees, hears, feels and experiences events of a narrative. The narrative voice perceives events of a narrative in a particular way and this perception affects how readers experience the same story. It is this “seeing”, experiencing and perceiving of narrative reality that yields point of view.

Story

Story refers to recounted events spanning a given time period, be they real or fictive. Events can be recounted as they occurred in the past, as they occur now (present) or as they will occur in the future. Often a story has characters participating in it. These characters can be human or non-human.

1.6 Literature Review

1.6.1 Theoretical Works

In his theoretical presentation of the idea of point of view Fowler specifies three planes of point of view: spatial, ideological and psychological. He admits that the last two overlap. This overlap was an area of interest for the research which sought to find out whether the same is true of Kiswahili narratives. Fowler discusses spatial relations together with temporal ones. His treatment of the two does not distinctly bring out the differences between them. This study made use of the planes of point of view identified here. However, it went further and distinguished the spatial and temporal aspects of the perceptual plane as rendered in selected texts.

Leech and Short give a dichotomous understanding of point of view. For them there is fictional point of view, which is the slanting of the fictional world toward reality as perceived by the participant(s) in the fiction, and discursal point of view which has to do with the relationship between the narrator and fiction yielding values in the text. From the argument presented, it is not easy to differentiate the two dichotomies (fictional point of view and discursal point of view). As argued by the two scholars, fictional point of view refers to selective withholding of information. Taken in this light, this is no more than

restricted omniscience which still falls within discursal point of view. In either case, the narrator (who may as well be one of the participants/characters in the narrative) is depended upon to slant the fictional world in a particular way and by so doing yield perceptions and values in the text. Both dichotomies have to do with filtering of information in the fictional world or narrative.

The foregone arguments already show the truth of a claim by Stanzel that point of view has not been consistently analysed thereby creating varying standpoints on the subject. For Stanzel there is filtering of information of a narrative at three levels: first-person narration, where events are filtered through the consciousness of a character in the text; authorial narrative, where transmission of attitudes is from an external perspective and figural narrative in which the mediating character is outside the events and reflects on them. The main issue has to do with the "speaker" of a narrative and the "knower" of the narrative – functions of point of view that admittedly overlap. Stanzel discusses manifestations of point of view in narration. Despite the fact that this research does the same, it differs from Stanzel's in so far as its material of investigation was taken from Kiswahili literary works. From Stanzel's theoretical analysis of point of view, the study was informed in so far as filtering and assigning value to information in novels is concerned.

To that extent, the above works differ in their approach to point of view. Some only identify the main types of point of view while others go ahead and consider planes of point of view.

Simpson and Rimmon-Kenan approach point of view in a similar way by referring to identical elements. Unlike the other scholars discussed earlier, they assign the term "focalisation" to point of view. Apart from identifying the main types of focalisation as internal and external, they agree on the main planes of focalisation: spatial-temporal, ideological and psychological. These two works are some of the most clear on point of view. Examples used are drawn from Western literature. Whereas Simpson (11) argues that point of view in literature has received much attention in recent years, this can only be said to be true of Western literature. Indeed almost all examples used in the analysis are drawn from Western literature (Simpson, Stanzel, Fowler, Rimmon-Kenan, Leech and Short, Genette). From this group of Western theorists and critics, Simpson only mentions a single statement from Kiswahili language in his analysis of point of view (164). The present study uses the conceptual framework of the two scholars as the basis of analysing the Kiswahili novel. Nevertheless, unlike the two and other Western scholars, the research relied on material from African literature (herein the Kiswahili novel) as the basis for analysis.

Fowler treats "modality" under ideological point of view. On the other hand, Simpson treats the same under psychological point of view. Such differences need continual studies and discussions to bring out what is basic to point of view.

Uspensky is yet another scholar who extensively explores point of view in artistic texts. He analyses articulation of point of view on four planes: the ideological/evaluative, the phraseological, the spatial and temporal and the psychological. By emphasising speech

characteristics as seen in the phraseological plane, he differs from the others. Examples used are mainly from Russian texts. Uspensky has a fourth plane, phraseological, a term and plane not used by Simpson and Rimmon-Kenan. These planes form the basis of the work at hand but using data from Kiswahili literature.

Wamitila (45) observes that point of view is a term that is difficult to understand as it has to do with relationships. A similar stance is held by Roberts (74) who asserts that of all the aspects of literature, point of view is the most complex because it is so much like life itself. The difficulty referred to here can be two-fold. Point of view concerns mental/psychological processes that hold the truth and which are difficult to put down in writing. However, like everything else, those mental processes are captured linguistically hence posing the second problem of identifying the right linguistic items that mark them out. It is incumbent upon the analyst to identify the textual markers in a narrative that best explain the feelings, attitudes and values held in the text. Wamitila's work draws examples from Kiswahili fiction in elucidating types and facets of point of view. The difference that is evident between Wamitila and the study is the depth of analysis and variety of examples.

1.6.2 Research on Point of View

Among recent researches that have some relationship with the study at hand is that of Kesero. He explores the technique of narration in Nurrudin Farah's three novels in his masters thesis. He examines omniscient (third-person, external, heterodiegetic) narration and multiple narration with a view to establishing how these techniques of narration

impact on the thematic meaning of the text. Whereas he uses the phrase point of view, it has little to do with its meaning as employed in the current research. Instead he uses it to refer to opinion or standpoint. From Kesero the current study benefits by looking at how he analyses narration. However, the study used texts rendered in an African language unlike Farah's which are rendered in English. Similarly, the study focused on textual (discoursal) meaning as opposed to thematic meaning that Kesero deals with. Again Kesero attempts a general analysis of point of view and does not analyse planes of point of view.

Another attempt at the question of point of view is seen in the work of Gaita. In his masters thesis, he sets out to examine how the mode of presentation of message affects the meaning of a story. Narrative sequencing, narrative perspective and narrative descriptive focus are selected as the basis of analysis. This work examines three major elements: the story, the story-teller and the listener. The work underscores the meaning and function of the process of narration in fiction. Gaita also looks at point of view as one of the aspects of the narrative process. Four areas of point of view are analysed: authorial perspective, limited perspective, dramatised perspective and reflectorisation of fiction. Gaita assigns his work a functional approach, limited space and time and does not look at facets of point of view. He also dwells only on external point of view. Point of view as a means of underscoring textual meanings and attitudes is thus not fully treated in this work. Contrary to Gaita, the present study devoted itself to point of view with its textual meaning and looked at more aspects with a degree of detail.

Gaita successfully uses the theory of narratology in analysing the narrative process in the novels of Kezilahabi. Similarly, Kesero uses the same theory to examine the technique of narration in the novels of Nurrudin Farah. These two studies make use of the theory with its functional and aesthetic bias. The present study pursued the formal (structural) bias and looked at textual meaning but not extra-textual meaning.

In his masters project paper, Nyandoro examines points of view in Chinua Achebe's Anthills of the Savannah. He looks at manifestations of first-person and third-person points of view in this text and does not go further than that. Whereas this is the direction that the present study took, Nyandoro's work is limited in the degree of application of the relevant theory as well as in analysis. Aspects dealt with are fewer than what is covered in the present study.

Mwairumba is yet another critic who analyses an aspect of point of view in his masters dissertation. He sets out to analyse narration and stylistic devices in Leonard Kibera's Voices in the Dark. He focuses on the story, the setting, characterisation, point of view, plot and style. On the question of point of view, he limits himself to analysing only the use of the third person omniscient narrator. He looks at both the limited and unlimited omniscient, objective and dramatic aspects of third person narration and to a small extent the temporal dimension. As the case is with the other critics, this approach to analysing point of view is too limited as it deals with only one aspect of point of view which again is discussed among many other narrative elements meaning it is not accorded adequate

space and depth. The current research covers more elements of point view unlike Mwairumba's work.

1.6.3 Literature on Theory

As a theory, narratology has antecedents in Plato's The Republic where narration is contrasted with representation (diegesis and mimesis). *Diegesis* can be equated to indirect rendering of speech as opposed to *mimesis* which refers to an imitation of reality or direct rendering of speech (Black 288-306). Aristotle in The Poetics discusses the structure of the plot of tragedy (Fergusson 65). He looks at plot in terms of a beginning, a middle and an end (65). This forms the basic plot structure. It may also be argued that Aristotle's ideas on "thought" and "diction" in tragedy have elements of point of view. He argues that "thought" includes every effect that has to be produced by speech (93) whereas diction includes a command, a prayer, a threat, and so forth (94). These aspects contemplate the slanting of information to achieve desired effects as seen in point of view. Structural parts of the tragedy highlighted here as discussed by Aristotle clearly point to the fact that narratives are structurally formed, a fact that calls for critical analysis. Narrative structure can be considered by looking at characters, narrators, narration, types of narration, types of narratives, point of view and so on.

The scholar who anchored narratology in the critical history proper was Vladimir Propp through his work, Morphology of the Folktale (qtd. in Prince 111). Propp analysed the surface structure of narratives with a view to coming up with the basic function of narratives. His approach was basically functional whereas this study focuses more on the

discoursal features of narrative such as the distance between the narrator and the narrated and temporal relations in narration.

Levi-Strauss and Todorov (qtd. in Prince 115-118) later expanded the argument on narratology by looking at both syntagmatic and paradigmatic (semantic) relations obtaining in a narrative. The syntagmatic level relates more to the structural laws that govern the text whereas the paradigmatic level considers narration vis- a- vis the narrated. An event (fictional reality) may be described (related) from different points of view by the narrator. Each point of view ends up slanting the same reality in its own way. The present study adopted the paradigmatic approach in analysing the way actions and events of a narrative are related or represented.

According to Stanzel (4), the main concern of a theory of narrative is to systematise the various kinds and degrees of “mediacy” that result from the shifting relationships in all storytelling between the story and how it is being told. Emphasis is put on the mediator (agent, narrator) of a story and how the story is presented. It is the narrator who filters the story and in so doing creates different relationships. The various existential characteristics of the narrator and how his perceptions affect meanings of texts is basically what the study was interested in. The three narrative situations that Stanzel analyses offer a useful basis for the current study: the authorial, first person and figural. Fictional reality can be perceived through these three ways.

Raban (33-36) identifies the god-like omniscient narrator, single point of view and limited point of view. In the first point of view, the narrator knows what each character thinks or feels. In the second case, the narrator is limited in awareness just as it happens in real life. The third type of narrator is able to expand and contract perception. Such a narrator is not privileged to access nearly all knowledge as the case is with the omniscient narrator. The three elements are some of those that have guided the present research.

Genette identifies elements of narratology as bearing on the narrative (text), story and narration (narrating). Ideally, a story is a chronological presentation of events and participants. However, when it comes to analysis, what is usually available to the reader is text (narrative) since story becomes no more than an abstraction. Indeed, an untold story remains in the mind of its originator and hence it is not accessible to the analyst. A story can be told orally or through written text. Thus, narrative presents one with text material that can be used to analyse how stories are formed. Any narrative has a narrator(s) or narrative voice(s). The purpose of the narrator is both to "speak" (relate) events as well as focalise (focus, "see", filter, make sense of) the events. In the process of establishing communicative contact with the narratee, the narrator decides how to tell what is to be told in order to attain certain results and this is what yields point of view. The narrator may be one of the characters in the story hence perform homodiegetic narration or may not be part of the story events thereby achieve heterodiegetic narration. These are important elements to the study. The discursal interplay seen in narration is what yields point of view. Genette goes further to argue that for him, analysis of narrative

discourse concerns a study of relationships: that between narrative and story, that between narrative and narrating and that between story and narrating. The second aspect of this concern, the relationship between narrative (text) and narrating, is addressed in this study.

Genette approaches narratology using the discursual avenue. The present research also used the discursual approach rather than the aesthetic and functional approach as advanced by Propp, Levi-Strauss, Todorov and others. Discursual features of a narrative include analysing how a story is narrated in terms of order, duration, frequency, mood and voice (Genette, Rimmon-Kenan). Order refers to the chronology of occurrence of events of a narrative. Duration is used to evaluate how long story events and text events take to happen. Frequency is used to describe how often an action is reported in the narrative. Genette uses the term "mood" to capture different points of view from which an action is looked at. Through this term one is able to locate the centre of orientation of attitudes in a text. A few of these features form basic components of this research.

Rimmon-Kenan prefers to use the terms "internal" and "external" focalisation to refer to internal and external points of view respectively. On his part, Genette uses the terms "internal/external" focalisation for narratives with restricted vision or objective view (similar to internal point of view) and zero focalisation or non-focalisation for external point of view. Stanzel opts to refer to the main types of point of view as "narrative situations". First-person narrative situation is the equivalent of internal point of view since the mediator (narrative voice) belongs to the world of the fiction. In authorial

narrative situation, transmission of perspectives is outside the world of characters hence it equates to external point of view. These main types end up being discussed in greater or lesser detail by various narratologists.

1.7 Theoretical Framework

The study proceeded within the theory of narratology. Narratology refers to the theoretical study and analysis of narrative and its structures (Wales). One of these narrative structures is point of view that is analysed in this study. Textual markers of various aspects of point of view are extensively examined with a view to showing the operations of this aspect of narration in the Kiswahili novel. The study was informed by discursal features of narratology. Discourse narratology basically analyses stylistic choices that determine the form and rendering of a narrative.

Prince advances a detailed analysis of narratology – which to him is the study of the form and functioning of a narrative (4). As a theory, narratology seeks to examine features common to narratives. Prince goes ahead to analyse areas that concern narratologists - one of which is the instance of narrating. Under this one finds the narrator, narratee, narration itself and presentation of the narrated. This study makes direct use of the narrator (or narrative voice), types of narration and how the two relate to the narrated. From the narrator, the study gets types of narrators, narration yields types of narration and from the last category one gets the relationship between the first two and attitudes in the text. Other areas dealt with are the narrated (events) and narrative grammar. These two generally inform the present research.

Under point of view, Prince delineates three possible types (51). He calls the first unrestricted (unsituated) point of view which does not restrict what a narrator may say or perceive (an equivalent of external point of view). Secondly, there is internal point of view, where everything is presented as per the perceptions, knowledge and feelings of one or several characters. Finally, there is external point of view in which narrators present everything from the outside without describing the character's feelings or thoughts (a variant of external point of view). These main types of point of view are similar to those of other scholars (Jahn, Wamitila, Simpson, Stanzel, Rimmon-Kenan, Genette).

From Prince one gathers some important tenets of the theory of narratology. One of these is the existence of a narrator in any narrative. The concept of the narrator is important in the analysis at hand. Other key elements of narratology that guided the analysis are types of point of view. As noted elsewhere, narratives, among them novels, are told from at least a particular point of view – internal or external.

Narratives rendered in internal point of view may attach this mode of presentation of story events to one character throughout the entire text or may move from one character to another. It is possible also to have only a small section of the narrative being rendered in internal point of view. External point of view, on the other hand, may be realised at different levels. At the level of omniscient point of view, the narrating agent knows everything about characters and their world. The narrative voice can, therefore, report anything at will. This is the reason for Prince labeling this type of point of view

unrestricted since the narrator is not restricted to what he knows or says. The second level is limited omniscient where the narrator tells less than he knows. It may also mean the mediator tells events of the story through the eyes of only one character. Finally at the objective or dramatic level, the narrative voice limits the reporting to what characters say without making any comments or interpretation of their actions and feelings.

Most of the tenets of narratology point to the realisation of point of view. Majority of the narratologists agree on the rendering of point of view through first person narration (internal/homodiegetic narration) and third person narration (external/heterodiegetic narration). While these are the main types, one finds within them a variety of shades that narrow narrative information according to the knowledge or perspective of the narrative voice. Shades or planes discussed by most narratologists include the perceptual, psychological, phraseological and ideological points of view. Research objectives of this study were based on the variables identified and discussed above.

The instance of narrating is the most important to the study. It is in the process of narrating that one employs different methods in order to enhance discursal relationships. However, one can only narrate something, a narrative. The narrative is the one that holds material depicting various narrating features. The study makes use of textual markers of point of view as rendered in the Kiswahili novel. Narratology was considered relevant in guiding the study since it analyses various structures of the narrative including the instance of narrating. Studies by narratologists with a discursal bias (Genette, Rimmon-Kenan) have extensively analysed the narrating instance.

1.8 Hypotheses

The following form basic hypotheses of this research:

- i. Point of view is purposely used to enhance narrative meaning in Kiswahili novels.
- ii. The frequency of particular types of point of view in Kiswahili novels has a bearing on the artistic intentions of the narrative writer.
- iii. The level of interrelations among the various types and planes of point of view in a text is dependend on the artistic choice and ability of the writer.

1.9 Research Methods

Basically the research was qualitative in nature. Three closely related qualitative research methods were employed: analysis, interpretation and conceptualisation.

The selected texts provided data for analysis. In analysis one looks for patterns (themes or codes). These patterns may be those relating to types of point of view or planes of point of view. From these thematic patterns, relevant point of view meanings are generated to form the subject of the study. A synthesis of meanings generated enabled the study to arrive at the attitudes present in the fictional texts. A reading of each text enabled the researcher to identify instances of point of view and other closely related aspects of narration. These occurrences were then analysed. Textual markers that bring about the "feel" of the text thereby determining the attitudes and values of the text and explaining how they cause the "feel" were the concern of the study. Conclusions were then drawn from these textual markers.

The interpretative paradigm that sees the world as constructed, interpreted and experienced by people in their interactions with each other and with the wider social systems (Ulin et al 22), was relied on. Description forms an important part of interpretation (Shank 74). Patterns of point of view were identified and described. The study was guided by thick description approach which is an interpretative process that seeks to understand a phenomenon in its fullest meaningful context (Shank 75). Thick description seeks to make meaning clear and remove any ambiguities. It describes a phenomenon in its present context and at its own level. This means textual markers of point of view were considered in the contexts that they occur without seeking extra-textual meanings. Extra-textual meanings can be those related to historical background informing the text or the social and cultural context that a text is anchored in. Identifying, sorting and interpreting instances of point of view helped uncover attitudes, values and perceptions inherent in selected texts.

Conceptualisation concerns questions of reliability, validity and generalisability. The string of thought that runs through these elements is whether the sample is representative enough to enable one conceptualise a theory. Samples used should be large enough to allow re-testing and going back and forth so as to see whether the same results are achieved. It is all about settling on an accurate picture of how typical things can get. Typical determinants of types and planes of point of view from various texts were analysed concurrently. This helped in drawing generalisations of their operations in the Kiswahili novel. However, not all instances were analysed. Rather, the research only

focused on excerpts that clearly and emphatically bring out various aspects of point of view.

In order to arrive at excerpts to be analysed, non-probability sampling design was applied (Kothari 59). Two types of this design were relied upon: intensity sampling and typical case sampling. In intensity sampling excerpts that are rich in manifesting point of view were selected for analysis. On the other hand, in typical case sampling, excerpts that typify point of view formed the subject of analysis.

An example of how the analysis was conducted can help anchor the research methods. The excerpt that follows was selected from one of the texts analysed. In a single excerpt, one is able to identify more than one aspect of point of view.

In Rosa Mistika, the external point of view is employed. This allows the narrator to see and say more than what one would ordinarily do. A person (or character in a narrative) can only see and know one thing at a time. However, in external point of view, which is mainly captured through third-person narration, the narrator is able to see both external and internal events. The following extract from Rosa Mistika depicts this and other aspects of point of view:

Rosa alifikiri kwanza kabla ya kunywa. Alitubu dhambi zake. Alitafuta karatasi nzuri sana halafu alijichanja mkononi kwa wembe. Damu ilitoka. Kwa damu hiyo aliandika maneno fulani juu ya karatasi. Alipomaliza kuandika maneno yake Rosa alivuta hasira yake. Alifikiri juu ya maisha. Mara moja alikunywa yale maji. Alilala juu ya kitanda cha Honorata. Palepale damu ilianza kumtoka mdomoni. Vile vipande vya chupa vilimkata

kooni. Rosa alitema mate. Aliona damu... Muda mrefu haukupita. Rosa alijiona anaanza kupoteza fahamu. Alianza kuona kitu kama moshi mbele ya macho yake (91).

Rosa pondered for a while before taking the mixture. She repented. She looked for a clean piece of paper and made some cuts on her hands. Blood oozed out. Using that blood, she wrote something on the piece of paper. When she had finished writing, she reminisced over her past. She thought about life. She drunk that mixture and lay on Honorata's bed. Those bottle pieces damaged her oesophagus and blood started flowing from her mouth. Rosa spat. She saw blood... It was not long before she started loosing her consciousness. She started feeling dizzy. (*Own translation*)

In this extract, Rosa's thoughts, feelings and actions are presented in the third-person. The third-person pronominal prefix, *a (she)*, is extensively used. The omniscient narrator is somewhere in the same room as Rosa. He describes both what he can physically see and what is going on in Rosa's mind. This is a clear demonstration of external point of view. The narrator not only reports Rosa's external actions but also what goes on in her mind and lets the narratee know her thoughts and feelings. This makes one know how Rosa perceives what has happened to her in life. As one reads on, one gets emotionally touched by her dislike for the approach her father used in raising her. All these perceptions are made easily possible since the third-person narrator is not limited by space or time (unless the limitation is done for other artistic reasons). Within the same extract one gets spatial deictic markers (*damu hiyo, yale maji, vile vipande/that blood, that water, those pieces*). The italicised demonstrative pronouns help in locating the speaker and the subject of discussion. In this case the speaker is located away from the subject. This makes him not be able to know what Rosa wrote on the piece of paper. From the position of the speaker, the reader finds his viewing position of the events that

are reported. This distanced position of the narrator serves to indicate that he does not approve of the ongoing actions.

1.10 Summary

In this chapter, the purpose of the analysis has been outlined. The purpose is broken down into specific objectives that the analysis aimed at achieving, among them, establishing the relationship between narrative point of view and meaning. The study was justifiable due to the fact that point of view has not been researched on widely by Kiswahili scholars. Other issues highlighted in the chapter are methods used in carrying out the study and the theory that guided the study. The next chapter clarifies what point of view entails, by discussing the specific elements employed in the study, before the actual analysis in subsequent chapters.

CHAPTER TWO

THE CONCEPT OF POINT OF VIEW

2.0 Introduction

This chapter explores the concept of point of view in greater detail by discussing approaches by various theorists and scholars. Internal and external types of point of view are delineated. Various planes of point view - phraseological, ideological, perceptual and psychological - are also discussed. Indicators that can be used to track these types and planes of point of view are identified and discussed. With this, the framework upon which the main analytical work is conducted is clearly developed.

2.1 Understanding Point of View

Every novel, whether intentionally or not, exhibits some point of view. Point of view is defined differently by various scholars. For Brooks and Warren (208), point of view signifies a person who bears some relation to the action, either as observer or participant, and whose intelligence serves the reader as a kind of guide to the action. According to the definition, it is the narrative person's relation to the narrative action through their intelligence that helps in determining point of view. Three things are brought together here: the narrative person, their relation to the narrative action via the medium of intelligence or consciousness and the reader (narratee). The narrative 'person' is the one who filters, mediates, interprets, and gives meaning to the narrative information which in turn affects how the reader (narratee) appreciates the narrative.

Genette (1919-2009) coined the term "focalisation" as a way of coming up with a more abstract term to refer to point of view (in order to avoid the visual connotations of terms such as "vision", "point of view"). In discussing point of view, Genette cautions against confusing between "who sees?" (mood) and "who speaks?" (voice). To Genette point of view relates to mood which is the regulation of narrative information. Narrative information is regulated through "distance" (a greater or lesser distance between the narrative and what it tells) and "perspective" (the capacities of knowledge of one or another participant in the story). Whereas it is possible to speak without betraying any perspective, it is equally true to state that whenever one speaks one, in most cases, orients one's speech through certain perspectives. It can be argued with a high degree of certainty that it is difficult to speak without orienting our information in given ways. This position is also true of narratives. The narrative voice is there to regulate narrative information and thereby determine the kind of focalisation that the narrative is oriented towards.

Rimmon-Kenan (43) also opts for the term "focalisation", adopted by Genette, since it is more technical. To Rimmon-Kenan, focalisation refers to the angle of vision through which the story is filtered in the text, and it is verbally formulated by the narrator. Here again, the narrator plays a central role in determining how a narrative is focalised, "seen" or perceived. The angle of vision or focus of the narrative information affects how the narratee "sees" or interprets the narrative.

For Wales (362), point of view refers to the "angle of vision" or perception by which events of a novel are narrated and the information presented. This definition tends more towards the visual aspects of point of view and one relying on it can easily lose out the interpretative aspects of point of view. Still it brings out the fact that narratives are recounted from given perceptions. Facts of narratives are not just stated but they are presented from certain positions or angles of "seeing" them. These positions, taken by the narrative agent, determine the attitudes that prevail in the narrative.

Roberts (73) uses the term point of view to refer to the position and stance of the voice or speaker that authors adopt for their works. He goes ahead to state that the term supposes a living narrator or persona who tells stories, presents arguments, or expresses attitudes such as love, anger, or excitement. This definition points out two important features of point of view: the narrator and the stance or attitude that such a narrator takes or is assigned in relation to the narrative events. It is this narrator's stance that brings out the attitudes and perceptions in the narrative.

It can be seen clearly that two features determine point of view: the narrator or narrative voice (agent or mediator) and how this narrator regulates, slants, perceives, relates to, or "sees" the narrative (information). Point of view, therefore, refers to the perceptions, attitudes and judgments that subsist in a narrative, positions which are embodied in the narrative voice. This means narratives are told from given positions or vantage points and perspectives. The position involves the narrator's knowledge, emotions and values. The narrator is the one who takes the position and tells the narrative. It is equally the same

narrator who makes sense of the knowledge, emotions and values by interpreting the same through the language that they are assigned. In so doing, the narrator may be limited as to how much they know (internal point of view) or have knowledge of many things (external point of view). In taking positions of rendering narrative events, the meaning of events is controlled and affected by the narrator. Point of view cuts across language and ideas. The language chosen and used to express given ideas in narratives determines attitudes, perceptions and the meaning embodied therein.

2.2 Types of Point of View

There are various ways of categorising types of point of view. One way is by considering the types of narrators (those who narrate). This approach yields first person narration (point of view), second person narration (point of view) and third person narration (point of view). Out of these three, first person narration and third person narration have been used more frequently in the literary world than second person narration. The focus of this categorisation is the person of the narrator in relation to story events. The narrator is either part of the story events (first person narration), tells the story to another character (second person narration) or is outside the story and relates events as they see them (third person narration). In the first instance, it is the point of view of the narrator-character that is appreciated whereas in the second case that of the addressee and in the last case that of the point of view character.

The second way of categorisation is by looking at the position from where a story is told. Looked at this way, one gets external point of view (Genette calls it “non-focalised” or

“zero focalisation” while Stanzel calls it “authorial narrative”) and internal point of view (Genette calls it “focalised”). These two are equivalents of third person narration and first person narration respectively. As mentioned, the focus of this categorisation is the position from which story events are told. Events of the story can be far from the narrating agent (external point of view) or close to the narrating agent (internal point of view).

In spite of this dichotomy between narrator-type of point of view and position-type of point of view, operations and features of the two are basically the same save for the emphasis on the “narrator” or the “position”. For the purpose of this study, the categorisation used is that of position henceforth referred to as internal and external points of view. Choice of the two is based on the fact that they are sufficiently broad to cover the content of point of view as well as the fact that they have been used by most scholars to analyse point of view. Again the narrator-type of point of view has the disadvantage of being misconstrued to mean the “narrator” alone thus tending to leave out the feature of “position” that has a major role in determining attitudes and meaning in narratives.

2.2.1 Internal Point of View

Internal point of view is realised through first person narration. Pronouns such as “I” and “we” are commonly used. The narrator may be one of the characters in the narrative and therefore actively participate in events of the narrative. Alternatively, the narrator can also be just an observer and therefore report what they see. In this case, then, the narrator can only say what a given character knows (Genette189). Their knowledge and

perception is limited. They do not know the thoughts, feelings and experiences of other characters. They can only speculate based on observable actions, body language and what other characters say about a given character or event. The narrator may be a major or minor character. Sometimes the narrator is attached to one character throughout the entire narrative. Other times the narrator moves from one character to another or may even vary among many characters. All these variations yield different perceptions in the narrative.

In some narratives, there may be more than one internal narrator. Such a presentation of narrative events highlights the subjectivity of the experiencing narrator and leads to realisation of different meanings of the same narrative events. This is because each narrator interprets narrative events differently.

The internal narrator may tell the story retrospectively or as events happen. A retrospectively told story means the narrator has already lived through the narrative events. Such a story is full of dramatic irony since the narrator knows more than the narratee. When an internal narrator tells events of a story as they happen, they know no more than the reader. What will follow or outcomes of certain actions are not known to an internal narrator. This creates a lot of suspense.

The most common method of presenting internal narratives is through letting a voice tell a story. This need not necessarily be the case for all internally realised narratives. Other methods can be through diaries, letters, discovered manuscripts or even conversations (Lye). Within one internal narrative, one can find another internal narrative (embedded

internal narrative). The reason for this could be to help bring forth more information that the first narrator could not be privy to due to the limitations of internal narration.

The points made above are some of the considerations one makes in the analysis of internally realised narratives. An example of an internally told story is Kufa Kuzikana.

The signal to this is the use of the first person pronoun *ni*, as in the following two sentences:

Niliondokea kumpenda zaidi Mwalimu Alex tangu siku hiyo...

Nlihuzunika Mwalimu Alex aliporukwa na akili.(2)

Since that day, *I* liked Teacher Alex so much...

I was touched when *I* learned that Teacher Alex had gone crazy.

The pronoun *ni* (I) indicates that the narrator is one of the participating characters. In Kufa Kuzikana the narrating character is Akida Sululu.

2.2.2 External Point of View

External point of view is realised through third person narration. Pronouns like “he”, “she” and “they” are commonly used in this point of view. The narrator is not one of the characters in the story. Rather, he is invisible and reports, comments and sees events of the narrative from a distance or outside the story. Three levels of the external (third person) point of view are discernable.

In the third person omniscient point of view, the narrator is all-knowing and all-present. The narrator is “god-like” and can report and comment on anything at any time. Such a

narrator can enter the thoughts and feelings of any character and reveal what is going on in the character. They can be in all places at the same time and comment on what is happening in different places. Sometimes the “all-knowing” narrator is denied knowledge of certain things in order to create suspense. The narration could start with a panoramic view and narrow down to a few events or characters. The narrative agent on whom third person omniscient point of view is focused is the point of view character. Events of the story exist because the point of view character sees them, hears them, responds to them, interprets them, imagines them, controls or is controlled by them. In the following example from Gamba la Nyoka, the narrator is externally located and “sees” what is going on in the character’s mind:

Kabla ya kuanza misa, Padri Madevu alitupia macho upande wa wanawake; aliwaona wanawake waliokuja kuungama dhambi zao juzi. *Alizikumbuka. Alijaribu kufukuza kumbukumbu hizo kichwani mwake lakini alishindwa: “Nilitembea na Padri Johnson mara nne.” Padri Johnson alikuwa padre mwenzie katika parokia hiyo. “Nilicheka kilema mara kumi...” Kisha alimwona mwanamke mjane amekaa mbele. Tamaa mbaya ilimwingia. Aligeuza kichwa na kuangalia upande wa wanaume. (3)*

Before embarking on offering mass, Father Madevu looked at the side where the women section of the congregation sat; *he* identified the women who who had come for confession recently. *He recalled* the sins they had confessed. *He* tried to get rid of those memories but failed: “I slept with Father Johnson four times.” Father Johnson was his counterpart in that parish. “I laughed at a lame person ten times...” *He* saw a widow sitting on the front bench. *Suddenly, he was overcome by lust. He* turned and looked in the direction of the male congregation.

In this case the narrator is not Father Madevu but some other agency located "somewhere" in the church and reporting on what is happening in this church. The third person pronoun *he* shows that the narration is external. The narrative agent is placed in a position where they are able to see what is going on in the church. Again the agent is given the ability to enter Father Madevu's psyche and reveal what is going on in him. Even events that happened earlier are easily reported by this omniscient narrator. The italicised phrases and sentences can only be attributed to Father Madevu but the omniscient narrator is given the ability to know these private states and report on them.

A lesser version of this all-knowing type is the limited omniscient. Whereas the narrative voice still remains invisible and knowledgeable, their knowledge is limited to the actions and thoughts of one character. The narrator, therefore, tells us what that character thinks, feels, sees, or hears. The narrator possesses knowledge about this character, sometimes more than the character knows about himself but the narrator shows no knowledge of what other characters think, feel or do except for what the chosen character knows. The chosen character could be a major or minor character, participant or observer.

The last variant of the third person point of view is the objective or dramatic type. In this variant, only facts are reported. None of the character's thoughts or feelings are presented. The narrator limits himself to what the characters say or do, to what is seen and heard. Thus there is no attempt by the narrator to comment, make interpretations, draw conclusions or enter the character's mind. Readers are accorded the chance to make their own interpretations as they observe events of the narrative. This last variant is best

suites for those cases where opinions of the reporter are not sought such as in court cases and news reporting.

In a narrative, either of the three variants of external point of view or all may be used entirely or in certain sections. In analysing point of view, one has to bring out the interplay among the various presentations of types of point of view and how the aspects of presentation affect meaning.

Of the two types of point of view, the internal one offers immediacy and reality. The narrator is part of the narrative unlike in the external type where the narrator is detached from events of the narrative and only reports what they see or think. The type of point of view adopted may affect not only the kinds of events recounted and their recounting but also the processing and interpretation of them (Prince 54). Such differences are dealt with in chapters on the analysis of point of view.

Within the two main types of point of view are planes of point of view. These planes further illustrate positions and attitudes held by characters in the novels. They help us to clearly assess feelings of characters, the meaning of their actions and the significance of events that are presented.

2.3 Planes of Point of View

Planes are levels of point of view. Planes of point of view emphasise the stance, attitude, judgment, orientation of the narrator towards the narrated. This stance has a bearing on

meaning. A plane may fall in both types of point of view. This section discusses four planes of point of view that inform the analysis. The first two are highly interpersonal hence clearly capture psychological processes that go on in the minds of people. As such they strongly bring out attitudes of speakers. The third concerns how physical distance and time affect meaning. The fourth discusses evaluations of events by the narrator.

2.3.1 The Psychological Plane

Two main models of the psychological plane are used in the analysis: that advanced by Uspensky and the one advanced by Simpson. However, Simpson's model has been given prominence. This is due to the influence Uspensky's model has had on models developed later by subsequent scholars including Simpson's.

The psychological plane is defined as the ways in which narrative events are mediated through the consciousness of the "teller" of the story (Simpson 11). It is concerned with the thoughts (cognition) and emotional states of the narrator or characters. One relies on what goes on in a character's or narrator's psyche (mind) to make sense of what is said. What goes on in the mind of the narrator-focaliser can be seen in their emotional presentations or what they verbalise.

Uspensky's model proceeds from the understanding that when a narrative is constructed, behaviour and events can be structured either subjectively or as objectively as is possible (81-86). The subjective viewpoint will depend on the consciousness of the narrator or one of the characters whereas the objective viewpoint will rely on an uninvolved observer

who reports only facts as they are known to him. This yields internal and external psychological points of view.

When behaviour is described externally, reference is made only to definite facts. The description, therefore, is impersonal with a view to emphasising factual objectivity and lack of involvement of the speaker. External description can also take on the opinion of the speaker or observer. In such cases phrases such as *it appeared that, he thought, he apparently knew, he seemed to be ashamed*, are used. Conversely, special modal expressions – *apparently, evidently, as if, it seemed* – enable one to recognise description from the external observer's point of view. Such expressions occur in the narrative when the narrator takes an external point of view in describing some internal state (thoughts, feelings, unconscious motives for action) that they cannot be sure about. As such these modal expressions function as special "operators" to translate the description of an internal state into an objective description. Uspensky calls these operators "words of estrangement" (85).

Internal description of behaviour is made with reference to internal states. This is possible when the character, narrator or speaker describe their own internal state. They are the only ones who have access to what goes on in them – thoughts, feelings, sensory perceptions and emotions. However, such internal description is also made possible through the omniscient observer who is given access to the internal processes. In this case special expressions which describe internal consciousness are used – *he thought, he felt, it seemed to him, he knew, he recognised*. Uspensky calls these words *verba sentiendi* –

words denoting thoughts, feelings and perceptions. These verbs that express an internal condition function in the text as formal signs of description from an internal point of view. The following sentence from Gamba la Nyoka expresses internal psychological point of view:

Sura za vibanda vya kijiji viliwatia uchungu na fikra nyingi. (50)

The appearance of the shanties in the village *filled* them with a lot of *thoughts* and *bitterness*.

Feelings of bitterness and thoughts over the idea of communal villages are privately present to Mambosasa and Mamboleo yet they reach the narratee through an omniscient narrator who accesses these private states of characters. Those feelings represent psychological point of view.

Simpson's approach concerns both compositional processes and linguistic devices used by narrators to slant and orientate narratives towards narratees. One way of doing this is by considering the place of modality in language. In this model, modality is defined as the speaker's attitude towards, or opinion about, the truth of a proposition expressed by a sentence. Grammatical features of modality include modal auxiliaries, modal adverbs, generic sentences of verbs of knowledge, prediction and evaluation. Simpson goes ahead to discuss four modal systems of English: the deontic system, the boulomaic system, the epistemic system and perception modality.

The deontic modal system concerns a speaker's degree of obligation attaching to the performance of certain actions. It shows how duty-bound a speaker or narrator is to

actions and events. This degree of commitment to an obligation, requirement or permission is what orients perspectives in the narrative. Modal auxiliaries such as *must*, *may*, *should* are used. The deontic system is quite crucial when it comes to strategies of persuasion and politeness depending on how the linguistic features are used.

Whereas the deontic modal system concerns the narrator's obligation, duty and commitment, the boulomaic modal system is seen in expressions of "desire". Modal verbs that indicate wishes and desires of the narrator are used to slant perspectives of the narrative. Modal verbs such as *hope*, *wish*, *regret*, *good*, are applied.

According to Simpson, the epistemic modal system is possibly the most important regarding the analysis of point of view in fiction (48). It is concerned with the speaker's confidence or lack of confidence in the truth of a proposition expressed. Modal auxiliaries – *can*, *may*, *must*, *might*, *should* - are again used in the epistemic sense to convey degrees of epistemic commitment. Epistemic modal adverbs also serve to show the degree of epistemic commitment – *arguably*, *maybe*, *perhaps*, *possibly*, *probably*, *certainly*, *supposedly*, *allegedly*. Epistemic expressions qualify the speaker's commitment to utterances. They reflect the narrator's knowledge, belief and cognition. Categorical assertions are non-modal and therefore are not considered in the analysis. Epistemic expressions depend on the speaker's knowledge of the factuality of propositions.

Finally, the perception modal system is distinguished by the fact that the degree of commitment to the truth of an utterance is predicated on some reference to human

perception, mainly the visual perception. This can be seen in expressions such as ...*it is evident...*, *it is obvious...*, *it is clear...*, and so on. Such adjectives as the ones mentioned and related modal adverbs are especially important in this modal system.

2.3.2 *The Phraseological Plane*

Closely related to the psychological plane is the plane of phraseology. The model that has informed the analysis of this work is that of Uspensky.

The phraseological plane is especially apparent in those cases where the author uses different diction to describe different characters or where he makes use of one form or another of reported or substituted speech in his description (Uspensky 17). In a narrative, for instance, a character may be described first from the point of view of another character, then from the point of view of the author/narrator, then from the point of view of a third person who is neither the author nor participating character.

One way of expressing phraseological point of view is naming. Naming that is conditioned by the attitude towards the person referred to is important in highlighting point of view in novels. Use of names to express attitudes is a common feature of journalistic writing especially when writing about heroes. In a novel, one character may be called by different names or assigned a variety of titles. For instance in Vuta n'Kuvute, Bukheti is variously called "Bwan Badi" or "Bukheti Madoriani" by different characters as a result of the attitude they have towards him. This depends on the point of view of whoever is addressing the given character. Nicknames are also an embodiment of phraseological point of view. In Gamba la Nyoka, the priest's real name and nickname

are both attitudinal. His actual name is "Emptyhead" and because the Tanzanians find it hard to pronounce this name (it is American as that is his country of origin), they assign him the name Father "Madedu" referring to his bushy beard. Indeed, both names are more of nicknames than proper names and it is all because of the priest's waywardness. Instead of remaining true to his Christian teachings, he involves himself in immoral activities such as the love relationship he has with Mama Tinda.

When elements of speech characteristic of a given character intrude within the authorial text, it marks change in point of view. This strategy of including someone else's speech is a basic device of expressing changes in point of view on the phraseological plane. It is a strategy that is heavily informed by the concept of allusion where reference is made to the speech of someone else or a text other than the current one. Analysis of point of view in this case would concern itself with the different ways of reporting someone else's speech especially the problem of quasi-direct discourse.

The common way of expressing reported speech is by quoting words of someone else or putting them in italics. However, complex cases of reporting speech are represented by various forms of quasi-direct discourse. This involves combination of several points of view which may extend to the whole work or only within certain sentences. It is common in oral speech where the speaker occasionally assumes the point of view of the person about whom he speaks.

2.3.3 *The Perceptual Plane*

Although Simpson's model has been relied on heavily in analysing point of view on the perceptual plane, ideas by Rimmon-Kenan, Genette and Uspensky have equally informed the analysis.

The perceptual plane focuses on the focaliser's sensory range – sight, hearing, smell – and is determined by two main coordinates, space and time (Rimmon-Kenan 77). The two coordinates dwell on the distance between the narrator and the narrated and how this affects interpretation of narrative information. It is possible to look at spatial point of view separately from temporal point of view. Yet since they operate closely together, it is practically more productive to consider them independently but one coming immediately after the other.

In Simpson's view, spatial point of view designates broadly the viewing position assumed by the narrator of a story (12). The narrator may be placed high up above the events of the narrative hence lead to an encompassing and general view of events or their viewing position could be that of a limited observer. The first angle of vision is common with narrator-focalisers and yields a panoramic view or a "simultaneous" focalisation of things "happening" in different places (Rimmon-Kenan 77). Uspensky calls such view the "bird's-eye" view and is commonly used at the beginning or end of a narrative (63). The second angle of vision, limited observer, occurs when the narrator is attached to a character or to an unpersonified position internal to the story. In such cases the narrator-focaliser follows the character to whom they are attached to the places that they go.

The temporal dimension of perceptual point of view relates generally to the impression which a reader gains of events moving rapidly or slowly, in a continuous chain or isolated segments (Fowler 27). In terms of the temporality of time, an external narrator has all temporal dimensions at his disposal – past, present and future – whereas an internal focaliser is limited to the “present” of the characters (Uspensky 67, 113). Features of temporal point of view include flashbacks, flashforwards (foreshadowing), gaps in progression of time, chronology, duration and even frequency.

Authors use different techniques in constructing spatio-temporal points of view. Simpson combines analysis of spatio-temporal points of view. One of the linguistic components used is the system of deixis (13). Deixis is defined as those “orientational” features of language which function to locate utterances in relation to speakers’ viewpoints. Terms which denote the relationship of objects to a speaker, or which signal how a speaker is situated in physical space are important. Temporal deixis, on the other hand, concerns the ways in which the time of the events referred to in an utterance interacts with the time of the utterance.

In order to show directionality and location (spatial deixis), deictic adverbs *here* and *there* and demonstrative pronouns *this* and *that*, are used. Working hand in hand with the deictic adverbs and pronouns are a set of deictic verbs such as *bring* and *take*. Also related to the system of spatial deixis is the category of locative expressions: *over there*, *behind you*, *under the...*, *beside the ...*, and so on. Time deixis is signaled by the deictic adverbs *now* and *then*. We have already alluded to the fact that temporal point of view

encompasses flashbacks, previsions, disruptions on the “normal” time scale, chronology, duration and frequency. All these help show how temporal dimension shapes perspectives in a narrative.

2.3.4 The Ideological Plane

Also called the evaluative plane, this facet concerns a general system of viewing the world conceptually (Uspensky 8). It is this facet that defines “norms of the text” (Rimmon-Kenan 81). However, this level is least accessible to formalisation hence its analysis relies on intuitive understanding.

In a narrative ideological point of view may belong to the author, the narrator or one of the participating characters. The evaluation may be carried out by a dominant character (mainly the central character) or any other character. Ideological positions are realised through explicit discussion by the focaliser, their way of seeing the world or their behaviour in it.

In order to express evaluative point of view, one could use fixed epithets – words that do not depend upon their particular context and which testify primarily to the author’s attitude towards the object being described (Uspensky 13). Use of direct characterisation can also help track ideological point of view. This approach is common among some Kiswahili writers such as Shaaban Robert. Often in an effort to project his ideological position, Shaaban employs allegorical characters representative of his humanism and

idealism. For example, in Utubora Mkulima Utubora's qualities are directly enumerated and upon this ideal position all other events are evaluated.

Another approach used to identify ideological point of view is establishing the presence of oppositions. In novels heavily influenced by the Marxist ideology, there is often a sharp opposition between good and evil. Evil acts are committed by the ruling class against the masses. To sustain their "privileged" position, the ruling class uses every means available be it social, cultural, economic or political to justify their special circumstances. In the face of such evil, the running ideological position seeks to change the status quo so that the masses have their say in a classless society where all enjoy equality. This is evident in Katama Mkangi's novels in which ideological positions are clearly enunciated. In Mafuta, for example, there is an opposition between lies (*mafuta*) and truth (*maji*). The petty bourgeoisie who are in positions of responsibility use all kinds of unorthodox means to remain rich while denying the rest of the people an opportunity to enjoy their country's resources. It is this system of benefitting only a few members of society that is opposed by the common citizenry.

2.4 Summary

Thus far, types and planes of point of view have been delineated. Means of tracking these types and planes of point of view have also been highlighted. Subsequent chapters critically analyse the operation and meaning of the models discussed in the Kiswahili novel. The analysis is based on excerpts drawn from the selected texts and aims at bringing to light the perspectives and attitudes inherent in the novels.

CHAPTER THREE

THE PLANE OF PHRASEOLOGY

3.0 Introduction

In analysing point of view in Kiswahili novels on the plane of phraseology, three areas have been considered. Naming is given prominence since it happens to be a technique that is widely-used in most of the texts that constitute the analysis. A second speech characteristic that the analysis dwells on is speech intrusion, be it direct intrusion or complex intrusion. Thirdly, corrupted language is considered owing to the fact that it is often employed in transmitting various perspectives in texts.

Names are an important aspect of the crafting of novels. They carry meanings that determine how readers perceive the novel both in terms of characters and the plot. According to the object theory of proper names, the meaning of a proper name is its bearer (Platts 134). This means that a name is not just an empty referent but derives its life and meaning from the object that it is used to name. Searle (in Steinberg and Jakobovits 139) posits thus "...names are logically connected with characteristics of the object to which they refer". To understand a name, one needs to simply refer to the object that it names and its characteristics. In this way, names have senses (meanings). Often, names used in novels can be the usual ones found in communities. They may also be nicknames or even names associated with characteristics of the object. When used artistically, they convey various attitudes. It is this artistic use of names to convey attitudes that is examined in this chapter.

Speech intrusion traces the fusion of ideas and utterances of two speakers or sources. One speaker uses words of another as if they were his own without quoting them. This is a case of allusion whereby reference is made in one novel to another text. The purpose is to relate or associate meanings in the two texts for greater meaning. In other words, the statements alluded to are as if “borrowed” from elsewhere and brought in the new context of the speaker or user. By so doing, the point of view of the “borrower” fuses with that of the source of the “borrowed” utterance. Use of corrupted language has meaning implications. This strategy is sometimes employed to convey point of view in narratives since its use in some instances is intended to portray attitudes. The three aspects of phraseology form the backbone of analysis in the sections that follow.

3.1 Naming as a Feature of Point of View in the Kiswahili Novel

Naming is an important feature in all cultures of the world. In most cases novels draw names from actual names used in the cultural contexts in question. The implication of this is that attributes of names employed in novels are to be found in cultures of the communities of origin. To gain insight into the meanings attached to names in any novel then would require one to consider the cultural as well as literary context of the novel. Basically a name is a tag that identifies an individual within a group. As Margolin (2) argues, proper names, being one of the singular referring expressions, are unique in the sense that they are fixed points in a changing world. Margolin (2) goes on to state that names are rigid designators of individuals picking out the same individual at all times. Looked at this way, names strictly remain labels, insurance numbers or beacons that mark

out individuals with no further meaning. Such an understanding leaves names as mere physical marks that are static hence lacking in any dynamism at all.

However, this is not the only sense of understanding names. Apart from serving as identification tags, names may carry other meanings. Similarly they may be an embodiment of attitudes and hence may carry various points of view. Concerning the dynamism of names especially as used in fiction, Wamitila (35b) argues:

Names are linguistic or semiotic signs that play a crucial role in the overall linguistic structure of a literary text or its signification. There is an interest among critics in the names of characters that tends to go beyond the narrow limits and confines of seeing them as mere tags that distinguish one fictional character from another into the broader figurative import and signification of those names. Character names can be used as expressions of experience, ethos, teleology, values, ideology, culture and attitudes of varying shades.

If names are not mere labels, tags, insurance numbers or such like identification marks, it is then important to analyse how they are used in novels in order to bring out the significance attached to them in various contexts. In addition to the social and functional meanings that names and naming carries, it (naming) is also a source of perspectives, as Wamitila rightly puts it. The perspectives embodied in names are determined by whoever assigns those names to characters in novels be it fellow characters, the narrator or the author.

In Kiswahili novels one often finds characters named according to the roles they play. Sometimes this is the reason for creating stock characters who are assigned names representative of their characteristics. Apart from this form of representing characters, it is also common to find characters named or referred to by other characters or the narrator in accordance with the attitudes towards them. This second approach to representation of characters is the main concern of this section.

3.1.1

A common feature in some Kiswahili novels is the use of shortened forms of characters' names. Some characters call each other using shorter forms of their names thereby pointing to social contiguity and mutual understanding among them. Many examples of this kind of naming exist in Vuta n'Kuvute. In the following instance, Mwajuma calls her colleague Denge, *De*, because of their closeness as seen in the extract below:

Haukupita muda Mwajuma alitokea. "Oh! *De*, leo umepotea njia nini?" (45)

It was not long before Mwajuma appeared. "Oh! *De*, have you lost your way?"

Since Mwajuma and Denge have close ties, their parents having been long-time friends, she finds no problem in calling Denge simply *De*. They are peers and friends. It is a sign that they are familiar and free with each other.

Yasmin, Mwajuma's friend, is also drawn into this way of calling Denge. When Denge visits them at Mwajuma's house, Yasmin greets Denge:

"Habari za masiku *De*?" (46)

"How have you been for a long-time *De*?"

Other friends of Denge similarly call him by the short form of his name as seen in the following example:

Mambo aliinama chini akafikiri na kusema, “Unajua *De*, sasa iko haja ya kubadili mbinu...”(129)

Mambo looked down thoughtfully and said, “You know *De*, there is need for us to change tact...”

This short, attitudinal form of naming is not limited to Denge. His friend, Sukutua, is also referred to using the short form of his name as seen in the following examples:

Wakati Denge amezama katika mazungumzo yeye na Kiberenge akimuhadithia habari za Ulaya, alipita Sukutua karibu yao. “Halo *Suku*,” aliita Denge kwa kelele [...] Sikiliza *Suku*, hata nikitaka, Waingereza hawakubali kumpa kazi mtu kama mimi.”(51-52, 136)

While Denge and Kiberenge were engrossed in discussing the former’s experiences in Europe, Sukutua appeared. “Hallo *Suku*,” Denge called out loudly...Listen *Suku*, even if I wanted one, the British colonialists cannot employ a person like me.”

Sukutua is simply called *Suku* by Denge revealing their social closeness. Not only are the two close friends but they are also involved in the freedom struggle making them even more intimate. The names they use in calling each other, therefore, enhance this unwritten social and freedom struggle contract.

Contracted forms of names is a style found in Nguvu ya Sala as well. In this novel, apart from the style emphasising social proximity, characters go ahead and give reasons why they use such a style. Susan Ngunze, the main character, is called *Sue* by her schoolmates:

“Mm...Fortunata mbona wewe huchezi hoki?” nilizua maongezi. “*Sue*, mimi siwezi kabisa,” alijitetea Fortunata. (42)

“Mm...Fortunata why don't you play hockey?” I started the conversation.

“*Sue*, I am completely unable to play the game,” Fortunata replied.

Others call her *Susie* as in the following case:

“*Susie*, unasumbuliwa na nini?” aliniuliza Bethsheba.

“Mm...Hamna kitu,” nilimdanganya. (59)

“*Susie*, what is bothering you?” Bethsheba asked me.

“Mm...Nothing,” I cheated her.

Being schoolmates, it is understandable that Susan, Fortunata and Bethsheba are very close. They share a lot in common including their social life. Naming is one way of realising the close interpersonal relationships existing among them. That is why they easily take to calling one another using short forms of their names. Catherine Ouko is one of the other candidates to this kind of social relationship through naming. She is called *Kate* by her schoolmates as evident in the following extract:

“Oh...*Sue* nimekutafuta wee; nilidhani umekwenda mjini,” alisema.

“Mimi nimekuwa hapa kwa kuwa sikuona haja ya kwenda huko; karibu ukae *Kate*.”

(121)

“Oh...*Sue* I have looked for you allover; I thought you had gone to town,” she said.

“I have just been around as I had nothing to do in town; have a seat *Kate*.”

It is after this incident that Susan confesses the reason that makes them call one another using short forms of their names. She says:

Sote tulimwita *Kate* kama walivyoniita *Sue* au *Susie*. Huu ulikuwa mtindo ulioshika

sana shuleni na wenyewe tulifurahia majina ya mkato. (121)

We all called her *Kate* just as I was called *Sue* or *Sussie*. This style was quite popular in school and all of us enjoyed using short forms of our names.

The popularity of short forms of names is possibly so among peers because it is enjoyable (as explained in the above extract) but it is also used by those familiar with each other. They use this strategy to promulgate and maintain a social class of peers.

Another dimension to this interpersonal relationship is that the short form of names is a practice common among lovers. This is can be seen in both Rosa Mistika and Walenisi. Rosa fondly calls her boyfriend, Degrotias, *D*, in the following conversation with her friend:

“Hiki kitambaa unamfumia nani?” aliuliza Thereza.

“Ninamfumia *boy* wangu *D*,” Rosa alimjibu kwa sahari. (34)

“For whom are you making this table cloth?” Thereza inquired.

“I am making it for my boyfriend *D*,” Rosa proudly replied.

In this short conversation, Rosa exudes the pride of love for her boyfriend, an attitude that is easily noticeable in the way she calls him *D*.

In Walenisi Mtu-Bint Fikirini and her husband, Dzombo, turn to calling one another simply *Dzo* and *Fi* as follows:

“*Dzo*,” kwani hivi ndiyo alivyokuwa akimwita mumewe kimapenzi. (216)

“*Dzo*,” this is how Fikirini referred to her husband as a sign of love.

Naye kwa kumjibu mkewe, akasema, “*Fi* kimapenzi, sina la kulaumu wala

ninalotamani zaidi ya wewe.” (216)

In response to his wife he said, “*Fi* my love, I neither have anything to complain about nor do I desire anything else other than you.”

In such instances, the determining factor for naming and use of names is both the social contiguity as well as the desire to be creative so as to keep the fire of love ever burning. As a means of possessing one another, those in love relationships vary their names to their own taste in order to relate to each other more intimately. However, this strategy differs from the earlier one since it essentially segregates the lovers. They are in their own circle and all others are outside this circle.

One thing that can be noticed in the use of contracted forms of names is that it belongs to those who are closely-related. It is a social strategy. Someone from outside the circle may not understand the contracted forms such as *D* and *Fi* unless such a person is introduced to them or interacts with those involved. The strategy secludes the social grouping from those outside it. On the positive side, it promotes solidarity, social cohesion, cordial relations and ownership of one another for those in the social group.

Another variant of using names to exhibit varying social attitudes is seen when proper names become the source of social and emotional distance. Throughout Vuta n’ Kuvute, Yasmin mainly calls her husband *Mr. Raza*. One would expect that being a couple she should refer to him as “my husband” or simply call him by his name “Raza”. Instead she constantly calls him *Mr. Raza* as in the following cases:

“Kwani *Bwana Raza* hakukwambia ma.”(8)

“Mum, does it mean *Mr. Raza* never told you about it.”

These are Yasmin’s words while talking to her mother. Using the title “Mister”, when talking about her husband, makes the relationship too formal. Referring to him as “my husband” or simply “Raza” would have made the relationship socially close.

Elsewhere Yasmin says:

“Mjomba, kusema kweli thawabu, mimi nimeshindwa kuishi na *Bwana Raza*. Kwa hakika mimi sikumpenda wala sikumtaka. Nilikubali kuolewa naye kwa kukuridhini nyinyi wazee wangu tu.” (18)

“My uncle, I find it untenable to continue being *Mr Raza's* wife. Indeed I neither loved him nor did I desire that he be my husband. I married him to please you, my elders.”

In this instance, Yasmin is talking to her maternal uncle after deserting her husband in Mombasa. It is as if she is confirming that there is really no love relationship between her and Mr. Raza. He is just one of the persons she has known and, therefore, can respectably refer to him as *Mister Raza*. This position is strengthened further in the following extract:

“Tafadhali nakuomba, msinirudishe. Mimi *Bwana Raza* simtaki! Simtaki!” (28)

“I beg you not to take me back to him. I do not want *Mr. Raza* at all! I do not want him!

This is when Corporal Matata and Inspector Wright threaten to take her back to Mombasa, to her husband. She refers to Raza in quite an official way the same way Corporal Matata and Inspector Wright would. It shows that Yasmin is both socially and emotionally removed from her husband. As she admits, she got married to him

in response to her parents' wishes, not that she loved him. Her accepting to marry him was to please her parents. The narrator, who has no particular attachment to Raza, in a formal and detached manner, calls him *Mr. Raza*. By Yasmin doing the same, it only reinforces her detached and formal attitude towards him.

In a similar fashion, the name *Dar es Salaam* is used differently by two different groups. The first group shows attachment and social proximity towards this city. This group is composed of freedom fighters, those opposed to Sayyid's government, as the extracts that follow show:

Halafu Salum alimgeukia Mwajuma na kumwambia, "Shem, huyu rafiki yangu kutoka *Darsalama*. Tulikutana mwaka jana nilipokwenda huko kwa sherehe za pasaka." (24)

Salum turned to Mwajuma and told her, "Shem, this is my friend from *Darsalama*. We met last year when I went there for Easter celebrations."

"Kesho mimi sitokuwepo, nina safari ya kwenda *Darsalama*." (121)

"Tomorrow I won't be around as I intend to travel to *Darsalama*". (Denge's words).

The same name, *Darsalama*, is used in various episodes and carries similar meaning (123, 125, 160, 262). Characters that use the name - Salum, Denge, Yasmin, Chande and Bukheti- are all local freedom fighters who are opposed to the British colonial masters. They all use *Darsalama* to refer to Dar es Salaam (the formal name). This can only be explained by considering the fact that being natives, they have both social and emotional closeness and attachment to this town hence they name it the

the inhabitants assigning this city a meaning that is local (through giving it a name that is close to the local language both in pronunciation and meaning – Dar Salama (Port of Peace).

However, there is still a second meaning attached to this city. The freedom fighters, whenever they get threatened, run away to *Darsalama*. To them it is a place of refuge where they can secure some peace, however shortlived it may be. It is also the place where they make most of their arrangements in their struggle against the colonial masters.

Out of all this, they develop a tendency of referring to the city using a name that they consider their own. By so doing, *Darsalama*, becomes part and parcel of the features of their freedom struggle. As a name, it acquires various senses: a place of refuge, an abode of peace and a rendezvous for strategising in terms of the freedom struggle.

Contrary to the above, the narrator, in the same novel, formally calls this city *Dar es Salaam*. The narrator has no particular attachment to this city hence the distanced, detached and formal reference to it simply as *Dar es Salaam*, as it is formally known. For example:

Wakati huu mashua iliyomchukua Denge na wenzake iko mbali inakata mawimbi katika Bahari ya Hindi ikielekea *Dar es Salaam*. (112)

At that time the boat which Denge and his colleagues used was plying across the Indian Ocean heading to *Dar es Salaam*.

The same perspective is present in the following excerpt:

Kulipoanza kupambazuka, kwa mbali walianza kuona ufukwe wa *Dar es Salaam*. Waliwasili *Dar-es-Salaam* kiasi cha saa moja asubuhi na baada ya kuipandisha mashua Banda Beach walitawanyika kila mtu akashika njia yake na kushughulika na kazi iliyompeleka *Dar-es-Salaam*. (115)

At dawn they could see the shores of *Dar es Salaam* from a distance. They arrived in *Dar-es-Salaam* at around seven o'clock in the morning and after docking at Banda Beach each took to what had brought him to *Dar-es-Salaam*.

These instances show no particular emotional, psychological or mental attachment to the name of this city. The name thus remains a mere tag or an identification mark for this city, from the narrator's point of view.

Apart from using names to show social or emotional distance, it is also common to come across nicknames. This method is even more explicit in expressing a stance towards the character so nicknamed. In fact in many cases nicknames are direct judgments of the behaviour of certain characters. Referring to *Cratylus*, Plato's dialogue on names, Izevbaye reminds us that no name belongs to any particular thing by nature, but only by the habit and custom of those who employ it and who establish the usage. This theory posits that a thing or person is given a name by other people who will also assign it given habits and customs of using it. It means the naming group establishes certain characteristics, meanings and practices around the name chosen and assigned hence these characteristics will always guide or determine the use of such a name. This understanding is important in analysing the use of nicknames.

Vuta n'Kuvute abounds with nicknames. The nicknames are used for different effects.

The extract that follows depicts social proximity in the use of nicknames:

Mambo naye kwa utani wake mwingi akampachika jina, akamwita *Bwan Badi*.

Kwake akawa si Bukheti tena. Watu wawili hao wakatokea kusikilizana

sana na mara kwa mara Mambo humtania akamwuliza; "*Bwan Badi* unataka kuoa

Unguja utayaweza ya Unguja?" (237)

Mambo nicknamed him *Mr. Badi*. To him he was no longer Bukheti. The two became great friends. Occasionally Mambo would tease him, "*Mr. Badi* it appears you want to get a wife from Zanzibar; will you manage to handle the women of Zanzibar?"

It is only after getting to know one another closely that Mambo decides to give his new-found friend, Bukheti, a new name *Mr. Badi*. For Mambo this is like baptising his friend, Bukheti, as a mark of their special relationship. On his part Bukheti does not grumble about this new name. This clearly indicates that there is mutual understanding between the two. Mambo ends up using this name throughout as shown in the instances that follow:

"*Bwan Badi* leo umetuletea machungwa?"

Mambo alimrukia kwa swali. (239)

"*Mr. Badi* this time you have brought us oranges?"

Mambo asked him.

The same use of this new name appears in the following instance:

"Kaa. Kaa *Bwan Badi* mimi nikikusubiri kwa hamu." (239)

"Sit down. Take a seat *Mr. Badi*, I have been longing to see you".

Again Mambo teases Bukheti over his desire to get a woman from Zanzibar as evident in the following excerpt:

Mambo akamwuliza, "*Bwan Badi unayaona mahuba ya Kiunguja hayo?*" (241)

"*Mr. Badi can you see how loving Zanzibari women are?*" Mambo asked him.

Evident from this use of the nickname *Bwan Badi* is the personal relationship that develops between Mambo and Bukheti. The nickname remains in use by Mambo alone hence promoting the interpersonal relationship between the two characters. This kind of naming is too exclusive and remains applicable to only the two friends. For it to spread to others, it would take a lot of effort on the part of the character who assigns the name, in this case Mambo, to popularise it through frequent use which eventually can help explain why the name has been assigned. Such effort is easily achieved if the name is assigned by a slightly larger group as evident in the use of the name *Bukheti Madoriani*.

Inhabitants of Zanzibar town nickname Bukheti, *Bukheti Madoriani*. This is to associate him with the brisk business he deals in of selling fruits of the rambutan tree (*shokishoki*) and durians (*madoriani*). This name identifies him with his business. He is assigned the name by fellow business persons. As such the name is easily known by those he engages in business with.

In the same novel, Vuta n'Kuvute, Matar is nicknamed *Bwana Mashughuli*. This is in reference to the fact that he is always busy doing one thing or the other. The narrator captures this in the following example:

Watu wanamwita *Bwana Mashughuli* kwa sababu Matar, kila wakati ni mtu

alieshughulika. Kazi yake ni kuranda mitaani kutafuta chupa tupu, akazisafishe na kuziua tena...Kila unapomwona, Matar huwa kabeba fuko kubwa, limejaa chupa tupu. Ukimhitaji kwake lazima umvizie. Huweza kuingia akatoka hapo hapo. Hujui saa ngapi yupo saa ngapi hayupo. Na n'do maana wanamwita *Bwana Mashughuli*. (256)

People call him *Bwana Mashughuli* (a person who is always engaged in something) since Matar is always busy. His main engagement is to move around estates collecting discarded empty bottles which he would clean and then sell to his customers. Every time one sees him, he would be carrying a large bag full of empty bottles. If anyone wanted to see him, one had to time him well. He would come in to his shop and leave almost immediately. One could not tell when he was in. That is why he was called *Bwana Mashughuli*.

Matar's friends drop his real name, and instead assign him a name that reflects his nature of work, depicting him as he is always (busy). This helps them easily identify him. It is clearly reflective of the way they see him.

A similar attitude appears in Rosa Mistika. Those who know Deogratias call him *Bwana Maendeleo* (literally *Mr. Development!*). This is to associate him with his character of using his position of influence and money to get anything he wants – especially having relationships with young school girls. Unlike in the earlier case where the nickname is positive, this is a case of irony. Deogratias is not positively contributing to development as the nickname suggests; instead he is curtailing the progress of school girls by cheating them using his money and position in society. The writer describes his negative actions (41) so demeaningly that it leaves one with no option than conclude that he is anti-development. It is out of this that those who know him form an attitude towards him

which they summarise in the sarcastic name they assign him – *Bwana Maendeleo* (literally *Mr. Development*). The sarcasm serves to disapprove of his behaviour in society.

Most of the instances discussed above involve replacement of characters' names with a word or group of words expressing a social or psychic characteristic of the character; a substitution known as *antomasia* in ancient rhetoric. Such names carry special meanings in accordance with those who use them.

Rosa becomes a victim of a derogatory nickname, *Laboratory/Lab*, because of her promiscuous lifestyle. She readily sleeps with any man at Morogoro TTC and its environs. The narrator relates:

Rosa aliweza kuelewa kwamba walikuwa wamembandika jina la *Laboratory*. (45)

Rosa realised she had been nicknamed *Laboratory*.

Alisikia kijana mmoja akisema kutoka dirishani, 'Anauliza nini huyo! *Lab?* Mpeleke *Bwana!*'(47)

He heard one boy remark, "What is he looking for! *Lab?* Take him to the room!"

It follows then that it is easier to identify Rosa as "**Lab**" at Morogoro TTC and its environs than calling her Rosa. She has cut out an image for herself. She does not mind being used by any man. In effect, the people's point of view is heavily shaped by this character of hers hence the equivalent derogatory name "**Laboratory**". They use this to register disapproval of her behaviour. As Allen (14) rightly states, such a nickname serves to stigmatise a deviant individual and the deviant behaviour with a view to

creating pressure on the individual to bring behaviour in line with norms. For Rosa, this pressure fails to change her at all hence the continued use of the nickname.

Whereas men assign Rosa the derogatory name, *Lab*, they fail to recognise that they are equally to blame for the state that Rosa sinks into. She is their client and they are equally to blame for the mess that Rosa finds herself in. They have not acted any better to help her live a decent life. As such, they are equally other *Labs*. In this case naming is selfish and meant to paint some as evil; even in cases where those assigning the name are participants and promoters of the evil act of the named. This is why the priest (*padre*) tries to come in to save Rosa but she fails to see this.

The two names, **Bwana Maendeleo** (*Mister Development*, used ironically) and **Laboratory/Lab**, carry emotive meaning as well and hence can be classified as epithets. They are pejorative and meant to denigrate, ridicule or scold the individuals who are assigned them. The purpose is to force the affected individuals to change their behaviour so as to conform to accepted norms. However, for both Deogratias and Rosa, this expectation is not realised. Instead, the naming only ends up depersonalising and seriously damaging the esteem of the two.

A rather unfamiliar naming pattern occurs in Walenisi whereby a prefix precedes proper names of people with the sole purpose of emphasising the narrator's ideology. This pattern, as Margolin argues, reminds us of a key concern in the pragmatics of proper names specifically the authority of naming – who, under what circumstances and in what

discursive activity is it socially sanctioned to introduce a proper name usage into a community? Expounding on this Margolin (1) states:

The best available philosophical theory about the launching and dissemination of proper names is provided by the historical-causal theory, formulated by Kripke, Geach and Evans and codified by Devitt and Sterelny. In its barest outline, this theory claims that an individual is given a proper name by one or more persons through an act of ostension or through association with an identifying description.

In the instance of Walenisi, the narrator takes the authority of assigning characters names in the strange land so that such names correlate with the ideological position that is supposed to be transmitted with regard to the expected new society. Contributing on the same use of names, Wamitila (41b) says that the names in Walenisi are symbolic and allegorical reflecting on the inhabitants' humanity, care and love. These attributes characterise a classless society where there is unity, common understanding and a caring attitude. As such, in addition to the fact that the names are allegorical they at the same time reflect the perspective and attitude of their originator.

When Dzombo arrives in the new and strange land that he understands little about, inhabitants receive him as *Mtu -Dzombo*. His name instantly acquires the prefix "Mtu" as evident in the following example:

"Karibu *Mtu-Dzombo*, na pole sana kwa safari ndefu," wakawa wanamkaribisha. (36)

"Welcome *Mtu-Dzombo*; sorry for the long journey," they welcomed him.

Initially Dzombo is confused at this new way of calling him. He does not understand why he should be called *Human Being-Dzombo* instead of his name *Dzombo*. His confusion at the new name is made clear in the conversation that follows:

“Wewe si *Mtu-Dzombo*?” wakamwuliza.

“Mimi ni *Dzombo* tu, sio *Mtu*,” akawaambia.(40)

“Aren’t you *Human Being-Dzombo*?” They asked him.

“I am simply *Dzombo*, not *Human Being*,” he replied.

The slight modification of Dzombo’s name creates doubts not only in him as to whether we are still talking about the same character but even to the reader. Dzombo cannot understand why the prefix *mtu* has been added to his name. He soon learns that all the names of his benefactors’ family members begin with *mtu* as evident in the following extract:

“Hivi sasa tusemavyo, mgeni wetu yuanywa chai na jamaa ya *Mama Mtu-Maanani* na *Mzee Mtu – Mwenzi* wakiwa na watoto wao, yaani vijana *Mtu-Bint Fikirini*, mvulana *Mtu-Wazo*, *Mtu-Bint-Hekima* na kitinda mimba kivulana, *Mtu-Tabia*.” (45)

“As we talk now, our visitor is having tea with the family of *Mother Human Being-Considerate* and *Father Human Being-Friend* together with their children, *Human Being-Miss Mindful*, *Human Being-Thought*, *Human Being Miss-Wisdom* and their last born son, *Human Being-Manners*.”

The Kiswahili word *mtu* means *person* or *human being*. In the Swahili culture, the human quality that differentiates a person or human being from other animals is *humaneness*. The Swahili saying *Mtu ni utu* (literally *A person is identified by his humane qualities*) aptly captures this attitude. Someone who is not humane is referred to as *mnyama* (literally *animal*) to reflect the barbaric and uncivilised characteristics of animals.

According to this Swahili proverb, it is the humane qualities that make people live as brothers, live in love and treat one another justly. It is this attitude that the narrator in Walenisi has and wants to promote hence the use of the prefix *Mtu* for every name. It is intentionally used in order to emphasise the need for a just society as well as love and brotherhood among all people. It is this humanistic attitude that is projected and stressed by the prefix *Mtu* before any proper name in Walenisi.

As *Dzombo* (now *Mtu-Dzombo*) continues to stay in the new land enjoying the generosity of his benefactors, he realises that he is in a different world, an utterly different environment that is full of peace, love and understanding. The narrator says of this new land:

**Ulimwengu huu ulikuwa wa kivyake. Watu wa staha, wakarimu na wachangamfu.
Watu wataratibu, wanaopendana kikweli na kujimiliki vilivyo...Ulikuwa ulimwengu
wa watu huru! Katu usabasi. Katu ugomvi. Katu kuumizana. Katu kuoncana. Katu
kupapurana. Katu kuzomeana. Katu kudanganya. Katu kunyanyasana. Katu kuibiana.
Katu wivu. Katu ubarakala. Haikuwa kama huko kwao duniani ambako haya
yaliyokatazwa ndiyo yaliyokuwa matambiko ya ustaarabu. (79)**

This was a unique world. Its inhabitants were respectful, generous and cheerful. They were polite, true friends and they exercised a high degree of self-control. The people of this land were truly independent. There was no malicious gossip, no quarreling nor did people hurt each other. There was no injustice, no fighting, no exchanges among them and no lies. There were no incidents of theft and no feelings of jealousy. It was the opposite of their world on earth where all that was forbidden is what was taken to be the mark of civilisation.

After several events in the novel, it is understandable from the context why the narrator modifies the names of the characters. The narrator has had to re-name the characters so that all names begin with *Mtu*. This prefix embodies the positive attributes that are desired for the world that Dzombo has come from. Naming in this case, therefore, frames the perspective of the narrator, a perspective that is meant to be communicated to the reader. Nevertheless, this naming is also ideological. It projects a world-view where unity, love and a caring attitude is the norm.

Taken as lexical items, the prefixed names in Walenisi can be analysed linguistically. Since Dzombo's journey in the new land has the sole purpose of enabling him to learn what can bring about justice and unity in society, members of the family that inducts him have names that carry meanings related to the desired values. The parents of this family are *Mama Mtu-Maanani* (literally *Mother Human Being-Considerate*) and *Mzee Mtu-Mwenzio* (literally *Father Human Being-Friend*). The name of the female parent espouses consideration and friendship, attributes that underpin both justice and brotherhood. On the other hand, the male parent's name emphasises the need for a friendly attitude among human beings. Names of the children have similar meanings. The eldest child is named *Mtu-Bint Fikirini* (literally *Human Being Miss Mindful*). The second born is *Mvulana Mtu-Wazo* (literally *Human Being Master- Thought*), followed by *Mtu-Bint Hekima* (literally *Human Being-Miss Wisdom*) and the last born is *Mtu-Tabia* (literally *Human Being-Manners*).

The name of the first-born calls upon people to think about one another in their endeavours. This is related to the name given to the second-born which stresses the need for human beings to be objective in their relationships by considering issues that affect them holistically but not selfishly. It discourages selfish tendencies that look at the smaller individual picture that only addresses single entities. In the same vein, the name of the third born calls for applying wisdom in everything that is undertaken. This wisdom should be the kind that brings about justice and fairness for all. That is why the last-born is called Human Being-Manners. This last name serves to stress the attitude that is prescribed among all – behaving towards each other kindly.

Arguably, the changing of names in Walenisi makes them clumsy and difficult to use as the case is with one of the characters, Dzombo. The new names become un-natural and strange to recipients hence Dzombo's reaction of surprise when called *Mtu Dzombo*. Although they are meant to capture the ideological ethos of classlessness and humanism, they present a challenge in practical use by those assigned them.

Nevertheless, the naming pattern that is adopted for certain names in Walenisi helps the reader uncover the perspectives inherent in them. They do not work just as labels. Rather, they carry meanings just like any other lexical item. Consequently they should be understood within the parameters of the meanings that they carry. Names in Walenisi are, therefore, value-laden.

3.2 Using Corrupted Language to Capture Point of View

Apart from using names and naming as a stylistic device for framing perspectives in the Kiswahili novel, the use of corrupted language by some characters also serves to frame point of view. This technique is seen in the use of lexical items as well as the language ability that certain characters exhibit.

In *Vuta n’Kuvute*, different people conceptualise the word *communist* differently. In the following extract, one sees the word eliciting a specific attitude:

Siku ile Koplo Matata alikuwa na kazi kubwa ya kumsaka Denge kwani siku ya pili alitakiwa kutoa ripoti kamili kwa mkuu wake, Inspekta Wright, juu ya nyendo za Denge na kuzagaa kwa magazeti na vitabu ambavyo watawala wa Kiingereza waliviita parapaganda ya *kikoministi*. (72)

That day Corporal Matata was busy looking for Denge since he was supposed to give a report on him to his boss, Inspector Wright, concerning Denge and the spread of newspapers and books which the colonial government referred to as *communist propaganda*.

Colonial masters, government officials and supporters of government refer to *communism* as *kikoministi* whereas the narrator uses the word *kikomunisti*. Although they are referring to the same thing, communist ideology, the lexical item used varies in the way it is rendered. Colonial masters and their supporters render the word as *kikoministi* with a tinge of distaste and disapproval whereas the narrator renders the word as *kikomunisti* (note the syllable *mi* as opposed to *mu*) with positive connotation since they are supportive of *communism*. This signals the different attitudes they have towards activities of the freedom fighters. The texts that follow bring out these opposing attitudes:

Waliotiliwa shaka walikuwa ni wale waliowahi kufika kwa namna yoyote ile katika hizo nchi za *kikomunisti*. (73) (narrator's point of view)

People who were not trusted (read 'by the colonial government') were those who had been in *communist* countries.

This is the narrator's point of view which is not attached to any perspective. Other groups use the word with clearly marked attitudes as in the following example:

"Denge ni *komunisti* na yeye anataka kuleta *ukomunisti* nchini. Unawajua *makomunisti* wewe Yasmin?" (100) (Government officials' and their supporters' point of view)

"Denge is a *communist* and he wants to infiltrate the country with *communist* ideas.

Yasmin, do you know who *communists* are?"

In this incident Corporal Matata brings out his point of view. He works for the colonial government hence supports the government position on communism – that of distaste and disapproval. The same attitude of disapproval is evident in the following statement by another colonial government functionary:

"Denge, kikundi cha Lipua, *makomunisti*, usalama wa raia wema na mbinu za kuwakamata watu wabaya, akina Denge." (153)

"Denge, the Lipua group of dissidents, communists, the country's security and how to apprehend the dissidents, Denge and his lot."

The statement belongs to Inspector Wright who is in charge of the Criminal Investigations Department of the Police Force in Zanzibar. His point of view is the same as the government's. He uses the word in this form to show the negative attitude he holds towards those who profess the communist ideology.

Apart from rendering words differently for different meanings, other cases show instances of use of corrupted language by certain characters for purposes of bringing out given points of view. This second instance stretches to phrases, whole sentences and even paragraphs.

In Rosa Mistika, the narrative language is kept simple and standard apart from the instance when Rosa writes to her mother. The letter she receives from her mother is heavily influenced by her (Regina's) first language (native language). A look at some of the words that are corrupted by her first language illustrates this point:

Bukerebe instead of *Ukerewe*.....Ukerewe Island (Rosa's home)

Nimesikiya instead of *nimesikia*..... I have heard/been informed

Musibitali instead of *hospitalini*..... in the hospital

Benyewe instead of *wenyewe*.....themselves

Batoto bengi ba instead of *watoto wengi wa*..... many children of

Mutoto instead of *mtoto*..... child

Muntu instead of *mtu*..... person

Alijama instead of *alizama*..... he drowned

Gwake instead of *kwake*..... his home

Mjima instead of *mzima*..... in good health.(46)

Together with this is the fact that the letter carries many grammatical mistakes. The following words are wrongly constructed:

Tunafurahisha instead of *tumefurahishwa*..... we are delighted

Tunakwishatafuta instead of *tumekwishatafuta*... we have already sought and found. (46)

By assigning Regina a variety of corrupted Kiswahili, the narrator highlights the attitude towards those who have not acquired formal education. They cannot speak grammatically correct Kiswahili due to missing out on formal education. As such they are depicted as having poor mastery of Kiswahili language. In effect this isolates them from those who have attended formal schooling a fact that Regina is quite conscious about.

Similarly, in Vuta n’Kuvute diction becomes a source of social differentiation and the attitudes that prevail among certain groups of people. Some of the Asian communities that settled in Zanzibar have refused to accept Africans and the African culture in which they live. This is depicted by the fact that they have failed to learn standard Kiswahili, the language of the people of Zanzibar. Among such people is Zenabhai, Yasmin’s mother. When Yasmin goes to see her before they relocate to Mombasa with her husband, this is how her mother talks to her:

“Mbona umekujisha saa hizi peke yako?”

“Nimekuja kukuaga ma.”

“Unakwendesha cha wapi?”

“Kwani Bwana Raza hakukwambia ma.”

“Kunambilisha nini?”

“Sisi tunakwenda Mombasa kufungua duka.”

“Raza hakukujisha hapa mezi nzima sasa mimi nafikirisha yeye iko gonjwa.”

“Ah! Yeye mzima lakini kazi nyingi.” (7-8)

Her statements should read as follows in standard Kiswahili:

“Mbona umekuja saa hizi peke yako?”

“Why have you come at this late hour alone?”

“Unakwenda wapi?”

“Where are you moving to?”

“Kuniambia nini?”

“What would he (Raza) have told me?”

“Raza hajafika hapa mwezi mzima nami nafikiri ni mgonjwa.”

“Raza has not been here for a month and I thought he is unwell.”

One would ask why Zenabhai has failed to learn and use grammatically correct Kiswahili yet she has stayed for a long time among the Swahili. The narrator provides the answer:

Zenabhai alianza kumvurumishia mwanawe maneno kwa Kiswahili chake kibovu kilichosababishwa na kujitenga kwake na Waswahili kwa muda mrefu. (7)

Zenabhai started talking to her daughter in broken Kiswahili caused by her aloofness to the Swahili people and culture for a long time.

Thus Zenabhai’s broken Kiswahili carries her attitude towards the Swahili. She is negative about the people that she lives among. To prove this negative attitude she arranges for her daughter to get married to an elderly man, Raza, perhaps fearing that having been brought up among the Swahili Yasmin could easily get involved with a Swahili man hence get married to an African.

After deserting her husband, Yasmin goes again to see her mother. During this visit, another instance of incorrect Kiswahili is witnessed. Her mother speaks using the following words:

“Leo n’do mapenda kukujisha kwangu?”

“Umekujisha kufenza nini hapa wewe mwenaharamu, umeacha Raza Mombasa umekujisha Zanzibar kufenza uhuni kutilisha sisi aibu. Jamatini watu ote nazungumza habari yako, nasema veve siku hizi nafatana na golo. Toka! Toka kwenda Zako! Mimi sitaki ona hata uso yako. Kuranjiso, kama veve nakuja tena hapa mimi taita askari, tasema veve miji nataka iba. Muhuni ve, mwenaharamu, toka! (42 - 43)

The correct Kiswahili would be:

“Leo ndio umependa kuja kwangu?”

“Umekuja kufanya nini hapa wewe mwanaharamu, umeacha Raza Mombasa umekuja Zanzibar kufanya uhuni kututia sisi aibu. Jamatini watu wote wanazungumza habari yako, wakisema wewe siku hizi unafuatana na Waafrika (golo). Toka! Toka kwenda zako! Mimi sitaki kuona hata uso wako. Ukija tena hapa nitaita askari niwambie wewe ni mwizi umekuja kuiba. Muhuni wewe, mwanaharamu, toka!”

“How come today you have decided to visit me?”

“What have you come to do here, you cursed child? You have deserted Raza in Mombasa to come to Zanzibar to shame us by getting involved in evil deeds. All people in Jamatini are talking about you and your involvement with Africans (the Swahili, *golo*). Get out! Get out and go your way. If ever you come here again, I will call in the police and tell them you are a thief. Evil person, bastard, get out!”

At this point what is useful for this analysis is the language that Zcnabhai employs more than the emotions that her words carry. As in the first instance, she persistently uses broken Kiswahili thereby reinforcing her negative attitude towards the Swahili. It is as if

she is telling us that the language of the Swahili is not worth learning or using correctly. This negative, discriminative and demeaning attitude towards the Swahili is captured by the way Zehabhai uses Kiswahili. Indeed Yasmin confesses that her parents disregard the Swahili and Africans at large (43). Zenabhai's language is, therefore, clearly attitudinal and meant to denigrate the Swahili.

Another character in Vuta n'Kuvute whose language has attitudinal tendencies is Inspector Wright. Apart from his habit of using broken Kiswahili, he also mixes English lexicon with Kiswahili lexicon. Whereas it may be argued that he has not stayed in Zanzibar long enough to master Kiswahili language, his lack of decorum when talking to Africans betrays him by bringing forth his racist attitude towards them. His diction and general use of language in the following instances reflects his perception of the Swahili:

"Ile *list* ya vitabu sisi natafuta kwisha chukuliwa, ripoti yangu ya mwezi huu nachukuliwa..... *My God!* Na ile ya majina ya watu mbaya pia nachukuliwa ... *You idiot!*

Mimi tajua vipi! Wapi Denge?...

Tutakamata yeye, tufafunga yeye, lazima sisi tutafunga yeye, kwenda ona Yasmin uliza yeye Denge saa ngapi nakaa nyumbani na saa ngapi hapana kaa nyumbani, kesho asubuhi leta ripoti, *right!*" (151)

Put in grammatically correct Kiswahili this text should read:

Ile orodha ya vitabu tunayoita futa imekwisha chukuliwa. Ripoti yangu ya mwezi huu imechukuliwa pia...

Mungu wangu! Na ile ya majina ya watu wabaya pia imechukuliwa ...

Mjinga wewe! Mimi nitajua vipi!

Wapi Denge?... Tutamkamata, tutamfunga. Lazima tutamfunga. Wewe nenda uonane na Yasmin umwulize saa ngapi Denge hukaa nyumbani na saa ngapi hakai nyumbani. Leta ripoti kesho asubuhi, sawa!”

“The list we are looking for has been taken. My monthly report for this month has been taken as well...My God! Even the list containing names of wrong doers has also been taken ... You idiot! How do you expect me to know who has taken the lists!...

Where is Denge?... We shall apprehend him and lock him in. We must lock him in. As for you go and meet Yasmin. Find out from her the time Denge is at home and when he normally is away from home. Bring the report tomorrow morning, right!”

This is how Inspector Wright uses his Kiswahili. It is both broken as well as mixed with English words. The abusive nature of his speech betrays him and only serves to show his racist attitude towards the people he lives among and works with. He has a low opinion of the Africans hence may not respect nor attach much value to their language. Consequently, he consistently employs broken Kiswahili as well as interspersing it with English.

In both Rosa Mistika and Vuta n’Kuvute, the cases of use of grammatically incorrect Kiswahili do not come across as idiolects but rather corrupted language. They do not reflect any special diction assigned to the characters but a failure to learn and use the correct Kiswahili. The failure, even refusal, to learn and use grammatically correct Kiswahili is full of attitudes towards the Swahili (Africans) as the narrator states in Vuta n’Kuvute. In Rosa Mistika, on the other hand, it is a question of those who have missed out on formal schooling being depicted as deficient in a common language.

3.3 Speech Intrusion and Point of View in Kiswahili Novels

Another linguistic feature that shapes point of view in the Kiswahili novel is speech intrusion. In both written and verbal discourse one often comes across cases of statements that do not belong to the speaker of a given text. Such statements intrude on the speaker's narrative and affect their point of view. Clear-cut cases of speech intrusion are usually identified by marking them as reported speech. Conventionally speech is quoted or italicised. These direct cases of intrusion influence the speaker's point of view. However, other cases exist that are not clearly marked and yet they equally influence the speaker's point of view. Such cases fuse into the speech of a character such that they appear to be part and parcel of that character's speech even if they belong to someone else.

Many sections of Nguvu ya Sala are marked by clear-cut cases of direct speech that are italicised such as:

Alikumbuka jinsi wanawake walivyokuwa chanzo cha maasi. Walikuwa vishawishi vya uovu; adhabu isiyoweza kukwepeka. (7)

He remembered how women were the cause of rebellion. They were the cause of evil; whose punishment could not be avoided.

Definitely the italicised words do not belong to the persona in this text, Richard Ngunze. It is a case of alluding to Christian messages from the Bible (an interpretation of Genesis chapter 3) concerning the fall of man where the woman is blamed for tempting the man by convincing him to eat fruits from the forbidden tree. Thus, Richard Ngunze adopts the Biblical and Christian point of view towards women. A similar point of view is also seen in the following texts:

Yaelekea binti yake alishakuwa *mfuasi wa hila za shetani*.

It appears his daughter *had become a victim of the devil's tricks*.

Alizichukia ghaya nyimbo za aina hiyo. Aliziita *nyimbo za kumtukuza mfalme wa gliza*. (8)

He hated with passion such songs. He called them *songs of praise to the king of darkness*.

The two italicised phrases are common in Christian discourse. They influence Richard Ngunze's perspective making the Christian world-view and his point of view merge into one – opposed to anything that goes against Christianity. The same allusion to biblical perspectives is seen in the following extract:

Yalikuwa mahame ya aina fulani. Labda aliyeishi humo *alielewa fika kuwa maisha ya binadamu yamo katika mpito tu* kama alivyosisitiza baba. (69)

It looked a deserted place. Perhaps whoever stayed in that house *understood perfectly well that life on earth was a pilgrimage* as our father often emphasised.

The italicised words reflect the perspective of Richard Ngunze which is borrowed by the speaker, Susan Ngunze, and apparently also superimposed on whoever occupied the house that is the subject of discourse.

The narration in Babu Alipofufuka follows a similar trend of allusion or “borrowed” points of view as in the following example:

“Bee”, aliitikia Biye... Wiki nzima toka kuingizwa kazini... Mbona Biye anaetekea kujipiga pute mwenyewe kwa mwenyewe lulu aliyoitokea jasho? Kaitafuta kazi hiyo kwa kuuma meno. Na kazi zenyewe ziko wapi siku hizi? Kazi yoyote ile akipata mtu si lazima aing'ang'inie? Sikwambil tena kazi ya nyumba kubwa kama hiyo. Si haba ananufaika na huo

ukubwa wa nyumba. Si kama kufanya kazi kwa pangu pakavu – kama napo mtu angejaliwa kupapata. (4)

“Yes,” Biye responded. It was one week since she started working ... How come Biye wanted to loose so soon the pearl she had struggled to get? She put in her all to get this job. *Jobs were hard to come by. In case one landed any job, it was only prudent that he clings to it, especially if it involved working for the well to do. One obviously benefited working for the families that were economically better off unlike working for a family that struggled to make ends meet – in case one could get a job in such places.”*

The knowledge that there are not many jobs in the society of Babu Alipofufuka is a fact known and held by members of the society. They know pretty well that it is important for one who has secured a job to strive to keep it at all costs. This point of view is borrowed by the narrator who supplants it on Biye as well. Biye should be equally aware of what others know that securing a job is not an easy task.

More complex cases of speech intrusion are those involving “quasi-direct discourse” (Simpson 34). Such cases involve combination of several points of view in a text. In Nguvu ya Sala an instance of quasi-direct discourse involves the main character, Susan Ngunze. While at the market, a hawker approaches them with his wares and presents necklaces to them so that they buy. Susan narrates:

Niliutazama tu, sikuuchukua ... Baba alishikilia kuwa mapambo ya aina hiyo hayakuwa ya Kikristo. Aliyafananisha na makoa na misewe iliyovaliwa na wacheza ngoma za kienyeji, wakala wa shetani, kama alivyowaeleza. (125)

I just looked at it, I did not take it ... Our father believed such items of beauty were un-Christian. He likened them to jingle bells and drums that were used by traditional musicians, *satans's advocates*, as he described them.

The phrase *Satan's advocates* belongs to Richard Ngunze, not the speaker of the text, Susan Ngunze. Thus, Susan adopts Richard's point of view about items of beauty.

More examples of quasi-direct discourse appear in Walenisi. While living among the new people, Walenisi, Mtu-Dzombo is informed about the old bad practices of the Wachuna that brought them down economically. For instance their land-use policy was selfish as they emphasised private ownership and use of land. Landlords hired casual labourers to work on their land and all the harvest went to landlords. Those who actually worked remained landless, poor and without food. This prompts Mtu-Dzombo to respond to Mtu-Bint Nena's narration thus:

Mtu-Dzombo hakuwa na jawabu ila kuwakariria kiitiklo cha mashairi-nyimbo yao.

Ama kwa kweli, wazembe makupe wana hekima! Akajiwazia. (115)

Mtu-Dzombo did not have much to tell them other than recite to them the chorus of their poetic songs. Indeed, *lazy people are quite cunning!* He thought to himself.

The words *lazy people are quite cunning* do not belong to the narrator. They are Mtu-Dzombo's and combine with the narrator's speech to make one whole perspective. Whereas they could as well have been enclosed in quotation marks to stand out as direct speech, this has not happened. The combination of points of view serves to strengthen the argument advanced by Dzombo.

It is possible to introduce quotation marks in the above speeches to make them direct as indicated below:

- a) Aliyafaninisha na mikoa na misewe iliyovaliwa na wacheza ngoma za kienyeji, "*wakala wa Shetani*," kama alivyowaeleza (baba).
- b) ∴ "Ama kweli, *wazembe makupe wana hekima!*" Akajiwazia (Mtu-Dzombo).

Alternatively if one wanted to use them as indirect speeches, it would still be possible to transpose them through correct grammatical agreement. The fact that they are used the way they appear in the narratives means that it is a combination of speeches of two different people hence they represent shifts in point of view from the speaker to the person who is spoken about.

It is evident then that speech characteristics form another important dimension in representing point of view in novels. Speeches that have different origins combine to affect point of view at different levels.

3.4 Summary

Arguably, various elements of phraseology shape point of view in Kiswahili novels. As seen in this chapter, naming in Kiswahili novels is a very dynamic area. Names of characters carry varied meanings and attitudes including serving as a sign of social proximity, disapproval, hatred and alienation. The dynamism in names and naming is determined by characters, the narrator and the author. Names are used for different effects in various narratives. In addition to names, corrupted language can be used intentionally to transmit given attitudes in narratives as is seen in Vuta n'Kuvute and

Rosa Mistika. Among these attitudes can be disregard or even as a mark of racial differentiation. In speech intrusion the mentality or attitudes of different characters fuse to form a single point of view thereby strengthening the argument in the text. In such cases, one character simulates the point of view of another and by so doing the two end up with one point of view.

Evidently, phraseological markers serve an important interpersonal function to express social and personal relations as seen in this chapter. They are used for approving or disapproving, including in a social group or excluding from it, expressing personal feelings or to achieve intimacy among other functions (Halliday 41). The same interpersonal function evident in phraseological markers also marks the discussion on ideological point of view as well as psychological point of view.

CHAPTER FOUR

THE IDEOLOGICAL PLANE

4.0 Introduction

Shuster holds that "Ideology is everywhere [...]. The world is full of attitudes, values and ideas of the way society should be run." Accordingly the attitudes, values and ideas may be held by individuals or groups. These attitudes, values and ideas determine how the world is conceptualised. The same attributes affect and determine relations among different groups of people in society. This is as a result of the socialisation process that occurs making people believe that the current order and power structures are "natural", "for the best", or "common sense" (Lye). Whereas the naturalisation process may make the perceived values to be accepted as normal, at times the beliefs create tension among people. These various manifestations of ideology find expression in art as well. Indeed art is one way through which values and beliefs are expressed and perpetuated. The system of beliefs may be socially acceptable or not but the group holding them thinks that is what should work with all, hence effort is made to propagate them.

The ideological plane of point of view focuses on the values and norms embedded beneath the surface of the narrative. One cannot, therefore, rely on linguistic markers to track it as in the other planes other than depending on intuition. This chapter seeks to uncover the normative beliefs, values, attitudes and conceptions of the world inherent in texts being analysed. The normative beliefs present in the texts shape them and are projected to the reader. In order to track these beliefs, values or norms an interpretation

of the characters' perceived ideological standpoints has been made. Similarly, by interpreting characterisation in the narratives, a case for existing norms has been argued. Existing epithets in the texts are also indicators of the ideological point of view. Sexism in language is another area that carries attitudinal perspectives hence it has also formed a basis for exploring the ideological plane.

Some pointers to ideology in narratives include assumptions (cultural or otherwise) that are made in the text, power relations, binaries, existence of classes, style of presentation and the vision of human possibility (Lye). In a narrative, one may come across assumptions about what is right and what is wrong. This in itself is a value system that is often held by an individual or a group of individuals. Similarly, there can be oppositions that lead to struggles in the community of the narrative. Power relations in art can be political, economic, social or cultural. In art these relations are captured as struggles among classes of people. The vision of human possibility is perhaps one of the most dominant features of the Kiswahili novel. This vision is used to show the great potential in human beings to accomplish the utmost good in this life. Narratives like Walenisi and Utubora Mkulima that are analysed here deal with the subject of the vision of human possibility at length. These pointers to ideology help explain the kind of conception of the world present in novels.

4.1 Textual Norms, Direct Characterisation and Epithets as Markers of Ideological Point of View

This section analyses realisation of point of view through the use of textual norms, direct characterisation and epithets. Textual norm refers to the belief, world view, value or human practice inherent in novels. Norms are advanced by either an individual or group of individuals. Direct characterisation means the quick descriptive evaluation made of a character in the novel. For instance, a character can be said to be hard-working, disciplined, humane and caring. Such attributes are enumerated before one sees the character exhibiting them. On the other hand, an epithet is a subjective lexical device that carries emotive meaning. The speaker or user of an epithet assigns it characteristics from a subjective perspective in order to foreground its emotive meaning. Often it will be used repetitively so that it acquires and maintains its special meaning hence it becomes “fixed”. Alternatively it can simply be figurative. Epithets can be used to praise, be abusive or defamatory.

An evaluation of Walenisi shows that there is a conflict between *justice* and *oppression*. Justice is embodied in the main character, Dzombo, whereas oppression stems from what Althusser calls “Repressive State Apparatus” and is represented by various government departments. In the society of Walenisi, institutions that are meant to ensure justice among citizens are the ones that oppress them. One such institution is the justice system (represented by courts). Whereas one expects that courts should bring about justice by fairly handling cases laid before them, this does not happen. Instead we learn that:

Zama hizo, mahakama hazikuwa zikifuata sheria kwa mujibu wa kulinda, au kutetea, wala kudumisha haki za binadamu. Kazi yake kubwa ilikuwa ni kumtia hatiani yeyote yule aliyekuwa amepatwa na kisirani cha kushtakiwa. (1)

Those days, courts did not apply the law to protect, fight for or preserve human rights. Instead the courts were mainly used for incriminating whoever was brought before them.

Thus courts, which are supposed to be the citadel of justice, fail to serve their purpose. To exemplify this failure, Dzombo is not given a chance to defend himself when taken to court. The magistrate surprises him by abruptly sentencing him to death without according him a chance to defend himself. It is a pre-meditated sentence that falls short of expectations of true justice.

The Department of Agriculture also fails to accord Dzombo justice. After losing his job, he turns to maize farming so as to get food (Walenisi 16). When his crop is doing well on the farm, the department destroys it because he planted the wrong crop. He was supposed to have planted coffee, cocoa, pyrethrum, rose flowers or sisal to earn the country foreign exchange (17). The agriculture department did not explain this policy to Dzombo initially so it is oppressive to destroy his crop of maize. Moreover, Dzombo argues that crops that earn the country foreign exchange cannot provide him with food. On failing to convince them about the need to grow foodcrops, Dzombo succumbs to their pressure to grow cash crops.

He turns to growing sisal, tea, sugarcane and pyrethrum (18). The crops do well. He harvests and takes the produce to the relevant government department that markets

produce from small scale farmers (Walenisi 19). After weighing and taking his produce, the clerk tells Dzombo he still owes them for seeds and fertilizer. Dzombo does not understand this and disagrees with the clerk. It is utter injustice for him to farm and get nothing out of it because the price of his produce is determined by the buyer (marketer).

What Dzombo goes through reminds us of the Marxist understanding of the class struggle in society. According to Marx (24) there is always a class struggle in society between the bourgeoisie and the proletariat. In an effort to protect their own class, the bourgeoisie come up with all kinds of policies that safeguard their interests. They justify and enforce this using the state machinery since they are the ones controlling it.

This description clearly mirrors Dzombo's society. The bourgeoisie, consisting of government officials and the business class, continue to invent new ways of ensuring that their subjects and producers of primary commodities neither enjoy their freedom nor sweat. It is such a relationship between the two classes that breeds antagonism. The bourgeoisie class, which is in a privileged position, manipulates policies and means of production in its favour. For them whatever they are doing is justified hence it becomes a norm.

From these incidents, Dzombo learns that institutions founded on differences in classes of people cannot deal fairly with all. The powerful class will always come up with policies that protect it and will do everything in its power to ensure societal institutions enforce those discriminative policies in its favour. It follows then that in such an environment

justice fails to be realised. The effect of injustice is that the powerful group in society oppresses the less privileged class. Since the majority of people always fall in the second category, many suffer untold oppression. For the ruling class and those in positions of responsibility in society oppression is their norm. They use it to protect their selfish interests. The less privileged members of society thus suffer due to this selfishness and will continue serving their self-imposed masters.

As a solution to injustice in society, a war has to be waged against it in order for truth and justice to prevail. When truth prevails in society, it establishes a new order (Walenisi 195). In the new society, there is no discrimination as all are equal. Unity rules the new order.

Another ingredient to justice is for human beings to appreciate their inherent desirable human qualities (*binadamu kugundua UTU wao tu*, Walenisi 195). Desirable human qualities mean appreciating the fact that all human beings have the same needs: food, work, health, housing, clothing, education (*ale na ashibe, mtu ni kazi, matibabu, nyumba mtu sharti ajivishe, mtu lazima aelimishwe*, 172 – 173). Since all persons have these needs they should deal with one another justly so that none is deprived of the needs. Even the relationship between a husband and a wife is supposed to be built on the same principle of equality and promotion of humaneness. Concerning this, Mtu Bint Fikirini tells Dzombo:

“Hapa Walenisi, sababu ya kwanza ya kuoana ni kutaka kuendeleza utu, kushuhudia utu na kutekeleza mapenzi ya kiutu. Pili, kutaka kudumisha uhusiano ndani ya jamii kwa kutumia mbinu ya ndoa.” (134)

"Here in Walenisi, the foremost reason for marriage is to promote humaneness, to witness humaneness and to fulfil love that is humane. The second reason is to preserve good relationships in society using the institution of marriage."

Indeed in a civilised society, it is expected that all act in a civil manner towards their neighbours. It is this civility that promotes, protects and preserves harmony among members of the society.

Dzombo's ideological point of view, therefore, is that justice (built on truth, humaneness and unity) can only be established if people appreciate the fact that all human beings have the same basic needs. If all can rediscover themselves truly, then the war against oppression is won. According to Dzombo, justice cannot be found in institutions such as courts and other government departments. Rather, it comes from within human beings themselves and is practised by the same persons individually or in their institutions. Dzombo's "utopic kernel" (Lye) is that it is possible to achieve justice in society. This is the ideological stance that the reader is expected to adopt.

In Walenisi, the ideology is rather revolutionary. Ideology is not for ideology's sake but for the purpose of bringing change in society. The change so envisaged is supposed to benefit the masses but not a select group in society. The author makes use of characters to achieve this revolutionary ideological bearing.

A similar ideological position is found in Utubora Mkulima. The similarity is in the position taken in both narratives that it is always possible for goodness to prevail over

evil. As such both novels can be rightly classified as "thesis novels", novels that st position that has to be defended by an argument (Mbatiah 166). However, unlike Walenisi where Marxism takes center stage, in Utubora Mkulima, humanism is prevailing ideology. Ideals of humanism are propagated by the characters that Sha Robert uses. The protagonist, Utubora, is presented as a character with virtuous qua (Mbatiah 170). He is steady, patient, brave, trustworthy, and dutiful (1). As a result earns such good standing in the community as well as good salary at his plac employment that he is envied by many.

Here the narrator employs direct characterisation in developing Utubora. From the of the narrative, the ideological position is set out and all else is evaluated against ideal value-laden position that Utubora Mkulima represents. While working as a c in Ahmed's business, Utubora does his work with a lot of dedication and respect something that endears him to Ahmed. In fact it reaches a point where Utub employer considers making him a shareholder in his business and even be the manage the business (3).

After some time, Utubora resigns from his clerical job so as to pursue the desire of heart – farming on his late parents' piece of land. In Mrima, his neighbour is an eld lady (Bimkubwa) who hardly ventures out of her house. Bimkubwa stays with servants, Mwanakwetu and Mwanakwao. Their compound is bushy yet Bimkubwa c not want it cleared. Having lost her son and daughter, and later her remaining hope beloved grandson – she feels robbed of everything that makes life meaningful ther

making her lose interest in life. She ends up leading a reclusive life; meets nobody and keeps to herself throughout.

On realising that the elderly lady is lonely and unhappy, Utubora is touched and decides to take it upon himself to make her happy. He writes to her a letter requesting to be allowed to clear the compound. When no response is forthcoming, he decides to clear the compound with or without pay (45). His efforts bear fruit and Bimkubwa starts talking to him and others (78 – 79). This is in spite of the fact that he was received coldly and even Bimkubwa tried to dissuade him from what he was doing. All this is meant to promote the underlying value of caring and being mindful of others. Utubora is good at this and the narrator uses him to project this value to the reader.

Having settled in Mrima, Utubora and his property, the house, earn the admiration of many. Radhia is one of those who admire Utubora. She is Liwali's daughter and is engaged to Makuu, Utubora's former schoolmate. From the first time that Makuu and his fiancée meet Utubora, Radhia gets attracted to Utubora instantly (29). This force of attraction does not end here. She prevails upon her mother to invite Utubora to their home (66). Her persistence on Utubora being invited makes her mother give in to her request. Utubora is eventually invited for dinner which he attends. This gives Radhia a lot of satisfaction. Progressively Radhia gets openly drawn to Utubora till he is unable to wish away her suggestive advances.

Utubora does not wish to interfere with Radhia's engagement to Makuu. This is in an effort to maintain respect and good relations. He decides to leave Mrima till when the two formally get married. He goes back to Zanzibar. Utubora's decision to leave Busutamu in order to save Makuu's engagement is governed by the human value of respect and being mindful of others. One should not be happy at the suffering of one's neighbour. Similarly, one should not intentionally cause one's neighbour to suffer. These values underpin Utubora's characteristics hence it can be rightly argued that the narrator uses the same social value standpoint to project the ideological point of view.

Utubora's second stint at his former clerical job in Zanzibar brings him face to face with Sheha, his first fiancée who broke their engagement and got married to a different man. Ahmed wants to leave the management of his business in Zanzibar under his charge. Secondly, he wants Utubora to be a shareholder in the business so that upon his demise the business does not collapse but flourishes to sustain his daughter and Utubora (81). On the other hand, Sheha wants to use this opportunity to win back Utubora's love. When she learns that Utubora plans to marry Radhia on account of the salary he will be drawing from his job (at the Ahmed's), she declines to support the idea of re-hiring him (84).

Having gone back to Mrima to seek Radhia's hand in marriage before taking up the job in Zanzibar, Utubora comes back to Zanzibar ready to take up his job as a clerk. The first person he meets is Sheha who tells him:

“Nasikitika kuwa huwezi kuonana na baba yangu leo, Utubora. Anaumwa sana...

Nimeagizwa na baba kukuarifu kuwa ameghairi kukupa uongozi wa kazi ya karafuu.

Baada ya kulipwa mshahara wako wa mwisho wa mwezi utakuwa na hiari kurudi Mrima au kutafuta kazi nyingine. Habari hizi si njema kwako, lakini huna budi kuzijua mapema!” (85)

“I am sorry that you won’t be able to see my father today, Utubora. He is in a lot of pain. My father has also asked me to let you know that he changed his mind and will not re-engage you as a clerk in his business. After you receive your salary at the end of this month, you will be free to go back to Mrima or seek employment elsewhere. This is not good news to you but it is important that you know it early enough.”

Utubora’s hope of marrying Radhia is dependend on this job at Ahmed’s business. If he cannot secure this well-paying job he equally cannot get Radhia – at least as per her parents’ position. So when this door gets closed, it shatters all his hopes. It turns out that all this is lies. Sheha has conjured up her own story out of her selfish interests (89). Yet Utubora does not shame Sheha when it becomes clear that she has lied to her father. Instead he reacts as follows:

Sheha alifadhaika akadhani kuwa siri zake mbaya zitatibuka, lakini Utubora alijibu, “Sheha amesema kweli kuwa sitaki kazi, nami nataka ruhusa ya kurudi Mrima, Bwana.” (98)

Sheha got disturbed on realising that her evil secrets would be known, but Utubora responded, “Sheha has said the truth, I do not want this job. On my part, I now seek permission to go back to Mrima”.

This is the second time that Sheha wrongs Utubora. In the first instance, she hurts him by breaking their engagement when he is conscripted into the army for two years. Despite hurting him so much, at no time does he return evil for evil. Instead he maintains his respect for this family that has assisted him so much since losing his parents. Sheha lies

to her father that Utubora has declined to take up the job of being in charge of the business in Zanzibar. Whereas this is the opportune moment that Utubora needs so much, Sheha rudely stands in his way to getting this well-paying job that would have assured him of marrying his new-found love, Radhia, Sheha's cousin. Sheha's jealousy cannot let him use the opportunity of working for her father to enable him marry her cousin. Out of decorum and respect for the ailing Ahmed, Utubora does not cause a commotion when it becomes clear Sheha has lied to her father and by so doing cut short Utubora's hopes of ever marrying Radhia. He takes the bitter discovery calmly and opts to leave Zanzibar. By doing this, Utubora takes into consideration the poor health of Ahmed who should not be engaged in resolving quarrels and conflicts between him and Sheha. Secondly, he swallows his pride and does not want to ashame Sheha, whose lies are now in the open.

One would say that Utubora is a selfless and considerate person. The relationship between Utubora and Sheha is clearly a manifestation of the struggle between good and evil. Utubora stands for the rule of good whereas Sheha is an embodiment of evil feelings towards others. Predictably, good prevails over evil.

Utubora's name, *Utubora Mkulima* (literally *Utubora the Farmer*), is an epithet that stands for his character and way of life. We do not see him practicing farming much as the name suggests. He spends most of his time at Ahmed's cloves empire working as a clerk. For two years, he is conscripted in the colonial army as a foot soldier in the Second

World War. It is only after coming from the War that he decides to go to the rural area and start farming. He does this by building a house in Mrima, his place of birth.

In Mrima, he displays an advertisement outside his house that he is a farmer who can be hired at a fee (*Utubora Mkulima wa Makataa*). His first engagement as a hired worker is when he is approached by Kibibi to go and clear their compound (chapter 7). He does this work well to the satisfaction of those who hired him (chapter 8). The second time that he does such work is when he clears Bimkubwa's (his neighbour) compound at no fee. The two incidents, in addition to the way he has kept his compound well-trimmed, endear him to his neighbours in Busutamu.

From the two incidents, one is able to judge why the epithet *Utubora Mkulima* has been used. It is understandable that some of the characteristics of any farmer of substance include patience, hope, industry and orderliness. The same characteristics are true of Utubora. So reference to him as a farmer does not necessarily mean that he is a practicing farmer other than bring out the qualities that go with this kind of vocation.

Utubora, just like Dzombo, expresses the vision of human possibility. Through him one learns that acting humanely is achievable. He represents this through his actions and behaviour in the unfolding events of the narrative. To be humane calls for patience, selflessness, being mindful of others, respect, being mundane, a caring attitude, consideration and such other positive human attributes. These attributes are not easy to

attain. Rather one has to work hard in order to acquire and sustain them. This is the philosophical world-view that shapes Utubora Mkulima.

Direct characterisation is used to render the ideological point of view in Utubora Mkulima. The ideological stance is represented by Utubora's actions and behaviour in the novel. By the author employing direct characterisation in Utubora Mkulima it becomes easy to follow the rendering of ideological point of view. Similarly it is fairly easy to track the ideological point of view that shapes Walenisi since the narrator points out directly the normative stance adopted.

However, the ideological position in Vutan'Kuvute is not presented directly. One is called upon to evaluate the behaviour and actions of the characters in this narrative to be able to piece together the prevailing normative standpoint.

The overarching ideological position in Vuta n'Kuvute is *universal freedom* (free will, freedom to choose, self-determination). Its binary is dominance and oppression. From events of the story and actions of the characters, one gathers that freedom does not come on a silver platter. It is not a given that one will enjoy freedom in life. This is because political and socio-cultural constructs conspire to deny certain groups of people in society their freedom. Among those who suffer from retrogressive socio-cultural practices are women, especially as regards marriage. Yasmin is representative of this suffering group.

At the age of fifteen years, Yasmin is compelled to get married to Mr. Raza who is fifty two years old (1). She does so out of her parents' wish. The narrator states:

Kukubali kwake kuolewa ilikuwa ni kwa sababu ya kuwaridhi wazee wake tu. Yeye mwenyewe hakuona fahari yoyote kuolewa na mzee anayeweza kumzaa...

Yasmin hakupenda hata kidogo kuolewa na mume kama yule kwani yeye mwenyewe angelipenda sana kupata mume kijana kama yeye mwenyewe. (1)

She accepted to get married out of respect for her parents. Deep in her heart, she did not cherish getting married to an old man the age of her father. Yasmin did not like at all getting married to that man. She would have preferred a young man of her age.

This clearly shows Yasmin's disapproval of her parents' choice of a man for her. Her stand is that Mr. Raza is the wrong man for her. She is in the marriage just for the convenience of her parents. The picture painted by the narrator is that Yasmin has been forced into this marriage by the cultural practices of her time. At the tender age of fifteen years, it is clear that she is still too young to make informed decisions or even argue against her parents. Coupled with the fact that their background is humble, all forces must have conspired against her wish to get a young man whom she would be happy with as a husband. Her freedom is thus compromised because of her family's poor economic status and the cultural practice that allows parents to choose husbands for their daughters.

Nevertheless, Yasmin does not resign to fate. When she discovers she cannot stand it any more, she decides to fight for her personal freedom. When they disagree with her husband in Mombasa, she decides to run away to Zanzibar from where they had come (16). Henceforth, she pursues the search for her personal freedom without looking back.

On reaching Zanzibar, she seeks refuge at her uncle's home. Her uncle turns her away.

We are told:

"Hapa palikuwa kwenu kabla hujaolewa. Sisi tulikupa mume ili tupungukiwe na mzigo. Sasa madhali umemkimbia mumeo, tafuta pa kwenda." (18)

"This was your home before you got married. We secured for you a husband in order to cut down on our problems. Now since you have deserted your husband, it is better that you get an alternative place to go to, not here."

Yasmin does not go to her parents' home because she knows they will not accept her back (17). Her decision to go to her uncle's home is because she hopes to receive softer landing. But it turns out to be the opposite leaving her at a crossroads. Even at such a difficult moment, it does not occur to her that she should go back to her husband in Mombasa. Her uncle maintains that she goes back to her husband whom they chose for her. This is against her wish. She relentlessly fights on.

Yasmin eventually decides to go to Mwajuma's house. Mwajuma takes her in. Although life at Mwajuma's is a struggle, Yasmin soldiers on hoping to be fully in control of her life especially regarding whom to accept as her husband.

While at Mwajuma's, she opens up to the life of the Swahili and soon falls in love with Denge, Mwajuma's friend. Though their love is genuine, Denge is unable to marry her owing to his unstable financial and socio-political status. Denge is her agemate. Later, Yasmin chooses to get married to Shihab Bin Antar, an Asian like her, who is financially

stable and ready to marry her. He is not as elderly as Mr. Raza. Their marriage does not last long since Shihab dies soon after (215).

Shihab's death is another source of disturbance to Yasmin's stability in the new-found freedom of choosing a husband. She has to choose between going back to her late husband's home in Tanga and staying on with Denge who seems not to be ready to marry her (219). She decides not to go back to Tanga ("*sitorudi abadan. Sitorudi abadan*")/I won't go back, I won't go back whatever happens, 219). Her self-determination can be seen to have grown so strong that she is able to choose that which will make her happy in life as opposed to responding to socio-cultural practices and demands. Going back to her late husband's home in Tanga could mean facing and staying with her difficult sisters-in-law-- Huka and Kitunguu (219). Again going back would give her no joy as she would be lonely in the house since her only companion has passed on. Her decision is, therefore, well-thought-out.

Yasmin's struggle for her freedom of choice in matters of marriage is guided by the principle that marriage is a private affair between the two concerned parties who have to make informed decisions about it. She tells Inspector Wright and Corporal Matata:

"Mimi Bwana Raza simtaki! Simtaki! Nimekubali kukosana na wazee wangu, kuhasimiana na jamaa zangu, kubughudhiwa na wote wanaonijua! Yote nimeyakubali kwa kumkataa Bwana Raza. Jambo la uke na ume ni jambo la hiari jamani, vipi leo mnataka kunishurutisha kurudi kwa Bwana Raza, Bwana mkubwa yule?" (98)

"I do not want Mr. Raza! I do not want him! It is better for me to disagree with my parents, to be enemies with my relatives, and to be hated by those who know me! I would rather do with all

this as a result of my refusal to stay with Mr. Raza. Marriage is a matter of free choice. How come you want to force me to go back to Raza's, that old man?"

Here we find a clear exposition of Yasmin's belief about marriage. It is a free choice and cannot be imposed on anybody. At this point she has matured and as such consciously, freely and forcefully fights for her basic right of freedom of choice.

When Yasmin decides to get married to Bukheti (275), the young man who admired her while they were living in Mombasa, she does so out of the conviction that this is her free choice that is meant to bring her joy and happiness. Bukheti on his part has also had to fight for freedom of choice with his uncle, Bashiri, who fiercely opposed his marriage to Yasmin. He would rather Bukheti marries his cousin, Somoye, Bashiri's daughter. The success of the wedding between Yasmin and Bukheti is a clear testimony to the fact that the two have attained what they have fought for – freedom of choice. The narrator puts it thus:

Harusi hiyo ikazungumzwa mji mzima... Bashiri alizitoa zote za embe na machungwa. Gulam akapiga moyo konde akasema, "Potelea mbali, wacha nimwoze mwanangu mume amtakaye." Zikamtoka... Muda wa siku saba, nyumba ya Bukheti ilikuwa kivutio cha mtaani ni raha tu mchana kutwa usiku kucha. (275 – 276)

That wedding was the talk of town... Bashiri contributed all his money from his mangoes and oranges business. Gulam gave in to the demands of his niece and married her off to the husband of her choice. He gave his monetary contribution unreservedly... For seven days, Bukheti's house was the centre of attraction and it was full of merriment day and night

The wedding between Yasmin and Bukheti is such a big success that it leaves everybody happy. What this signifies is that the two have won sweet freedom which hitherto has been elusive as a result of opposition. Indeed the very people who have consistently opposed such a union – Gulam and Bashiri – are finally subdued and they give in to dictates of personal freedom. One who is denied freedom cannot just sit by and expect mercy from those denying him or her the same. The affected person has to stand up and fight for it.

The foregone discussion has dwelt on underlying norms and direct characterisation and how they embody ideological point of view. An interpretation of events of a narrative uncovers the normative beliefs of the community of the narrative. Similarly, an evaluation of the behaviour of characters in a narrative is able to bring forth norms of the text. There is still a third approach to understanding ideological point of view in novels.

In Vuta n’Kuvute, almost anything associated with Yasmin meets obstacles in its way. She is from the minority Asian community that has settled in Zanzibar. There is a clear racial line drawn between the Asian community and the majority Africans. Apart from having to contend with curtailment of freedom to choose a husband, Yasmin confronts another problem of racism which she fights. Before moving to Mombasa, Yasmin rushes to see her mother in order to bid her goodbye. This is how the narrator reports Zenabhai’s reaction on seeing her daughter:

Kabla hakuwahi kumsalimu, Zenabhai alianza kumvurumishia mwanawe maneno kwa Kiswahili chake kibovu kilichosababishwa na kujitenga kwake na Waswahili kwa muda mrefu. (7)

Before Yasmin could greet her, Zenabhai confronted her daughter in broken Kiswahili caused by her segregation from the Swahili for a long time.

Zenabhai has segregated herself from the Swahili among whom she lives. She has failed to learn their language hence her failure to speak grammatically correct Kiswahili. No proper reason is given for this other than her negative attitude towards the Swahili. As we learn later, it is all out of racial feelings. Racial slurs coupled with racial epithets constitute another component of underlying ideological point of view in this narrative.

While staying with Mwajuma, Yasmin wonders how her relatives would take such an act of staying with a Swahili (*Nini jamaa zake watasema wakisikia anaishi uswahilini na Waafrika*/How would her relatives react on hearing that she is staying with the Swahili and Africans, 21). What comes out of such thoughts is that even Yasmin has been brought up knowing that there is a racial line that divides Asians and Africans. They are not expected to intermingle to the extent of staying together.

Yasmin is determined to prove her Asian people wrong and soldiers on with life among the Swahili. She even gets a Swahili lover, Denge, and attends Swahili dances many times. By depicting Yasmin in this rebellious light, the narrator presents to us a character who is determined to change certain social constructs that have no value. Later, the biggest challenge that faces both Yasmin and her new boyfriend, Bukheti, is opposition to their marriage on racial grounds. Both of them understand this and plan to counter these racial tendencies among their relatives. One day when they are conversing, we hear this from them:

“Yasmin popote penye jambo la kheri basi njia hufunguka,” alisema Bukheti, sasa furaha yake imezidi, arusi inabisha hodi. “Tuombe Mungu akubali manake n’do kama nilivyokwambia, jamaa zako unawajua tena, wao mtu kama si Muhindi wanamwona ni kinyaa tu...”

“Bukheti mtu ni mtu. Hakuna mtu mtu na mtu kinyaa, wote ni watu, ni viumbe walioumbwa na Mungu. Ikiwa wao hawatotaka kuelewa hivyo mimi nitawafahamisha,”

“Ikiwa wao watakwangalia wewe kama Mswahili kinyaa, wewe kwangu ni mtu, ikiwa wao watajiona bora kuliko wengine, ati wao ni Wahindi, mimi nawaona wao ni watu kama watu wengine.”, Yasmin alieleza. (248)

“Yasmin, any good and acceptable matter never fails to work out,” said Bukheti full of hope and excited that the intended wedding looked quite imminent. “Let us pray that God blesses our intention, since you know your people – they do not value anyone who is not of Asian origin...”

“Bukheti a human being is a human being. All human beings are creatures of God. There is no human being who is more equal than the other. All are equal. If they (Yasmin’s relatives) are so obstinate as not to understand this I will tell them. If they take you as rubbish on account of being a Swahili, to me I take you as a valuable person. If they consider themselves to be more superior to others on account of their Asian origin, to me they are just human beings like others.”

Yasmin explained.

The conversation is categorical in highlighting the existing racism between the Swahili (Africans) and the Asians. The two young people (Yasmin and Bukheti) are determined to change this attitude by getting married and they confidently face the challenge. Yasmin has a strong belief in equality of all races for all are God’s creation. She is convinced she can get married to anybody whether a Swahili, an Asian or a European for all are human beings (*“uncle, mimi n’nachotaka ni stara. Nipate mume nistirike. Akiwa Mswahili, akiwa Muhindi, akiwa Mzungu, Mimi kwangu ni sawa-sawa. Wote hao ni watu”*)/Uncle, all I want is a husband so that I settle. I do not mind whether that

husband is a Swahili, an Asian or a European. To me all people are equal, 251). In accordance with the racial perceptions of the day, this looks revolutionary and that is why Kermali doubts that Gulam, Yasmin's uncle, will give in to her pressure to get married to a Swahili (an African, a person of a "lower" race). This is why he reacts in the following words:

"Sasa Yasmin Bai unafikiri Gulam atakubali posa ya Mswahili?" (251)

"Yasmin Bai, do you think Gulam will accept dowry from a Swahili man?"

As Yasmin fights to break the racial feelings among her Asian people against the Swahili, Bukheti is similarly fighting the same racial feelings among the Swahili towards the Asians. When he goes to discuss the proposed marriage with Yasmin, his uncle gets shocked as seen in the following extract:

"Muhindi?" aliuliza Bashiri ameshangaa... Ya nini kwenda kutafuta Wahindi mwanangu. Wewe una jamaa zako chungu nzima... Badala ya kumchukua jamaa yako ukamsitiri wewe unakwenda kutafuta Wahindi... Wacha mambo ya kwenda kutafuta *maponjoro*..."

Bukheti akaona mambo yanamzonga. Yeye alikuwa na wasiwasi kwamba kwa kina Yasmin atakataliwa kwa kuwa yeye ni *golo* (*own emphasis*). Huku kwao leo Yasmin anakataliwa na kuitwa *ponjoro* (*own emphasis*). Hajui uponjoro gani huo aliokuwa nao Yasmin.

"Iko wapi heshima ya binadamu ikiwa Muhindi anamwita Mswahili *golo* na Mswahili naye anamwita Muhindi *ponjoro*?" alijiuliza Bukheti. (254)

"An Asian?" Bashiri inquired startled... "Why look for Asians my son... You have many relatives to choose a wife from. Instead of taking one of your relatives as a wife, you go looking for Asians... Stop going out to look for the *Ponjoro*..."

Bukheti felt matters were getting out of his control. He was worried that on his part he would be rejected by Yasmin's relatives on account of being a *golo*. He had seen Yasmin being rejected

by his people because she was a *ponjoro*. He could not understand what *uponjoro* Yasmin possessed..." Where is human dignity if at all an Asian calls a Swahili *golo* and a Swahili refers to an Asian as *ponjoro*?" Bukheti wondered.

Both Bashiri (a Swahili) and Gulam (an Asian) are opposed to the union between their children, Bukheti and Yasmin, simply because they are from two different races. They would rather maintain their racial differences by getting partners for their children from their own races. In fact the two races are so prejudiced against each other that they refer to one another derogatively as *golo* (Asians towards Swahili) and *ponjoro* (Swahili towards Asians). Bukheti and Yasmin find this unnecessary and unhealthy and that is why they are determined to break such feelings among people who have co-existed for many years. They have to get married at all costs.

When Yasmin and Bukheti eventually succeed in convincing their relatives to allow them get married to one another, it is a moment of big victory for them. They finally break racism between the two communities. The two communities celebrate this emancipation from the chains of racism symbolically through the wedding ceremony between Yasmin and Bukheti. Everybody exudes happiness at the new-found freedom as the narrator reports:

Bwana Bashiri na mama Somoye walicheza na kutimka kila walipoitwa... Gulam naye alisahau Uhindi wake... Kermali na Kulsum walikuwemo kwenye shangwe na hoihoi tokea mwanzo mpaka mwisho. Ugolo na uponjoro ukaisha. Kwa Bukheti, Gulam akawa Baba na Zenabhai, Mama. Na kwa Yasmin, Bashiri akawa Baba na Mama Somoye, Mama. Somoye naye akapata wifa. (275)

Whenever the names of Mister Bashiri and his wife were called out, they would rise up instantly and dance happily... Even Gulam forgot his racial feelings... Kermali and his wife Kulsum shared in this merriment throughout. Any feelings of racism among them came to an end. Bukheti took Gulam as his father and Zenabhai as his mother from that point henceforth. Similarly Yasmin took Bashiri and his wife as her parents. Bashiri's daughter, Somoye, got a sister-in-law (Yasmin).

Indeed this turns out to be good conquest. Ideologically racial equality wins over racial differences. The warriors have been Yasmin and Bukheti. The victory is not through might and power but through the word of mouth that convinces the antagonists of racial equality to drop their divisive stance and adopt a progressive stance. The celebration, the dancing, the dropping of racial feelings as well as derogatory racial epithets and the perfect union between the family of Bashiri and Gulam is a clear sign that permanent transformation has occurred. No wonder the narrator, overcome by the results, communicates this for adoption by all through a wedding ceremony. It is a marriage between two races that have been divided by racial differences hitherto. The marriage is expected to bring forth a new generation that considers all as equal irrespective of race and colour.

So far, the freedom that has been expounded upon is that brought about by peaceful means. The first one affects individuals in society while the second one is championed by individuals but its results extend to the entire community. There is yet a third aspect to the value of freedom in Vutan'Kuvute that is punctuated more by violence.

Sometimes it is inevitable that force has to be employed in an effort to attain freedom. This is especially apparent in cases of major issues in society such as political freedom.

In Vuta n'Kuvute champions of political freedom are Denge, Mambo, Huseni, Chande and Sukutua (134). They use every available means to pursue their course. The British colonialists are represented by Inspector Wright. They wage the freedom war against these and their supporters represented by the local governor, Sayyid. Denge summarises the war they are waging in the following words:

“Sikiliza Sista, hawa wakoloni na vijibwa vyao ni watu wapumbavu kabisa, kwao kila mtu ni koministi. Ukidai haki yako wewe koministi. Ukisema kweli wewe koministi. Ukipinga kutawaliwa wewe koministi. Lolote utakalofanya madhali halina maslahi kwao basi wewe koministi... Kila anayedai haki kwao ni koministi, na sumu yao kubwa wanayoitumia ya kutaka kuwatenganisha watu kama hao na wananchi wenziwao ni kusema kwamba watu hao wanaowaita makoministi hawaaamini Mungu.” (68)

“Listen to me my sister. These colonialists and their supporters are stupid people. To them, everybody is a communist. If you champion the truth they label you a communist. If you are against being ruled by them, then you are a communist. Anything one does provided it is against their wish will cause them to label one a communist... Everyone who seeks freedom from them is a communist. And to wage a divisive war among those opposed to them, they spread propaganda that those against them are not believers in God.”

Denge and other Africans who are suffering under colonial rule have decided to fight for their own freedom because they realise the colonial masters will not just let go their colonisation of the Zanzibaris. Colonial Masters on the other hand, defend their position using the police force. African freedom fighters are determined to wrestle political power from these British colonialists. It is their right to be free, independent and self-governing.

One of the tactics employed by freedom fighters to influence fellow Africans so that they rise up against their colonial masters is propaganda. They do so by using print media (*magazeti na vitabu*/magazines and books, 72) which the colonial government labels “communist propaganda” (*parapaganda ya kikoministi*, 72). The police visit Denge’s house many times looking for him and even carry out a search in his house for seditious literature (128). They even confiscate his passport. However, this does not dampen his spirit as the narrator reports:

Denge hakushangazwa na kitendo cha askari wale kwani alijua zamani kwamba polisi wanamtafuta na wanamfuata. (128)

The search by police did not surprise Denge much since he knew all along that they had been tracking him.

Following the police search on Denge’s house, the freedom fighters plan and execute a violent attack on Karimjee Club frequented by colonialists and their supporters (133). Many people get hurt. Denge and his group manage to escape. Instead the police end up apprehending the wrong group – the poor people of Darajani (138).

During Labour Day celebrations, workers in Zanzibar carry out a protest march in which they encourage each other to unite in condemning colonialism. Denge uses this opportunity to further his course by distributing his propaganda papers (139). He also instills fear and confusion among the police by calling them and warning that his group – Lipua – plans to attack the English Club, having attacked Karimjee Club earlier on (147). All this gives Inspector Wright and the police a difficult time in addressing security issues (148).

This state of affairs goes on until one day Denge and Chande are arrested (226) and imprisoned for three years each (227). Yet this does little to stop the search for political freedom as the narrator reports:

Usiku, Inspekta Wright alisherehekea ushindi wake English club kwa kunywa pombe, akijisifu na kujigamba mbele ya wenzake kama kwamba amefanikiwa kweli kulizuia wimbi la mapambano ya kupigania uhuru visiwani Zanzibar. Lakini siyo kabisa, kufungwa kwa Denge na Chande kulikuwa kama cheche iliyosababisha moto mbugani. Wanasisia walipiga kelele majukwaani, wananchi wakalaani ukoloni. (227)

That night, Inspector Wright celebrated the arrest of his adversaries at the English Club. He bragged before his colleagues that he had succeeded in bringing down the wave of freedom fighting in Zanzibar Islands. Little did he know that Denge's and Chande's imprisonment had caused more agitation among freedom fighters. African politicians protested at public meetings whereas the common citizen openly opposed colonialism.

Whereas it is assumed by the police that to stop the violence brought about by Denge and his group, isolating him by imprisoning him would be the solution, this turns out to be counterproductive. It only serves to arouse more clamour for freedom.

Denge's stay in prison is only short-lived. His friends, Mambo, Yasmin and Bukheti plan for his rescue from prison. This daring act succeeds (271) and serves as a final symbol of eventual success of the search for political freedom. The narrator captures this spirit in the following words:

Denge alimwangukia Mambo naye akajidai kutabasamu lakini uso wake haukuweza kuficha maumivu makali aliyokuwa akiyahisi na kwa sauti tulivu iliyojaa matumaini akamwambia, "Hatukushindwa, mapambano bado yanaendelea, vuta nikuvute, sisi au wao." (272)

Denge, who was in a lot of pain, looked at Mambo. He smiled and in a voice full of hope told Mambo, "they have not prevailed over us, the fight still persists, it is either us to win or they win."

Denge's voice is full of hope. It reassures Mambo. They are determined to secure their freedom. So they have to soldier on relentlessly. Giving up is not an option.

The belief that freedom has to be attained at all costs is so strong in Vuta n'Kuvute that it shapes most of the events in the narrative. It is an attitude that the narrator communicates so emphatically to the narratee, perhaps with the hope that such a norm should be adopted. Once more, one finds a change-oriented ideological position in Vuta n'Kuvute. A society based on classes is a source of a lot of strife as the privileged class lords it over the less privileged. Those suffering oppression can only overcome it through fighting for their rights. Whatever Yasmin and Bukheti achieve is nothing short of a revolution. Racist cultural beliefs are overcome by the new young generation that believes in equality of races.

4.2 Ideological Point of View and Gender Bias

Some of the Kiswahili novels analysed exhibit cases of gender bias as upheld in the ideologies that shape them. Such ideologies, communicated through language, serve to reinforce certain gender positions existing in the communities of the novels.

A position that is held by some perverted men in the society of Rosa Mistika is that women are less equal compared to them. Such men feel that women are their subjects and

should remain subservient to them. They have little say before such men and can be harassed, subjected to beatings by them and can be abused and misused at will.

From the onset, Regina comes across as a woman who is abused by her husband, Zakaria.

Regina's situation is aptly captured in the following words by the narrator:

Katika kijiji chote cha Namagondo hapakuwa na mwanamke aliyekuwa akipigwa karibu kila juma kama Regina. Wanawake wengi kijijini walijiuliza kwa nini hakutaka kumwacha bwana wake. Wengi walimwonea huruma, wengi lakini, walimwona mjinga. (3)

In the whole of Namagondo village, no other woman was subjected to beatings almost weekly like Regina. It made many women in the village wonder why she did not leave such an abusive marriage. Most sympathised with her, although a majority still took her to be foolish.

Zakaria takes Regina to be his subject hence he can deal with her in any way he feels like. This explains why she is subjected to such dehumanising treatment like beatings.

Her neighbours cannot stand this and that is why they feel she should walk out of this marriage. Regina finds it hard to leave her husband because she would be exposing her children to a lot of suffering as Zakaria is irresponsible and cannot take care of them. Despite the fact that it is a proven fact that Zakaria is irresponsible, he still persists in mistreating Regina and the children yet they have no say. He comes home late, drunk and wakes up the wife and children and demands their attention (4 – 5). He even ruthlessly beats up his daughter (6). In all this, Regina raises no objection showing that she has succumbed to her husband's world-view of how women should behave before men. The explanation she gives for not leaving is not convincing – that she has opted to stay amidst all this barbaric mistreatment for the sake of raising her children. This

argument does not hold much water since she is the one who provides everything hence even if she left the status would not change much as she would still continue to provide for her children.

In the family setting, we get the picture of a man as head of family and all authority is vested on him on family matters regardless whether he measures upto the task or is just a figurehead like Zakaria. The wife and children have no say. In fact, they fear to raise their voice against the male figure. Whenever Zakaria comes home in the evening, the children have to be huddled away to avoid his noise and unnecessary reprimands (4). This brings out the aspect of ideology working merely as a norm held by certain individuals. It is not necessarily a social value worthy imitation. Indeed, Zakaria and his likes are an eye-sore.

A woman is further seen as a weaker person not able to defend the family in times of danger. When Zakaria's children (all are daughters) discover a supposed "snake" in their house (12) they are unable to handle the situation. The only other available person is their mother. The narrator reports:

Kwa kuwa hapakuwa na *mwanamume* (own emphasis) yeyote ndani ya nyumba, Regina aliona afadhali kufa pamoja na watoto wake. Alichukua fimbo kubwa sana na kuelekea mlangoni. (13)

Since there was no *man* (own emphasis) in the house at that time, Regina took it upon herself to protect her family by killing the "snake". She took a thick stick and moved towards the door.

What comes out of this statement is that it is men who are supposed to fight off any danger posed to their families. Women cannot and that is why Regina only takes up the duty of fending off the danger posed by the “snake” as a last resort. She is depicted as weaker, compared to a man, in the midst of danger to the family.

Another instance that depicts women as weaker than men is seen when an eagle attacks Regina’s chicks. Whereas her daughters attempt to scare the eagle away this does little to deter the bird from taking two chicks. This is how the narrator reports this incident:

Mwewe alikuwa amekwishachukua kifaranga kingine. Zamu hii hakuenda mbali. Alitua juu ya mti karibu na mji. Wasichana walianza kumtupia mawe lakini hayakumfikia. Mwewe alikula kifaranga bila kujali. Alipomaliza aliruka kwa raha ya shibe. Vifaranga vilibaki viwili. Ilionekana kana kwamba hata mwewe alifahamu kwamba huu ulikuwa mji wa wanawake. (Own emphasis) (15 – 16)

The eagle had picked another chick. This time the eagle did not go far. It settled on a tree near the homestead. The girls tried to chase the bird away by throwing stones at it but the stones failed to reach it. The eagle stubbornly fed on its catch, the chick. When through, it flew away happily. Only two chicks remained. *It appeared that even the eagle knew that this was a homestead of women. (own emphasis)*

Apart from symbolising the female as a weak and helpless gender, this instance reinforces the already held view that only men can defend their families. It is rather too demeaning of women. Even birds of the air find them a weak group. That is why the eagle stubbornly attacks the chicks in the presence of girls knowing they can cause little harm. The bird does not even move far away after offending Regina and her daughters. It settles nearby to enjoy its catch. Indeed this incident brings out so

strongly the socially held belief among men that women are so weak that they cannot ward off any danger.

What is ironical is that in some cases such as Zakaria's, the man is unavailable to defend his family. His time is taken up by activities which add little value to the well-being of the family. Such men engage in drinking sprees or are out looking for young girls to have relationships with. As such, whereas this group of perverted men lord it over women they do not stand out as examples to be emulated.

Understood from the above view, this could be the reason for men in the society of Rosa Mistika regarding women as objects for bearing children (as in Regina's case) and sex. Deogratias' habit of changing women and always looking for young girls attests to this. He already has two wives and is looking for the third one (41). His relationship with women is simply one of gratifying his lustful ego. Apart from Deogratias, the many men who misuse Rosa's sexuality (45) are only interested in fulfilling their lustful instincts thereby degrading the woman in society. They end up nicknaming Rosa "*Laboratory*" a clear sign that to them, she is not a person with dignity like them but a mere object to be experimented with.

These instances point to a society that is full of perverted men. Such men occupy a dominant position in their families as opposed to women and children who are subservient to them. The society legitimises this through the socialisation process where different roles are ascribed to either males or females. The protection role (seen as

requiring strength and bravery) is assigned to men. Women are assigned the other “smaller” roles like caring for children, roles seen to be less prestigious.

The foregone instances highlight how language, as a cultural artifact, can be used to perpetuate and reinforce gender bias in society. In the cases pinpointed the woman suffers instances of language that demeans her, discriminates against her and is derogatory towards her. Repetitive and continuous use of such gender insensitive language ends up sustaining wrong gender beliefs and ideologies in society.

In analysing the ideological point of view, we have come across “a system of ideas and representations which dominate the mind of a man or a social group” (Althusser). This system of ideas and representations contribute to the various attitudes and beliefs that exist in narratives. The ideas progressively affect social and interpersonal relationships. In cases where class divisions exist, this is particularly apparent since one class, the dominant one, will always use its “system of ideas and representations” to justify its privileged position as the case is with perverted men in Rosa Mistika. Sometimes this justification is executed violently through what is referred to by Marxists as “the State Apparatus” (Mandel). The State Apparatus includes the government, administration, the police, the courts, the prisons and other state organs.

The State Apparatus in Walenisi is made up of the government departments. In Vuta n’Kuvute, the State Apparatus that promotes the ideology of dominance is the government itself seen in the local governor, Sayyid, and the imperial power, Britain. The

government represses any opposing view, like the desire of the indigenous to be free from colonialism, through the police, the criminal investigations department, the courts and prisons. These organs perpetuate the ideology of the ruling class through propaganda, force, intimidation and the justice system. For the government, the subjects have to adhere to what is laid before them as that is what will ensure law and order. Indeed this is an ideological point of view that justifies the dominance of the ruling class over the subjects. Nevertheless, the state is not the only means by which ideology is sustained.

Althusser posits that ideology is also sustained through “Ideological State Apparatuses”. These include religious institutions, educational institutions, the family, the legal system, the political system, trade unions, the communications system and culture. In the context of the narratives that form this analysis, the family and cultural practices promote ideology to a large extent. The family of Mzee Mtu-Mwenzio and Mama Mtu-Maanani in Walenisi instills in the children values that they find as basic in promoting universal brotherhood. The children are taught to be mindful of others, to respect the opinions of others, to cherish equality among all, to care for each other and many other values that promote humanity. The same values are transmitted to Dzombo both practically and symbolically. Utubora, in Utubora Mkulima, acts as a vehicle for the transmission and perpetuation of similar values. The value of universal brotherhood manifests itself strongly also in Kufa Kuzikana as seen in the families of Sululu and Mangala (who are neighbours) and propounded by Sululu’s son, Akida, the protagonist. In all these instances, the family is seen as a good vehicle for promoting certain ideologies, especially those to do with family and human values.

Contrary to the above, cultural practices, again found among people and inculcated at the family level, may act in the opposite direction of promoting divisive ideologies. As seen in Vuta n’Kuvute, racism among communities is a negative norm. It leads to strained relationship between the Swahili (Africans) and the Asians. Equally, the discrimination faced by females in the narratives in question is negative as it perpetuates the ideology of manipulation and dominance whereby males lord it over females and justify the same by taking recourse to culture. So when women are forced to marry men that have been pre-selected for them (Vuta n’Kuvute) or when women are subjected to suffering by their perverted husbands all in the name of culture or personal habits (Rosa Mistika), this should be seen as mere cultural and individual ideological practices that seek to justify and maintain the dominance of one group over the other.

4.3 Summary

In looking at ideological point of view, therefore, “dominant ideas of an epoch or class” (Ngara 20) have been considered. These dominant ideas are also realised in the written novel. The ideas affect relationships among people and between individuals. By so doing they reflect the ideological point of view that resides in the novel as attitudes, values and conceptions or world-views. These “world-views” are projected to the narratee as well.

CHAPTER FIVE

THE PERCEPTUAL PLANE

5.0 Introduction

Two coordinates form the basis of analysing the perceptual plane of point of view – space and time. Physical distance (spatial) between the narrator and the narrated has certain implications on the meaning of the message of a text. This physical distance can be either horizontal or vertical. The narrator and the narrated can be spatially near each other or far apart. Distance can be used in describing attitudes, perceptions and feelings of characters in novels. Linguistic markers are used to define the physical distance between one point and another. Nevertheless, the distance is not limited only to physical space but also to emotional, social and other forms of spatial placement.

Temporal differences between the narrator and the narrated also has definite implications on how the message of a novel is perceived. Temporal relations in novels can either be in terms of events being narrated in the past tense, present tense or the future with each tense creating different perspectives. The frequency with which an incident is reported in a novel also has specific literary implications. In this case frequency is used to refer to how often an event is reported. An event that occurred once can be narrated once or more than one time. The repetitive mentioning of an event that happened once carries certain artistic meanings. It is also possible to have an event that happened many times being reported only once and this approach has its own implication. Operations of these perceptual features form the basis of analysis of point of view in this chapter.

5.1 Presentation of Narrative Events Using the Panoramic and Limited Views

It is common for novels told using the external point of view to begin with a sketch of what forms the entire novel. Chapter one of Walenisi quickly takes the audience through the main events of the story. The main conflicts are set out, the protagonist is manifested and the targeted audience described. The narrator places himself in such a position as to enable him see as many events as possible. First the narrator is in the court to witness Dzombo being sentenced. Soon after the magistrate enters the court, the narrator is at hand to see how he behaves (*Aligemeza miwani*/he adjusted his glasses, *akamwamrisha kusimama*/he ordered Dzombo to rise up, and finally passes the sentence – *kifo*/death, 1).

The narrator has placed himself in such a position that he is able to see the magistrate leave to his office and the reaction of those attending this court session. The narrator's eye moves to the place where Dzombo will meet his death sentence and sees a crowd of people who have come to witness the execution of Dzombo. Apart from just seeing the crowd, the narrator relates the opinions of onlookers about the object to be used to kill Dzombo.

When Dzombo is brought to the gallows, the narrator is on hand to witness the supposed death penalty and the subsequent events. Interior features of the robot are described, reactions of the onlooking crowd commented upon as well as Dzombo's actions once inside the robot.

In this first chapter of Walenisi, the narrator is spatially placed in such a position as to be able to see many events. He is placed high above so that he has a wide view (bird's eye-view/panoramic view) of events that form the basis of the narrative. The witnessing of the court case is meant to show how the society is divided into classes and the justice institution (court) is used as one instrument of maintaining that. The conflict between two classes (the "haves" and the "have-nots") forms the basic conflict in Walenisi. The spatial position that enables the narrator to see Dzombo come to meet his supposed "death" helps the narrator focus the narratee's mind on the disapproval by the "have-nots" of inhuman actions directed at them by the "haves". Though helpless in the midst of the immense powers their privileged counterparts wield, they are clear in their mind that the actions are barbaric, senseless, unjust, anti-development and uncalled for. The panoramic view, therefore, helps to quickly capture these perspectives that permeate the whole novel.

Another vivid example of a panoramic presentation of events is to be found in Vuta n'Kuvute. In the epilogue of this novel (274 – 277), the narrator is placed in a lofty position that enables him to see in summary the events he has been narrating to the narratee. Events are simultaneously experienced and narrated.

The novel which started with a conflict between Mr. Raza and his wife, Yasmin, ends with Mr. Raza and his new wife. Having moved from Zanzibar, they stay in Mombasa. A short description of the current situation in this new family is depicted. From Mombasa the narrative events move to Zanzibar and focus on Yasmin's life at some length. Having

lost her new husband (Shihab) after divorcing Mr. Raza, she goes to take her belongings from their house as she intends to get married to Bukheti. The narrator witnesses the feelings of her sisters-in-law when they see her coming to claim her property. The narrator “accompanies” Yasmin to her late husband’s home as reported in the following text:

Yasmin akafunga safari ya Tanga kwenda kuchukua vitu vyake. Huko akapambana na nongwa na subu la mawifi... Alichukua vitu vyake akarudi Unguja. (274)

Yasmin went to Tanga to pick her belongings. On reaching there, she came face to face with the cynism of her sisters-in-law... She took her belongings and returned to Zanzibar.

The eyes of the narrator turn to witnessing the events preceding the marriage between Yasmin and Bukheti. First the “camera” eye focuses on Bashiri, Bukheti’s uncle, who is opposed to his nephew marrying a woman of Asian origin. At the same time, the same camera focuses on Gulam, Yasmin’s uncle, who also has been against such a union. Once this is settled, the camera turns to Bukheti who moves from Mombasa and settles in Zanzibar permanently.

Progressively the camera settles on the main event, the wedding between Bukheti and Yasmin. Every detail of the ceremony is taken by this camera placed within viewing range of events of the wedding (*Siku saba usiku na mchana watu wanakula na kucheza/* for seven days there was merry-making, 275). Having observed events of the wedding for the seven entire days, the narrator is finally partially relocated to Denge. Denge sends Yasmin a card congratulating her for getting married. The card has been

sent from China (277). All this is a representation of different events happening in different places.

This panoramic view of events at the end of the novel serves to reinforce the perspective of the narrator on the message of the narrative. The narrator uses the views of many characters to posit a theory on freedom arrived at from triangulation. In this case the narrator's position on freedom and marriage is summed up. Individuals need freedom in personal decisions such as marriage rather than other people's decisions being imposed on them. The narrator's positive attitude to life is also brought out. Despite the struggles in life, there is always a chance to win against life's perils. Indeed the photographic presentation of events at the end of this novel effectively summarises perspectives that form it.

The bird's eye-view framing of events of novels is not the rule. In other instances, a limited view of events is what obtains. Sections that follow explore presentation of events using the limited view. Events are known as they occur. Kufa Kuzikana adopts the presentation of events through the limited view. The novel is presented in the first-person whereby the narrator is one of the characters. This makes it practically impossible for the protagonist, Akida Sululu, to know many things at any one time, something that is possible when the narrator is accorded ability to see many things at ago.

When tribal clashes break out between the Wakorosho and Wakanju, Akida is not at home to monitor the safety of his ailing father. He has travelled to the capital city,

Tandika, to attend a prize-giving ceremony having emerged as one of the top students in the examinations in Kiwachema. While still in Tandika, they receive the news of the violence that has broken out in Korosho district. Many people have lost their lives in the clashes. Akida and Tim, who has been hosting him, get concerned about the safety of their parents. Since they cannot travel home due to insecurity, they decide to search for their parents in hospitals just in case they are injured and admitted or they are dead and are lying in mortuaries.

Such a scenario is characteristic of the limited narrator who is attached to one character. Akida is the main narrator and is a character in the narrative. He cannot be in all places at the same time to see what is happening everywhere. Similarly, he is not privileged with the all-pervasive knowledge of an omniscient narrator who is able to see and know everything at will. This is why he is unable to tell what has befallen his father in Korosho as the violence rages on. For a very long time, the narratee is left in suspense unaware of the situation Sululu, Akida's father, and Zablon, Tim's father, are in.

In this novel, the audience is able to see and know only as much as the narrating character, Akida. When at home in Korosho, the narratee knows what the situation is, when he goes to town, Tandika, the narratee follows him and moves around with him in town and as he stays in Tim's house. On leaving Tandika for Sangura after "murdering" Zablon, the narratee is carried along to Sangura till Akida returns to town again. The narratee remains with the narrating character at every place that he pitches camp. As long

as Akida is in that particular place, the narratee is equally forced to remain at the same point limited to witnessing events occurring at that point alone.

The effect of such kind of presentation of story events is that new information concerning the story is attained quite slowly. Unless the narrating character tells, sees or experiences an event, the narratee is not able to know it. The only other way of knowing anything is when another character comes in with new information.

In Nguvu ya Sala, the main character, Susan Ngunze, alternates as a narrating character with an invisible omniscient narrator. The story revolves around Richard Ngunze's family and life. Being Ngunze's daughter, Susan is interested in understanding her father especially why he insists that the family should be prayerful. She is also not comfortable with her father's high-handedness in raising them. On her own she is not able to unravel this riddle concerning her father since his indifferent and harsh attitude leaves her no room to directly discuss with him her concerns. In order to help her get answers to her questions, the narration alternates between first-person narration and third-person narration with the latter giving room to the narrator to possess knowledge of issues that is not open to the limited narrator that first-person narration imposes.

5.2 Using Deixis to Present Narrative Perspectives

The distance between narrated events and the narrator can be described through use of deictic markers (Simpson 13). We have deictic adverbs (*here* and *there*) and demonstrative pronouns (*this* and *that*). In addition to this, one finds locative expressions

such as *over there, behind you, beside the hut*, which further identify the actual location of things and events of the narrative in relation to the narrator. Since deictic markers are a common occurrence in any novel, the analysis gives prominence to rich instances of occurrence. Such instances of occurrence have the advantage of creating more impact and being understood easily.

In Vuta n'Kuvute, the first instance that manifests obtrusive use of spatial deictic markers is in the first chapter at Mr. Raza's shop. The narrator describes events at the shop in the following words:

Alikuwa na duka kubwa la biashara ya reja reja. Kwa kuwa duka hilo lilikuwa barabarani, basi kutwa lilivamiwa na washitiri waliokuwa na haja mbalimbali. Mara *huyu* kataka kibaba cha mchele, *huyu* kataka fungu la tungule, *huyu* kataka bizari ya nusu na kutwa Bwana Raza alikuwa na kazi ya kupigizana kelele na washitiri wake. (2)

He owned a large retail shop. Since that shop was near the main road, the whole day it was full of customers. *This* customer would ask for a kilogram of rice, *this* other one a batch of onions, while *this* other would demand for a packet of curry powder spices. The whole day Mr. Raza would be pre-occupied with serving his customers.

The demonstrative pronoun *huyu/this*, is used three times to depict the state of affairs at Mr. Raza's shop. It describes the many activities at the shop as well as shortening the distance between the narrator and the narratee (Wamitila 48). The shop is a busy one with many customers coming to buy their necessities. It would have been enough for the narrator to express the same by simply stating that Mr. Raza's shop was popular and attracted many customers. However, this would have had less impact on the narratee hence the repetitive use of the demonstrative pronoun which dramatises the situation at

Raza's shop. Such an approach helps in aptly capturing and visualising the state of affairs.

A similar scene is portrayed at the market where Bashiri and Bukheti go to sell their fruits. The narrator reports activities at the market in the following words:

Hiyo huwa ni kazi yake ya kutwa, kila siku. Shughuli hizo hufanyika katikati ya vurugu na kelele zilizojaa sokoni hapo... Kule pembeni kuna mikahawa ya wauza supu na maharagwe. Imejaa walaji. *Huyu* kaagizia supu ya mafupa, *huyu* ya miguu ya mbuzi, *huyu* supu ya utumbo, kelele mtindo mmoja. (93)

That was his daily work and it lasted him the whole day. This happened in the midst of the noise and commotion that was the trademark of that market... At one corner stood points where one would find something to eat. The eating points were filled with customers who had come to have a meal. *This* customer would order soup made from bones, whereas *this* other would require soup from goat bones, *this* other customer would order soup from intestines. The noise was just too much to bear.

Just like in the first instance, the demonstrative pronoun *huyu/this* is used to describe a busy state of affairs. Everyone at the market as well as the eating points is busy. We get the picture of many activities happening at the same time.

Cases of portraying a series of activities happening at the same time are many and the following instance from Kufa Kuzikana is another attestation to this phenomenon:

“Watu ndio wabaya mwanangu,” alisema mzee Matuko kwa shada na mada. “Abiria tumeumia hatujiwezi, badala ya kuja kutuauni, wanakimbia kuja kutupora. *Huyu* wanampiga pute pochi, *huyu* wanampokonya saa, *huyu* wanamvua koti, *huyu* pesa zinakwenda.”(43)

"It is us people who are bad my child," Matuko said emphatically. "We passengers were hurt and needed assistance urgently. Instead of people coming to our aid, they started scrambling for our belongings. They snatch a porch from *this* passenger, and from *this* other one they grab a watch, from *this* one they take a coat, and from *this* they take all the money.

The incident depicts a group of looters who are in a hurry to make away with the accident victims' property. The demonstrative pronoun *huyu/this one* focuses the narratee on the quick spate of activities taking place at the scene of the accident. Looters are in a hurry to pick whatever they can lay their hands on before the police or Good Samaritans come in to rescue the situation.

A recurrence of similar use of demonstrative pronouns is witnessed later in Vuta n'Kuvute. This is when two lovers, Denge and Yasmin, are in Denge's room. The scene of love-making that ensues is described so vividly by use of demonstrative pronouns that it is so easy to visualise what is taking place. The narrator says:

Denge amemkumbatia Yasmin joto lake likifukuta likajaa tele juu ya *kile* kitanda walichokilalia, wote wanahaha, *huyu* kamng'ang'ania *huyu* na *huyu* kamng'ang'ania *huyu* mpaka mahaba yao yakafikia kilele. Wote wakalala. (214)

Denge embraced Yasmin. The excitement of love was all over him in that bed. Both were breathing heavily, *this* one struggling for *this* other and *this* other struggling for *this* other lover until the spell of love-making came to a climax. They then fell asleep.

This case depicts intimacy between the two lovers, Denge and Yasmin. They are not just close physically but emotionally as well. The demonstrative pronoun *huyu/this* brings the scene close to the view of the narratee as well. Using the analogy of the camera, this is a

close-up scene. The camera takes only one incident with all its details for better viewership.

Conversely, the relationship between Yasmin and Mr. Raza, paints a completely different picture. Throughout the text, their relationship is painted as lukewarm and strained since it was a forced one especially from Yasmin's perspective. It was an arranged marriage between her parents and Mr. Raza. From the first instance we come across this couple, Yasmin is struggling to break away from this union that offers her no emotional satisfaction. The narrator communicates this through spatial means as in the following examples:

Yasmin hakupenda hata kidogo kuolewa na mume kama *yule*.

Yasmin did not like the fact that she got married to a man like *that* one (Mr. Raza).

Jambo la uke na ume ni jambo la hiari jamani, vipi leo mnataka kunishurutisha kurudi kwa Bwana Raza, bwana mkubwa *yule*?' (98)

Issues of marriage depend on one's choice, how come you want to force me to go back to Mr.

Raza, *that* old man?

The demonstrative pronoun, *yule/that*, is distal and describes the distance between Yasmin and Raza, her husband. First is the comment by the omniscient narrator about Yasmin's feelings concerning the husband chosen for her by her parents. The second instance carries her stand. This is when Corporal Matata threatens to repatriate her back to her husband if she is not ready to cooperate with him so that he nabs Denge. It is a demonstration of the emotional distance between Yasmin and her husband. Similar

feelings of distance are exhibited in the following text which is a comment by the narrator:

Kutompenda Bwana Raza pamoja na utumishi wa kutwa dukani *pale* kulimfanya Yasmin ayachukie maisha ya unyumba na mumewe. Alitamani kufa kuliko kujitolea mwili wake kwa bwana *yule*. (2)

The lack of love for Mr. Raza coupled with the fact that she served at the shop all day long made Yasmin dislike life with her husband. She would rather die than give herself to *that* man.

Yasmin dislikes Mr. Raza and this is made worse by the fact that she is a housewife and her only other engagement is helping Raza at his shop. This attitude towards her husband is reinforced by use of the distal demonstrative pronoun, *that* man, and the distal deictic adverb, *there (pale)*. Both distance her psychologically from the business as well as the owner of the business, Mr. Raza her husband. The same feelings of separation are expressed by the heterodiegetic narrator in the following comment:

... Yasmin alimkhadithia dhiki anayoiona kuishi na mume *zee* kama *lile*... Alikuwa mbali katika mawazo akifikiri vipi ataweza kumwepuka Mzee *yule*... (5)

... Yasmin narrated to her how she was finding it hard to live with *that* old man. She was in deep thought pondering how she would avoid *that* old man.

Yasmin's denigration of Raza is too harsh. The demonstrative pronoun, *that*, is used in its derisive form, *lile*, but not in its ordinary form, *yule*, as in the second statement. This is in addition to the fact that she thinks of him disparagingly as *zee*, a derisive form of *mzee* (old man). The demonstrative pronoun distances Yasmin from Raza.

While living in Mombasa, where they had relocated after leaving Zanzibar, Mr. Raza and his wife Yasmin have a difference which makes Raza beat her up. For Yasmin this is a golden opportunity to run away from her husband, and the best is going back where they had come from, Zanzibar (16). It would definitely be hard for Raza to think of moving back to Zanzibar since life had proved difficult for him there. The physical distance between Mombasa and Zanzibar is not short – almost a day’s journey by sea. This physical (spatial) distance is used by the narrator to permanently separate this couple. The only attempt that Raza makes is to write letters to Gulam, Yasmin’s uncle, a step that resolves nothing. Indeed, this buttresses the fact that this was a forced marriage and not one entered into voluntarily out of love.

Spatial deixis can also be used to show feelings of pessimism and alienation as illustrated in the following excerpt from Vuta n’Kuvute:

Hilo lilikuwa eneo la wale waliovunjika moyo na maisha na wao waliishi ndani ya vibanda vidogovidogo vilivyozunguka Banda la Mbata. Vibanda hivyo ndivyo vilivyokuwa maskani yao... Kwa bahati eneo lile palikuwa na choo cha serikali na choo hicho kilizidi kuvirahisishia maisha viumbe vile vilivyopotea. (53)

That part of town belonged to those who had lost hope in life and who lived in ramshackles that surrounded Mbata slum. Those ramshackles were their houses... By a stroke of luck, that slum had a government toilet and that toilet made life possible for those miserable creatures.

Mbata slum is described so disparagingly in this text that one cannot believe how life goes on there. Demonstrative pronouns *that* and *those* serve to alienate this part of Zanzibar town from the rest. The state of housing is deplorable and infrastructure such as toilets lacking or inadequate. The alienation brought out here is not limited only to the

physical separation from better parts of the town but within the dwellers of Mbata with regard to life and in relation to their counterparts on the other side of life (in better parts of the town). They are pessimistic and engage in dangerous behaviour like over-drinking. In this text, distal demonstrative pronouns are used so often that it is easy to see inhabitants of this town as people who do not enjoy life at all. All around them is misery. They are distanced from those who have adequate social amenities. The narrator pushes both the dwellers of Mbata and their surroundings away from self to stress the fact that they are leading a life of misery.

A similar expression of feelings of separation is found in Babu Alipofufuka. All along, K has been leading a good life because of his privileged position in society. Since he is rich and can afford virtually anything, he separates with his wife and fails to take care of his children. He does not value those under him and associates only with those of his class including business partners – Delpiero, Di Livio, Miyazawa and Von Heim. He disregards even his own servants in the house. The situation turns against him when his countrymen whom they have impoverished under their autocratic rule, come together and rise against them demanding their rights. This wave of revolution is so strong that K and other leaders are unable to stop it. They lose their power and privileges. Their friends and business associates desert them. Even their concubines do not recognise them. Indeed they are swept into the dungeon of oblivion. This instance of alienation is strongly communicated by use of spatial deixis as illustrated below:

K alikwenda kutafuta pahala pengine aketi. Si kwa kutaka starche lakini, bali kumtia mwisho kila mtu. Wale wenzake. Wale marafiki na sahibu zake. Wale washabiki wake. Yule mpenzi wake. Yule binti yake.... Kile kigeugeu. Ile hali nzima iliyompindua. (160)

K looked for another place to sit. It was not so much that he wanted to enjoy and relax his mind, rather so that he could bring to an end the life of everybody. *Those* colleagues of his. *Those* friends of his. *Those* counterparts of his. *That* concubine of his. *That* daughter of his...*That* whole state that had overturned his position and swept him out of the limelight.

Here again the narrator repeatedly uses the distal demonstrative pronouns *those/that* to bring out K's feelings of betrayal, separation and powerlessness. Spatially, K is far removed from his acquaintances, concubine, daughter and above all from the power and privileges he has got used to for long. He can no longer enjoy all this due to the revolution that has thrown him and his colleagues out of power. Spatial deictic markers serve to bring out this separation.

Kufa Kuzikana presents one of the most striking cases of the use of demonstrative pronouns to indicate attitude. The story depicts a country polarised by tribalism. Tribal clashes ensue between the Wakorsho and Wakanju. In the course of the violent encounter between the two tribes, Tom's father is killed. Tom takes his father's body for burial on their ancestral land as his wish was. On reaching their home compound they come face to face with the effects of the destructive forces of tribalism. The house that he had built for his father has been razed down and everything else is nothing but ruins. The narrator captures their spontaneous reactions to the destruction they come face to face with in these words:

Nilitupia macho mji wa Mzee Mangala. Nyumba yake kubwa iliyokuwa imecekwa mabati na yenye vyumba vinane aliyojengewa na Tom, ilibakia kuta za zege zenye masizi na majivu... Pembeni mwa kiambo cha Mzee Mangala palikuwa patupu pahali ilipokuwapo nyumba ya aushi ya Tom... Kuta za zege ndizo zilizosalia. Vifusi ndivyo

vilivyokuwa alama ya mahali palipokuwa pakisimama ghala, jiko na nyumba moja nyingine...

“Simamisha hapa,” Tom alimwambia dereva gari lilipokaribia kuta nyeusi za zege za nyumba kubwa ya babake.

“Hapa ndipo kwenu?” rafiki yake Tom mmoja alimwuliza.

“Hapo ndipo palikuwa kwetu,” alijibu Tom kwa mazingatio. *“Tulikuwa Wanakiwachema kindakindaki, tukaambiwa na katiba kuwa twaweza kufanya maskani popote nchini. Sasa nani anakumbuka ibara hiyo ya katiba?... Namzika tu baba na kuhajiri. Nasikia uchungu sana moyoni.* (96)

I looked at Mangala’s homestead. His eight bed-roomed house which Tom had put up for him was just ruins... Tom’s permanent house had equally been razed down. What remained of the foodstore, kitchen and one other house was only debris...

“Stop here,” Tom instructed the driver as soon as they entered his father’s compound.

“Is this your home?” one of Tom’s friends inquired.

“That used to be our home,” Tom responded firmly. *“We were the true sons of Kiwachema, having been assured by the constitution that a citizen could live anywhere. Who remembers that provision in our constitution anymore?... As soon as I bury my father I will relocate to another country. I feel very bitter.*

In this text both spatial deixis and temporal deixis combine to highlight the participants’ feelings. There is an interplay between proximal and distal markers as well as between present and past tense to heighten the emotions and perceptions that punctuate this part of the novel. In addition, the section is laced with *verba sentiendi*.

On reaching their homestead, one of Tom’s friends inquires whether that is their home (*hapa ndipo kwenu/is this your home?*). Tom’s friend uses the proximal

deictic adverb *hapa/here/this* since they are right on the compound. In response Tom uses the distal deictic adverb *hapo/there* yet they both are at the same spot. This can only be explained by making reference to their feelings towards what has happened and how it has affected each one of them. For Tom's friend since what has happened seems not to have affected him, he refers to the place as *here*, meaning that he has nothing to emotionally connect with. On the contrary, Tom, who had invested both materially and emotionally in the home, has lost so much both emotionally and materially. Therefore, he psychologically distances himself from that place since it occurs to him that he is no longer welcome there. Their home has become both physically and psychologically hostile to him. Spatially he gets estranged from his home. This estrangement creates toxic resentment towards everything at their home and country. These feelings are not directed at the physical things other than those evil people who are determined to promote centrifugal and destructive forces of tribalism that have claimed the life of his beloved father.

To further demonstrate how hostile Baraki has become, Tom refers to their home as "*palikuwa kwetu/it used to be our home*". He uses the past tense to show that he cannot stay in this home any more. He goes ahead to add that "*Tulikuwa Wanakiwachema kindakindaki/We were the true sons of Kiwachema*". It means he no longer feels that he is part of Kiwachema. The last statement he makes in this section, "*Nasikia uchungu sana moyoni/I feel a lot of bitterness*", leaves no doubt about his disgust towards what has happened in his country. The *verba sentiendi* "*I feel a lot of bitterness*", shows that he is against tribalism. Since he is not in a

position to fight it successfully he vows to leave his country and migrate to Canada to join his wife. All these markers of point of view used in this short section of the narrative serve to reinforce the utter disgust, resentment and disapproval of the negative tribal tendencies that have been allowed to take root and play out in their society by the political class for their selfish interests.

Closely related to the aspect of alienation and separation is the use of spatial deixis to point to danger or impediment. The next two illustrations attest to such use of spatial deixis. First is the instance in Vuta n'Kuvute when Inspector Wright plots to apprehend Denge. He prints seditious papers and wants Corporal Matata to use them to trap Denge. Corporal Matata can only deposit those papers in Denge's room using a third party – Yasmin. The narrator puts the scenario thus:

Alimtaka akutane na Yasmin kwa haraka iwezekanavyo amkabidhi makaratasi *yale* ambayo atayaweka chumbani mwa Denge bila ya Denge mwenyewe kujua... Alimwagiza kwamba siku ambayo makaratasi *yale* yatawekwa chumbani mwa Denge... Yasmin alikutana na Koplo Matata akamkabidhi *yale* makaratasi...

Alimtaka ampigie simu haraka baada ya kuyaweka makaratasi *yale*...

Hakujua (Yasmin) mna nini ndani ya makaratasi *yale* ...

Yasmin alimkabidhi Denge makaratasi *yale*...

Denge aliyafungua *yale* makaratasi...

Denge alitoka na *yale* makaratasi. (153 – 154)

He asked him to arrange to meet Yasmin quickly so that he would deliver *those* papers to be secretly deposited in Denge's room. He ordered him that on the day when *those* papers are placed in Denge's room ...

Yasmin met Corporal Matata who handed *those* papers to her ...

He asked her to call him soon after placing *those* papers in Denge's room...

Yasmin did not know the contents of *those* papers...

Yasmin handed *those* papers to Denge...

Denge opened *those* papers...

Denge carried *those* papers to Chande's room.

Those papers are a trap by Inspector Wright to nab his adversary, Denge. So they embody danger. They have to be avoided, destroyed, never to be traced. The use of the distal demonstrative pronoun, *those*, comes in handy to highlight this characteristic of danger that the papers carry. For the safety of Denge and his colleagues they have to distance themselves from them – put them spatially far. The narrator captures this point of view through the use of the demonstrative pronoun *those*.

Denge is eventually captured, sentenced and imprisoned. However, his friends plot to free him. One day, the prisoners go to work at Mbweni near the shores of the Indian Ocean (This would serve as a perfect spot for Denge to escape as his friends would come with a boat which he would use.). Prisoners are escorted by a prison warder. The narrator repeatedly refers to this prison warder as '*that* police officer' as seen in the extracts below:

Askari anayegawa makundi akamtazama. Denge... Aliita yule askari...

The prison warder in charge of that group looked at him. *Denge... That* warder called out...

Denge kwake kushoto ilikuwa kulia na kulia kushoto, hana habari kabisa na amri iliyokuwa ikitolewa na yule askari...

Denge was too tired that he could not differentiate between the left hand side from the right hand side. He was hardly following orders given by *that* warder...

Denge alipiga nyundo ya kwanza juu ya mwamba... Alimtazama *yule* askari aliyekuwa akiranda na bunduki yake begani...

Denge struck the rock with his hammer... He looked at *that* warder who was roaming around with his gun.

Yule askari naye alimpomtazama, Denge akanyanyua nyundo... Alimtazama tena *yule* askari akamwita, 'Afendi...' (264-271)

When *that* warder looked in his direction, Denge lifted his hammer... Once again he looked at *that* warder and called him, *Afande*...

Denge and his friends have arranged for his escape from prison on this day. The prison warder is not privy to this secretive arrangement. So as he goes about his duty, his actions, especially in relation to Denge, are at variance. What Denge is plotting in his mind is unknown to him. It is a distant thing. On the other hand, Denge feels this warder is standing in his way to freedom. He is an obstacle that should be removed. Mentally, the two are spatially distanced and separated. The narrator communicates this by frequently referring to the prison warder as "*that* police officer". The distal demonstrative pronoun *yule/that* differentiates and separates Denge and the prison warder in terms of what they are privy to. Denge plans to escape from prison and the warder is an obstacle in his way. The prison warder, unaware of this, goes about his duty exuding confidence – he is separated from and is ignorant about Denge's secret plan.

The preceding examples have dwelt more on distal spatial markers. In other novels, the use of proximal spatial markers is emphasized for various reasons. Walenisi is rich in the use of proximal spatial markers. In the first chapter, we encounter the main character, Dzombo. After the court session where Dzombo receives a death sentence, the narration

moves to the take-off ground for the robot. This robot (or “instrument of death/**chombo cha mauti**”, as the narrator refers to it), is described so positively that one is made to wonder why the powers that be in that country have to use such a valuable instrument to execute a barbaric action. Proximal deixis is employed to emphasize this positive aspect of the robot as seen in the following instances:

Vyote *hivi* vilijikusanya na kutoa umbo lililovutia macho. (2)

All *this* made the robot quite attractive to look at.

'*Hiki* chombo hakikupaswa kuwa cha mauti,' jamaa zake walikuwa wakiwaza. (2)

'*This* instrument should not have been used for executing the death sentence,' his relations thought.

Sayari *hii*, ilikuwa ni kielelezo cha migongano *hii*.(3)

This robot represented *these* conflicting views.

Sayari *hii* ilikuwa ni chombo tu.(3)

This robot was just an instrument.

Nayo sayari *hii* ilitunukiwa kazi *hii* kufuatana na kanuni *hii*. (3)

This robot was assigned *this* work as a result of class feelings.

Leo *hii*, sayari *hii* iliyokuwa tayari kupaa... (3)

This day, *this* robot that was about to take off ...

Ama chombo *hiki* kingewachukuwa wazalendo... (3)

This vessel would have transported our patriotic citizens...

One notes a consistent use of the proximal demonstrative pronoun *hii/this* to refer to the robot that is initially described as an “instrument of death.” One would have expected that this being an instrument that is used to destroy innocent human life, the distal demonstrative pronoun, *that*, would fit better. Yet the reverse happens. As seen in the above illustrations, the narrator thinks and talks so positively about the robot meant to be

used to take Dzombo's life that one is left with a feeling that it has been assigned wrong duties. The narrator goes ahead to persistently bring the robot close to the audience by using proximal deictic markers as a sign that it is something good for human life and should be used to perform positive functions that would bring about development in the society of Walenisi.

On the other hand, as soon as the robot is ready for take off – signalling Dzombo's imminent death – the narrator switches from the proximal references to distal ones. The following cases attest to this:

“Ingia basi ukafe!”... Kumaliza kusema *hayo*, akalifunga *lile* lango la sayari... Watu walianza kuchungulia, lakini hawakuweza kuona mengi kwa vile *yule* mtekelezaji alilifunga lango kwa ghafla na kwa ghadhabu. (5)

“Get in so that you die!”... As soon as he said *those* words he shut *that* door of the robot... Spectators wanted to see more but they were unable since *that* attendant, out of anger, banged the door shut instantly.

Mle kaburini alimokuwa, hakupoteza wakati. (7)

Once in the robot (‘the grave’), he did not waste any time *there* (distal deictic adverb).

Naye huko ndani, pumzi zilimwangama kwa ghafla. (8)

All over a sudden, while inside *there*, he found himself unable to breathe properly (distal deictic adverb).

Aliushika ule usukani, kama titi la mamake. (9)

He focused all his attention on *that* act of navigating the robot as that was his only hope of survival (distal demonstrative pronoun).

Huko angani alipaa kwa shwari. (9)

Up *there* in space, he flew smoothly (distal demonstrative pronoun).

This portion of the novel differs completely from the preceding one simply because the narrator uses a different point of view. Unlike the earlier text where the same robot and event are referred to using proximal deixis, this case focuses on the same robot and its taking-off but now distal deixis is employed. The distal demonstrative pronoun, *that*, and the distal deictic adverb, *there*, combine to make this section quite removed from the narrator. This distal approach is preferred here since Dzombo is now facing imminent danger – his hour of death is at hand. Death, danger and uncertainty are psychologically unpleasant to the human mind. They have to be pushed out of the mind and physically be placed as far as possible. This is the approach employed in this section of the narrative.

Such interplay between distal and proximal deixis is also found in Utubora Mkulima. In fact in Utubora Mkulima one finds distal and proximal deixis used back to back. Distal deixis is used for instances that generally speaking are bad, look extraordinary and negative. On the other hand, the narrator uses proximal deixis for positive attributes, events and generally those things that can be prescribed to society as evident herebelow:

Kwa matendo *haya* ya sifa Utubora alikuwa kama pumzi ya maisha kwa tajiri wake. (1)

As a result of *these* good acts, Utubora won the favour of his master.

Tajiri yeyote angelipenda mtumishi kama alivyokuwa mtu *huyu*. (2)

Any employer would have wished to have a worker like *this* man (Utubora).

Utubora's qualities are enumerated as patient, trustworthy, reliable, dutiful and full of integrity. These good attributes are focused on using the proximal demonstrative pronoun *these*. They are acceptable attributes and society should propagate them. Men and women of such character are pleasant to have in society hence the use of the proximal

demonstrative pronoun *huyu* in reference to Utubora as this brings him closer to the narratee signifying acceptability and approval.

A discussion between Utubora and Ahmed yields the following perceptual point of view:

Usemi huu ulipotoka kinywani mwa tajiri, sauti yake ilizuia kila onyesho la dalili ya kite. Maongezi haya yalihusu kazi tu kati ya bwana na mtumishi wake, na kama yalimchoma vingine, hilo lilikuwa shauri lake mwenyewe. Wakati ule palikuwa hapana uhusiano mkubwa baina ya watu wawili hawa zaidi ya ule wa bwana na mtumishi wake tu. (2)

After saying *this*, Ahmed struggled to keep his emotions under control. *This* discussion dwelt mainly on work relationship between Ahmed and Utubora, his employee, and if in any way the discussion affected Utubora, *that* was not his intention. *Then* the relationship between *these* two persons was not quite strong. It was merely *that* of employer and employee.

The discussion between Ahmed and Utubora has been emotionally touching and good hence the use of the proximal demonstrative pronoun – *this*. But Ahmed is aware that his opinion could easily hurt his young employee hence the use of the distal *that*. The same is used to refer to the two individuals before they developed a close relationship to indicate they were emotionally distanced from each other.

In the following cases, the difference between application of proximal and distal deixis is clearly marked and even stated in the text directly:

Alichukua mundu wake akashika njia kwenda kwa Bimkubwa yule aliyekuwa hataki kuonana na watu.

He took his matchete and headed to *that* old lady's homestead, the lady who did not wish to meet anybody.

Alifikiri kuwa labda Bimkubwa yule akiona kazi inaendelea atapendezwa.

He thought that perhaps *that* old lady would change her mind if she saw good work going on in her compound.

Wakati Utubora alipokuwa anakata magugu aliwaza moyoni mwake jinsi atavyosimama kwa jitimai mbele ya hakimu wa Busutamu na kusomewa makosa yake kama Bimkubwa yule atachagua kumshitaki.

As he continued clearing the compound, Utubora wondered how he would face the magistrate of Busutamu in case *that* old lady chose to prefer charges against him.

Barua *hii* haikuleta jibu.

This letter did not elicit any response.

Alifanya kazi *hii* mpaka adhuhuri.. (45)

He did *this* work till noon

Whereas Utubora's intention is pure as seen in his writing the letter (barua *hii/this* letter) the recipient is indifferent, distanced and fails to reciprocate Utubora's good intentions. This clash of attitudes is captured by use of proximal demonstrative pronouns and distal demonstrative pronouns back to back. For Utubora, whose attitude is positive, the proximal pronouns are used whereas for Bimkubwa, who is indifferent, the distal variant of pronouns is used. So for Utubora one comes across "*barua hii/this letter* and *alifanya kazi hii/he performed this work*"; whereas references to Bimkubwa are punctuated by distal phrases such as "*Bimkubwa yule/that old lady*". Her refusal to meet people is the cause of Utubora's worries that the old lady could prefer charges against him.

The cases highlighted so far refer to lateral spatial differences. In other cases, the difference in physical distance between the narrator and the narrated is vertical. Walenisi offers such a scenario. As soon as Dzombo takes off from earth into unknown space, the

narration alternates between “*ulimwengu huu/this world*” (outer space) and “*huko duniani/there on earth*” as seen below:

Hali *huko* ndani alikuwa akijitahidi kuishi, *huko* nje chini duniani jamaa zake na umati wakawa macho juu... (9)

Whereas inside *there* (in the robot) he was trying his best to avoid death, outside *here* down on earth, his relatives and the crowd stared into space...

Huko angani alipaa kwa shwari ‘Mungu naja’ alijisemea kwa kauli ya kutovunjika moyo. (9)

He flew smoothly up *there*. “God I am coming to you,” he encouraged himself.

This extract establishes physical distance between earth, where Dzombo has come from, and the new imaginary world that he has been condemned to so as to meet his death. An important thing to note here is the sheer distance between the two worlds making Dzombo and his relatives on earth unable to interact. Dzombo is on his own once he flies into high skies. Earth and the imaginary world are physically separated using the distal deictic adverb *there*. Henceforth, this separation will not only refer to the two physical places but will take on board other characteristics of the two places.

Once the physical distance between the imaginary world that Dzombo flies to and the world he has come from is established, the narration now turns to using this distance to compare and contrast life in the two places. For instance the proximal demonstrative pronoun, *huu/this*, is used in respect of the imaginary world that Dzombo finds himself in as evident in this extract:

Ulimwengu *huu* ulikuwa wa kivyake. Watu wa staha, wakarimu na wachangamfu. Watu wa taratibu, wanaopendana kikweli na kujimiliki vilvivyo... (79)

This world was of its own kind. Its inhabitants were respectful, generous and welcoming. The people were orderly, genuinely loved each other and exercised a high degree of self control...

The attributes of the people that Dzombo meets in this new place are all amiable and as such are narrated from close proximity. They are the attributes that are desirable in any society that cherishes true humanity and boasts of true civilisation. They are found in *ulimwengu huu/this world* as opposed to the negative attributes of people *huko kwao duniani/down there on earth* as seen in the extract that follows:

Haikuwa kama *huko kwao duniani ambako haya yaliyokatazwa ndiyo yaliyokuwa matambiko ya ustaarabu. (79)*

It was unlike in their place, *there on earth*, where the wrong things that were forbidden turned out to be what was cherished.

The great physical distance between earth and the imaginary world of Dzombo is not merely used to separate the two. Rather the narrator uses it to bring out differences in characteristics of the people found in the two places – one set of characteristics is positive while the other is negative. The deictic demonstrative pronoun, *huu/this*, and its opposite, *huko/there*, serve to separate and distance characteristics of people found in the two places. Since what is in the imaginary world is ideologically preferred, reference to it takes the proximal pronoun, *huu*, while what is on earth, which goes against preferred values, is distanced from the narrator through the distal pronoun, *huko*.

Similarly, Dzombo's sentencing is used to separate and distance him from the evil earth (*duniani huko/there on earth*). He is elevated into another sphere of life (*ulimwengu huu/this new world*) where he is to learn how people are supposed to live as human beings

and not as animals (79). Lessons learnt from the new world are expected to be transmitted to the people on earth so that they adopt truth and justice. This is the only way people can live as human beings – free and humane life (196).

To crown all this, the spatial difference between the new imaginary world and earth where Dzombo came from, are fused into one through the marriage of Fikirini, an inhabitant of the imaginary world, to Dzombo who came from earth or “hell”, as he often calls it. It is expected that Dzombo and Fikirini, on returning to earth, will plant the seed of truth and justice among people there so that true freedom and meaningful development for all is realised. Indeed, Fikirini’s pregnancy symbolically points to a further closing of the gap between the old bad habits and the expected new habits. She carries a new generation, in her womb, which will sever the distance between bad ways and new good ways. The old bad practices are expected to melt into new good practices bringing about a perfect union for prosperity. When this happens, the great distance between the imaginary world and earth would have been severed. Dzombo, an inhabitant of earth, and Fikirini, who dwells in the new world, symbolically close the gap between the two worlds through their union in marriage.

5.3 The Temporal Dimension of Perceptual Point of View

The temporal dimension of perceptual point of view affects our interpretation of events in terms of immediacy or remoteness. A narrative conducted in the present tense results in events being seen as happening here and now hence making them close to the narratee. On the other hand, events told using the past tense distance the narratee from their

occurrence thereby creating a feeling of remoteness and non-attachment. Time relations in narratives can also be analysed in terms of foreshadowing of events, flashbacks and the frequency of occurrence of episodes. These form the main narrative temporal features analysed in this section.

Kufa Kuzikana is mainly rendered in the past tense. However, some sections of this novel are rendered in the present tense. One of these sections is when Akida returns to Tandika after three years of hiding in Sangura on the assumption that he had killed a person. Immediately he alights from the bus he had used, he notices the dilapidation the town has undergone for the short time he has been away. In order for this situation of sudden change to create a feeling of immediacy of events, the narrator uses the present tense.

This state of affairs can be seen in the following excerpt:

Nizaposhuka kutoka ndani ya basi nje ni kweupe hasa. Baridi ya asubuhi inazizima na kufanyiza vimbimbi katika ngozi yangu. Natupa macho huku na huku... Natazama barabara. Naona zimechimbika na kujaa mashimo. Urembo wa jiji umekwenda wapi... Naduruduru Jijini na kupishana na umati wa watu... Nachushwa zaidi na marundo ya taka... Maji haya yanaingia katika mashimo barabarani...Gari moja jipya lenye rangi nyeupe linapita kwa kasi na kunirushia majitaka nguoni. Napandwa na hamaki ghafla naokota jiwe na kulifumbata mkononi tayari kulipasua kioo cha nyuma. Najirudi mwenyewe na kuliachia jiwe hilo kuanguka chini huku nasonya kwa uchungu. (182 – 183)

When I alight from the bus, I discover that the day is already bright. The chilly morning causes goose pimples to develop on my body. I look all around. I look at the roads. How come they are dilapidated and full of potholes? The beauty of the city that I saw on my first visit is no more. I move around town and meet many people... I get disgusted at the sight of garbage heaps. Dirty water forms pools in the potholes that fill the road. A white car passes by and splashes the dirty water on me. I get

incensed and pick a stone with the intention of breaking the hind screen of that car. However, I sober up and decide against my intention. Filled with rage, I end up only clicking and leaving the car go by.

A novel that has been conducted all along in past tense turns to present tense, as seen in the use of the present tense marker *na*, for this short section. The purpose is to enliven the situation that Akida is coming face to face with. The narrator makes the narratee live through the disappointment and disgust that Akida experiences. Things are made to look real as they appear to be happening here and now creating an illusion of immediacy. This is made possible by using the present tense which creates immediacy of a situation.

Contrary to this, the past tense pushes events far into the past making them remote. Most Kiswahili novels make use of the past tense. The following extracts from various novels exemplify application of the past tense:

Utubora afisimama katika afisi... (1)

Utubora *stood* in the office ...

Kazi yake ilikuwa ukarani... (1)

He *was employed* as a clerk...

Mshahara wa Utubora ulikuwa... (1)

Utubora's salary *was* ... (*Utubora Mkulima*)

Alizindushwa na muziki ... (41)

He *was awoken* by music ...

Kusikia hivi, uso wake ulianza kunawiri. (41)

On hearing the music he *was elated*.

Muziki huo ulikuwa ... (Walenisi 41)

That music *was*...

Nilikuwa katika kidato cha tatu na huu ulikuwa muhula wa kwanza.....ni/ipojiwa na badiliko kubwa maishani. (Nguvuya Sala, 59)

I was in form three and it was first term when I *experienced* a serious change in my life.

The past tense marker *li* (was) shows that the events narrated happened in the past hence they are anterior to the story which is being told currently. The effect of this is to obscure the presentness of events – they are as if relegated to the past making them not quite effectual on the emotions of the narratee. They may thus evoke little reaction from the narratee.

Temporal point of view can also be represented in a novel by flashbacks (analepsis), foreshadowing (prolepsis) and frequency. A flashback is a reference to an event that has already taken place. In Rosa Mistika the main incident that elicits a lot of flashback is the method used by Zakaria to raise his children as exemplified in the way he ruthlessly beats up Rosa:

Rosa alipigwa tena na tena, makofi yalikuwenda mfululizo hata damu ikamtoka puani na mdomoni. (6)

Rosa was ruthlessly beaten up. She was continuously slapped till she started bleeding from the nose and mouth.

Hivyo ndivyo Rosa alivyolelewa, hivyo ndivyo alivyotunzwa, hivyo ndivyo alivyochungwa na babake. (6)

That is how Rosa was raised, that is how she was watched over by her father.

Henceforth, Rosa will make reference to this harsh parenting experience whenever she falls short of moral expectations. One of the analeptic references to the parenting style is

seen when Rosa attends a dance in town while in high school. After the dance she ponders on her father's insistence on controlling her. In her monologue, she wonders:

Baa anakaa akinichunga, anafikiri yeye ataniao? (32)

My dad always watches over me; does he think he will marry me?

Indeed this signifies that her upbringing that she finds inappropriate lingers on in her life. It has not helped her acquire appropriate life-skills hence the wrong decisions she will start making in terms of having relationships with men.

Later Rosa gets to know her classmate's elder brother who is serving as a District Commissioner. When he comes to take her for an outing, her father reacts harshly at the scene. Rosa's response is:

"Kila wakati unatuchunga. Unafikiri utatua?" Rosa mwishowe aliyasema maneno yale.

Maneno aliyopaswa kusema siku ile aliyopigwa angali msichana. (58)

"You always watch over us. Do you think you will marry us?" Eventually Rosa uttered those words which she should have said that day *she was beaten thoroughly by her father while still young.*

Again here the memory takes Rosa back to the initial beating she underwent at the hands of her father.

On completing her teacher education course at Morogoro TTC, Rosa is posted to teach at Nyakabungo Primary School in Mwanza town. Once she has settled in her new environment, her next desire is to get married. One day she receives a letter from Charles Lusato, her former schoolmate at the primary school level, who caused her to be beaten

up by her father for writing a love letter to her. After much recollection of her memory, she remembers:

Alikumbuka jinsi alivyokuwa amezoea kwenda kusoma pamoja na kijana huyo, alikumbuka ile barua, *alikulmbuka jinsi alivyopigwa na baba yake*, alikumbuka jinsi alivyopelekwa nyumbani kwa Ndalo usiku. (76)

She could now recall how they used to study together with that boy, she remembered that letter, *she remembered how she was beaten by her father*, she remembered how they went to Ndalo's home late in the night.

Without making any comment on how the harsh upbringing has affected her, the narrator moves on. Nevertheless, a point is registered – that the ghost of irresponsible upbringing still trails Rosa. Soon after this, Rosa clearly comments on that initial incident of being beaten because of the love letter from Charles Lusato:

“Charles, *tendo la baba* limeniumiza kuliko unavyofahamu. Ah Charles, kama tu wazazi wanalifahamu kwamba tendo lao moja linaweza kuharibu maisha ya watoto wao, wangejua ugumu wa madaraka yao na uangalifu uwapasao.”(77)

“Charles, *my father's action* has hurt me more than you imagine. Ah Charles, if only parents could understand that their single action could affect their children's life permanently, I think they would realise that they have a delicate responsibility in raising their children.”

Eventually we learn the reason why that single incident of Rosa being beaten by her father is analeptically referred to again and again – it has affected her entire life and weighs heavily on her. On her death bed, she says it even more emphatically:

“Sasa ninakufa, ninakufa sasa. Maisha yangu yalikuwa magumu. Sasa nimeona wazi kwamba *malezi yangu* ndiyo yalikuwa chanzo cha taabu. Malezi siyo malezi ya mama

lakini *matezi ya baba yangu. Kweli baba alinichunga. Nilipopata uhuru, nilishindwa kuutumia.*" (91)

"Now I am dying, I am dying now. My life was full of difficulties. I can now understand that *my upbringing* was the cause of all my problems. My upbringing. *The methods of upbringing employed by my father*, not my mother, caused me all the problems. *My father watched over me.* When I gained freedom, I was unable to use it responsibly."

These last words of the dying Rosa forcefully underscore the importance of caution among parents regarding the methods they employ in raising their children. To Rosa parents can make or break their children's life. Indeed child-rearing is given such centrality in this novel that all other actions of adulthood are seen to draw their purpose and meaning from it. It is against this back-drop that so many flashbacks on a single incident are employed. The flashbacks play out the central role attached to the sacrosanct duty of child rearing.

Analepsis is further used to signify close interpersonal relationship as the case is in Kufa Kuzikana. Akida repeatedly makes reference to his late mother who died while he was still young. The first time the death is recorded is in the first chapter. While travelling to Tandika to receive his prize for emerging one of the top students in national examinations, Akida and other passengers pass by the spot where his mother died in a road accident. The narrator says:

Mama! Mama! Ungalikuwa hapa utabaruku katika furaha na fahari yangu. Mama! Ni hapa Tungule ndipo ulipofia. (1)

Mother! Mother! I wish you were here to share in the joy of my success. Mother! You died here at Tungule.

This initial incident is frequently referred to by Akida henceforth. A few incidents illustrate this:

Kifo cha mwalimu Alex kilikuwa na umuhimu mdogo. Yamkini kifo cha mama kilimaliza hisia zangu zote. (6)

The death of teacher Alex did not mean much to me. It appears *my mother's death* had seriously affected my feelings.

Kuwazia kuwa wazazi wangu – hayati mamangu na babangu muwele – hawakuwepo kushuhudia siku yangu ya furaha kulikitia mchanga kitumbua changu. Niliwahusudu 'wenzangu' waliochapukiwa na wazazi wao katika sherehe hiyo muhimu. (51)

Thoughts of the absence of *my late mother* and my sick father from this important function during which we were receiving our prizes dampened my spirits. I envied my "friends" who had been accompanied by their parents during that important function.

Fikira juu ya hayati mamangu na upendo, uanana, na ucheshi wake zilinipitikia akilini. Fikira juu ya babangu niliyemwacha mgonjwa na sasa sijui hali yake, zilinisumbua akilini. (109)

Thoughts of *my late mother*; her love for us, her good relationship with us, and her lively attitude all hit me. Thoughts about my sick father whom I left at home and whose condition I did not know disturbed me.

These are only a few of the many instances when Akida flashbacks on his late mother. The last example quoted shows why Akida is so fond of his mother. She maintained good relationship with her children. So the many times that Akida analeptically refers to his mother signify not only the rapport that existed among them but also how close they were.

The opposite of flashback is flashforward (foreshadowing or prolepsis). In a novel, some story events can be mentioned earlier before they happen or similar incidents can prefigure their occurrence. In *Rosa Mistika*, “abortion” is clearly mentioned much earlier before it actually is witnessed later on in the story. Ndalo has a barren wife, Bigeyo. They seek a solution to this barrenness using both conventional methods and traditional means to no avail. Yet Bigeyo is told that some girls nowadays abort! She finds this hard to believe:

Bigeyo alipokuwa akiambiwa kwamba wasichana wengi hutoa mimba siku hizi hakuamini... Hapo ndipo Regina humwambia, “wasichana wa siku hizi wanatoa mimba kama mtu aliyemwa na kunguni.” (18)

Whenever Bigeyo was told that many girls *aborted*, she did not believe... Regina would tell her, “nowadays girls *abort* just like one kills a bedbuck that has bitten him”.

This conversation between Bigeyo and Regina serves as a prophecy to Regina that the same events are to befall her family. That prefiguration comes true of Regina’s daughters as we read later on in the story:

Rosa alilazwa hospitali mahututi kwa kutoa mimba ya miezi miwili. (45)

Rosa was admitted to hospital in critical condition as a result of *aborting* a two months’ old pregnancy.

Flora naye – huko shule ya wasichana ya Jela – alikuwa amekwishatoa mimba. (46)

On her part, Flora – while at Jela Secondary School – had also *aborted*.

Rosa alitoa tena mimba alipoingia katika mwaka wake wa pili. Wengine walisema kwamba ilikuwa mimba ya tatu, wengine walisema ilikuwa ya nne. (47)

In her second year at Morogoro TTC, *Rosa aborted* the second time. The grapevine had it that that was her third pregnancy to terminate while others alleged it was her fourth.

The prefiguration in this case serves as a signal to the reader to expect the same or a similar event later in the narrative (later in time). Such a feature of narration builds plausibility of events so that when they happen, the reader does not find them unbelievable but is able to see them as possible events in the community of the novel since they had been prophesied by members of the same society. They are not a surprise but occur as a foreseen possibility.

Temporal point of view is also determined by how often an incident is reported. Commonly, one incident is reported once as this is adequate to convey the required message. Yet there are times when the frequency of reporting an incident exceeds the expected one time. Reasons for this could be to reinforce the message, convince the audience, show the desire of the narrator or simply as a rhetorical feature.

Certain sections of the text in Walenisi repeat phrases to emphasize the narrator's message to the audience as in the following extract:

Pia alifahamu kiini cha *sumu hiyo*. *Sumu yenyewe* ilitokana na ukosefu wa chakula bora. Kwa kawaida, *sumu hii* ni kama iliyozoeleka na wale walio ndani ya tabaka libebalo paa dogo...*Sumu hii* haiachi kutiwa ukali kila nukta na ushuzi utokao kwenye hilo paa zito la wachache...*Sumu hii* huwadhoofisha milele. (25)

He also knew the cause of *that poison*. The cause of *that poison* was poor nutrition. It appears that the low class people who were normally affected, had got used to *this poison*... The potency of *this poison* was always increased by the upper class...*This poison* permanently weakened them (children from the low class).

On his supposed tragic journey that turns out to be a journey of learning and discovery, Dzombo faces the problem of “disease” (*Jabali la Magonjwa*, 24). The two main diseases are marasmus and kwashiorkor (*marasimi na kwashiakoo*, 24). Those affected by these diseases are from the low class. These diseases are poisonous to human life. It is this poison that is repeatedly mentioned in this paragraph. In this short paragraph, the phrase, *that/this poison*, is repeated five times for purposes of emphasising its effects on one group of people – the low class – in Walēnisi society.

After staying with the family of Mama Mtu-Maanani and Mzee Mtu-Mwenzio for some time, Dzombo learns the difference between characteristics of people of the new imaginary world and his society, earth. He realises that this world is different from earth, his home (79). To emphasise the special attributes of the new world, the narrator poetically repeats the word *katu/no* as evident in the following example:

“Ulikuwa ulimwengu wa watu huru.”

Katu usabasi. *Katu* ugomvi. *Katu* kuumizana. *Katu* kuoneana. *Katu* kupapurana. *Katu* kuzomeana. *Katu* kudanganyana. *Katu* kunyanyasana. *Katu* kuibiana. *Katu* wivu. *Katu* ubarakala. Haikuwa kama huko kwao duniani ambako haya yaliyokatazwa ndiyo yaliyokuwa matambiko ya ustaarabu. (79)

It was a world where people enjoyed freedom! *No* gossip. *No* quarrels. *No* hurting each other. *No* indignation. *No* fighting. *No* accusing each other. *No* cheating one another. *No* oppression. *No* stealing from one another. *No* jealousy. *No* selfishness. It was unlike in their world where that which was forbidden turned out to be the norm of life.

Here again, the word *katu/no* is repeated eleven times in a short paragraph for emphasis. The narrator desires the audience to see the good picture of a world without evil hence

the repetitive use of a word that denies existence of any negative attributes. The new imaginary world is devoid of any inhuman practices and behaviour.

Apart from Walenisi, another novel that exhibits instances of high frequency of application of certain words is Rosa Mistika. The following text that forms some of the very initial episodes already carries repeated phrases:

Hivyo ndivyo Rosa alivyolelewa, hivyo ndivyo alivyotunzwa, hivyo ndivyo alivyochungwa na babake... Na Zakaria alipojua hayo alifurahi sana... Hakufahamu kwamba Rosa alikuwa katika rika baya; hakufamu kwamba mabinti wanahitaji uhuru fulani kutoka kwa baba zao; hakufahamu kwamba kwa kumpiga bintiye alikuwa akiingilia utawala usio wake; hakufahamu kwamba Rosa alihitaji kuwafahamu wavulana. (9)

That is how Rosa was raised, that is how she was looked after, that is how she was controlled by her father... When Zakaria realised that, he was very happy... He did not know that Rosa was fast growing up, he did not know that daughters required some level of freedom from their fathers, he did not know that by beating his daughter he was infringing on Rosa's rights; he did not know that Rosa needed to interact with boys as she grew up.

This text comes soon after Rosa has been beaten by her father, Zakaria, over the love letter she received from Charles Lusato, her schoolmate. In order to emphasize the stance that Zakaria's approach to upbringing of children is unacceptable (he uses brutal means), the narrator combines spatial deixis and lack of knowledge on Zakaria's side and frequently says *hivyo ndivyo/that is how* and *hakufahamu/he did not know*. As a result of the frequent use of these phrases in this section, one gets the picture of a Zakaria who is ignorant of the best practices in child rearing. The purpose is thus to reinforce the

narrator's stance which is at variance with Zakaria's stance with regard to the proper approaches of raising children.

A similar critical stance by the narrator is found at the end of the novel. Upon the death of Zakaria, his relatives descend on his property and selfishly share everything amongst themselves leaving nothing for his children. Later the narrator relates this incident thus:

Hawa jamaa walirithi. Walirithi hawa jamaa. Walirithi, walirithi. Jamaa waligawana vitu. Walirithi kila kitu kilichokuwa ndani ya nyumba. Walirithi michungwa na miembe. Walirithi migomba yote. Walirithi paka na mbwa. Walirithi majani yaliyokuwa juu ya paa, na miti yote iliyofanya nyumba isimame. Walirithi mashamba yote. Walirithi kuku, walirithi hata mbolea ya ng'ombe. Walirithi. Hawa jamaa, kweli walirithi. (96)

These relatives *inherited*. Indeed his relatives *inherited*. They *inherited* and *inherited*. The relatives shared his property. They *inherited* everything in his house. They *inherited* orange and mango trees. They *inherited* all the banana plants. They *inherited* cats and dogs. They *inherited* even the grass on the roof of his house as well as posts used to build the house. They *inherited* all his pieces of land. They *inherited* chickens, and even manure. They *inherited*. Indeed these relatives *inherited*.

The frequency of use of the phrase *walirithi/they inherited* (fourteen times), has a direct bearing on the narrator's stance. Indeed the narrator paints the picture of a selfish group of relatives who have no consideration of the welfare of children orphaned by the passing on of their parents. They share all the property of the deceased thereby leaving the children empty-handed in addition to their being desolate. The narrator is disgusted at this blind selfishness and that is why the position adopted is critical of the behaviour of Zakaria's relatives. The frequent use of the phrase *walirithi/they inherited*, therefore,

serves to show disapproval and condemnation of the act. It forcefully bolsters the speaker's stance which is critical of the action and behaviour of Zakaria's relatives.

5.4 Summary

A consideration of time in the novel has shown that its features, when used artistically and effectively, enhance the meaning, attitudes and feelings inherent in the message of the novel. The narrator slants narrative time in a given fashion in order to achieve certain effects. The use of present tense, for example, is designed to bring events close to the narrator and to make them appear as if they were happening here and now. Such presentation has greater impact on the narratee in terms of evoking emotional reaction unlike presentation of events in the past tense which ends up making them appear too remote hence ineffectual on the emotions of narratees. Spatial and time deixis serve to bring events close to the narrating agent or push them far away from the agent. Managed and used effectively, deixis enhances intended meanings and messages of the novel. Finally, analepsis, prolepsis and frequency operate as narrative temporal features to give varied meanings to episodes of the story.

CHAPTER SIX

THE PSYCHOLOGICAL PLANE

6.0 Introduction

The psychological realisation of point of view has a bearing more on the interpersonal function of language. According to Halliday (41), the interpersonal metafunction relates to a text's aspects of interactivity such as expressing belief, opinion, doubt, personal feelings, and others. In any novel there is the speaker (persona) who interacts with the hearer (listener). In their discursal interaction, they express feelings and attitudes towards each other. Sometimes the use of expressive language in the novel is intended to evoke feelings in the reader. Analysis of the psychological plane entails looking at the application of internal psychological point of view as well as the external psychological point of view in terms of interpersonal considerations. The analysis also considers the use of subjective sentences, *verba sentiendi* and words of estrangement in conceiving the stance of a narrative. Furthermore, the role of modality in enhancing relationships in the novels is analysed.

The clearest indication of internal psychological point of view is realised through a participating character in a novel. Such a character expresses their feelings, emotions and thoughts about given circumstances. Contrary to this is the external psychological point of view where events are narrated without making recourse to any feelings. Only facts are reported leaving out any feelings. This leaves the burden of interpretation to the narratee who makes own judgment on what is reported.

A bridge between the two modes of psychological point of view is achieved by employing the opinion of a third party. In most Kiswahili novels feelings are transmitted to the narratee through a third party who experiences events of the novel. To track this mode of presentation of psychological point of view, one may look out for *subjective sentences* or *verba sentiendi*. When inner states of characters are uncovered in a novel, it means the internal psychological point of view is being used even though the novel is presented in the third person. The inner states are captured through use of *subjective sentences*. These are sentences that present private states of characters that reveal what goes on in the mind of the characters. By so doing, they help in identifying the perceptions and feelings of characters in the story towards given events and as such determine relationships.

Alternatively, the description may rely on the opinion of an observer. In this instance, feelings of the observer are enunciated. It makes the narration less impersonal by bringing on board psychological feelings. Closely related to subjective sentences is the use of *verba sentiendi*. It refers to words (verbs) that carry feelings and thoughts of characters. This strategy is common in narratives rendered in the third person and it enables the narrator to enter characters' minds and thought processes. The strategy examines use of specific lexical items that show feelings in a definite way. The opposite of this is the use of *words of estrangement* that transpose utterances that would have been internal into external ones. As a linguistic tool, modality is used to analyse levels of commitment and attitude. Commitment can be at various levels – either certain, reliable or obligatory. It is an expression of a speaker's cognitive attitude towards a certain

expression or utterance. These aspects of psychological point of view form the framework of analysis in this chapter.

6.1 Internal Description of Behaviour

According to Uspensky (83-86), behaviour can be described either internally or externally. Each type of description will lead to different meaning of the text. The purest form of describing an object is that done by the participating character. In such a case, the character communicates to the narratee what they feel about the object and the implication of that feeling. The following example from Nguvu ya Sala demonstrates such a case:

Alinicharaza kwa mshipi, Nililia kwa sauti lakini haikusaidia. Aliendelea kunipiga. Wadogo zangu walianza kulia. Vilio vilikuwa vya kupokezana siku hiyo. Mama alishindwa kutusaidia. Aliketi akimwangalia baba aliyekuwa akifokafoka kwa hasira aliyokuwa nayo... mwili mzima ulikuwa ukinipekecha kwa vichomi vya maumivu. Lakini nilihofu mcharazo mwingine wa ule mshipi; niliacha kulia kwa sauti nikabakia kusinasina tu. (3)

He whipped me using his belt. Though I wailed, it served no purpose. He continued whipping me. My siblings started sobbing thereby throwing the whole house into a chorus of weeping. Our mother sat helpless since she feared our father's rage. For fear of another round of whipping, I refrained from wailing and only sobbed.

This section is narrated by Susan Ngunze, one of the main characters in the text. She describes her father's action of caning her in such a way that the whole action is made to appear quite inhuman. He whips her using a belt. Her siblings and their mother are present so they witness how she is caned. Her father, Richard Ngunze, shows no mercy at the pain she is undergoing (*nililia lakini haikusaidia*/my crying did not elicit any

feelings of mercy from him). Even when her siblings feel for her (*wadogo zangu walianza kulia*/my siblings started wailing), their father remains unaffected. The only other help would have come from their mother but she also only remains an observer of the cruelty of her husband (*mama alishindwa kutusaidia*/our mother could not intervene) out of fear of her husband's rage. The narrator purposely slants the narration in such a way that the narratee is left with no option other than feel for her. All around are feeling the suffering she is going through. The punishment meted out to her is too harsh – not commensurate with the mistake she has committed of accompanying their neighbour's children who did not profess Christianity. Indeed the narrator makes the narratee conclude that Richard Ngunze's behaviour and action is wrong. This way the speaker succeeds in evoking feelings in the reader.

Later an even more direct manifestation of behaviour that is internally described is recorded:

Nilianza kujiona mkosaji mkubwa. Labda nilifanya kosa kuandamana na wenzangu baada ya mtihani. Nilianza kujuta kwa kushawishiwa na wenzangu lakini ningefanya nini?...Lilikuwa swali gumu. Nilishindwa kumjibu. Aliniangalia na kunichungua kuanzia miguuni hadi kichwani. Nilimtumbulia macho. Nilihofu, nilimwogopa baba ila nilishajua kuwa hamkuwa na la kufanya. (22)

A feeling that I was awfully wrong enveloped me. Possibly it was wrong for me to accompany my friends for a walk instead of going home soon after our examination. I started regretting though there was little I could have done... I found the question asked by my mother difficult to respond to appropriately. She looked at me intently. I stared back at her. I was scared. I feared my father though in the circumstances there was little I could do.

In this instance Susan Nzisa Ngunze expresses the fear she is undergoing directly. She understands her father pretty well. He cannot stomach the fact that instead of coming straight home at the end of her examinations, she accompanied her friends to stroll around their village. It is this mistake that fills her psyche and makes her realise she has committed a wrong (*nilijiona mkosaji*), she regretted (*nilijuta*), got scared (*nilihofu*), and feared (*nilimwogopa*) meeting her father. One gets the feeling of utter helplessness on the side of Susan since she understands her father cannot forgive her. From past experience, her fear is credible. And since it comes from her directly, it becomes even more believable.

Kufa Kuzikana presents one of the most direct cases of internal description of behaviour. The protagonist, Akida Sululu, often makes reference to his main weakness – his short temper. He recognizes this as his weakest point that often leads him into trouble. This behaviour is stated directly by the character as in the cases that follow:

Mwanamke aliyeketi nami kitini kwenye basi aliendelea kukoroma huku kichwa chake kimeegemea bega langu. *Nilikereka*. Mimi ni mwepesi wa kukereka. Lakini *nilimeza mate machungu*. (6)

The lady who sat next to me in the bus continued snoring while supporting herself on my shoulder. This *annoyed me*. I easily loose my temper. However, I *persevered* though I was bitter.

The italicised words show the internal feelings of the protagonist as related by himself. Such first-hand confession of a character's feelings is more credible since it is communicated by the affected party himself. Throughout the novel, Akida commonly makes reference to this weakness of his. More examples of this are as follows:

Nilikuwa *sijiwezi kwa uchungu*. Huenda Tim aling'amua hilo... *Nilisimama*. Pana *kukerwa* zaidi ya hapo?

"Umenikosea," nilimwambia kwa *hasira*. (26)

I was *overcome by anger*. Possibly Tim realised that... I *rose* to leave. I couldn't stand any further *hurting acts*.

"You have *wronged me*," I told him in *anger*.

Akida and Tim Mapisi have visited Tim's uncle. During a conversation, Tim's uncle expresses his dislike for the Wakanju (Akida's tribe) something that stirs up Akida's potent anger spontaneously. The italicised words show this behaviour that is expressed by Akida through his reaction. Again the character relates his feelings and behaviour. Akida appears to take pride in directly relating his behaviour and feelings to his friends as he never stops referring to his temperamental nature. When he visits Gembo and Company Advocates to check on his mother's insurance claim, he fails to control his anger once more when the secretary receives him badly. He relates:

Aliponikazia macho kama anayetazama kinyaa, *nilihisi niko tuputupu*. *Moyo ulinidunda*.

"Na we' *'chokora'* unataka nini?" aliniuliza kwa ukali huku akenua mdomo, macho yetu yalipokutana.

Hisia ya atbu iliyeyuka, akanipanda Ibilisi wangu: hasira. Laiti mwanamke huyu angalijua anacheza na cheche za moto, utamwunguza. *Nilitaka kumparamia nimchanechane, nimpondeponde, nimsagesage, nimsongoesongoe*. (41)

When she stared at me demeaningly, *I felt deeply irritated*. *My heart beat fast*.

"And you street urchin what brings you here?" she arrogantly asked me.

Immediately this *sparked off feelings of shame* in me which stirred my *anger*. I wish this woman knew whom she was dealing with. I wish she knew she was playing with fire. I wanted to confront her and beat her thoroughly.

At the offices of Gembo and Company Advocates, Akida once again relates how he feels on being mistreated by the secretary. When the lady looks at him demeaningly, Akida's anger boils over so much so that it affects his heartbeat. As she continues to talk to him in a downgrading manner, his tempers equally flare up to the extent that he feels like confronting her physically. This scene vividly describes Akida's behaviour – he is hot-tempered. Akida's weakness of being short-tempered is proven when he "murders" a man in Tandika whom he mistakes for Mzee Zablon, Tim's father. His action is precipitated by the man's action of taking pride in narrating to his friends how he participated in the tribal clashes and how he killed so many people from the Kanju community. It is this act of heroism in something that is utterly untenable to Akida that prompts him to act on impulse by following the man to the toilet, hitting him with a piece of timber and leaving him for dead (132-133).

Indeed internal description of behaviour is more natural as it comes from the characters themselves. The characters relate their own feelings, reactions and beliefs making such knowledge more immediate and credible to the narratee. It is unlike in a state where someone else reports the behaviour of another, something that could be based only on their judgment of others which may not be entirely correct.

The foregone discussion has made use of feelings and thoughts as related by the character directly. In many novels related in the external perspective, one is enabled to gain access to feelings and thoughts of characters through the use of subjective sentences and *verba sentiendi*. This acts as a bridge between the pure internal mode of relating story events

and the pure objective one where emotions and private thoughts are left out. The purpose is to transpose what would have been a detached way of relating events into one that has some semblance of attachment albeit through a third party. It helps the narratee gain access into the psyche of characters to see what is going on.

Subjective sentences present private states of characters – states of an experiencer holding an attitude, optionally toward an object (Wiebe 235). Such sentences help the narratee know the feelings of characters as if the characters were relating their experiences directly. They, therefore, express psychological point of view. The extract that follows (Vuta n’Kuvute) shows a private thought of a character:

Alikuwa mbali katika *mawazo akifikiri vipi ataweza kumwepuka mzee yule, lakini kila alipofikiri hakuweza kupata kisingizio chochote cha kumkataa mumewe. (5)*

She was in deep *thought wondering* how she would avoid that old man (her husband), yet every time she *thought* of a way out she could not see any scapegoat that she could use to divorce her husband.

These thoughts that go through Yasmin’s mind concerning how she could break her marriage to Mr. Raza are hers yet they reach the narratee through the mind of a third person narrator. It helps break the pure and detached reporting of events hence makes the narration alive with inner thoughts akin to normal life.

A similar narration of internal thoughts is found in many parts of Babu Alipofufuka. The following example is quite similar to the one quoted earlier on:

Ndivyo *ilivyomwandisi akilini mwake kwamba ulwa wa mtu hautengenei bila ya*

kuwepo ishara kamili zinazoonekana na kila mtu. Kila wanaomhusudu na kumfwata watamheshimuje ikiwa hana majumba kumi ya fahari? Hana gari sita za kutembelea?... Baadhi ya marafiki zake lakini hasa Delpiero, Von Heim, Di Livio na Miyazawa, walilikejeli waziwazi jumba hilo na kumwambia lilikuwa kasri la Dracula. (15)

That is how he thought about it. To him (that is K), a person's worth could only be seen through actual signs that could be seen by everybody. How could his admirers respect him if he did not have ten mansions? How could they respect him if he did not have six personal cars?... Some of his friends and especially Delpiero, Von Heim, Di Livio and Miyazawa *laughed* at the house and likened it to Dracula's abode.

The passage contains thoughts that cross K's mind yet they are transmitted by the third person narrator. Through these thoughts, the reader is able to understand K's desires and his drive in life. To K, life is about living in opulence: having big houses, expensive cars, eating in expensive hotels and having big friends (mostly from around the world). This is his life and class. Although the text does not identify him directly through parenthesis, the questions are K's thoughts and perception of what life means to him. This can be deduced from the fact that the focus of the narration at this point is on him. Even the attitude of his friends is also related; they find his pursuits rather vain hence find him ridiculous.

Characters to whom subjective sentences are attributed are subjective characters (Wiebe 236). The private states belong to them. It is to them that the private thoughts, feelings

and attitudes belong. Consequently, the perspectives reflected in the sentences are theirs.

In the above two instances, Yasmin and K are the subjective characters.

In other cases, subjective sentences reveal attitudes towards certain events or persons as in the following instance from Rosa Mistika:

“Kwa jina la Mkaka na Kamera! Nimemua *mbwa*! Mtu hawezi kudharau mji wa mtu namna hii!”

Zakaria alikosa heshima. Alifanya kosa kubwa. (90)

“In the name of Mkaka and Kamera! I have killed a *dog*! A person cannot show disrespect to another’s homestead in this manner!”

Zakaria lacked respect. He was utterly wrong (in doing whatever he did).

Saying *I have killed a dog*, signals the attitude towards Zakaria. He is worthless, according to the man who has killed him, as a result of lack of respect for his late friend, Ndalo. Such an attitude would not be possible if this was related in the pure objective perspective.

Other instances of subjective sentences represent both private thoughts and feelings. An illustration from Vuta n’Kuvute clarifies such an instance as follows:

Na Denge naye wakati yumo katika msako wa Mambo, mawazo yake yote yalikuwa kwa msichana yule ambaye mara ya kwanza alipomwona akili yake yote ilichukuliwa naye. (55)

While Denge was looking for Mambo, he was filled with thoughts about that lady whom he got attracted to from the first instance when he saw her.

Here, apart from Denge simply thinking about Yasmin, the narrator reveals his (Denge's) strong attraction to her. This emotional feeling in Denge is transmitted by the third person narrator.

Subjective sentences, therefore, uncover emotions, feelings, perceptions, beliefs, evaluations and the intellect of a character. These are private states taking place in individual characters and can only be revealed if the character was a participating one or, as in the above cases, an omniscient narrator uncovers them. Through this approach, the psychological point of view is represented. Consequently, events and characters are enlivened by making them all round – psychological, intellectual and physical. This kind of presentation of story events is similar to use of *verba sentiendi* as seen in the discussion that follows.

In most Kiswahili novels, it is common to find verbs that express feelings, thoughts, and perceptions (what Uspensky calls *verba sentiendi*, 85) used to convey internal behaviour of characters. This is despite the fact that the narratives are largely rendered through an external position (point of view). Such technique exploits the ability of the omniscient narrator to enter the psyche of characters and uncover what goes on in the privacy of their mind.

Rosa Mistika is littered with *verba sentiendi*. The narrator reports Regina's pregnancy in the following words:

Matumaini yake ya kukaa pamoja na watoto hao yalika katika mimba ya miezi mitano aliyokuwa nayo sasa. Hayo yote Regina hakuwa na haja ya kuambiwa. *Alifahamu. Regina alifahamu. Aliogopa* kuharibu mimba. (3)

Regina's hope of maintaining her marital status rested on her current five months old pregnancy. She did not require anybody to remind her about this stark reality. She *understood. Regina understood. She was afraid* of loosing the pregnancy.

The omniscient narrator uncovers Regina's internal thoughts concerning her children. She has been blessed with five daughters, something that her husband is not happy about. Her prayer is that she gets a male child in order to satisfy her husband's wish. This is the position that the narrator slants the language towards – *alifahamu* (she understood), Regina *alifahamu* (Regina knew), *aliogopa* (she was afraid of loosing her pregnancy). The narrator not only relates the internal feelings of Regina but repeatedly does so with a view to emphasising the meaning and importance attached to the feelings.

Another instance in Rosa Mistika that manifests internal description of behaviour is when Zakaria (Regina's husband) thinks his approach of raising children is the best. The narrator states:

Na Zakaria alipojua hayo *alifurahi* sana. *Alijidai* kwamba yeye *alifahamu* jinsi ya kulea binti zake. *Hakufahamu* kwamba Rosa alikuwa katika rika baya; *hakufahamu* kwamba mabinti walihitaji uhuru fulani kutoka kwa baba zao; *hakufahamu* kwamba kwa kumpiga bintiye alikuwa akiingilia utawala usio wake; na *hakufahamu* kwamba Rosa alihitaji kuwafahamu wavulana. (9)

When Zakaria learnt that Rosa had stopped accompanying boys he was quite *happy*. He *bragged* that he knew how to raise his daughters. *He did not understand* that Rosa was growing up; *he did not understand* the fact that daughters required some level of

independence; *he did not realise* that by caning his daughter in a cruel manner he was infringing on her rights; *he did not understand* that Rosa needed to interact with boys as she matured.

Once more one finds the expression “**hakufahamu**/he did not understand” repeatedly used. Had it been used only once, it could have been possible for one to pass it without giving it much attention. However, the fact that Zakaria’s ignorance (*hakufahamu*/he did not know or understand) is repeated four times in one paragraph shows the importance attached by the narrator to the fact that Zakaria’s method of instilling discipline in his daughters is at variance with the narrator’s stance. It is seen as a wrong approach. Recourse is made to his behaviour of failing to recognise that he is wrong to bring out this position. The description uncovers internal feelings of the subject thereby enabling the listener to receive them as if from the affected characters themselves. Such an approach and conclusion is made possible only through internal description of behaviour which effectively lends credibility to the understanding that the narrator posits.

Most Kiswahili novels narrated in the third-person rely on *verba sentiendi* to describe feelings of characters. A few more examples taken from a variety of texts demonstrate this. From Vuta n’Kuvute, the following is recorded:

Yasmin anajihisi amepwaya ndani ya nyumba amezongwa na upweke kila pembe, hana wa kuzungumza naye.

Lakini Yasmin hakutoshelezwa na kukaa akisikiliza waimbaji wakighani na kutotea, bali mara moja moja husimama katikati ya ukumbi akacheza. (12)

Inside the house, Yasmin *felt empty and surrounded by loneliness*. She was *not satisfied* with the idea of sitting all day long listening to music. Occasionally she would rise up and dance to the tune of the music.

Feelings of emptiness, loneliness and dissatisfaction are internal to Yasmin. To transmit the same feelings to the narratee, the narrator enters the psyche of the character to uncover the feelings and relate them. This is made possible by the narrator assuming supernatural powers of knowing everything beyond the physical, powers that are possessed by spiritual beings alone. The purpose is to make the narration all-round: physical, mental, psychological and spiritual.

Similar internal feelings can be seen in the text that follows:

Sasa alizidi kufikiri pa kwenda. Alihisi balaa limemfika na janga limemwangukia hajul la kufanya. Pale pale ilimjia fikra, "Bora nende kwa Mwajuma, labda ataweza kunisaidia." Alikwenda moja kwa moja hadi kwa Mwajuma... Mwajuma alipofungua mlango na kumwona Yasmin alishangaa. (19)

She *wondered* where she would go. She *felt* she had been *struck by misfortune* and *did not know what to do*. A *thought* came to her, "*I better turn to Mwajuma, she could possibly be of assistance to me.*" Straightaway she headed to Mwajuma's house... When Mwajuma opened the door and found that it was Yasmin she was *surprised*.

In the above instance, the narratee is taken through Yasmin's predicament and how it affects her mentally and emotionally. After her uncle refuses to accommodate her on account that she has deserted her husband, she is at a loss and gets disturbed. However, a solution occurs to her and the narrator walks the narratee through this thought. Even

Mwajuma's surprise is revealed by this all-knowing narrator who aids the narratee get feelings of characters.

The object of uncovering feelings of characters is to show how they get affected by certain incidences and how their attitudes eventually get shaped. It is unlike in a case where behaviour is described in an objective and detached manner which leaves the burden of knowing how characters get affected to the narratee. It also builds plausibility and credibility of later behaviour and characteristics which can be seen to have essence in earlier incidences.

Sometimes the internal state combines with observable characteristics to heighten the effect of feelings as in the following example taken from Rosa Mistika:

Huo ndio uliokuwa mwisho wa maneno ya kile kikaratasi. Rosa alipomaliza kukisoma kichwa kilimwanga. Aliona kizunguzungu. Jasho lilimtoka. Machozl yalimtelemka mpaka kifuani. Rosa aliona ulimwengu wote ukimwonea huruma, lakini sasa aliona kama kwamba ulimwengu wote ulikuwa ukimchekelea. Kuishi aliona hawezi. Aliona ni fedheha. Alitafuta chupa... Rosa alifikiri kwanza kabala ya kunywa. Alitubu dhambi zake...Alichanja mkononi kwa wembe. Damu ilitoka... (90-99)

That marked the end of the contents of that letter. On finishing reading the letter, she felt a headache. She felt dizzy. She sweated. Tears ran freely down her chest. Earlier, Rosa felt the world had forgiven her. But now she could not deny the reality that the world was against her. She felt there was no need to continue living. She felt it was shameful to continue holding onto life. She looked for a bottle...Rosa repented before taking the mixture.

The act of reading the letter (an observable/physical act) elicits all the other feelings and reactions in Rosa. She feels a headache (*kichwa kilimwanga*), feels dizzy (*aliona kizunguzungu*), feels rejection (*ulimwengu ukimchekelea*), feels shame and gives up in life. All these feelings are internal – psychological. Yet they combine with observable reactions to reinforce the status of feelings: *jasho lilimtoka* (she sweated), *machози yalimtelemka* (tears flowed freely)...and finally she drinks the mixture of a broken bottle and dies. This section is constructed in such a way that Rosa experiences utter mental, emotional and physical anguish before she dies. What aids the narrator in achieving the feelings is the combination of internal (mental) behaviour with observable expressions of these internal feelings.

This part of the analysis has dwelt on interactive and expressive aspects of language with regard to the speaker and listener. Unlike in the case of subjective sentences, *verba sentiendi* is guided by specific lexical items such as *feel*, *think*, and *understand*. Sometimes the discursal interaction goes beyond the two participants (in the text) and ropes in the reader who may be outside the text thereby evoking the reader's feelings and reactions. Such use of highly expressive language serves to give specific meanings to the intended feelings. The stance in such novels, therefore, comes out clearly. The case is different in external description of behaviour.

6.2 External Description of Behaviour

When behaviour is described externally, only facts are reported leaving out feelings, thoughts and perceptions. An example like the following from Rosa Mistika captures this description:

Rosa alitoka nje, jasho limekwishamtoka. (27)

Rosa was sweating as she left the office.

Rosa has just been interviewed by the headteacher of Rosary Secondary School about students who sneaked out and attended a dance. She has revealed three names. She reckons this will set her on a collision course with her schoolmates. She fears the consequences hence her sweating. Yet the narrator only puts it objectively that she was sweating as she left the office without making any comments on her internal feelings. This leaves the narratee to figure out why she was sweating.

Similarly when Akida (Kufa Kuzikana) runs away from Tandika to Sangura to avoid consequences of “murdering” Zablon Mapisi he hopes to find peace. However, as soon as he is at Muyaka’s home, he meets another threat to his safety. Muyaka’s daughter, Cynthia, has discovered that he is not yet circumcised something that he fears if known among the Sangura might lead him to facing the ordeal of forced circumcision. The short conversation between him and Cynthia carries an objective remark:

“Sasa yakupasa Mchungwachungwa uchunge sana. Watu wa Sangura wakijua hali yako utatiwa suna kwa nguvu. Wanawake wa Sangura wanatahiriwa sembuse wanaume.”

Tonge la sima likanitoka mkononi likaanguka sakafuni.

Cynthia aliosha sahani na sufuria harakaharaka na kuziweka kwenye chanja palepale jikoni. Hakusema neno tena. (150)

"You son of the Wachungwa, you must be very careful henceforth. If the people of Sangura know your status they will circumcise you by force. If the women of Sangura undergo the ritual, who are you not to undergo the same?"

The piece of maize meal that I was holding in my hand slipped and fell on the floor.

Cynthia quickly finished cleaning utensils and left them in the kitchen where we were. She did not say a word again.

This short conversation carries a lot of emotions. Yet the emotional feelings are not described explicitly other than just being hinted at. Even when a piece of maize meal that he is eating slips out of Akida's hand, a sign of fright, no words that describe emotions are used. Cynthia states her position and leaves the room. Little does she realise that this is adding more woes to Akida whose hands are already full of problems that have to be kept as secretive as is reasonably possible. Yet it appears he has only run from the frying pan into the fire. Such a state that ideally is full of feelings is reported objectively.

However, what is commonly found in most Kiswahili novels is the use of the opinion of an external observer to describe behaviour. The following example from Nguvu ya Sala illustrates this:

Alielekea kuchukizwa na maneno yangu kwa vile aliukunja uso na makunyanzi mengi kujiunda kwenye kipaji chake. Niliamua kuyaachia maswali hayo; yaelekea hayakuwa maswali mazuri. (10)

She *appeared* to get vexed by my inquisitiveness. Her facial expression was proof enough. I decided to stop further inquiries; it *appeared* my questions were inappropriate.

Mary Kasiva's (Susan's mother) disapproval of her daughter's inquisitiveness is communicated externally by use of the expression "*she appeared* to get vexed". To say "*she appeared*" means one is only expressing one's opinion on feelings of someone else. It is an observation that is external. Similarly, by saying "*yaelekea (it appeared)* my questions were inappropriate", Susan transposes what would have otherwise been a categorical expression of her internal position into some external position as if not her's. By so doing, the position becomes weaker unlike if it would have been expressed directly through internal means.

Such words as the ones highlighted are commonly used in Nguvu ya Sala. More examples from this novel are as follows:

Inawezekana kaacha kutoa sauti yake au sauti hiyo imeungana na ya waombolezaji.

(53)

Possibly he had stopped making the ominous sounds or the sounds were swallowed by the wailing of mourners. (in reference to the bad omen of cries of an owl signaling the death of Nzimba, Richard Ngunze's father).

Here the lack of clarity of the owl's cries is communicated ambivalently by describing the behaviour externally. Such "words of estrangement" (after Uspensky) translate internal description into external description. They help make the description objective. Other instances of transposing internal description to external description are found in Walenisi in the cases below:

Ushambulizi huu *ukaonekana* ni wa kumletea ushindi. *Yaonekana* chatu hakuweza kujikinga na sumu hii kali isipokuwa kujinyoosha twaa na kukaa tulii kama gogo. (159)

This last strike *appeared* to have assured him of victory. It *appeared* the puff udder could not stand the poison released by the mamba making him lie still like a piece of dead wood.

***Yaonekana* alikuwa amenyakuliwa na simba! (164)**

It *appears* Kadzo had been carried away by the marauding lion.

***Yaonekana* walipendana sana walipokuwa tumboni kwa kuwa walipozaliwa, walionekana wamekumbatiana mithili ya wapenzi. (180)**

It *appears* they loved one another so much even before birth such that at the time of birth they were embracing each other like lovers.

In the instances quoted, if one removed the special modal expression *yaonekana/it appears*, the description would change to that of an external observer who has been given the privilege to enter the characters, know their internal states and transmit it to the reader. As such, the narration would have been internal. However, the special modal expression “**appears**” transforms the whole scenario into an objective/external one by making the narrator not appear to state first-hand knowledge but as seen by an external observer.

The same strategy of transforming internal description to external description using words of estrangement is evident in Rosa Mistika. The following illustrations attest to this:

Kama Padri angalizungumza juu ya mambo haya *labda* angaliweza kumsaidia. Lakini yeye alianza kumzungumzia juu ya wokovu. (48)

Had the priest talked about the things that were affecting Rosa at that time *possibly* he would have been of great help to her. Instead he chose to talk about salvation.

Alifikiri kwamba *labda* alichemshia kitu fulani ndani yake. (73)

She thought that *possibly* she had added something in the water.

Hakika huyu mtu angalikufa mara moja. *Labda amekufa.* (73)

Surely this person could have died instantly. *Possibly* he has died already.

Nafikiri huu ndio wakati wa kuhakikisha. *Labda* nitafanya vibaya. Hapana. Rosa hatafahamu. (85)

I think this is the right time to prove whether Rosa is a virgin. *Possibly* I am making a mistake. No. Rosa will not know.

In the preceding excerpts, thoughts that are basically internal to the speaker are transposed into external (objective) ones through the use of the special modal expression *possibly*.

This form of objective description of states is more common in Kiswahili novels than the pure objective description. It signifies that the opinion of the narrator or character is what is given as opposed to an emphatic position of knowledge of internal states of characters. It stands for an external assessor's view of what might be the case as opposed to what could be the real case as known by the affected character.

When behaviour is described objectively, feelings and attitudes are weak (not emphatic) compared to when described internally. This is because facts are stated as they are or only the opinion of another party is expressed not the feelings and attitudes of the subject. The purpose of objective description of behaviour is to lessen the influence of the narrator on the narratee so that the latter is able to make own opinions concerning the situation described. Even where words of estrangement are used, this strategy still leaves the

situation open to more interpretations. External narration, therefore, only transmits opinions of a second party leaving room for the opinions to be challenged.

6.3 Modality in the Kiswahili Novel

According to Simpson (46-75) a speaker's attitude towards a proposition can be analysed using various systems of modality in English – the epistemic, deontic, boulomaic and perception. This analysis extrapolates this system or its equivalents in the Kiswahili novel.

In Kiswahili novels, narrators often employ boulomaic expressions (expressions of desire) to depict their attitude towards a given situation. In Nguvu ya sala the following episode is recorded:

Nilijikunyatia karibu na alipoketi mama akichambua mchele. *Nilitamani* anisaidie lakini aliendelea kuinamia ile sinia ya mchele. Baba alinikodolea macho mekundu... Nilimwanguka kwa hofu...*Nilitamani* kumjibu lakini hofu ilitambaa mwili mzima na ulimi ukawa mzito. (2-3)

I sat close to my mother who was cleaning rice. I *desired* that she could come to my aid but she concentrated on what she was doing. My father looked at me with stern eyes... In fear, I glanced at him. I *desired* to respond to him but fear could not let me do it.

Susan's desire is expressed by *nilitamani* (*I desired*). First she wished her mother could come to her aid in setting the record right that her playing with her friends, who were neighbours, was not wrong. Secondly, she desires to tell her father the same when her mother shows no sign of helping her out. In both cases, the attitude towards what is described is a strong wish that action could be effected.

The same lexical verb of desire *-tamani* (or its variants/synonyms) - is used in many parts of Nguvu ya Sala:

Nilitamani kumwalia baba lakini nilishindwa. (22)

I wished I could look at father but courage failed me.

Nilitamani kumweleza kuwa binadamu asingeweza kukamilika bila ya kuwa na uhusiano na Masiha. (62)

I wished I could let him know that no human being was complete without a relationship with Jesus.

“*Natamani* kujua tu”. (64)

“I just *wish* to know”.

In Rosa Mistika, when Regina finally gets a baby boy (she had daughters only), the narrator states:

Majirani walifurahi pamoja na Regina. Walimtakia heri na *walitumaini* kwamba taabu zake zitapungua. (25)

Regina's neighbors shared in her joy of getting a baby boy. They wished her well and *hoped* her problems with her husband would come to an end.

The desire of Regina's neighbours is that she finds peace with her husband now that she has got a baby boy. This is expressed in *walitumaini* (they hoped). They feel for her when her husband harasses her over a problem that is not of her making (getting daughters only) – hence their prayer and hope (*tumaini*) that her troubles come to an end.

The deontic system emphasises the speaker's attitude to the degree of obligation attaching to the performance of certain actions (Simpson 47). Modal auxiliaries are used to bring out this obligation. In Rosa Mistika, we get statements like the following:

Nitakutuma kwa jamaa zangu, pia kwa jamaa za mke wangu. *Lazima* ukawambie, maana mtoto si wangu peke yangu. (39)

I will require you to see my relatives as well as relatives from my wife's side. You *must* seek their blessings since they all have a say in this matter affecting my daughter.

Zakaria, Rosa's father, is talking to Deogratias (Rosa's fiancé) regarding their proposed marriage. Though Deogratias has come to seek Rosa's hand in marriage from her father, Zakaria puts before him another requirement – he must also seek approval from other relatives. He expresses this by using the modal auxiliary that shows strong obligation, *must*.

Similar strong obligation can also be seen in the following discourse:

Rosa aliitwa na sista John ofisini.

"Rosa", sista alimwita.

"Sista".

"Lazima uniambie majina ya wanafunzi wanaofanya fujo darasani". (26)

Sister John called Rosa to her office.

"Rosa", sister called her.

"Sister".

"You *must* name all the students who make noise in class".

The requirement on Rosa is not obligatory and she realises this – she gets disturbed. She has to reveal to Sister John the names of students who sneaked out of school to attend a dance in town during the night. Realising that she is left with no option other than tell her teacher the truth, she states the names.

There is also epistemic modality which is concerned with the speaker's confidence or lack of confidence in the truth of a proposition (Simpson 48). Modal adverbs are commonly used in Kiswahili novels to express confidence or lack of it. The excerpt that follows illustrates this aspect of modality:

Richard Ngunze aliufikia ule mkuyu. Ulikuwa mti mkubwa. Ilikuwa muhali kuuangusha kwa siku moja; *labda* asingeweza kuuangusha hata kwa wiki nzima. (Nguvu ya Sala, 7)

Richard Ngunze finally approached the fig tree. It was a huge tree. It was difficult for one to fell it in a day; *perhaps* he could not do so even in one week.

The narrator is not sure that Ngunze will manage to cut the tree in a day. It could take longer. He thus doubts Ngunze's resolve to accomplish his task in one day. Another example further illustrates this lack of confidence in a proposition:

Wanafunzi waliokuwa wenyeji wa kijiji cha Kiuu ilipokuwa shule yetu *walidai* kuwa Bonifas Ngewa alipigana na mkewe kila jioni. Ilikuwa vigumu kuyathibitisha madai hayo. Siku ambayo angekuwa na hasira wanafunzi *wangedai* kuwa *haikost* alipigana na mkewe au *labda* kupigwa kwa kuwa mkewe alikuwa pandikizi la mama. (Nguvu ya Sala 15)

Students who lived in Kiuu village where our school was located *alleged* that Bonifas Ngewa and his wife fought every evening. It was difficult to prove the authenticity of those *allegations*. Any day he came to school in a foul mood some students would *allege* that *possibly* he had fought with his wife or *perhaps* the wife had beaten him up as she was a heavily built person.

The proposition that is put to the test here is teacher Bonifas Ngewa's moodiness that makes him cane his students so often, a situation that students suppose is caused by

family disputes between him and his wife. Nevertheless, the same students do not know the real cause hence the use, by the narrator, of modal adverbs *possibly* and *perhaps* to show minimal confidence in the allegation as to the real cause of Ngewa's harshness.

More cases of the use of epistemic modality are seen in Utubora Mkulima. One of such instances is when Sheha, who was engaged to Utubora, breaks the engagement and gets married to a different man. Being uncertain of this sudden change of heart, the narrator states:

Baada ya miaka miwili tu huku nyuma Sheha alichagua mchumba mwingine tajiri akaolewa. *Labda* Sheha aliona kuwa asiyekuwako na lake haliko, lakini Utubora alipopata habari hizi alihuzunika mno. (10)

Only after two years Sheha chose to get married to a rich man. *Perhaps* Sheha held the view that out of sight out of mind. However, when Utubora learnt about this he was deeply affected.

By using the epistemic modal adverb, *labda* (*perhaps*), the narrator shows low level of confidence in the possible reason for Sheha's desertion of her fiancé. Possible reasons for Sheha's change of heart are apparently two: her preference for a rich man and that she was not fully committed to the engagement (hence the adage "asiyekuwako na lake haliko/out of sight out of mind"). Whichever is the main reason for her action; the narrator is not sure and only gives his opinion hence the lack of confidence in the opinion advanced. The same lack of confidence in a proposition advanced is true in the following cases:

"Basi, furahi sasa Bihaya kwamba itakuwa heri *pengine*, na *labda* huko Mrima wewe utaposwa uolewe!" (15)

"Bihaya, you must be happy since *maybe* our relocation to Mrima can turn out to be a blessing to you as you *possibly* could get a husband back at home!"

"Ana mapendeleo mengi sana juu yako; hata wewe mwenyewe wafahamu; ukikaa hapa labda utaweza kudumu na vitu vyako vyote unavyovipenda." (24)

"Ahmed likes you so much, something that you know pretty well. *Perhaps* if you stayed on with him you will be able to retain all that you cherish."

Alifikiri kuwa labda Bimkubwa yule akiona kazi inaendelea atapendezewa, au pengine ataudhika sana akamshitaki Utubora kwa kuingia katika bustani yake bila ya ruhusa. (45)

Utubora thought to himself that *perhaps* the elderly lady, on seeing work going on in her compound, would be excited or *maybe* she would be so infuriated that she would report him to the authorities for trespassing.

Labda adhani kuwa bibi atamwajiri. (48)

Perhaps he thinks that the old lady will hire him to be working for her.

In all the above instances there is only little confidence in the proposals made be it as statements of fact or possible reasons for certain events. Such a strategy in interpersonal communication leaves room for the other party in the communicative process to think of other ways of looking at events since the first participant has no definitive standpoint. This differs sharply from cases where a speaker exudes confidence in a proposition, a situation which leaves no room or little room for a different standpoint.

To express confidence in a proposition one may say:

"Bila shaka mmekwishasikia juu ya madaftari yaliyopasuliwa na nguo zilizochoywa". (Rosa Mistika 28)

Certainly you have heard about the exercise books that were destroyed and clothes that were burnt.

Sister John (Rosa Mistika) is talking to three students about the action of revenge on Rosa. She knows they are aware about the incident and that is why she says *bila shaka* (*certainly*). The students soon admit they committed the offence proving right Sister John's confidence in the truth of the statement ("*bila shaka mmekwishasikia juu ya....* (*certainly you have heard about...*"). Indeed this differs from the earlier instances. It is a case of finality which leaves no room for an opposing view.

An analysis of the modal system shows that speakers have indefinitely many ways of expressing their opinions (Halliday and Matthiessen 616). The opinions, which relate to the cognitive stance, may stand for obligation, commitment or mere desire. Each of these forms of modality is constructed with a view to influencing the attitude of the second party.

6.4 Summary

Indeed in a communicative process, participants use various strategies to demonstrate their psychological point of view. They could bring events close to themselves and the narratee by adopting an internal psychological point of view or distance events by adopting an external psychological point of view. Characters may show feelings by use of *verba sentiendi* or detach themselves from events by using words of estrangement. Similarly they can choose various modal systems of interaction to enhance the interpersonal relationships among themselves and by extension draw the narratee into these relationships. All these strategies form the backbone of interpersonal relationships which is the essence of the psychological point of view.

CHAPTER SEVEN

INTERNAL AND EXTERNAL POINTS OF VIEW

7.0 Introduction

In this chapter, the analysis turns to the two main types of point of view, internal and external, in a more detailed manner. Novels are presented from either an internal position or from an external position. However, this does not mean the two modes of narration are completely mutually exclusive. There is always the possibility of the two appearing in the same novel. Nevertheless, the common practice is to have a novel adopt one single mode of narration throughout its length. One distinction between the two is that the internal position has restrictions on the narrator with regard to how much knowledge they possess whereas the external position accords the narrator obtrusiveness at various degrees. The obtrusiveness of the external narrator can either be limited, objective or omniscient.

Before starting to tell a story, one of the major decisions an author makes is to pick either of the two modes. Henceforth the story gets rendered mainly from the perspective of either a participating character (internal) or from that of a non-participating character (external). Each position that the narrator adopts in relating the story yields different emphasis and knowledge and leads to different ways of processing the story. Whichever choice one makes of the two angles of seeing events of the story, there will be certain benefits as well as limitations. This chapter discusses these issues within the two broad modes of point of view based on selected texts of Kiswahili fiction.

7.1 Internal point of View

A story using the internal point of view has one of the characters as the narrator. Such a narrator is realised through use of the pronoun “I” or “we” as in the following examples from Kufa Kuzikana:

Nikakumbuka udhaifu wangu mkubwa – hasira. Nikajichukia nafsi yangu.

Nikakumbukia wivu wangu. Nikahisi majuto. (84)

I remembered my weakness – anger.

I hated myself for it. I remembered how I was full of jealousy. I regretted.

The pronoun ‘*ni*’ (‘I’) refers to the narrator. Its repetitive use here is meant to draw the reader closer to the feelings of the narrator – Akida Salulu. Events of Kufa Kuzikana are narrated by one of the participating characters, Akida, and therefore the ‘*ni*’ (‘I’) is dominant. The repetitive use of ‘*ni*’ (‘I’) is also seen in the following extract and serves to emphasise the narrator’s feelings to the reader:

Nilitamani nami niwe mwepesi wa kusahau. Niyasahau masaibu ya nyumbani kwetu Baraki. Nisahau hofu kuhusu hatima ya babangu mpenzi. Nimsahau Tim rafiki yangu wa ‘Kufa Kuzikana’. Nikisahau hata kile kitendo nilichokitenda jijini Tandika...Nisahau kila kitu. Nikisema nilifaulu basi hakuna mwongo kama mimi. (173)

I wished I could also be a forgetful person. I would have forgotten problems of our home village- Baraki. I would have wished to push out of my memory nightmares about the fate of my loving father. I would forget all about my dear friend Tim. I would even forget the evil act I committed in Tandika city...I would forget everything. In spite of all my effort, I failed to forget all this.

This ubiquitous use of the first-person pronoun *ni* ('I') not only signals the fact that the text is internally realised but also, as in the two quoted sections, serves to draw the reader closer to the feelings of the narrator.

In Kufa Kuzikana, the narrator is the protagonist and participates in the events of the story. In fact events of the story are seen through his eyes. This makes Akida a narrator-focaliser. The overarching theme in the novel is tribalism. Akida belongs to the Wakanju tribe whereas his close friend, Tim Mapisi, is from the Wakoroshho tribe. Sharp enmity exists between these two tribes. Akida stands out to oppose tribalism. He does not support the tribal tendencies in their member of parliament, Johnstone Mabende (*Mojo wangu ulijawa na uchukivu/my heart was filled with hatred, 2*). This standpoint against tribalism is clearly seen in Akida. Ideologically, he stands for universal brotherhood as opposed to the tribal feelings that permeate the people around him.

An internally realised story imposes certain limitations on the narrator. One of this is that the narrator can only report what they see, experience or participate in. This is because the narrator can only be in one place at a time. Akida (in Kufa Kuzikana) finds himself in such scenarios of limited knowledge so often. While visiting Tandika, Akida and his benefactor, Tim Mapisi, learn about the tribal clashes that have broken out in Koroshho. Whereas they fear for the lives of their parents, they do not have information as to their safety. Akida says:

Tuliporejea tulizungumza kitambo kuhusu hali iliyokuwa Baraki. Hatukuwa na habari kamili kuihusu hali hiyo. Tulihofia hatima ya kijiji chetu na watu wa kwetu. (40)

On returning to the house we shared for a while on the situation in Baraki. *We did not have sufficient information on the prevailing situation. We nursed fears for our village and relatives.*

Akida admits that they have “no sufficient information on what the situation is like” back at home. Newspapers are being confiscated and the national radio station is not reporting objectively (the government is over-censoring). The only other way they get to know about the situation at home is through information gathered from those who have escaped from the battle-ground to seek refuge among relatives staying in the capital city. One source of such information is their neighbour’s son, Tom Mangala, who calls Tim to report the deteriorating situation at home (59). Another source of information is external radio stations mainly BBC which reports with a sense of objectivity (60). Yet this does little to answer the specific question that lingers on in their minds as to the safety of their parents.

When they escort Tom Mangala to bury his father on their ancestral land, Akida does not trace any information regarding the whereabouts of his father. He takes time off the burial of Mangala to rush to their home compound hoping to establish where his father is. All he finds are pieces of his father’s guitar. He worries:

Pengine baba pia kavunjavavunjwa vipande. U wapi mwili wake? Nilitafuta kila ncha ya kiambo chetu. Sikuona yeyote wa aila yangu, aliye hai au maiti yake. (120)

Maybe even my father is dead (like the broken pieces of his guitar). Where is his body? I searched all over our home compound. I did not see any of my relatives, alive or dead.

Had Akida been endowed with the god-like ability of an omniscient narrator, he would have easily established the status of his father. But being an internal narrator, he can only report what he has seen, experienced or participated in. His predicament and frustrations can thus be blamed on this natural limitation. By the time he leaves his home village, he has not traced his father, dead or alive.

Akida gets to learn about the whereabouts of his father a long time later. While in Sangura where he had sought refuge, his conscience haunts him making him decide to go back to Tandika and hand himself to the police. After handing himself in to the police he is taken to court where he learns from the police prosecutor that he did not in fact kill anybody. Zablon Mapisi, whom he feared he had killed three years earlier on, indeed committed suicide only eight months before this court session. It turns out that the person he apparently assaulted was Tito Tembo, who resembled Zablon so much (191). Secondly, Akida learns that his father was murdered by his neighbour and friend, Zablon Mapisi. Both Tim and Akida learn this from the message that Zablon wrote on a piece of paper before committing suicide which says in part:

Mie nimewauwa Wakanju wengi vittani. Nilikua mstari wa mbele katika kikosi cha Wakorosho. Ila sasa nashindwa kuhimilli majutto ya kumuwa Ndugu yanngu Sululu, mutu asie hattia. Samaani Sululu.

Zablon Mapisi. (198)

I killed many people from the Kanju community during the ethnic war. I was in the forefront of the Korosho warriors. I now regret because I am unable to withstand the pain of murdering my brother Sululu, an innocent man. Forgive me Sululu.

Zablon Mapisi.

Indeed the limitation imposed on the internal narrator is too restricting to the extent that Akida is left in suspense for so long a time (three years) regarding the safety of his father. Eventually he learns this from a second character, Zablon Mapisi, who confesses his sins through writing before taking his life. To be precise, Akida gets to know about his father's demise through reading a written document which carries two pieces of information: the fact that his father has already died and the culprit who killed him namely Zablon Mapisi. Similarly, Akida has his conscience appeased after the court absolves him of the crime of murder and replaces it with a lesser evil; that of assault. Even with this second offence, he is forgiven as the victim withdraws the case. All this is in spite of the fact that he has stayed for three years in fear and uncertainty as a result of inability to possess knowledge of the two incidents.

It is in view of the restrictions placed on the internal narrator that the narration in Nguvu ya Sala adopts both internal and external points of view. The story plot revolves around Susan Ngunze who is one of the participating characters. She narrates the experiences of her life. Since events of her life are tied to her parents' past, which she was not privy to, the narration takes on external point of view to be able to trace her parents' past life. One of the revelations that is brought to the fore as a result of the use of the external narrator is Susan's real parents. Susan's father is Deogratias Manyara whom her mother worked for as a househelp (Chapter 23). From the knowledge of the omniscient narrator, the reader also learns that Mary Kasiva, Susan's mother, aborted her first pregnancy. In order to hide the shame of her second pregnancy, as soon as she got a man willing to marry her (Richard Ngunze), she pushed him for a quick wedding (Chapter 25). Only after seven

months since they got married, Mary Kasiva gets a child. The child takes after Deogratias Manyara so much such that Mary gets worried (181). On seeing the newborn baby, Richard Ngunze realises he was duped into believing that Mary's pregnancy was his. He finds it hard to forgive her (183). This knowledge remains lodged in his subconscious and that is why he behaves harshly towards his wife and children throughout the novel.

Had the narration in Nguvu ya Sala been left to the internal narrator alone, it would have been practically impossible to get this new knowledge. The external narrator comes in to fill this gap so that what Susan does not know is quickly revealed by the external narrator. This is why chapters of this novel oscillate between internal narration and external narration. The strategy uses the past of parents to inform the present. It explains current behaviour as having roots in past events.

Another dimension to internal narration is that a story can be narrated as events happen or the internal narrator can retrospectively relate their experiences. Kufa Kuzikana is retrospectively narrated as the following extracts show:

Taswira ya jinsi makombe na mabilauri ya taa za umeme yalivyomwaza mwangaza kila ncha kiamboni imeniganda akilini mpaka leo nlandikapo habari hizi. (18)

The picture of a compound brightly lit by electricity has *stuck on my mind to date* as I write this text.

Naam nakumbuka hadi sasa tulivyozungumza usiku huo baada ya Tim kuzima televisheni. (20)

I remember to date how we talked for long that night after Tim had switched off the television.

Hadi hii leo bado nakumbuka bayana fukuto na mwako wa kumbatio hilo na jicho la huruma alilonitazama nalo Tim. (50)

To date I still remember how Pam emotionally embraced me and how Tim looked at us in consternation.

The highlighted phrases signal that what is being reported happened earlier on and it is only being related later on in time. At the time of occurrence, Akida was a young person having just completed his primary school education. By him relating the story later in time allows him maturity in terms of how he processes events, how he interprets happenings and generally his philosophy of life. This comes out clearly in Kufa Kuzikana. Akida is able to make his stand known on many issues including the fact that he is against negative ethnicity. He is not ashamed of his weakness; being short-tempered. Instead he accepts it and talks about it freely – at times he is able to control it and at other times it fails him. His ideology that all are equal is clear and argued consistently using various incidents. The retrospective approach, therefore, allows the young narrator-focaliser time to mature so as to visualise happenings with mature eyes thereby present logical and coherent arguments.

In internal narration, the listener is drawn into the world of the persona (narrator). It is as if the listener is invited to the world of the narrator; to feel the way the narrator feels, to take on the attitudes of the narrator towards the world and to share the same world-view as the narrator. By so doing the narration is personalised and made more real.

7.2 External Point of View

A story told from an external position places the narrator outside the events of the story. Most Kiswahili novels employ this point of view. In Vuta n'Kuvute we read:

Yasmin hakupenda hata kidogo kuolewa na mume kama yule kwani yeye mwenyewe *angelipendelea* sana kupata mume kijana kama yeye mwenyewe. *Alipenda* ampate mume ambaye yeyote *angelimwona angelisema*, “kweli Yasmin kapata mume”. *Alikuwa anatamani kupenda lakini hakumpata wa kumpenda*. Yeye *alitaka* kijana wa makamu yake ambaye *angelimwonyesha* pendo na yeye *angelimmiminia* pendo lote *alilokuwa nalo moyoni mwake*. (1)

Yasmin was not happy with the fact that *she had* got married to such a man. *She would have preferred* getting married to a young man of her age. *She wished* she got a man who would be envied by many people. *She wanted* to express her love but lacked someone to share with. *She wanted* a young man of her age whom she would freely share her deep love with.

Here the narration focuses on Yasmin. Since she is not the one telling the story, the invisible narrator uses the pronoun *she* to refer to her. The narrator observes her from a position outside the story and relates her story.

The same scenario appears in Rosa:

Padri *alikomea* hapo kusoma. *Alisoma sentensi ya mwisho mara tatu*. *Allingisha* kichwa chake kwa huzuni...

Kama Padri *angalizungumza* juu ya mambo haya labda *angaliweza kuwasaidia*. Lakini yeye *alianza kuzungumzia* juu ya wokovu. (48)

At that point the priest stopped reading. *He read* the last sentence three times. *He shook* his head out of the pity *he felt* for Rosa... Had the priest talked to Rosa about these issues, possibly *he would have assisted* her. Instead *he had chosen* to speak about salvation.

The invisible narrator relates the discussion between the priest and Rosa. The narrator is not part of the events of the story; he is detached, un-involved and only reports events as they happen. In this extract, the narrator communicates to the narratee the meeting between the priest and Rosa. As a result of this uninvolvedness, the relationship between the priest and Rosa is not developed well enough to assist the priest know how best to help Rosa out of her problem.

The detachment of the narrator from events of the story is forcefully outlined in the following extract from Walenisi:

Hakimu aliingia kama malaika wa mauti humo mahakamani, kwani, alipoingia tu na watu kuamriwa kuketi, yule hakimu aliegemeza miwani yake ya nusu glasi puani kwake. Huku akimtazama kwa ile sehemu iliyokuwa wazi alimwamrisha kusimama... kwani, baada ya kusimama tu, hakimu naye bila hata kusita, akatamka: "Kifo!"

Baada ya kuhukumu, akazoazoa majoho yake na kuelekea ofisini kwake... Huku nyuma aliwaacha wapenzi wa Dzombo wakiomboleza kwa kupiga: "Salalaa....! Uuuiii....!" (1)

Like the angel of death, the magistrate entered the courtroom. As soon as *he* entered, and asked the audience to sit, *he* adjusted his spectacles. While looking at him (Dzombo) over the spectacles, *he* ordered him to arise. As soon as Dzombo stood up, the magistrate, without hesitating, pronounced the sentence: "Death!" After sentencing Dzombo, *he* took his official vestments and marched to his office. Behind him *he* left Dzombo's sympathisers in tears.

Again here the narrator is not part of the court proceedings. He is somewhere in the court-room and sees the magistrate's actions as well as reactions by both Dzombo and the

audience. The external narrator is not part of the audience that is asked to sit nor is he one of the supporters of Dzombo who are stupefied by the magistrate's ruling.

The lack of involvement, the detachment, makes the narrator not get affected by events of the narrative. In effect, he fails to affect and convince the narratee emotionally save for instances where characters' internal feelings are related. Yet even in instances where the narrator interprets feelings of his characters, the narratee can only receive such feelings as they have passed through a second mind unlike in internal narration where feelings are received and perceived from the primary participant.

The external narrator's invisibility means one cannot easily locate where he is. In the court-room instance one cannot clearly locate the narrator – whether he is seated with the audience, is on the front bench or in an upper room for better viewing. Indeed he is “spirit-like” and can be placed anywhere as he sees many things from his vantage point. This privileged “god-like” status is what enables the external narrator have access to a lot of information as is evident in the example that follows:

Sayari ilijing'oa baada ya ndimi nyeupe za moto kuonekana zikifyatuka kutoka tumboni mwa ardhi na kuifunika... Nao ulikuwa moto mkali mno kuuwezesha kuonekana hata kama mtu alikuwa amefunga macho yake. Naye huko ndani, pumzi zilimwangama kwa ghafla. Pia, alisikia akili yake ikiwa nyepesi na mwenye furaha ya ajabu. (8-9)

The robot was powered by flames of fire that appeared from the ground... The flames of fire were so hot that they could be seen by even one who had covered his face. Inside the vessel, Dzombo was breathless at first. He felt extremely happy and light.

It is difficult to exactly place this narrator. He is neither inside the robot nor outside it. His omnipresent position enables him to communicate both what is inside the robot and what is outside. Similarly, he is able to enter Dzombo's mind to reveal what his feelings are. He relates the take-off, the situation inside the robot as well as the feelings of Dzombo's sympathisers who have followed him to witness his supposed "demise"! Such an invisible positioning, then, helps the narrator to have access to a lot of information and feelings hence be able to relate story events with minimal barriers.

The privileged position afforded by external narration makes it easy to intersperse it with many planes of point of view at the same time. In the excerpt quoted below, one identifies not only external point of view but some planes of point of view as well:

Hivyo ndivyo Rosa alivyolelewa; hivyo ndivyo alivyotunzwa; hivyo ndivyo alivyochungwa na babake. Tangu siku hiyo alikoma kutembea na mvulana yeyote. Na Zakaria alipojua hayo alifurahi sana. Alijidai kuwa yeye alifahamu jinsi ya kulea binti zake – hasa alipokuwa amekunywa kidogo. Hakufahamu kwamba Rosa alikuwa katika rika baya...; hakufahamu kwamba kwa kumpiga bintiye alikuwa akiingilia utawala usio wake...; na hakufahamu kwamba Rosa alihitaji kuwafahamu wavulana. (Rosa Mistika 9)

That is how Rosa was brought up; that is how she was raised; that is how she was closely watched over by her father. Since that day, she avoided the company of boys. When Zakaria learnt about that change he was quite satisfied. He boasted (among his peers) that he knew how best to raise his daughters – especially after taking beer. He did not know that Rosa was in adolescence...; he did not know that daughters needed some degree of freedom from their male parents; he did not know that by caning his daughter he was overstepping...; and he did not know that Rosa needed to interact with boys as she grew up.

This excerpt is interspersed with many markers of types and planes of point of view. First, it is easy to learn that the excerpt adopts an external (third-person) point of view. The narrator observes events from without and that is why he is able to tell us about two characters simultaneously – Zakaria and Rosa. Third-person markers (*a, s/he*) are many in this paragraph. Similarly, the narrator is able to know Zakaria's and Rosa's thoughts and feelings. For example, when Zakaria learns that his daughter has stopped accompanying boys he feels quite happy thinking he has succeeded in instilling discipline in her. As the paragraph comes to an end, one sees Rosa beginning to fear any interaction with boys. All this serves to depict an external narrator who informs the reader narrative events. From the wide knowledge of narrative events held by such a narrator, the reader is able to know a lot and make judgments from that knowledge.

Secondly, one encounters the repetitive use of the demonstrative pronoun *that (hivyo)*. By using this deictic marker, the narrator distances himself from the approach that Zakaria adopts in bringing up his daughters. In the episode preceding this one, Zakaria has just caned his daughter, Rosa, inhumanly in the name of correcting her and stopping her from relating to her peer, Charles Lusato (a male). Through this perceptual point of view, one learns that the narrator perceives Zakaria's approach as wrong. It curtails the positive development of children. The narrator again focuses on Zakaria's ignorance concerning the development of children by repetitively using the phrase *he did not know (hakufahamu)*. In essence, if Zakaria did not know, then the narrator leads the narratee to believe that his actions are wrong as they cannot stand an empirical test. He simply acts

out of ignorance, selfishness and an inhuman heart. This is an instance of the psychological plane with emphasis on the cognitive dimension.

Closely related to this is the fact that such a narrator is omniscient (all – present and all – knowing). Vuta n' Kuvute uses this approach quite frequently:

Wakati Bukheti amejilingiza katika vipenu na vichocho vya mji wa Unguja kumsaka Yasmin, huko Mombasa Bwana Raza mapenzi yamemsibu, hali, halali, akili yake yote iko kwa Yasmin. Naye alivuta kalamu na karatasi akaanza kwa wingi wa salamu kwa Gulam na watoto wake. Baada ya wingi wa salamu Raza akaanza kulalamika kwa Mjomba wake Yasmin. (83)

While Bukheti was looking for Yasmin in all the estates of Zanzibar, in Mombasa Mr. Raza could not settle down as a result of the running away of his wife, Yasmin. He decided to write to her uncle, Gulam. After conveying his greetings to Gulam and family, he embarked on complaints about Yasmin.

Spatially, the extract is set in two different places – Zanzibar and Mombasa. Whereas Bukheti has traveled to Zanzibar to look for Yasmin, her husband in Mombasa finds it hard living without her. This brings out clearly the character of the all – present narrator. He is present in two places (Zanzibar and Mombasa) at the same time. Similarly he knows and sees what is happening in both places – Bukheti is busy searching for Yasmin whereas back in Mombasa Mr. Raza finds it hard to live without her and decides to write to her uncle to seek assistance. Indeed the external narrator has the ability to be everywhere and know everything in any place at the same time.

The knowledge of the external narrator is not limited to what is seen, the external events, but it extends to what goes on in the mind of characters. In Rosa Mistika we read:

Rosa akiwa mikononi mwa mtu huyo, anacheza akitetemeka. Moyo wake unamdanda. Anataka kumwambia aondoe mikono yake kiunoni lakini anashindwa...Rosa anataka kuzungumza lakini tena anashindwa kufunua mdomo. Anashangaa kujlona hana nguvu. (31)

While dancing with that man, Rosa was *overcome by fright*. Her heart beat fast. She *felt like telling* him to stop holding her by the waist but failed.... Rosa *wanted to talk* but could not *open her mouth*. She was *amazed at her loss of energy*.

The narrator does not only accompany Rosa to the dance hall but also unveils to the narratee the mental state of the point of view character – she is overcome by fear and does not know how to deal with her dance partner. He is privy to Rosa's thoughts, fears, desires and emotional state. He conveys this as though he were a god with the ability to tell what his creation is upto. It is this obtrusive ability that enables such a narrator to relate the psychological processes, feelings, knowledge and positions of Rosa. A similar rendition of events is seen in the following extract from Vuta n'Kuvute:

Siku ile Gulam *kichwa kilimzunguka* na ilipofika usiku *alihisi asingeliweza kupata usingizi bila ya kushauriana na mkewe kuhusu barua ya Bwana Raza*. Lakini mkewe naye hakuweza kumpa shauri lolote. Yeye mwenyewe *alihisi asingeliweza kupoteza wakati wake*, na kuacha shughuli zake kumtafuta Yasmin. (84)

That day *Gulam was restless and at nightfall he felt he could not sleep without sharing with his wife the content of Mr. Raza's letter*. Yet his wife did not offer any advice. She *felt she had no time to waste looking for Yasmin*.

Gulam is disturbed at what is affecting his niece's marriage and desires to get his wife's opinion on how to handle the situation. The position of his wife, on the other hand, is crudely indifferent. She is not ready to sacrifice her business and precious time to look for Yasmin so as to help Mr. Raza get his wife back. This is communicated by the external narrator who goes into Gulam's bedroom, enters both his mind and that of his wife to relate their feelings with regard to Raza's problems with his wife, Yasmin.

Sometimes the omniscient narrator knows more than individual characters in the narrative. The following excerpt exhibits the lack of knowledge on the part of Corporal Matata (Vuta n'Kuvute) concerning what caused the commotion at Karimjee club where many people got injured, knowledge which the omniscient narrator already has and which he offers to the narratee:

Laiti Koplo Matata angelijua kwamba visa vile vilifanywa na Denge na kaumu yake, visa ambavyo vilizungumzwa na kila mtu mjini Zanzibar na kubakia kuwa kitendawili kikubwa kwa polisi, kitendawili ambacho walishindwa kukitegua, basi angelikuwa na sababu nzuri za kumfanya amkamate Denge kwa urahisi, atiwe ndani hadi asahauliwe. (138)

Had Corporal Matata known that the commotion at Karimjee Club was caused by Denge and his gang, an event that was widely talked about in Zanzibar town and which remained a mystery to the police, he would have found a reason good enough to apprehend and put Denge behind bars for a long time.

Of course before the police are called in, the external omniscient narrator has already witnessed Denge, Mambo, Huseni, Chande and Sukutua execute their plan on Karimjee club. As such he has this prior knowledge already unlike Corporal Matata and his team

who are caught unawares. The intrusiveness of the omniscient external narrator shows his desire for the reader to understand his message (Brown 2).

In rendering events of the text, the external narrator does not only communicate through explicit description of all facts, feelings and actions. There are times when he limits his reporting to facts only leaving out all feelings. An example from Walenisi can help explain this:

Alichakurachakura chini ya kichwa cha matandiko yake ya mchwaramchwara na akavua kiberiti kutoka hapo. Kutoka kwa mwana kaka akakuta kumebakia mshale mmoja tu. Bila kusita, aliukwaruza juu ya mama kaka nao ukachipua cheche na kushika moto. Kwa kiganja cha mkono wa kushoto, aliuinga huu mwale mchanga kutokana na upepo. Na kwa mkono wa kulia, akauengaenga mpaka utosini mwa kichwa cha kibatali ambako utambi uliitikia busu hili la moto. Mwanga wa njano ukachechemea kwa sekunde hivi, na ukiwa njiani kunawiri kuwa mwale wa kibuluu ghafla walisikia “buuum!”

He searched from under the upper section of his tattered bedding and fished out a matchbox. He discovered that it had only one match stick. Without hesitating, he struck it and it got a flame of fire. Using the palm of his left hand, he protected this young flame from being blown out by wind. Holding the burning stick in his right hand, he carefully moved it to the head of the lantern which fortunately lit. The yellow flame flickered for a few seconds; and as it progressed into turning blue, they suddenly heard “buuum!”

Whereas the narrator could have simply described this incident in one or two sentences and passed the same message, he goes to great lengths to describe the event of lighting a lantern. The step by step description serves to show how desperate they are. If this match stick is blown off, they will have no light. Even where the matchbox is retrieved from

shows how precious simple things like source of power are among the poor. They have to be taken care of extremely well. Indeed this simple event is narrated in such a way that the narratee is able to interpret with clarity the poverty that enveloped the downtrodden in this community. Nevertheless, all this is stated plainly leaving out any comments or description of internal feelings. We read later on:

Kulipuka kwa kibatali, hewa ya humo haikunuka mafuta ya taa. Kwani Dzombo baada ya mshtuko kumtoka, alikuta nguo zake zikizizima na zikimnuka chang'aa! Alizinusa ili kuhakikisha na pua yake haikumdanganya. (73)

When the tin lamp went off, the air in the room did not smell of kerosene. On getting over the shock, Dzombo realized the clothes he was wearing smelled of chang'aa! (a local common liquor). To prove it, he smelt them.

Again the narrator in this instance leaves out feelings and comments and instead reports facts only: going off of the lantern, the state of the air in the room, Dzombo's clothes smelling of chang'aa and his action to prove this. The narratee is left to make sense out of the whole incident. Due to poverty, they try out "chang'aa" (a local beer) hoping it can be a source of light for them.

External narration is generally detached (apart from the omniscient variant) and rarely evokes feelings as the case is with internal narration. This is especially evident in cases where the objective variant of external narration is employed. The narrator may report events as they are without making any comments. Even when comments are made by the narrator, they are processed as second party comments and feelings and not first-hand feelings of the characters. As such they are less emotive compared to feelings of the

internal narrator that reach the narratee as first-hand emotions. In order to enhance feelings and attitudes, externally narrated stories make use of *verba sentiendi*. Many Kiswahili novels employ *verba sentiendi* ubiquitously. Similarly, there is extensive use of internal psychological point of view in externally realised Kiswahili novels in order to achieve the mental and emotional aspects of narration.

7.3 Summary

As seen from the analysis, internal point of view places restrictions on the narrator concerning what can be known and said. Consequently, events of the narrative get to be known only gradually. The strong side of internal narration is the closeness of the emotions since they are told by a participating character. Such contiguity of feelings to the narratee makes the narration more believable. On the other hand, in externally told narratives, the narratee has little restriction on the knowledge of events. As a result of this privileged position, the narratee is able to tell what can be seen and what cannot be seen. However, the downside of this narrative mode is that feelings are processed by a third party and reach the narratee as such thereby creating less effect. Planes of point of view may manifest themselves in these types in a more or lesser way. In addition to the type of point of view employed, the use of various planes in a novel enhances the artistic realisation of such a novel. The richer the novel is in the use of types and planes of point of view the richer it is artistically.

CHAPTER EIGHT

CONCLUSIONS AND RECOMMENDATIONS

8.0 Introduction

Since the purpose of this research was to explore the operations of point of view in the Kiswahili novel, this last chapter looks at general features and cross-cutting issues of point of view as seen in the Kiswahili novels that were analysed. Consideration is made of the planes and types of point of view. Insights gained from the research lead to the last section that makes recommendations for further research. This research specifically aimed at identifying and analysing types and planes of point of view, establishing the frequency of types and planes of point of view, analysing the interrelations of various aspects of point of view and exploring the role of point of view in enhancing narrative meaning in Kiswahili novels. The analysis was guided by narratology and conducted qualitatively.

8.1 Conclusions

Planes of point of view are applied by novelists in various ways. There are those who use many planes in one work of art while others emphasise only one or two planes. For instance, in Vuta n'Kuvute one comes across all the four planes identified applied to effect desired attitudes. There is extensive use of the phraseological plane especially the aspect of naming. Various ideologies are equally discussed, some having to do with individuals and others belonging to groups, the community or government. Internal psychological point of view is also applied at length in this novel. The perceptual plane is

also extensively used. The intensity of application of planes of point of view is not even across all novels. In some novels, certain planes are accorded more prominence than others.

Every novel exhibits some ideological point of view. Since ideology cuts across all social classes and since novels are anchored within given cultures and historical periods, it becomes difficult to avoid betraying some ideological point of view in one way or the other. This is because norms and ways of viewing the world conceptually can be attributed to an individual, a group of individuals or the community. However, since it is not clearly marked by linguistic items, it is upon the analyst to fish the ideology out from the discussions and interactions of characters or the narrator. Some novelists project the ideological plane more directly and forcefully than others. For instance, Mkangi in Walenisi directly points to the ideological shift expected – from oppression by one class to justice and unity in a classless society. This approach can be attributed to the fact that this work is heavily influenced by the Marxist ideology which places a lot of significance on change from a life of oppression and servitude to that of freedom, justice, equality and unity. In the same vein, novels that are heavily influenced by humanism tend to directly and forcefully bring out the ideological stance. Such a case is evident in Utubora Mkulima whereby from the title to characterisation and presentation of plot events, everything is skewed towards projecting the desired ideological stance. In the instance of Utubora Mkulima, the desired ideological stance is the humanistic one that fosters unity, love and a caring attitude among all human beings. Utubora stands out as a typical example of this kind of preferred human qualities.

Other novels like Vuta n’Kuvute are less direct in presentation of ideologies. One has to follow interactions of characters – their life and events of the narrative – to discover the ideologies existing in them. It takes some effort on the part of the analyst to establish that words such as *komunisti/koministi*, *propaganda*, *ponjoro* and *golo* in Vuta n’Kuvute are loaded with ideological perspectives. Similarly, it takes the analyst time to discover that characters considered lowly in their communities, such as Yasmin and Bukheti in the same novel, represent strong ideologies. As such some ideological positions are presented implicitly in some novels.

In order to express ideological point of view, the novelist may discuss the ideology directly, use interactions and discussions among characters, direct characterisation or epithets. Of these methods of presenting ideological point of view, use of epithets is only applied to a small extent in the Kiswahili novels analysed. This may be attributed to the fact that epithets have hidden meanings which depend on social and cultural contexts of communities of the novel. Such contextualisation of epithets creates difficulties in their being understood. Resulting from such complexities in comprehension, it is possible that most novelists avoid using them much since their meanings are not understood conventionally.

The perceptual plane is also present in all narratives perhaps because it deals with aspects of human experience that are unavoidable – space and time. However, for it to serve the purpose of point of view it has to be managed artistically well. For instance, Shaaban Robert manages to use spatial deictic markers effectively to differentiate Utubora’s good

qualities from those that are undesirable. Unless manipulated by the novelist with specific intentions of highlighting the perceptual point of view, markers of space and time remain simply as such. One way of managing this plane is by repetitively using the markers of space or time to emphasise the intended stance. Examples of effective manipulation of the perceptual point of view, especially the aspect of time, are evident in Walenisi and Kufa Kuzikana. Spatial relations can either be horizontal, like when Akida Sululu in Kufa Kuzikana runs away from the capital city to the rural area, or vertical, as the case is when Dzombo in Walenisi is taken up in a robot to a strange land. Such spatial differentiation is not just to mark physical apartness but also carries attitudes.

The psychological plane also cuts across all novels. It is expressed by narrators who are participating characters when they state their feelings and thoughts, through use of subjective sentences, *verba sentiendi* or by the use of modality. This plane is central in expressing internal feelings and thoughts which are a common feature of human emotions. This is the reason why it is ubiquitously used in Kiswahili novels.

Each plane of point of view does not necessarily stand alone as a discrete entity. At times the planes overlap. Names, for example, can be used to express phraseological, ideological or psychological point of view. This is evident in Vuta n’Kuvute, Utubora Mkulima and Walenisi. The names *Bukheti Madoriani*, *Utubora*, and the unique naming pattern adopted in Walenisi where all names are preceded by the prefix “mtu”, all embody ideologies, are aspects of speech characteristics and reveal feelings and attitudes between individuals. So it is not adequate to just consider a plane of point of view in a

novel as if it stands all alone. In many cases, it could be carrying features of another plane. Such an overlap is always possible and it is important that an analyst is aware of these occurrences.

The novels analysed exhibit at least one type of point of view or the other. The main choice the novelist makes is to identify the type that will mainly be used in one narrative. Some settle on more than one type as the case is in Nguvu ya Sala. Such an approach aims at overcoming barriers imposed by the internal type of point of view. It helps the artist tell the story faster and with ease since the external narrator steps in to reveal what the internal narrator could not due to limitations brought about by the internal type of point of view. The internal point of view is more immediate to the narratee than external point of view. This arises from the fact that in internal narration, the narrator is one of the participating characters and interacts with the narratee directly and not through a third party. So it becomes easier for the reader to believe what Akida Sululu in Kufa Kuzikana narrates since he experiences the events that he recounts. The emotions, reactions and thoughts that engulf him at various stages are also immediately present to the reader since they are from the actual experiencer. As such events recounted by the participating character in internally realised narratives are more plausible than those recounted by an external narrator.

On the contrary, externally realised novels depend on narration by a persona who is outside the events of the narrative. Such a narrator lacks first-hand information of the events of the story and only reports what they see. A narration of this kind does not have

primary feelings of characters but as they are seen by the third person narrator. In order to make up for this lack of primary feelings, most Kiswahili novels make extensive use of psychological point of view where private states of participants are uncovered by the omniscient narrator. Subjective sentences and *verba sentiendi* combine to enliven the external narration by bringing in feelings of characters albeit as they have passed through another mind. It is the use of these psychological resources that makes Rosa Mistika and Vuta n'Kuvute, for example, full of emotions which would be lacking if the pure objective approach was used. Use of the omniscient narrator who enters characters' psyche is common in most Kiswahili novels.

Whereas most planes of point of view are explicitly and frequently used in Kiswahili novels, the ideological plane in most cases is implicit and not obtrusively used. From the corpus of novels examined, it is evident that external point of view is the dominant type of point of view as opposed to internal point of view in the Kiswahili novel. In most cases there is a direct relationship between the use of point of view and the intended meaning – point of view enhances meaning in novels.

It was hypothesised that point of view is purposely used to enhance narrative meaning in the Kiswahili novel. This is true especially with regard to the use of planes of point of view. All through the analysis, it has been evident that markers of planes of point of view are, in most cases, embodied with the meaning envisaged by the narrator. Some of the clearest examples are the use of names - particularly nicknames, use of epithets and the use of the interpersonal component of language to express feelings. Regarding types of

point of view, they generally bring out the position of events of the story. Such position can be near the narrator or far away, thereby determining how the narrator or reader perceives the events. The closer the narrator is to the events the more believable they are and vice versa. For events that are externally told and therefore far from the narrator, use of *verba sentiendi* and subjective sentences helps in enhancing the emotional effect.

Another hypothesis was that the frequency of application of particular types of point of view in the Kiswahili novel has a bearing on the artistic intentions of the author. This is true of some novels such as Nguvu ya Sala in which both internal and external points of view are used. There is also an attempt in the same novel to use the perceptual plane to achieve intended meanings but to a less degree of success. Clearly this is an attempt to balance application of both types of point of view in the same piece of work by the author. However, this is not a common feature in many novels.

Finally, it was tentatively asserted that the level of interrelations among the various types and planes of point of view in a text is dependent on the artistic choice and ability of the writer. The analysis shows that a high degree of interaction among various aspects of point of view is a matter of the writer's choice and how the particular writer is able to manage and manipulate the various aspects of point of view. In Vuta n'Kuvute, for instance, the level of interaction among the various aspects of point of view is too high. As a result, the perspectives of this novel are clearly enunciated. The same applies to Rosa Mistika. However, it is evident from the analysis that some writers attempt to use certain planes of point of view but fail to effectively make use of them.

Narratology proved effective in guiding the analysis. Elements of the theory were put to the test, their occurrence in the selected Kiswahili novels examined and conclusions arrived at. The theory is sufficiently broad and deep for this kind of analysis. However, certain aspects such as speech intrusion were found not to occur frequently in the novels analysed.

Regarding the scope of the work, it was found to be broad. This is both in terms of the texts selected for analysis as well as the elements of point of view examined. Since point of view is present in novels and frequently so, it turned out that data available for analysis was too large necessitating most of it to be left out.

An important point that is noticeable from the analysis is that language, as matter, has innumerable possibilities of application and meaning-making. It is upon the novelist to see how to apply language to achieve the desired meaning. As matter, language awaits its users to take it up, manipulate it and apply it for different effects. Manipulating language means organising it to effect intended meanings, which is the work of human beings and in this case, novelists. Point of view offers this possibility for manipulating language in order to achieve intended perceptions, attitudes, judgments and values. Managed well, point of view can be applied to effect a range of attitudes and meanings in novels.

8.2 Recommendations

Having pursued a broad-based analysis of point of view in Kiswahili novels, it appears that more specific analytical research is necessary in this area. Types and planes of point

of view are broad. Further research can explore a number of options. One option is taking only one type or plane of point of view and analysing it in depth. Such an approach can help bring out how the various aspects of the type or plane of point of view operate. Secondly, one can think of carrying out a longitudinal research based on one writer. Following the same artist through their works of art can be a source of deeper understanding of how that writer manipulates and manages point of view. Thirdly, it is also possible to carry out a comparative research on point of view. One could take two or more writers and analyse how they manage point of view. This can be by considering only a few works or by looking at any changes in the works of the same writer.

The present research only focused on the Kiswahili novel. It is possible to also analyse point of view in other genres – the play, poetry and short stories. Journalistic literature can also offer a possible area for analysing point of view. An area that can equally be useful is analysing occurrence of point of view in extemporaneous texts instead of only dealing with extant material. The instance of people conversing face to face presents opportunities for identifying how they make an effort to enhance their discursal relationship. Some of the features they use are those of point of view which can, therefore, be analysed.

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