

A STYLISTIC APPROACH
ADOPTED FOR THE STUDY OF
WRITTEN SWAHILI PROSE TEXTS.

By

Jay Kitsao.

A thesis submitted in fulfilment for the Degree
of Master of Arts in the University of Nairobi.

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DECLARATION.

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

JAY KITSAO
Jay Kitsao.

This thesis has been submitted for examination with my approval as University supervisor.

Professor M.H. Abdulaziz.

M. H. Abdulaziz

26th August 1975[✓]

A C K N O W L E D G E M E N T S

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J.K.

CONTENTS

Table of contents	i
Preface	vi
Chapter I - Stylistics	1
I.1 What is Stylistics	1
I.1.1 What is style	1
I.1.2 What are the various definitions of style	3
I.1.2.1 Style as a manifestation of the individual	4
I.1.2.2 Style as language habits	9
I.1.2.3 Style equated with expressiveness	10
I.1.2.4 Style as choice	11
I.1.2.5 Style in terms of norms and deviations	12
I.1.2.6 Style in an evaluative sense	14
I.1.2.7 Concluding remarks on 'style'	15
I.1.2.8 Determinants of the style of discourse	17
I.1.2.9 Concluding definition of stylistics	18
I.2 How Stylistics could be distinguished from / traditional literary criticism	19
I.2.1 'Stylistic analysis' versus 'Literary Criticism'	20
I.2.2 Picturising vis-a-vis evaluation	21
I.2.3 'How' and 'What'	22
I.2.4 Appropriateness versus rule-making	25
I.2.5 Conclusion	24
Chapter II - Approaches to Swahili texts	25
II.1 Introduction	25
II.2 Analysis of the texts	25
II.3 The nature of the approach(es) to Swahili texts	25
II.4 Analysis of Swahili poetry	26
II.5 Analysis of Swahili prose	29
Chapter III - Methodology for the thesis	32
III.1 Introduction	32
III.2 Framework of analysis	33

III.2.1	The Semantic Level	34
III.2.2	The grammatical level	35
III.2.2.1	Sentence typology	35
III.2.2.2	Clause typology and structure	36
III.2.2.3	Group typology and structure	38
III.2.3	The Lexical level	40
Chapter IV.	- Analysis of short texts	42
IV.1	Introduction	42
✓ IV.1.1	The theme and its development	43
IV.1.1.1	The patterning looked at closely	43
IV.1.1.1.1	Consultation	44
IV.1.1.1.2	Conditioning	45
IV.1.1.1.3	The balanced message	46
IV.1.1.1.4	Delay and suspense	47
IV.1.1.1.5	Concluding remarks on the message	48
IV.1.1.2	Language used	48
IV.1.1.3	The switch from metre/verse form of speech to prose	49
* IV.1.1.4	Punctuation	50
IV.1.1.5	Impression one gets from the text	50
IV.1.2	Grammar	51
IV.1.2.1	Sentence typology	51
IV.1.2.2	Clause typology	52
IV.1.3	Vocabulary	53
IV.2	Comparative study of two texts	56
✓ IV.2.1	Themes of the texts	57
IV.2.1.1	The form of the texts	58
✓ IV.2.1.2	Charles Lusato's letter	60
IV.2.1.3	Regina's letter	61
IV.2.1.4	Impression given by the two letters	62
IV.2.2.	Grammar	63
IV.2.3	Vocabulary	65
✓ IV.3	Newspaper Reporting	69
IV.3.1	Theme	70
IV.3.1.1	The headlines	71

IV.3.1.2	Paragraphing	73
IV.3.1.3	Development of the theme	74
IV.3.2	<u>Grammar</u>	77
IV.3.2.1	Sentence typology	77
IV.3.2.2	Clause structure	81
IV.3.2.3	Group typology and structure	85
IV.3.2.4	Locution	84
IV.3.3	<u>Vocabulary</u>	87
Chapter V: Analysis of complete texts		92
V.1	<u>Visa vya Mahawengu</u> ✓	92
V.1.1	<u>Yote yang'aoje usidhani ni dhahabu</u>	93
V.1.1.1	Theme	93
V.1.1.1.1	Thematic development	95
V.1.1.1.2	Style of presentation in terms of language use	97
V.1.1.2	<u>Grammar</u>	101
V.1.1.2.1	Sentence typology	101
V.1.1.2.2	Clause typology	105
V.1.1.2.3	Clause structure and Group typology	104
V.1.1.3	<u>Vocabulary</u>	105
V.1.2	<u>MIHO I MOTO, KONO MIBUSI</u> ✓	105
V.1.2.1	Theme and its development	105
V.1.2.1.1	Language of presentation	108
V.1.2.1.2	Branding	109
V.1.2.2	<u>Grammar</u>	110
V.2	<u>SITU YA MIFU</u>	115
V.2.1	Theme and its development	115
V.2.1.1	Commentary	117
V.2.1.2	Style of narration ✓	117
V.2.1.3	The nature of the narrative	118
V.2.1.4	Delay and suspense	118
V.2.2	<u>Grammar</u>	120
V.2.2.1	<u>Sentence typology</u>	120
V.2.2.2	<u>Clause typology and structure</u>	121
V.2.2.3	<u>Group typology and structure</u>	122

VI.2.5	Vocabulary	125
* Chapter VI.	Comparative study of <u>Rosidhidhi's</u> <u>Rosa Mistika</u> with Sheehan Robert's <u>JASIFU WA SITI BINTI SAAD</u>	125
VI.1	The texts	125
* / VI.1.1.	<u>Rosa Mistika</u>	125
VI.1.1.1	Theme	125
VI.1.1.2	Development of the theme	127
VI.1.1.2.1	The form	127
VI.1.1.2.2.	Devices employed in the development of the theme	129
VI.1.1.2.2.1	Symbols	129
VI.1.1.2.2.2	The use of irony	135
VI.1.1.2.2.3	More direct requests from the author	136
VI.1.1.2.2.4	Similes	136
VI.1.1.2.2.5	Humour	136
VI.1.1.2.2.6	The author's comments	138
VI.1.1.2.2.7	The use of sayings	139
VI.1.1.2.2.8	Role of fate	140
VI.1.1.2.2.9	Language use	141
VI.1.1.2.2.10	Audience, intended	145
VI.1.1.2.2.11	Character portrayal	145
VI.1.1.2.2.12	Distancing	148
VI.1.2	Grammar	149
VI.1.2.1	Sentence typology	149
VI.1.2.2	Clause typology and structure	149
VI.1.2.3	Group typology and structure	151
VI.1.3	Vocabulary	151
* / VI.2	<u>JASIFU WA SITI BINTI SAAD</u>	155
VI.2.1.1	The form	156
VI.2.1.2	Devices employed in the development of the theme	158
VI.2.1.2.1	Metaphors	158
VI.2.1.2.2	Similes	160
VI.2.1.2.3	Proverbs	161

VI.2.1.2.4	Language use	✓162
VI.2.1.2.5	General comment	163
VI.2.2	Grammar	164
VI.2.2.1	Sentence typology	164
VI.2.2.2.	Clause typology and structure	165
VI.2.3	Vocabulary	167
Chapter VII - Comparative study of a writer's works		180
VII.1	Introduction	180
VII.1.1	Theme and its development	180
VII.1.1.1	Duration of the play	183
VII.1.1.2	Distancing	184
VII.1.1.3	Language use	185
VII.1.1.4	Similes	186
VII.1.1.5	Metaphors	187
VII.1.1.6	Other devices	188
VII.1.2	Grammar	189
VII.1.3	Vocabulary	192
VII.2	<u>Wahati Ukuta</u> 6-4	195
VII.2.1	Theme and its development	195
VII.2.1.1	Duration of the play	197
VII.2.1.2	Language use	198
VII.2.1.3	The use of the dash	198
VII.2.1.4	Other devices	199
VII.2.2	Grammar	200
Conclusion		202
Bibliography		206

P R E F A C E

Stylistics as a discipline arose with the major aim of describing all types of language usage. However, being at an experimental stage at the moment, the study has not enjoyed much attention from linguists, especially as far as practical work is concerned. Furthermore, even the little attention that has so far been paid to the discipline is not yet consolidated, so that clearly there is still a great deal to be done.

Linguists concerned with the study of language usage as will be shown in the first chapter, tend to spend a lot of their time arguing on points of theory. Under the circumstances, even though each of the scholars has something to contribute to the study, several theoretical views being forwarded make it difficult for one to find one's way through as one tries to understand stylistics. It is rather challenging to a beginner that the little which has so far passed through the publishing houses in connection with stylistics is extremely technical, and provides but only what is apparently a partial account of the subject.

What one comes across today is some little amount of practical stylistics covering say poetry, language of conversation, radio and newspaper reporting, and maybe a few other fields. The proposed thesis will look at style in the field of written Swahili prose because this is a new genre and therefore interesting in itself; and there has hardly been any analysis done in the area. Relatively speaking, there has been an appreciable amount of attention paid to Swahili poetry so that the present analysis will have nothing to do with the verse tradition.

Chapter I will be divided into two sections; section one of which will review people's opinions in connection with the notion of style. This will be done in an attempt to draw conclusive remarks as to what is regarded as an acceptable definition of style - the view that will be adopted for the thesis. In this section will provide the context.

in which written Swahili prose texts will be analysed. Section two aims at showing how stylistics is divorced from traditional literary criticism. The discipline - literary criticism - is quite well established and of long standing. As such, there should be no problem of getting facts and comparing them with stylistic statements.

Chapter II will briefly look at approaches to the study of Swahili texts. This will be done by a survey of what *scholars concerned with Swahili writing say, and also through the use of intuitive observations on the issue.

Chapter III presents the framework of analysis within the confines of which the texts will be studied. After a survey of what has been done on stylistics, the author finds that the most useful approach for this undertaking is the model that was used by Crystal & Davy (1969) where language is studied in terms of a framework of interrelated levels of analysis as follows:

- (a) Phonetics/graphetics;
- (b) Phonology/graphology;
- (c) Grammar;
- (d) Lexis;
- (e) Semantics.

The thesis will concentrate on descriptive work, and avoid too much of abstract argument.

Outlined above are five headings under which language may be organised and conveniently analysed. However, for the purposes of this thesis, unless relevant features make themselves so conspicuous as to call for attention, it is not the intention to bring in the phonetic/graphetic and phonological/graphological levels because:

- (1) The two levels are in themselves so wide as to call for a separate work on their own;
- (2) It is not felt there is much for one to talk about at these levels as far as prose writing is concerned.

The thesis will discuss style under three headings: Grammar, Lexis, and Semantics - headings which it is believed

will be enough to give a clear picture of the type of things which one goes for in stylistic analysis.

It is inevitable that the levels of analysis will undergo some modifications so as to suit the Swahili language. However, at the grammatical level, the thesis will be concerned with the study of sentences from the aspect of elements of structure mainly as was suggested by Halliday, and employed by Crystal & Davy, and Joan Law in their works.

The practical/analytic work will begin in chapter IV with the analysis of extracts:

- (1) Buruto's speech to the crowd in Juliasi Kaizari, a translation of Shakespeare's Julius Caesar by Mwalimu Nyerere.
- (2) A comparison of two texts in letter-form - to see how the letters differ in style. The letters will be taken from Rosa Mistika, a novel written by E. Kezilahabi.
- (3) A comparative analysis of two newspaper extracts (one from a newspaper called BARAZA, and the other from TAIFALAO). The point will mainly be to see how the two extracts treat a similar story.

Chapter V will analyse longer texts.

- (1) Two of a series of short stories in J. Kimbila's Visa vya Walinwengu.
- (2) Simu ya Kifo by F. Katalambula.

Chapter VI is a comparative study of Shaaban Robert - an author who has had if any, very little influence from European literature, and whose formal educational background does not seem to have gone beyond primary school level - with Kezilahabi - an author who studied English literature even at the University level. In this chapter, a complete analysis of one work - Rosa Mistika (by Kezilahabi) - will be carried out, and then the other work - Wasifu wa Siti Binti Saad (by Shaaban Robert) described in terms of the earlier findings from the former text.

In the analysis of written prose, the author uses the word 'prose' as defined by the SHORTER OXFORD ENGLISH DICTIONARY:

...lit. straightforward discourse...The ordinary form of written or spoken language, without metrical structures; esp. as a division of literature.

Such a definition clearly does not exclude plays in prose writing, (though there are some plays, e.g., Shakespeare's Julius Caesar - Julius Caesar - and Merchant of Venice - Merchant of Venice, which are mainly metrical in sentence-structure). As such, Chapter VII will compare two of a writer's plays - Kinjikitile, and Makati Uta (which appear in a 'volume' - Lichazo ya Kuiriza) - all by Abraham Hussein.

Lastly, in the conclusion, general statements will be made about Swahili prose writing as a result of the analysis; and some of the possible difficulties will be highlighted. Suggestions for future undertakings will also be made.

C H A P T E R I

S T Y L I S T I C S.

I.1 What is Stylistics?

Talking to colleagues working in literature, and looking through material discussing style, it would appear that Stylistics is defined simply as the study of style. However, on second thought, it will be seen that such a definition is one that is accompanied by an aura of generality. This is a definition that not only leaves out, but at the same time provokes much that is to be desired. The moment stylistics is defined simply as the study of style, an even readier follow-up question is provoked: What is style?

The question of what style is, is a very legitimate one which would come up even without being motivated by the general definition of stylistics as the study of style. Meaningful Stylistics must necessarily clarify the concept of style. So before the present work attempts to define Stylistics in a way that is found to be fruitful in respect to the description of Swahili texts, attention will be turned to what is usually meant by 'style'.

I.1.1 What is style?

There has been a lot of talking about the problem of (defining) style. Enkvist (1964:54) observes that "style has proved notoriously hard of a stringent definition." In an attempt to define and discuss the notion of style, it is not the lack of a definition that poses a problem, but rather the lack of a "stringent definition." Admittedly, style is certainly a familiar word to most of us; but unfortunately, to define stylistics simply as the study of style does not clarify matters greatly because of the multiplicity of definitions that the word 'style' itself has.

This then is the central problem to the issue. Ullmann (1964:100) observes that stylistics has become remarkably

* popular of late; and that "a recent bibliography of style studies in the Romance field during the period 1955-60 lists nearly 1800 titles." Apart from the observation, the prominence given to (problems connected with the study) at international conferences would seem to be another indication that stylistics has definitely come of age.

However, it must be made quite clear that despite the many titles on style studies, and the international conferences as stated above, scholars working in the field of stylistics tend to concern themselves with theoretical rather than practical stylistics. This is what Ullmann goes on to clarify by implication that "there are many experiments, many ideas in ferment." Crystal & Davy (1969:17) are therefore * right in attributing "the major deficiency in Stylistic publications hitherto to the lack of an explicit procedure of analysis."

Up to this time, it is apparent that there exists as yet no accepted terminology nor is there any general agreement on aims and methods. Under circumstances like these, surely it would be difficult to draw up anything in the nature of an interim balance-sheet.

— Linguistically-orientated scholars working on language variety, as has been observed above, spend a lot of their time arguing on points of theory, not on descriptive work. Consequently, and naturally, what is noted is the multiplicity of definitions to the notion of style. But despite this, there seems to be a tendency for the meaning of 'style' to be taken for granted. This is accounted for by the fact that most of us, if not all, have come across and used the word on many occasions. What is even encouraging is that although definitions would seem to diverge, discussions on the concept appear to revolve around a common centre, so that the same or very closely related points are touched on by the holders of the different opinions. An observation like the one being made was noted by Chatman (1971:ix) during a symposium on literary style - "despite differences in

terminology and background, it was clear that everyone was talking about the same thing, and in ways that were mutually comprehensible, if not always mutually acceptable."

The author is of the opinion that to become entangled thus in apparent contradictions is a necessary condition for embarking on any discussion of stylistics or any study in general. The different views are in themselves healthy - giving a useful and broad perspective to the notion of style, and therefore making it possible for a researcher to approach the stylistic description of his material in a way he finds most revealing. The mutual comprehensibility and acceptability despite the apparent divergences on the notion reflect the liveliness and a growing sense of a coherent field, and the acceptance of a body of principles and terminology.

1.1.2 What are the various definitions of style? *Attendo*

Although as has been said, there are certainly divergent views on style, there would also seem to be an overriding ^{that is quite} ~~contextual~~ meaning to the concept. Inaccessible though this meaning may be, there should surely be a possibility of one getting close to it through a survey of the various statements which scholars working in the field of style have made in their apparently different ways of looking at the concept. What now follows therefore is an attempt at a deliberate exploration and exploitation of what linguists hold as valid views of the concept so that eventually, a conclusive definition that seems to embrace the notion will be drawn out of the schematism.

Since stylistics itself seems to be a developing study within linguistics, and since 'style' definitely started with oral literature, implying proto-stylistics, it is relevant to look at how literary people conceived of the notion side by side with current ideas on style as conceived of by linguistically orientated scholars. Furthermore, it is to be found that linguists themselves, studying literary style (see articles in Chatman, ed, 1971) cannot ignore statements by

literary scholars. The thesis, as such, will very much be strengthened by even views from literary minds especially as the analysis itself is mainly concerned with the study of literary material.

① ① I.1.2.1 Style as the manifestation of the individual:

The earliest pronouncement here seems to be Buffon's aphorism that "style is the man," (see Turner, 1973:23). Under this view, it is argued that each author has a personal language - a language which is pervasive in all his works - thus a language which individualises him from all other authors. The writer's personality is therefore supposed to be reflected by his style, i.e., in some sense, style is the image of the man, so that the writer's work betrays his uniqueness.

Murry (see Lodge, 1966:49), apparently one of Buffon's followers, categorised style as "personal idiosyncrasy" and as "a technique of exposition." Lodge (op cit: 50-51), a very recent follower of this school of thought, takes up Murry's categorisation for discussion. Certainly style as "personal idiosyncrasy" is a definition which recommends itself at once to any experienced reader, and which has recently had a scientific verification. Lodge notes that "it has been valuable (though not always accurate beyond dispute) in settling problems of authorship." Apparently modern linguists have applied the concept universally, so that they ascribe to every individual speaker an 'idiolect' or way of using language which is unique.

As for Murry's second category - style as a "technique of exposition" - Lodge observes that it derives from classical and neo-classical theories of rhetoric. "It therefore has an orientation towards discussive and persuasive prose, and tends to be expressed prescriptively, i.e., in terms of rules for good writing".

This is a very fruitful discussion from which the first of Murry's distinctions would seem to be unobjectionably

valid. However, the second, i.e., style as "a technique of exposition", would be open to argument because, as the discussant points out, style tends to be expressed prescriptively - in terms of rules for good writing. The problem here is, what is meant by 'good' writing? According to whose standards would writing be considered to be good writing? Judgements as to what is good writing tend to be subjective while we want to be as objective as we possibly can in our definition of style.

Even though an objection comes up, one may want to argue a case for the validity of defining style as a "technique of exposition." One may choose to ignore the 'classical and neo-classical tones' that have been associated with this category, and look at "style as a technique of exposition," just as the phrase stands. Looked at that way, it seems as if one could come out with something close to an overall objective meaning of the notion. Since the word that seems to bring about problems in interpretation of the phrase is 'technique', what does this word mean? According to the SHORTER OXFORD ENGLISH DICTIONARY, the word is defined as:

...manner of artistic execution or performance in relation to formal or practical details (as dist. from general effect, sentiment, e.t.c.); the mechanical or formal part of an art, especially of any of the fine arts, also skill or ability in this department of one's art; mechanical skill in artistic work (especially painting or music).

Leaving out all additional modifications to the definition, it will be noted that the word 'technique' is here defined simply as "manner of artistic execution, or performance." Therefore, in other words, style would be defined as, "manner of artistic execution", i.e., the way the author presents his message. As such, this definition is implicit in the first of Murry's categories. The point emerges therefore that the two definitions differ only in terminology,

otherwise, the two phrases - "personal idiosyncrasy" and "a technique of exposition" - as has been shown, are in free variation; i.e., they are interchangeable.

Riffaterre (see Lodge, 1966:58), apparently another proponent of Buffon's school of thought, talks of style as being the means by which the writer, "or in linguistic jargon, 'encoder' ensures that his message is 'decoded' in such a way that the reader not only understands the information conveyed but shares the writer's attitude towards it."

As it stands, this scholar's definition is not without accompanying problems. Apparently, this is the type of definition that is not based on facts as will be shown in the course of the rather lengthy discussion that has been called for. The definition has certain drawbacks which must be taken care of before it can be accepted.

The moment Riffaterre talks of 'encoder' ensuring that his message is 'decoded', a question arises: does a writer ensure anything when he undertakes the task of writing? At any rate, would he be in a position to ensure? Ruqaiya Hasan,^{1a} clearly disagreeing with Riffaterre's definition, is of the opinion that in most cases of linguistic transaction, the encoder's communicative intent as such is no guarantee that the encoded message would be interpreted in the manner intended by him. The point to be noted is that once transmitted, the message is, in practice, meaningless or meaningful according to how far the meanings are available to a decoder.

Relevant to the argument against the definition is Langacker's observation (1967:36) that "the grammar of a language is not a recipe that can be followed in diagnosing the communicative needs of the situation". Certainly, X grammatically, one cannot decide what to say, select a sentence to say it, and translate this sentence into action. Likewise, the grammar is not a recipe for the hearer to follow when he monitors an utterance and figures out what is being said. (Traditional) grammar describes the principles

quite serious about the answer he had given, so that the students strung up a new lexical item - TABANEUROSIS - from the name Taban.

Also relevant to the current discussion is an earlier observation by Saussure (see Turner, 1973:14) who consequently occasionally expressed the view that the mechanisms of sentence formation are otherwise free from any constraint imposed by linguistic structure as such. According to him therefore, sentence-formation is not strictly a matter of langue, but is rather assigned to what he called parole.

The distinction which Saussure made is that langue is something that is both very general and abstract; while parole is specific, being concerned with what actually happens - what people do with their language(s). As such, the argument goes that when Riffaterre talks of 'ensuring' in 'encoding', he seems to have in mind, the notional term - langue - rather than the actual - parole. One may find it difficult to appreciate Riffaterre's view of the notion of style because, apparently, it is difficult if not altogether impossible for an encoder to ensure anything while encoding a message. *

The allegation that encoding is experimental is further supported and strengthened by everyday observation where, were it possible for encoders to ensure while encoding, we would never have a Mr. X saying "I beg your pardon", or "What do you mean by that?" to a Mr. Y in a communication situation. In such instances, Mr. Y encodes experimentally, and Mr. X's reaction proves that the experiment has failed, so that Mr. Y must now start his experiment all over again. 2"

Such a lengthy discussion suggests amendments and modifications to Riffaterre's definition so that it becomes like Spencer's definition that "a writer's style may be regarded as an individual and creative utilisation of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him" (see Enkvist, 1964:xi).

which specify what strings of words are well-formed sentences of the language. How this structure is translated into verbal behaviour is another question entirely. In the light of the preceding argument, it may be advisable to think of the act of encoding as being experimental. People may find it difficult to come to terms with Riffaterre's way of looking at the notion because, as opinions imply, encoding is experimental. People have language at their disposal, but there is this one thing that they cannot do with it - they cannot 'ensure' as Riffaterre thinks. Maybe he would have expressed himself in a better way had he talked of 'encoders' trying to 'ensure', and 'decoders' trying to 'decode', since communication involves experimenting with meaning.

The argument that encoding is experimental is based on the assumption that in most cases, a writer - the encoder - begins to write due to an inner urge - an inspiration which comes to him at a particular time. At that time, such a person, i.e., the writer, is different from the everyday person one comes across in him. During the time of writing, as some writers would claim, one is, so to speak, under a spell: This argument is in line with what Plato once said that "great poetry (or great writing in general - whatever is meant by the word great) cannot be written except under the influence of divine madness."

An illustration of what is meant by the allegation that encoding involves experimenting with meaning follows in the following short story which also illustrates that during the time of writing, the writer is not in a position to 'ensure': A famous East African writer as well as lecturer at the University of Nairobi then - Taban Lo Liyong - was once asked by one of his students what he meant by something that appeared in one of his books - something disturbing if not altogether incomprehensible to readers; and his reply was something like: "Are you talking of Lo Liyong the author or the one talking now?... I will not cheat you. The truth is that I am as much at a loss as you are." And he seemed to be

quite serious about the answer he had given, so that the students strung up a new lexical item - TABANEUROSIS - from the name Taban.

Also relevant to the current discussion is an earlier observation by Saussure (see Turner, 1973:14) who consequently occasionally expressed the view that the mechanisms of sentence formation are otherwise free from any constraint imposed by linguistic structure as such. According to him therefore, sentence-formation is not strictly a matter of langue, but is rather assigned to what he called parole.

The distinction which Saussure made is that langue is something that is both very general and abstract; while parole is specific, being concerned with what actually happens - what people do with their language(s). As such, the argument goes that when Riffaterre talks of 'ensuring' in 'encoding', he seems to have in mind, the notional term - langue - rather than the actual - parole. One may find it difficult to appreciate Riffaterre's view of the notion of style because, apparently, it is difficult if not altogether impossible for an encoder to ensure anything while encoding a message. *

The allegation that encoding is experimental is further supported and strengthened by everyday observation where, were it possible for encoders to ensure while encoding, we would never have a Mr. X saying "I beg your pardon", or "What do you mean by that?" to a Mr. Y in a communication situation. In such instances, Mr. Y encodes experimentally, and Mr. X's reaction proves that the experiment has failed, so that Mr. Y must now start his experiment all over again. 2"

Such a lengthy discussion suggests amendments and modifications to Riffaterre's definition so that it becomes like Spencer's definition that "a writer's style may be regarded as an individual and creative utilisation of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him" (see Enkvist, 1964:xi).

Rather than ensuring in encoding, in the conveyance of a message, the communicator makes full use of the resources of language that are within his reach, in an attempt to make himself understood by his audience. And this is what constitutes an encoder's style.

The preceding discussion seems to imply that the concept of idiolect can possibly be seen as the most significant determinant of style, since style here is defined as the man, and the man is individualised mostly by his idiolect. The weight of defining style as personal idiosyncrasy will be appreciated if it is borne in mind that in scholarly tradition, style was considered as individualisation, and that was natural in a culture in which the individual was constantly seeking his individuality.

Am ④ ② 1.1.2.2 Style as language habits:

The school of thought which believes that style is like language habits is closely related to the one just outlined - the one that looks at style in terms of personal idiosyncrasy. From the aspect of language habits, Crystal & Davy (1969:9-10), two authoritative stylisticians, make the statement that style may refer to some or all of the language habits of one person, or all of the language habits shared by a group of people at one time, or over a period of time. This is a very enlightening definition. Stated very precisely, the most important thing that these scholars are emphasising is that style refers to language habits.

Certainly people have this definition in mind when they talk of so and so's style of writing or the style of talking in the office, of making public speeches, or the style in which civil service forms are written.

In their acquisition of language, people tend to develop certain unique habits in usage, so that in a course of studying language, one observes individual traits of communication. These individual traits of communication as opposed to common core language are what Crystal & Davy like

to be thought of as the crucial factor which constitutes people's styles. A group of people living together may in the course of time, develop specific language habits of their own, so that social classes are determined by such consequent styles in language use - i.e., the way the individuals in a social stratum differ from other groups of individuals in their language habits.

③ I.1.2.3 Style equated with expressiveness; *with expressiveness*

The school of thought which equates style with expressiveness is again implicit in the first definition where style was defined as personal idiosyncrasy. Style conceptualised as individualisation clearly indicates the unique way(s) in which the individual expresses himself. As such, it would appear that outlined so far are three very closely related if not altogether virtually similar definitions of the concept, since even style as language habits also definitely reflects the way an individual employs language. It certainly is clear enough that language habits are brought about by the way in which an individual constantly, hence idiosyncratically, conducts himself in communication.

The preceding observation is quite in line with an earlier statement made in this chapter that there would seem to be a general tendency for scholars in the field to show a remarkable amount of agreement in their apparently divergent ways of defining the concept.

A comprehensive definition which equates style with expressiveness as explained above is given by McIntosh, (1963:243) as not only the way authors write, but also the various ways in which people talk or write in quite ordinary, everyday circumstances. This would seem to be a definition that is not only acceptable to linguists working in the field of style, but even to the so-called layman who is normally ignored in studies of this sort. (The author asked even the man on the road what he understood by the word 'style' and the answer was on the whole something like "Style means the way

you do something" which is nothing but the truth! When the question was asked more specifically - in relation to language, the same answer was at once adjusted accordingly to "Style then becomes the way you talk"!).

④ I.1.2.4 Style as choice:

From this aspect, Hockett (1958:556) makes the observation that "two utterances in the same language which convey approximately the same information but which are different in their linguistic structure can be said to differ in style." Style is here considered to be a product of conscious or unconscious choice. Thus for Miss Miles, (see Chatman, 1971:ix) style chooses and discards matter as well as arranging it.

The choices being talked about are in connection with language. An encoder is faced with making a choice of synonyms in the lexicon; but depending on the particular encoder, some of these closely related lexical items seem to sound better than the others. In deciding on linguistic constructions therefore, the encoder is said to be always struggling with what is expressed as an intolerable wrestle with words and meaning. Closely related with the intolerable wrestle with words and meaning is Swift's definition of the concept of style as "proper words in their proper places" (see Turner, 1973:21). Swift's is here a very useful definition which implies that the encoder has the task of choosing and arranging accordingly what lexical items will best convey his message.

Even the distinction which was made by de Saussure between langue and parole - the language thought of as an abstract pattern or scheme, and speech or individual uses of language on particular occasions, does not immediately isolate choices. Evidence for stylistic choices is found in the parole, but an attempt to describe the nature of the choices made will certainly have to be referred to the langue.

In encoding, there is no doubt that people are faced with making choice, so that, in that sense, style as choice is as

valid a definition of the concept as the other three which have already been outlined. However, it is conceivable that one may not so readily come to terms with the definition because it is somewhat subtle. It is quite true style involves choosing and discarding matter; but the definition does not seem to be as straightforward as some people would

probably like it to be. ? how would people want it to be?

* Mitsuo, you need to explain this last point further. (then what why suspend them, mean? sh yosh non-sensical you 201)

(5) I.1.2.5 Style in terms of norms and deviations: UKiushi wakai

Every use of language displays certain linguistic features which allow it to be identified with one or more extralinguistic contexts. Hymes proposes therefore that "style may be investigated both as deviations from a norm, and as coherent ways or patterns of doing things" (see Sebeok, 1960:109). Ultimately, this is a very sound definition of the concept. Todorov (see Chatman, 1971:30), clearly holding the same view, makes a distinction between style as coherence, and style as deviation, where the former distinction includes "form, structure, totality, a unique and harmonious assemblage of several more general categories within a particular work"; while style as deviation means "infraction, transgression of a norm."

Even though the definition of style in terms of norms and deviations seems to be quite sound, there are some problems which could arise. Osgood (see Sebeok, 1960:293) says that the student of style is usually interested in deviations from norms rather than the norms themselves. In practice, this is what scholars actually do when faced with a text to be described; so, in that sense, the statement is quite valid. In theory however, bearing in mind that there is no use of language which is not open to stylistic investigation, it is at once clear that the descriptive work tends to be somehow biased. Furthermore, the concept of a norm itself, which would necessarily have to be determined before one can start talking of the deviation, is misleading. Although in short, one could define the norm by using Hymes'

wording - "a system of coherent ways or patterns of doing things", it may be advisable to talk of norms for communicating in different registers, and bear in mind that the norm for register A may be a departure in register B. Halliday (see Chatman, 1971:341) is certainly of this opinion with his statement that "what is globally a departure may be locally a norm".

As an illustration of the preceding discussion, one could think of standard language which is usually considered to be a norm, and a dialect - usually considered to be a deviation, but the standard language, placed in a predominantly dialectal situation becomes the deviation, and the dialect takes the place of the norm. In fact Guiraud (see Chatman, op cit:21) would argue, contrary to the definition as suggested in the words of Hymes, that "the norm is not a system but merely the sum of the most frequent usages" which is quite true! Hymes (see Sebeok, op cit:109) was apparently aware of this point since he went further to point out that style may not be deviation from but the achievement of a norm.

In his definition, Osgood implied that the norm - the system of coherent ways or patterns of doing things - does not have much impact on scholars so that it tends to be taken for granted rather than pointed out explicitly. Attention is usually arrested by the deviation - what is not expected in a communication situation. But Enkvist's statement (1964:25) that "...style can be defined as deviations from a norm", without elaboration and clarification especially as to what one means by the norm, is likely to confuse the issue. As it stands, the definition seems to entertain the shortcoming of being partially inclusive - looking at style in terms of deviations only, and dismissing the norm itself as part of style; while we know that under the notion of register, apart from register markers, we could get a text the only marking, and therefore, stylistic feature of which is the norm, as is the case with scientific reports which tend to use statements only in passive rather than active

voice.

In connection with this discussion, modern thinking seems to be of the opinion that the departure or deviation view puts too high a value on oddness and suggests that normal forms are of no interest in the study of style. As a point of information, in his paper during a symposium, Halliday (see Chatman, op cit.) showed that many linguistic elements which are not deviations are a part of style; and on the other hand, there are many deviations in texts which are not stylistically interesting. Thus, it will be seen that though specifying the person of a narrative is obviously important in a full stylistic highlight, in no sense is it deviant. It seems to be part of the norm. And the first person would be considered normal for letter-writing. Halliday (see Chatman, op cit:ix) therefore suggests that "an adequate characterisation of an author's style is much more than an inventory of linguistic highlights".

In considering style from the angle of norms and deviations, one should bear in mind that it is vital to pay equal attention to both norms and deviations, since reliance on deviations alone does not seem to be the best possible strategy even though this does not appear to be an out-and-out error in method.

I.1.2.6 Style in an evaluative sense:

The primary function of language is to communicate information, so that when style is defined as choice, there is an implication that the choices which are made from the lexicon must be such that they can best communicate the message. The same observation is implicit in Swift's definition of style as 'proper words in their proper places'. The implication seems to have been brought to the surface by Murry (see Lodge, 1966:51), who, in his third category, talks of style as "the highest achievement of literature".

David Lodge (op cit:51) observes that even though this statement is a little vague, it is an all-inclusive concept

of style in the sense that it takes in everything that we value in literary works.

In the first place, this definition seems to suffer from an understatement of the real concern of the concept. Secondly, the view that style be expressed prescriptively - i.e., in terms of rules for good writing - does not seem to be very popular among scholars. Crystal & Davy (1969:10) for instance, would argue that such a definition gives a restricted meaning to the concept, since stylistics here would not concern itself with uses of language outside that of literature. But, as was implied with the second of Murry's categories where style was defined as a "technique of exposition", there does not seem to be anything wrong with attempting evaluation, so long as the basis of the evaluation is made explicit. Thus where Luxury talks of "style as the highest achievement of literature", the question is raised: What is 'high' achievement? How do/can we recognise it? In connection with this, Raqaiya Hasan proposes that if upon consideration it turns out that excellence in literary achievement equals excellence in style, then the definition is vacuous unless it can be shown that there are other aspects of literary excellence independent of the excellence of style.^{1b}

④ I.1.2.7 Concluding remarks on 'style':

The discussion has shown that among other things, the term 'style' has been variously used to refer to the idiosyncratic manner of an individual or group of individuals; or to language choices; or to language habits; or to norms and deviations; or to expressiveness. Because of the elusive nature of the concept, some scholars like to limit its real scope, and maybe, use it in an evaluative sense so that Murry (as we saw in the third of his categories) defined style as the highest achievement of literature".

After spending so much time on discussing what different scholars held as their conceptions of the notion, it has now

come to a stage when the thesis should state its stand - present what it holds to be a valid definition of style. As a result of the survey, it seems that the thesis has been influenced and enlightened a great deal, so that the author's definition, or rather the definition which will be adopted is one that will take into account a number of the apparently divergent views.

What becomes clear to anyone curious on the problem of defining the concept is that the remarkable disagreements as to what constitutes style seem to sharpen rather than diffuse the issue. Thus, in his editorial pages to a symposium on literary style, Chatman (1971:ix) notes that however different the various approaches may seem to be - "and some are really complementary rather than mutually exclusive" - they have one thing in common: they all assume the existence of some feature or features, and distinguish it from language. The impression one gets is in fact that the various opinions are converging to a point.

With the apparently divergent views in mind, and testing these views with a personal idea of the concept, the author finds that perhaps the most useful definition, and therefore the view to be applied to the analysis of Swahili prose texts is a definition which implicitly conglomerates a number of opinions.

As far as the author is concerned, it would appear that perhaps the most neutral of all definitions - the definition that seems to be implicit in a number of the others - is the one that equates style with expressiveness. This would seem to be a definition which is rich in most of the opinions expressed in quite a number of what able linguists working in the field of style would regard as valid views of the concept. And at least three of what one could consider to be very strong definitions of style are at once very closely related with expressiveness.

As was shown in the course of the survey, the idiosyncratic manner of an individual is established by that

individual's unique "language habits" which are in turn brought about by the way the individual conducts himself in communication, which is somehow the way he goes about his "language choice"! By 'individualisation', we usually mean how the self is expressed (in a loose sense of the word); and language habits are reflected by the way of encoding, which in a way is expressiveness! Thus the apparent divergences in defining style are brought about only by differences in terminology; i.e., the divergences are brought about by individual styles of defining the concept, otherwise opinions can be said to concur in defining style as expressiveness.

Even the definition of style as norms and deviations does not dissociate itself from expressiveness. When we say for instance that Mr. Y's language is characterised by norms or deviations, the norms and deviations are normally interpreted to mean his language habits - which, as we have seen, are connected with expressiveness.

Finally then, this subsection will be concluded as follows: In this thesis, style is considered to be a notion that is concerned with how people express themselves in communication, i.e., the concept is concerned essentially with people's language habits - the way they talk or write. Before the work goes back to the definition of stylistics, let us go a little further to look at some of the factors that condition people to talk or write the way they do.

1.1.2.8 Determinants of the style of discourse:

There are certain factors which condition people in their ways of expressing themselves. The wider field within which one can identify such factors is that of register, or, simply, language varieties according to use. Some of the factors that determine the way people conduct themselves in communication can be enumerated briefly as follows:

The relation among the participants affects and determines language use in definite ways. In Swahili for example, a speaker in a formal context usually addresses the following

people, not directly by their names, but as follows: a member of parliament as "Mheshimiwa", the Provincial Commissioner as "Swana", and his parents, normally, as "Baba" or "Mama" whatever the case may be. The social relationship with these different encounters makes the reactions ipso facto determined as far as the individual is concerned.

△ Another determinant of the style of discourse is the situation in which the language activity takes place. People have an awareness of a jargon at work - official language; another on the street - may be casual; and yet another at home which may be intimate. As each situation is replaced by another, the speaker accordingly changes from register to register.

③ Yet another determinant of the style of discourse is the topic engaged in. Different topics tend to select different 'languages' from the lexicon. Thus there is religious language where one notes certain features that mark and distinguish it for example from that used in courts.

I.1.2.9 Concluding definition of stylistics:

Stylistics studies style, but, as we have observed through the survey, there is an inexhaustible list of definitions that accompany the notion of style - definitions which at times tend to be very divergent. It is no wonder therefore that even though a number of scholars concerned with style may concur in defining stylistics as the study of style, some like Ruqaiya Fasan will disagree with such a definition where the term 'style' is a blanket cover for distinct linguistic phenomena.^{1c} However, Turner (1973:13) seems to counter-argue Ruqaiya's disagreement, the former maintaining that "stylistics must... deal with a particularity it can never reach, ever indicating and lighting up what it cannot capture." The thesis has given an idea of what 'style' usually means so it will go on with the concluding remarks.

This chapter started with a narrowed definition of

stylistics as the study of style. After the attempt at defining the concept of style, one can now suggest a more concrete definition - a comprehensive definition that is given by Crystal & Davy (1969:10) to the effect that the aim of stylistics is to analyse language habits with the main aim of identifying, from the general mass of linguistic features common to a language as used on every conceivable occasion, those features which are restricted to certain kinds of context. After that, one can then go further to explain, where possible, why such features have been used, as opposed to other alternatives; and classify these features into categories based upon a view of their function in the social context.

To sum up then, stated concisely, stylistics is defined as the study of style, i.e., the study of language habits in relation to individuals or groups of individuals. Accordingly, this thesis is going to be concerned with how messages are expressed in different texts, since the study aims at analysing language texts so as to distinguish them by their recurrent linguistic features.

I.2 How Stylistics could be distinguished from Traditional Literary Criticism:

Stylistics, as we have seen, studies the slippery notion of 'style'. But stylistics as a discipline, is a study of very recent development when looked at with a study like literary criticism. It is not surprising therefore that at its present stage of development, stylistics should have no clear-cut guided course. It is still at what one would be led to call an experimental stage.

What at once becomes apparent to the student is that the dividing line between the discipline and literary criticism is very thin - in fact so thin (especially at the semantic level) as to be hardly noticeable. As such, the stylistician must keep a constant check of his movements, otherwise he might find himself getting mixed up - actually

trespassing on the territory of the literary analyst. So, after defining stylistics as the study of style, there is still need that one goes further to clarify certain points as to how stylistics could differ from literary criticism. The basic points of distinction could be outlined as follows:

I.2.1 'Stylistic analysis' versus 'Literary criticism':

First and foremost of the distinctions which can be made between stylistics and literary criticism is noted in the labels to the disciplines. Stylistics aims at studying style while literary criticism aims at criticising literature. Historically, stylistics as a discipline arose due to the need to have something broader than literary analysis - something all-embracing so to speak. Thus modern stylistics aims at analysing texts - both written and spoken - from their aspect of style.

The need to analyse texts in totality made scholars like Crystal & Davy (1969) devise a model that analyses language under levels which take into account all aspects of language. On the other hand however, literary criticism usually pays attention to written literary texts, in an attempt to point out some loopholes - possible shortcomings - and suggest amendments. This is exactly what is being said by the literary scholar - Sainte-Beuve (see Allen & Clark, 1962:476) ~~says~~ in the following quotation:

The critic, if he does his duty, is a sentinel always awake, always on the look out, but he does not only cry: 'Who goes there?' he gives help; far from resembling a pirate, or delighting in shipwrecks, he sometimes, like the coastal pilot, goes to the help of those whom the tempest overtakes as they enter or leave port.

From such observations, one is led to the conclusion that literary analysis has a psychological and a social dimension as well as an artistic one. Stylistics however, concerns itself with the study of the composite concept of

style. Riffaterre (see Lodge, 1966:59) writing on Scientific Stylistics points out that the problem to the stylistician is to transform a fundamentally subjective reaction to style into an objective analytic tool, to find the constant ^{enclitic} encoded potentialities beneath the variety of judgements, i.e. to transform value judgements into judgements of existence. And he suggests the way to do it is simply to disregard totally the content of the value judgement, and to treat the judgement as a signal only.

As can be seen from the preceding observation, stylistics must be objective rather than subjective in operation, and this is why stylisticians would rather have Murray categorising style as "personal idiosyncrasy" than "highest achievement of literature" (which would be the literary analyst's view).

I.2.2 Picturing vis-a-vis evaluation:

Initially, there is something common to both stylistics and literary criticism and this is in description. But frequently, though not necessarily, a divergence then follows that literary analysis will describe a text as a starting point prior to evaluation, while stylistics will describe that text so as to give a general picture of it. This is what Crystal & Davy (1969:22) mean when they say that after the descriptive work is complete, one will be in a position to make statements about the overall 'picture' of a text. And as the two scholars go on to point out, this is the end the stylistician is seeking - to compose a single linguistic picture of a text as a whole, to make a synthesis of the information discovered from the earlier analysis. That done, the descriptive aspect of the linguist's role is complete. The tasks which then follow - critical interpretation and evaluation - are for the literary analyst/critic.

But for the good reason principle' - (a phrase recalled from Professor Halliday's public lectures at the University

of Nairobi some years back) - one should not put much emphasis here; because whatever there is valid to be said in a text, it must be useful for the whole stylistic interpretation. Generally speaking, Crystal & Davy are right because stylistics would not really concern itself with evaluation (especially as an end in itself), but since the discipline aims at giving a general picture of a text, and since evaluative comments would certainly contribute to that picture, there would be nothing wrong with attempting evaluation (as has already been said in the course of this chapter) so long as the basis of the evaluation is made explicit.

I.2.3 'How' and 'What':

The questions of 'how' and 'what' form another, though rather subtle distinction between stylistics and literary criticism. Osgood (see Sebeok, 1960:293) observes that "stylistics is generally more concerned with structural choices than with lexical choices, i.e., how a person talks about something rather than what he talks about."

Definitely, Osgood is touching on a very good point of distinction, but the first part of his statement seems to be questionable because stylistics aims at highlighting all the (significant) features of a text. A given text may have more lexical choices which are of interest than structural choices, and vice versa. Two encoders are in fact most likely to differ more in their choice of words than in their sentences. Probably, by his additional clarification, Osgood means the same thing as is being said. But all the same, his statement seems to be vague.

The task of the stylistician is mainly to point out how a text has been presented, while literary analysis concerns itself mostly with the validity of what is in the text. Thus Shaaban Robert - a didactic writer, especially on social values - would be judged according to how valid his views are; and his artistic ability would also be questioned. On the other hand however, the stylistician would want to point

out the interesting linguistic features that distinguish one text from another. This takes us back to the distinction of objectivity and subjectivity. In analysing how the text has been presented, one stylistician can only point out distinctive features which any other stylistician is also most likely to point out, given the same text. But by looking at what the text has, the literary critic's response is led by how his tastes are awakened which again depends on factors like his mood at the time. Consequently, it follows that stylisticians will generally agree on the picture of a text, even though they may have worked separately on it, while opinions are most likely to differ on the side of literary analysts.

I.2.4 Appropriateness versus rule-making:

Another important point of distinction is found in grammatical analysis. Like traditional grammars which look at texts in terms of fixed rules as to what is correct and incorrect usage, there is a tendency for literary analysis to be prescriptive. By weighing the validity of contents in texts, the discipline seeks to correct tastes.

Literary criticism will suggest or point out how something ought to have been presented in a text. And when Jacobson (in Mansfield Majesty) says "Don't say it, show it!", and he quotes Henry James who says "Dramatize, dramatize, dramatize", one is tempted to add that on top of being corrective, literary criticism tends to be instructive as to how the author should go about his task of writing. On the other hand however, the stylistician is usually interested in what actually exists in a text. Beyond that, it is here suggested that he will not be out of place to predict from the findings what else could exist rather than stating what ought to exist.

As far as grammar is concerned, it will be appreciated that language is such a complex phenomenon, and human beings can do so many things with it that what one might think ought to exist could be violated by usage but which at the same

time may not be felt to be odd. In such cases, prescription will usually talk of exceptions to the rule. But to the stylistician, the rules would need an amendment here.

Contrary to prescribing, stylistics will talk of appropriateness or ranges of appropriateness in relation to a particular variety of usage. What seems to be condemned by the literary critic as being incorrect usage will be analysed in terms of the cause by the stylistician.

I.2.5 Conclusion:

It has been found necessary to talk about literary criticism along with stylistics so as to incorporate certain points which it is hoped, clarify matters especially as regards the scope of stylistics. This section of the chapter therefore attempted to show some of the ways in which stylistics and literary criticism would be distinguished from each other as to how the two disciplines look at language material. And some of the most important points of distinction were noted as follows: Stylistics aims at studying styles of texts - both written and spoken, while literary criticism seeks to question the form and content of only written literary texts. The aim of stylistics is, eventually, to give general pictures of texts, while literary criticism wants to evaluate literary texts in the end. At the grammatical level especially, while stylistics will talk of appropriateness in usage, literary criticism tends to lay down rules as to what is correct and incorrect usage.

* * *

The next chapter looks at approaches to Swahili texts with the aim to see whether there is anything relevant to modern stylistics in such approaches.

1a, b, and c are paraphrased from notes received directly from Ruqaiya Hasan when she was asked for her opinion in relation to the original draft of the chapter.

Start here why?!!

CHAPTER II

APPROACHES TO SWAHILI TEXTS.

II.1 Introduction:

Speech is prior to writing as to origin. When language reaches the graphification stage, i.e., when it is realized even in written form, there follows a tendency for some disciplines to emerge so as to study some texts written in the language. It would be interesting therefore to see how scholars have analysed written Swahili texts which, in most cases, have been of the literary type, or to be more specific, of the poetry form.

II.2 Analysis of the texts:

Approaches are well advanced today so that language may even be studied scientifically under what is known as linguistics. Quite old of the approaches is literary criticism which, as was observed in section two of chapter one, examines the form and content of written literary texts, so as to make some evaluative statements about them.

II.3 The nature of the approach(es) to Swahili texts:

Different languages differ in many respects; but the way the analysis is applied to one language is, broadly speaking, similar to how it is done in another language. Maybe what will be necessary are only very slight modifications and adaptations to suit the particular texts being dealt with.

Proper analysis of Swahili texts seems to have started very recently; and how the texts were approached was at once influenced by the way literary criticism was being applied mostly to European languages in which it was already well established.

Allen, ed. (1971:6) suggests: whenever it was that Swahili arose, "we may assume virtually the same date for

the beginning of Swahili verse, because it is impossible to imagine an African language without verse". Whatever arguments one may want to advance against such a remark, whatever is questionable therein, the important thing to be noted in the statement in connection with the present study is that prior to this century, written Swahili texts seem to be in verse form. In fact today it would appear that the people called Waswahili/Swahilis have practised a tradition of versification for well over 300 years.

Since we have no evidence of the existence of written Swahili prose before this century, we can assume that Swahili prose was in oral texts. Due to their apparent order of existence in written form, the approach will be looked at as to how it was applied to poetry before attention is turned to prose. (There is no need to go further to look at how the analysis was applied to Swahili plays since plays as we know them in the European sense, are a form of writing that emerged very recently, and how the approach happened in poetry and prose should be enough to give an overall picture of the analysis).

II.4 Analysis of Swahili poetry:

As far as Swahili poetry is concerned, it looks necessary to distinguish between analysis and criticism of the texts - a distinction that calls for no elaboration or definition now since it is self-explanatory in the ensuing pages.

It could be assumed that literary criticism of Swahili poetry is as old as the tradition itself. In fact the analysis of Swahili poetry seems to be something indigenous in the language. It apparently was done, consciously or unconsciously by the speakers of the language. This remark is supported by Farouk Topan, ed. (1971:x) - a Swahili passage which roughly translates as follows:

The analysis of Swahili writing is an art that

started a long time ago. Not yesterday or today. It is an indigenous art, especially as regards written poetry. The analysis of the language poets use, and the analysis of poems themselves... is customary with poetry - something like a habit of the poets themselves. Analysis like this was being done in a remarkable way when poets provoked one another, one 'attacking' another and the other 'hitting' back while at the same time analysing his opponent's poems with his language.

As far as the analysis of Swahili poetry is concerned then, this is the most ancient form of the approach. As one can deduce from the way it was carried on, it acted as an incentive to the composition of (what the poets considered to be good) poems. But, as the information goes, it is the type of analysis that was done by people who were within the tradition - the poets themselves. ✓

There was a second phase in which the analysis was done by people concerned with Swahili writing. This is a modern type of analysis; and it is different from the ancient one in that the former is the type of analysis in which people concern themselves with the writing from the aspect of language - how to interpret and explain it. The writing is here interpreted and explained by the scholar by using his own 'language'. In connection with this type of analysis, one could mention people like Kaluta Mari Abedi, Mathias Mnyampala, Muhammad Hasan Abdulaziz, etc., who are native speakers; and non-native speakers like Michens, Allen, Whiteley, Harries, etc.

As can be seen, the second type of analysis only seeks to examine, explain, and interpret texts. But, in its earliest stage, the analysis tended to be critical in nature - the poets listening to criticising one another's poems with their compositions. It is to be noted therefore that the former is similar to present day literary criticism as

we know it, the only difference being that in the past, the criticism tended to be meted out by people who knew and were themselves participants in the tradition, while today it is done even by people who may not necessarily have written any literary texts.

As far as the thesis is concerned, the author is of the opinion that the second type of analysis as outlined comes close to modern stylistics, especially as and when it examines, explains, and interprets texts.

In the past, the criticism of poems by poets through use of other poems seems to have brought about rules governing how poems should be composed. But these rules, known though they are, have hardly been written down. J. W. Allen, ed. (1971:6) notes that "although the Swahili verse tradition is as rigid and sophisticated as any in Europe, the formal study of the verse forms has hardly been undertaken. Those of the Swahili who know the rules have learnt them at their mothers' knees and consider them self evident. Few of them yet see any point in analysing them."

Amri Abedi's Sheria za Kutunga Mashairi... (Rules governing the composition of poems) would seem to be inadequate in the sense that it is far too brief to be treated as a text book on analysis of poems. All the same, even though it does not deal with other aspects of content, it is a very useful work in enlightening people as to the criteria that should be followed in analysing and criticising poetry.

Since Swahili poems were originally meant for the ear as well as for the eye, Abedi (1965:Introduction) states as the first condition to be observed that if a poem cannot be sung, it is useless. Other rules to be noted are that a poem must have mizani (syllables), vina (rhyme), kituo (pause), kibwaga and kutoshelezana (balance).

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phenomenon of the deviant verse - what is in Swahili called shairi guni. However, Abedi in fact opts to ignore such compositions since to him they are not poems as they do not meet the requirements. It is clear that Abedi paid attention only to the technical aspect of the traditional form of poems, and ignored the subtle side of content which is as important as far as poetry is concerned.

II.5 Analysis of Swahili prose:

Traditional analysis, as has been said, seems to have begun with the verse tradition. Accordingly, scholars, as has been seen, have tended to pay attention only to Swahili poetry. What the very latest analyst engages in therefore can be looked at as a yet modern type of analysis - the all-embracing analysis that includes even the Swahili prose texts.

Since the written Swahili prose texts that we have do not seem to be old, there is a tendency for one to assume that Swahili prose writing is a phenomenon of this century. And this assumption implies that the present writer has nothing to fall back on. He is one of the pioneers himself. And he can only go about the task of writing the way he chooses. It is no wonder therefore that one comes across prose works that range from those of Shaaban Robert with very little western influence, to Kezilahabi's works which are heavily influenced by the western forms of writing.

Very recently - in fact not more than five years back - there has been an interest in modern literary tools of analysis for Swahili prose writing. It is clear that the need for analysing Swahili prose texts has been felt, but it has hardly been developed. Thus the critic, like the writer, is trying to break new ground. But unlike the writer, the critic seems to be worse off so that a critic like Toppa (1971) has obviously only scratched the surface. All the same, he with one or two more others engaged in a similar

task, have made it apparent in their writing that there is need for such work to be done, and, in that sense, they have made a remarkable achievement.

The latest scholar, as has been said, engages in the type of analysis that concerns itself with all Swahili writing, be it poems, ordinary writing, or plays. This type of analysis is usually not out to interpret Swahili writing and give an explanation only, but it seeks to analyse the texts critically which involves explaining, weighing, interpreting, looking into, and questioning literature itself, i.e. poems, ordinary writing, and plays.

This type of analysis would seem to be the more appropriate one - which is likely to bring about a written procedure of analysis for Swahili literature.

At the moment, one can point out a few experimental works on the analysis of Swahili (prose) texts e.g: Topan's Uchambuzi wa Maandishi ya Kiswahili; Sengo & Kiango's Ndimi Zetu and Hisi Zetu. But these are not backed by a coherent theory or approach which accounts for why the analysis itself tends to be done haphazardly. However, something helpful is beginning to emerge, seeing that, led by literary criticism as applied to some European languages, the analyst takes a literary text, reads through it, and then describes it mainly in terms of content, so as to make evaluative statements about it eventually.

In examining the text, the analyst, as was said in chapter one, has as his eventual aim, to interpret the text, though the interpretation tends to be done subjectively. By analysing what the author has presented, the critic makes constructive criticism when he suggests amendments and modifications to the text. Even though the suggestions usually reach the author after the work has already passed through the publishing house so that it is impossible for him to revise the book (except maybe the later editions) the suggestions may act as notes to be observed in future

endeavours by that author.*

Under the guidance of literary criticism, the analyst would always seem to be concerned with a critical look as regards the literature that comes before him. Thus in his article - Ufundi wa M.S. Abdulla (see Topan, ed. 1971:21-26), Hussein accuses the author of the following shortcomings in Mizimu wa Watu wa Kale:

- (1) Imitating - Abdulla taking English characters - Sherlock Holmes and Watson - and encasing them in black skins - Musa and Najum, hence
- (2) Creating unbelievable characters since it is not possible for such characters to have existed in Africa then.

And in their book - Ndimi Zetu - Sengo and Kiango point out some loopholes, and question certain issues in Snaaban Robert's Wasifu wa Siti.... something similar to what they do in the rest of their analysis of other authors. This is also what goes on in their other analytic work - Hizi Zetu - as well as in the rest of the articles in Uchambuzi wa Maandishi ya Kiswahili.

* * *

Chapter III will present the framework of analysis for the thesis.

* This observation is supported by E.N. Hussein who begins his introduction to Kinjeketile as follows:

I will start by saying that in this introduction, I will not suggest anything (but) leave it to the readers and an audience to give their opinions... (which) no doubt will be of great value to me and other readers of this play.

C H A P T E R I I I

METHODOLOGY FOR THE THESIS.

III.1 Introduction:

This thesis is concerned with the application of stylistics to written Swahili prose texts; and this particular chapter is dedicated to the framework of analysis. But before the framework is discussed, it is felt necessary to talk briefly about the need for putting theory into practice.

Scholars, as was observed in chapter one, always tend to engage themselves in discussing and arguing about the problem of style. The result is a lot of theory and relatively little of descriptive work. There is relatively little descriptive work apparently because of a lack of an explicit procedure of analysis; and this would seem to be accounted for by the fact that due to the slippery nature of the notion of style, linguists working in the area would tend to concentrate on theory, as indicated by CRYSTAL & DAVY (1969:13):

The student is expected, after reading largely discursive articles on the subject, to work out an analytic procedure for himself; but different authors hint at such different procedures (never working out one in detail), have such different theoretical standpoints, and spend so much of their time arguing points of theory and not working through sample texts in a systematic way, that it becomes in fact impossible for the student to launch out on his own.

The point being made is that the divergent views on style tend to confuse and make it difficult for one to make one's way through in such a controversial field of study. Perhaps it would not seem to be very clear as to how to approach the texts, hence the tendency to concentrate on theory.

Even given what would seem to be an overriding

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definition of style as was suggested in chapter 2, it is still very clear that the theories have not been explicated enough to make one sure of oneself in the study. As such, the student, only a novice in the study which requires a combination of artistic gifts and scholarly qualities, cannot, nor should he be expected to launch out on his own when his own teachers, with their expected authority and prominence in the study, would themselves tempt one to accuse them of taking refuge in theoretical work.

III.2 Framework of analysis:

After getting some enlightenment on stylistics, the thesis would be expected to, and indeed should launch out on its own. However, as has already been argued, due to the complications that face one in the course of acquiring the necessary knowledge and skill for practice, and to avoid wandering, the present work will not take the risk.

Given the usefulness of a practical/analytical procedure and the dearth of such in the study, the thesis proposes to borrow the one which was employed by Crystal & Davy (1969). The framework was devised specially for spoken English. On being applied to written Swahili prose therefore, it will be adapted in several ways as will be shown in the rest of this section.

The model itself studies aspects of language use under levels as enumerated:

- (a) Phonetics/graphetics - studying sounds (speech) and shapes (writing) of languages the world over.
- (b) Phonology/graphology - studying sounds and shapes within the framework of a particular language.
- (c) Semantics - studying overall meaning.
- (d) Grammar - studying sentence structures.
- (e) Lexis - studying vocabulary.

The framework has been preferred for this thesis because, as Crystal & Davy point out, it makes it easy for one to organise material and focus attention more closely on

a particular aspect of language organisation.

As can be seen, Crystal & Davy postulate five levels under which to organise and analyse their language data; but the thesis is not going to make use of all of them. It has been felt that only three - Semantics, Grammar, and Lexis - could be utilised without much loss to the thesis. The others, though they are as useful for stylistic purposes, will be ignored because:

- (1) This particular work is concerned with the analysis of written prose texts; as such, it is felt there is hardly anything to be talked about at the phonetic/graphetic level;
- (2) The features that the stylistician is meant to analyse at the phonological/graphological level involve too much detailed work which is not considered to be of much stylistic significance.

Even though the thesis will attempt to look at Swahili prose in respect to only three levels, it should not be thought that it is going to be inadequate in scope. ~~To~~ the contrary it will be appreciated that for the analysis, the three levels are in themselves rich enough to be all-inclusive of the linguistic features that call for attention in written prose, and should very well illustrate what one studies in stylistics.

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III.2.1 The Semantic level:

Language has as its chief aim, the achievement of meaning. At the level of semantics therefore, the study is going to be interested in the devices that added together, contribute to the overall meaning. The type of things that will be studied here are 'theme(s) and patterns of thematic development; the distribution of concepts and their effects in texts; in short, attention will be focused on all that is stylistically interesting in a text, i.e., the significant devices through which an author will have conveyed his

message. For example, a text may be characterised by a preponderance of idiomatic expressions. Such are some of the features that the study will want to point out, and their consequent effects in the texts.

III.2.2 The Grammatical level:

Grammar is the central part of linguistic statements. Crystal & Davy's sub-headings for a detailed study of English grammar are very helpful even for the Swahili grammar. As such, Swahili sentences will similarly be studied as follows:

III.2.2.1 Sentence typology:

The thesis will want to point out the type of sentences that characterise particular texts. A text may prefer to use statements e.g: Alipokuwa njiani, alikutana na wahuni, (While on the way, he met rogues) as opposed to questions: Kwa nini watoto waliuliza maswali? (Why did the children ask questions?). The sentences may be complete or incomplete in which for some reason - perhaps interruption - the speaker never reached the end of what he intended to say. This is often the case with (even written) conversations and, since in written prose the author often introduces conversation, the thesis will be interested to see how much written conversation is a reflection of what actually happens in speech.

Furthermore, the sentences may be short e.g: Yesu alilia (Jesus wept) or long e.g: Siku moja, kabla ya wakati wa chakula cha mohana, wakati ule ambapo tumbo huna limekabwa na njaa kikweli, majambozi wanne walifika nyumbani kwetu na kutoroka na chakula kilichokuwa chapakuliwa. (One day, before lunch-hour, at that time when one really feels hungry, four strong-looking men came to our home and made off with the meal that was being served).

Short sentences are usually 'simple' but the long ones may be complex/compound - consisting of two or more clauses.

The relation holding the clauses together may be of:

- (a) co-ordination e.g. Nitakuja na kula chakula, lakini sitalala nanyi.? (I will come to eat, but I will not spend the night with you).
- (b) subordination e.g. Alisema kwamba atakuja. (He said that he will come).
- (c) embedding e.g. Mrivi yule aliyekuibia nguo ameshikwa.

The thief who stole your clothes has been apprehended).

The analysis will want to examine and account for preference.

III.2.2.2 Clause typology and structure:

Crystal & Davy, op cit., postulate five elements of clause typology for their analysis: Subject (S), Predicator (P), Complement (C), Adverbial (A), Vocative (V). The vocative is a very rare element; so, in this thesis, only the first four elements will be made use of since they are the most common out of the five in any language.

In English - the language for which the framework was devised - SPCA is the normal ordering of the elements for statements. An example would be John brought money yesterday. As for questions, an auxiliary emerges at the beginning of this ordering: Did John bring money yesterday? But this type of ordering of the elements of structure is not necessarily universal. In Kiswahili for instance, apart from the observation that both statements and questions have the same ordering, the only determining factor being intonation e.g. John alileta pesa jana (John brought money yesterday) with a falling tone; and John alileta pesa jana? (Did John bring money yesterday?) with a rising tone. And furthermore, the SPCA ordering is irrelevant especially for statements. In most cases, it is possible to have the elements appearing in any order without causing much, if any, change as to overall meaning of the sentence. The only determining factor as regards the ordering seems to be emphasis - what the Prague School of Linguistics called foregrounding - a

term used to describe the kind of deviation which has the function of bringing some item into artistic emphasis so that it stands out from its surroundings.

Here are the possibilities in a typical Swahili construction:

*Adjectives
Subjects
Predicates
Complements
Objects*

(a) ASPC: 'Jana Ali aliniletea kitabu' (Tr. Yesterday Ali brought me a book) indicates that it is yesterday and not any other day when Ali brought me the book. Variations of this sentence are as follows:

APCS: 'Jana aliniletea kitabu Ali'.

ASCP: 'Jana Ali kitabu aliniletea'.

ACSP: 'Jana kitabu Ali aliniletea'.

ACPS: 'Jana kitabu aliniletea Ali'.

(b) SPCA: 'Ali aliniletea kitabu jana', (Ali brought me a book yesterday) indicates that it is Ali and not anybody else who brought me the book.

Variations of this construction are:

SCPA: 'Ali kitabu aliniletea jana'.

SAPC: 'Ali jana aliniletea kitabu'.

SACP: 'Ali jana kitabu aliniletea'.

SCAP: 'Ali kitabu jana aliniletea'.

(c) CPAS: 'Kitabu aliniletea jana Ali', means it is a book and not anything else that Ali brought me. Variations are:

CAPS: 'Kitabu jana aliniletea Ali'.

CSPA: 'Kitabu Ali aliniletea jana'.

CSAP: 'Kitabu Ali jana aliniletea'.

CASP: 'Kitabu jana Ali aliniletea'.

(d) PCSA: 'Aliniletea kitabu Ali jana', would be an answer to a question: 'Kwa nini Ali alikutembelea jana?' (Why did Ali visit you yesterday?)

The other possibilities are:

PSCA: 'Aliniletea Ali kitabu jana'.

PSAC: 'Aliniletea Ali jana kitabu'.

PACS: 'Aliniletea jana kitabu Ali'.

PASC: 'Aliniletea jana Ali kitabu'.

In all cases, intonation plays a very significant role in Kiswahili, and indeed (a), (b), (c), and (d) should be discussed within the framework of intonation - phonetics - which the analysis is not dealing with. *You simply don't know it!*

Despite the flexibility that has been displayed above, the analysis should not lead one to the conclusion that it is possible for one to play around with the elements in all types of sentences. The flexibility is restricted in constructions like:

- 'Ali alicheka sana,' (Ali laughed a great deal)
- 'Alicheka sana Ali',
- *'Sana alicheka Ali',
- *'Sana Ali alicheka',
- *'Ali sana alicheka'.

(The asterisks * indicate constructions that are not acceptable in communication). The analysis will examine sentences so as to highlight what happens in texts and then try to say why.

In connection with the flexibility of the ordering of the elements of structure in Swahili, one may ask the question: After the first position has been filled, is there any criterion that determines how the rest of the elements should be brought in? The answer to such a question is given by the analysis itself. As is shown in the variations to a single construction after the first position has been filled, it seems there is nothing governing how the other elements should be filled in. It appears to be a matter of 'first come first served'.

III.2.2.3 Group typology and structure:

According to Crystal & Davy (1969:53-4) the group may be defined as an 'endocentric' construction, that is, a construction with a 'head' word,

which performs the same syntactic function as the whole and may stand in place of it. In the case of a nominal group the headword is a noun, and in the case of a verbal group a verb.

It appears that there is a lot that is common to both English and Swahili at this sub-level of stylistic analysis. As is the case with English, for instance, the structure of the nominal group in Swahili consists of a head (but which is not necessarily obligatory as will be shown very soon).

The head may be premodified e.g. Yule mzee (That old man); postmodified e.g. Mzee mlafi (The greedy old man); or both e.g. Yule mzee mlafi (That greedy old man).

Crystal & Davy point out that in English, premodification involves three slots as follows: predeterminer (e.g. 'just'), determiner (e.g. 'a'), adjectival (e.g. 'quick') and then the head, (e.g. 'wipe'). But it would appear that the situation is reversed in Swahili so that the more frequent occurrence of these elements is that it is the post-modification that may, but very rarely, have three slots e.g. 'Mzee yule mshenzi mwenye chongo (That one-eyed stupid old man). In most cases, only two slots are involved, e.g. Mzee mlafi yule (That greedy old man).

It is to be observed that the first slot in Swahili is always filled by determiners like huyu (this one), yule (that one). It is to be observed further that the head word may be optional e.g. Mzee yule ni mbaya (That old man is bad) can be written as Yule ni mbaya (That one is bad); and the head word together with the determiner may be left out in a construction like Mzee yule aliyekuibia amekufa (The old man who stole from you has died) which could be re-written as Aliyekuibia amekufa (The one who stole from you has died).

However, one may argue that this is not optionality at all since the moment one of the 'fillers' to the slots is dropped, some element of meaning is lost. Thus, Mzee yule ni mbaya is neither the same as Yule ni mbaya nor is Mzee

yule aliyekuibia amekufa the same as Aliyekuibia amekufa. The moment something apparently omissible is dropped, the meaning moves accordingly from the specific to the general. In kizee yule aliyekuibia... for instance, we know that the doer is an old man while in Yule aliyekuibia... and aliyekuibia... the doer could be anything that is capable of stealing - whether consciously e.g. people, or unconsciously e.g. animals and birds!

The point here will be to see how slots are filled and why.

III.2.3 The Lexical level:

The lexical level is concerned with the study of vocabulary choices. (Of course the order in which one studies language in connection with the levels does not matter. This thesis will start with semantics and end with vocabulary).

Language grows mainly through the expansion of its vocabulary content; and one of the ways through which the lexicon increases is by a deliberate effort by someone to look for words within the particular language, and where this is not possible, to create them as did Shaaban Robert in his works.

Prof. Ali Mazrui pointed out in one of his public lectures - a lecture entitled POLITICS & CULTURE - that one of the reasons why Nyerere bothered himself with the Swahili translations of JULIUS CAESAR, and MERCHANT OF VENICE was to show that "Kiswahili is in itself rich enough to bear the heavy burden of the genius of Shakespeare". This is an interesting observation in connection with one of the characteristics of language - novelty, or the richness of language to be able to say or express anything when the need arises. Something interesting however is that this power of language seems to be taken to extremes with the borrowing of concepts like baha-sukari for "sugar-daddy", (an example taken from the newspaper BARAZA).

The study will want to comment on borrowings like polisi, baa, motokaa, etc., which are normal ones; as well as the extreme loan translations like baba-sukari as regards their overall effects in texts.

In the analysis of the vocabulary of a language, one could come across direct word-borrowing (as given above), or the borrowing could be of how a word is formed in the donor language. The thesis will therefore, further, want to comment on examples of this type of borrowing.

In English, Crystal & Davy (op cit: 55) observe that ...word structure is straightforwardly discussable in terms of traditional morphology: root, prefix, and suffix, (as in 'compose', 'decompose', 'decom-position' respectively). (7)

In Kiswahili, something to this effect is applicable to a very great extent. One could here give an example (slightly different though it is) like alikwenda (he went) which has the prefixes a (first person singular), li (tense) kwenda (root). And, furthermore, Kiswahili now partly grows through words like taifisha from taifa; the English equivalents of which are 'nationalise', and 'nation'; harakisha from haraka, the English equivalents being 'hasten' and 'haste' respectively. Such words do not seem to be out of place in their new environment because suchlike word-formations are already represented by models like sababisha from sababu ('cause' - verb - from 'cause' - noun).

In short then, at the lexical level, the analysis will point out items and their usage in terms of colloquialism, slang, formality (informality), journalistic and commentary realisations, etc., and then comment on the effects of such items in the texts.

* * *

The descriptive work starts in the next chapter.

CHAPTER IV

ANALYSIS OF SHORT TEXTS.

IV.1 Introduction:

This chapter will analyse three groups of extracts taken from certain texts. As such, the chapter will be divided into three sections.

This section has as its aim to analyse as thoroughly as possible the stylistically interesting features of an extract from Shakespeare's Swahili version of the play Julius Caesar which was translated by Nyorere as Juliasi Kaizari. The extract - a speech which was made by Buruto to the masses after Caesar was assassinated - goes as follows:

- (1.a) Tulieni mpaka mwisho. (1.b) Warumi, wana-nchi na wapenzi! nisikilizeni kwa kisa changu, na nyamazeni ili mweze kusikia: nisadikini kwa sababu ya heshima yangu, na istahini heshima yangu ili mweze kuamini: nihukumu katika busara yenu, na ziamshoni akili zenu ili mweze kuwa mahakimu bora. (2.a) Ikiwa pana mtu ye yote katika umati huu, mtu ye yote rafiki mpenzi wa Kaizari, kwake nasema kwamba mapenzi ya Buruto kwa Kaizari hayakuwa chini ya mapenzi yake yeye. (2.b) Ikiwa, basi, rafiki mpenzi huyo atauliza kwa nini Buruto kamshambulia Kaizari, jibu langu ni hili: (3.a) Siyo kwa sababu sikupenda sana Kaizari, bali kwa sababu niliipenda Roma zaidi. (3.b) Je, mngependa Kaizari awe hai na ninyi nyote mfe watuwa, au Kaizari afe na ninyi muishi waungwana? (4.a) Kwa sababu Kaizari alinipenda, namlilia: kwa sababu alikuwa na sudi, nashangilia; kwa sababu alikuwa shujaa, nantukuza: lakini kwa sababu alikuwa mpenda cheo, nimenywa. (4.b) Pana machozi kwa ajili ya mapenzi yake; shangwe kwa ajili ya sudi; na kifo kwa kupenda cheo

kwake. (5.a.i) Kuna anilili gani hapa ambaye
 asingepende kama mtu? (5.a.ii) Kama yupo na
 aseme, kwani yeye ninemkosoa. (5.b.i) Kuna
 ashenzi gani hapa ambaye asingepende kama mtu?
 (5.b.ii) Kama yupo, na aseme; kwani yeye ninem-
 kosoa. (5.c.i) Kuna nani hapa movu naye ambaye
 haipendi nchi yake? (5.c.ii) Kama yupo na aseme;
 kwani yeye ninemkosoa. (6) Kangojca jibu¹

Juliasi Kaisari pp. 49-50.

(Brackets and contents enclosed are author's for referential purposes).

What now follows is a look at the features of the text.

IV.1.1 The theme and its development:

The theme is that Buruto, a member of the Roman senators who carried out a successful assassination on the ruler of the country - Kaisari - is, at this juncture, addressing the masses who have been taken unawares by the murder of their beloved ruler; and now they want to be told why Kaisari was assaulted and slain.

In the conveyance of the message, what at once lends itself for attention is, the patterning in the development of the theme. The text starts with two consultative sentences, i.e., sentences which make an appeal; moves through conditional sentences, balanced sentences, periodic sentences; and ends with a series of rhetorical questions.

IV.1.1.1 The patterning looked at closely:

Examined closely, it will be noted that the patterning itself is done in sentences which are in pairs (labelled a & b in the text), and in each case, the (b) part elaborates the contents of the (a).

Ohmann (see Chatman, ed. 1971:245-6), notes a triple distinction which was made by Austin, that, in communication, one performs certain things:

- (a) Locutionary acts: to speak, i.e., to say, is to do

something.

- (b) Illocutionary acts: in saying, a speaker may state, command, make a concession, ask a question, give an order, etc.
- (c) Perlocutionary acts: the locutionary act may intimidate, inform, puzzle, sadden, etc., i.e., perlocutionary acts include the consequences of the speaking.

This is a very useful observation in connection with the patterning of the theme as will be shown presently.

IV.1.1.1. Consultation:

The illocutionary act which Buruto performs with the two consultative sentences (1.a & b) is an appeal. The question to be answered now is: Why was the speech started with an appeal?

It was pointed out elsewhere - in the first chapter - that certain factors determine one's style of discourse. In this case, the determining factor - what conditioned Buruto to start his speech by a consultation - was the setting in which he found himself. Before him were the masses, highly charged emotionally, shouting out slogans and at him, disorderly and chaotic. In that situation, Buruto - even though a man with authority and esteem in society - found himself conered down like a hunted animal - at the mercy of the pursuers. He had no alternative but to address the protesting mob, or else, let them get out of control and, most probably get torn to pieces by them, (as indeed did nappen later on to Cinna the poet in the play when the same mob was fired into action by Mark Antony).

In such a situation, Buruto had necessarily to be humble and very tactful; and it was wise of him that he played a defensive role by being consultative, rather than using an offensive technique. This accounts for why the speech was very deliberate and calculated at the beginning, but this also portrays Buruto's personality as a man basically of peace and democracy, and a patriot.

After politely asking his audience to contain themselves despite their hot tempers: Tuliqni gasho wrighto. Duruto goes on to address them with precise names - calling them Jaruni (a kuruni - Roman - is here supposed to be the ideal man), Jananchi (true citizens as opposed to slaves), wabenzi (lovers). The perlocutionary purpose served by such a calculation is that the mob is made to begin to look at Duruto not so much as a murderer than a man who has no scorn for them, and therefore still worth their respect. As a result, their ill-feeling towards him gets a little reduced.

The last clause of the appeal is metaphorical: na siha-sheni akili zenu ili mwene kuwa nahakimu bora. The masses could be said not to have been awake to the issues in the sense that they were unaware of the implications of the issues under question and which led to the conspiracy that culminated in ^{Caesar's} Kaizari's assassination.

One is led to believe that the way Duruto chose to start his speech was both appropriate and effective because the evidence in the rest of the speech shows that he got a positive response, which is exactly what he aimed at in the opening lines. The silence that apparently followed his appeal made him ask for a response from the crowd in the end: Lasubiri jibu. ^{Nangujea!} This was a very necessary request in relation to what he expected.

IV.1.1.1.2 Conditioning:

Having appealed for silence and got it, what remained for Duruto to do was logically to give the reasons that necessitated the assassination. But again the situation demanded skill and calculation to avoid the possible danger of aggravating the tempers of the masses. One should not be blunt. The shocking message was therefore approached in a roundabout manner. In one conditional sentence (2.a), Duruto creates a condition under which he would prefer his action to be viewed. By identifying with the crowd as far as their - and his love for Kaizari was concerned - revealing to them

46

that he loved Kaizari as much as they did - Buruto makes the crowd start questioning and deducing the issue for themselves. The net effect of this is that as their thoughts begin to wander, there is a tendency for their wrath to diminish as other new thoughts come in. Even in the next conditional, (2.b) Buruto must hold their thoughts momentarily in suspense before he comes to the climax of his speech.

IV.1.1.1.3 The balanced message:

What arrests attention in the final waited for message is that Buruto presents the touchy part through a sentence in balanced style, (3.a), - a balanced sentence which is immediately followed by a reinforcing sentence of the same style, (3.b).

By a balanced sentence, the author means one in which some type of balance is achieved essentially by constructing a sentence so that two or more of its parts are grammatically equivalent or co-ordinate: two independent clauses of approximately the same length and structure connected by a semicolon or a co-ordinating conjunction make a balanced sentence. To take an example from the ones under question, there is in (3.a), Siyo kwa sababu sikumpenda sana Kaizari being balanced by bali kwa sababu niliipenda Roma zaidi. Buruto had to weigh his love having Kaizari on one hand, and Roma on the other. Like him, the masses must now think of the implications of a monarchy vis-a-vis republicanism.

With the device of a balanced sentence, the speaker makes similar in form, those parts of the sentence which are similar in thought. The effect of the device - the shocking message looked at in terms of a balance - is that the impact of the shock is reduced accordingly.

Bearing in mind that the text under discussion is a translation, one might come up with the question: Is the phenomenon of balanced style indigenous to Swahili or is this English style being imposed on Swahili? One should

look at the phenomenon as something indigenous to Swahili. Even without having to turn to the nature of language, there is evidence in support of this answer. One of Muyaka's Swahili poems, written in antithesis, and in the last century, but by someone who was not at all exposed to European literature, affords a good example of the device:

Moyo wanambia kwamba! Jambo la mt'u usambe
Moyo wanambia omba! K'itu cha mt'u siombe
Moyo wanambia ramba! T'ete ya moto sirambe
Moyo watamani pembe! Ili na ndovu kitwani

SWAHILI POEMS OF MUYAKA 1776 - 1840

Translation:

The heart tells me to say something!

Yet never to speak about
another's affair

The heart tells me to beg!

Yet never to ask for other
people's fortunes

The heart tells me to lick!

Yet never to lick up a
spark of fire

The heart longs for a tusk!

The one on an elephant's
head.

Swahili, like any other language, is bound to develop, and the development of any language is noticeable through the new things that are taking place in the language. At any rate, one should bear in mind that one of the characteristics of language is, as has already been said elsewhere, novelty - the ability to express or (in this case) accomplish whatever is necessary when the need arises.

IV.1.1.1.4 Delay and suspense:

The next device that sticks out in the text is a pair of periodic sentences, (4.a&b). Ullmann, ed. (1964:100)

points out that "as far back as 1730, a French critic had pointed out that a poetical sentence differs from a prosaic one by the suspense effect created by inversion". The most important piece of the message, as is seen in connection with the sentences under question, is withheld from the reader until the very end of the sentences; by the use of a number of clauses. By this device, the thought, like the message, is developed by logical stages and is not completed until the end is reached. The effect of this device is that the sentences, compact and close-knit, have the merit of creating that element of suspense which holds the attention of the decoder, and therefore bringing about better comprehension.

IV.1.1.1.5 Concluding remarks on the message:

Lastly in the patterning of the theme is the conclusion. Here, one observes a series of rhetorical questions - (5.a (5.a-c), e.g., Kuna dhalili gani hapa ambaye angependa kuwa mtumwa? (5.a.i). In these questions, the speaker draws his listeners to his side by dissociating them from the things that they would not like to be. By so doing, he makes them side with him in the murder, hence he becomes a "comrade-in-arms" rather than a murderer.

IV.1.1.2 Language used:

Another thing to be noted in the text is that the speech itself is presented in clear straightforward language - free from creativity, i.e., not using symbolism, personification, etc, (except in the one instance where Buruto employs a metaphor). This seems to be a deliberate calculation, taking into account the type of people being addressed - the ordinary people who must not be confused with any markings even with the type of language used.

IV.1.1.3 The switch from metre/verse form of speech to prose:

Leech (1969:123) makes a distinction between 'end-stopped lines', in which the last syllable coincides with an important grammatical break, and 'run-on-lines' in which there is no congruity of this kind. For the second, in which there is grammatical overflow from one line to the next, the term enjambment is used.

In the play, there is a tendency for 'end-stopped lines' - poetic diction - to be assigned to the noble, and 'grammatical overflow from one line to the next' to the proletariat - the common people. Buruto is one of the noble members of society, and, like other noble men, usually talks in poetic diction - the poetic manner of expression. The reader's curiosity is therefore naturally aroused by this sudden change to what Leech calls 'enjambment' in speech. For instance, compare the smooth flow of the language in the text with the following extract from page 46, where the 'normal' Buruto is talking to Kasio:

Tafadhali, kuwa radhi: mimi nitatangulia
Jukwaani nieleze sababu iliyofanya
Tukamwua Kaizari: na kuwa atayosema
Antonio, atasema kwa idhini na ruhusa;
Pia kuwa tunapenda Kaizari afanyiwe
Ibada kwa mambo yote yapasayo kisheria
Kwetu hayo ni faida, hatutapata madhara.²

In this instance, Buruto's style of discourse is conditioned by a specific/regular number of syllables to the line, so that a word like atahayosema will appear as atayosema to keep to a certain beat, and each line is started with a capital letter, regardless of whether the previous line was a finished sentence or not.

Several factors could be behind this sudden switch: It may be that

(1) Buruto wants to identify with the crowd in speech. - one

way of gaining some support.

- (2) This is the most effective language with the people and so he employs it to be readily understood.
- (3) He wants to be himself and so honest, freer and closer to the people.
- (4) He wants to avoid the type of sentence construction in metre form which needed forethought and planning. Since there was no time for that, Buruto is making use of the poetic licence by turning to what would be considered as a natural style - direct, simple, and informal.

IV.1.1.4 Punctuation:

Punctuation marks play a very important role in the text; and they have been used a great deal. In such a short text of fifteen sentences, one will come across seventeen commas (,); sixteen full-stops (.) and colons (:); five semi-colons (;); four question marks (?); and one exclamation mark (!); - making a total of forty-three punctuation marks!

Punctuation marks are employed intensively when the message must be presented as systematically as possible, something which in turn facilitates even better understanding on the hearer's part. And, as can be seen in the text, the sentences have been broken down syntactically as much as was felt necessary for the listener to follow the message easily.

IV.1.1.5 Impression one gets from the text:

The text being discussed falls in the literary genre, and it is in the form of a speech. The effect the reader gets is the feeling that the passage is describing a scene of activity, filling in enough background information, (e.g. only by reading through the extract, one at once knows why the people are gathered at the scene) to provide a setting and taking some care to make the scene interesting. Though the text is in written form, depending on one's interpretation, one may get the dramatic impression of someone speaking, an

unbroken monologue marked by fluency and a number of somewhat long intonation patterns; - e.g. Kuna gani hapa mwanamama ambaye haimendi nahi yake? - but with a variety of sound effects (e.g. the lowered tone of a parenthesis as in Kama yupo na asomo; kwani yeye nimemkosea repeated thrice after different consecutive sentences; or Nangojca jibu at the very end of the speech.)

IV.1.2 Grammar:

Some other feature that draws no less attention in the text is the grammar employed. In order to focus attention on whatever features that are considered important, the grammar will be studied in terms of sentence typology, clause structure, and group typology.

IV.1.2.1 Sentence typology:

It is to be observed that the text is composed of statements and rhetorical questions. These are two types of sentences which perform a similar job, the only difference being that statements give the message explicitly, while rhetorical questions give it implicitly. For examples here, there is Kwa sababu Kaizari alinipenda, namlilia...lakini kwa sababu alikuwa mpenda cheo, nimemwua (4.a); and Kuna mshenzi gani hapa ambaye asingependa kuwa Mrumi? (5.b.i) respectively.

The text has employed this mode of narration in view of the fact that the situation is two sided - there is the speaker and the audience - the speaker having all the facts while the audience is completely uninformed about the facts of the assassination. In such a situation, it is logical that there is the one way flow of information.

The effect of the combination of statements with rhetorical questions is variation in the mode of narration which in turn prevents boredom to listeners.

On another level of analysis, one will note that the

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On another level of analysis, one will note that the

text is composed of sentences which range from simple ones of single clauses (e.g. Tulieni mpaka mwisho) to others which are compound with several clauses (1.b is composed of six clauses). But the compounding is of the simplest degree - co-ordination, taking into account the fact that these are the ordinary people, and as such, constructions of this type are more comprehensible and therefore more effective with them. The message presented otherwise than by such constructions would make the people get a time lag in their understanding, and most of it would "evaporate" before being followed by some of them.

For the same reason, sentence (1.b) affords a good example of conjoining in its simplest form, using commas, colons, na (and), and ili (so that). Other examples of other types of sentences in their simplest forms are the periodic sentences: (4.a & b). Sentence (2.a) only comes close to what one would label as an example of embedding:

Ikiwa pana mtu ye yote katika umati huu, mtu ye yote rafiki mpenzi wa Kaizari, kwake nasema kwamba mapenzi ya Buruto kwa Kaizari hayakuwa chini ya mapenzi yake yeye. .

The embedded bit, (underlined) qualifies the first clause. In the same sentence, there is an example of subordination: kwake nasema kwamba... where the subordination prevents jerkiness, to give continuity rather than disturbing the tempo of the flow of the message.

IV.1.2.2 Clause structure:

The elements of structure are ordered as follows:

- (1.a) (S)PA
- (1.b) SPC, (S)PC, (S)PCP, (S)PC, (S)PCPC.
- (3.b) (S)PCPSPC, CPSPA.
- (5.a.i) PSSPC.
- (5.a.ii) PPSP.
- (6) (S)PC.

The analysis above, even though not inclusive of all the sentences, is quite adequately representative of the realisation of the elements of structure in the text as regards their ordering. The evidence shown is that the normal ordering of the elements of structure in the English language has been followed so that one notes the SPCA-type structure for statements, and a slight alteration of this ordering in the case of questions. In Kiswahili as was observed in chapter III, there is a great deal of flexibility as regards the ordering. In this case however, one should not forget the English influence on the ordering, (bearing in mind that this is a translation). It is rigidity in the translation from English to Swahili that brought about the SPCA-type structures, to the exclusion of all others.

But it is also possible that by being so rigid, the author deliberately wants to make use of the notion of building a coherent and patterned effect. The repetition of structures leads to the impression of a coherent and forcefully constructed and argued message.

Except where ambiguity is likely to arise (e.g. Mapenzi in 4.b had to be qualified by yake), one notes that the elements tend to appear singly. This is both appropriate and intentional. Most probably qualifying the elements even where it is not necessary would bring about structures that are unnecessarily long and likely difficult to follow. The speaker wants to be understood readily by employing language as economically as conditions allow.

IV.1.3 Vocabulary:

Readers of the text will most probably agree that at the lexical level the vocabulary choices are "unmarked" (in the sense that the words used are ordinary ones which are already in existence in Kiswahili; and they are not in any way employed to aim at meanings other than those that are normally understood). One could point out at least two

reasons in connection with the use of such vocabulary:

- (a) The speaker was aware of the need to be as simple as possible, even with the vocabulary to be used, since the situation itself demanded straightforward communication with the audience, unlike in a situation where vocabulary may be used deliberately so as to impress the audience, etc. Marking tends to cause temporary arrests to attention. In this situation, the speaker was giving information (evidently, but most unlikely) uninterrupted so that had attention been arrested even momentarily by markings in the vocabulary, the danger of the listeners being left behind in comprehension would be highly likely in this case where the audience was composed of the masses - people with the ordinary/everyday vocabulary.
- (b) It is clearly evident as was observed by Prof. Mazrui (see chapter III) that in translating the play, Nyerere had as one of his aims: "to prove that Kiswahili (or any other language for that matter) is in itself rich enough to bear the heavy burden of the genius of Shakespeare." The very fact that the English version of the text has been accommodated quite comfortably in Kiswahili (especially as far as the vocabulary is concerned) proves the observation.

NOTES:

1. Original version taken from JULIUS CAESAR

Be patient till the last.

Romans, countrymen, and lovers, hear me for my cause, and be silent, that you may hear. Believe me for mine honour, and have respect to mine honour, that you may believe. Censure me in your wisdom, and awake your sense, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then, that friend demand why Brutus rose against Caesar, this is my answer: Not that

I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. There is tears for his love: joy for his fortune: honour for his valour: and death for his ambition. Who is here so base that would be a bondman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended. Who is here so vile that will not love his country? If any, speak, for him have I offended. I pause for a reply.

2. Original version copied from JULIUS CAESAR:

By your pardon.

I will myself into the pulpit first,
And show the reason of our Caesar's death.
What Antony shall speak, I will protest
He speaks by leave, and by permission:
And that we are contented Caesar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.

. * * *

The next section seeks to show how two texts differ in style.

56

IV.2 Comparative study of two texts:

The aim of this section is to examine two texts so as to make comparative statements about them. The texts themselves are extracts taken from one of the popular Swahili novels - Rosa Mistika - which was written by Kezilahabi.

Since the thesis is interested in giving hints as to how to deal with particular texts, the point here is to be as thorough as possible with the analysis, so as to draw out all that is stylistically significant, and hope that the approach used, and the findings made, will be of general descriptive interest. The texts themselves, accompanied by their respective translations as done by the author, are presented as follows:

Namagondo,
P.O Box Mpenzi,
Ukerewe.

Mpenzi Rosa Mistika,

Ewe ua waridi lenye fumbo! Ewe dada wa makao yangu uliye kitulizo changu! Funua macho uione Makala hii fupi ya mapenzi. Nakuota kila siku wakati wa usiku; sipati usingizi kwa ajili yako. Kuvumilia nimeshindwa. Tafadhali unijibu upesi. Nakutakia ushindi mzuri katika mtihani wako.

Wako katika mapenzi na matumaini.

Charles Lusato.
Uk. 14.

TRANSLATION:

Dear Rosa Mistika,

Oh mysterious rose! Oh sister,³⁾ comfort of my life! Open your eyes so that you may see this love letter. I dream of you daily at night; I am unable to sleep because of you. I cannot stand it any longer. Please do send me a quick reply. I wish you good success in your examination.

Yours in love and hope.

5.4

Namagondo,
P.O. Box -
NANSIO (Bukerebe)

Kwa mtoto wangu Rosa,

Nimesikiya kwamba ulikuwa musibitali umejifungua mtoto wa kiume. Mimi Regina pamoja na mlovi wangu tunamshukuru Mungu. Sisi benycwe hatukujaliwa batoto bengi ba kiume. Wewe umejifungua mutoto wa kiume, tunafurahisha sana. Tunakwisha futafuta jina la mutoto huyo. Utamwita Bagaile. Muntu huyu alikuwa ni baba yako mudogo. Alijama na mtumbwi gwake wakati akisafili kwenda Kwanza. Manueli mjima, siku hiji si mweupe kama jamani.

Mimi,
Regina Mama yako.
kk. 55-6.

TRANSLATION:

To my daughter Rosa,

I have heard that you were in hospital you have given birth to a baby-boy. I Regina with my drunkard are very thankful to God. We ourselves were not lucky to get many baby-boys. You have got a baby-boy, we are much pleasing. You will call him Bagaile. This person was your step-father. He got drowned with his canoe while travelling to Kwanza. Manueli is in good health, these days he is not as ^{brown} white as he was in the past.

I,
Regina Your Mother.

IV.2.1 Themes of the texts:

In the first letter, the case is that of a boy writing to a girl; while the second letter is a mother writing to her daughter. In his letter, Charles Lusato passionately declares his love to Rosa Mistika, while in hers, Regina is congratulating her daughter - (the same) Rosa Mistika -

Handwritten notes:
I have already chosen him a name. We have rubbed rubbed the name of that boy.

Handwritten note: Present

Handwritten notes:
100
10/11/77

58

following a rumour which reached her ears that the latter has had a baby. Each of these letters, as will be shown a few pages to come, employs language in a distinctively interesting manner.

IV.2.1.1 The form of the texts:

It will be seen that both letters obey the conventions of letter-writing - starting with the writer's address on the top right-hand side of the page, mentioning the addressee at the extreme left, the message following immediately under the name of the addressee, and ending with the writer's name at the bottom right of the message. But there is something of interest - something that at once draws attention, and which is common to both letters - the omission of dates.

In Regina's case, it is most probable that with her little formal education, which was obviously received through adult education classes, she is not aware of all the details pertaining to letter-writing. Had she asked somebody to write the letter for her, may be the date would have been included. But the impression one gets is that she wrote it herself - an impression that is given by the language and the way it has been employed. Furthermore, she cannot possibly have asked someone to write the letter for her if one thinks of the nature of the message. Her daughter is supposed to have had a baby, but, outside marriage (she is still in ^{college} school according to the novel). And, as is known, in the African context, though it happens a great deal these days, getting a child outside marriage is something that is both strange and a great shame. So, Regina, even though seemingly so happy about the idea of having got a grandchild, is conscious of what a shame that is to both Rosa herself and the family. So she chooses to write the letter herself ~~so~~ as to keep such news secret.

Or, it could be argued that Regina being a typical average African woman did not ~~know~~ nor did she care to know

what date it was when she wrote the letter.

In Charles' case, the date may have been omitted because he with Rosa were agemates and intimates who therefore did not have to obey all the conventions of letter-writing. It is no wonder therefore that even where one would expect to see the number of the post office box, Charles inserts Knenzi (love) which indicates a remarkable awareness of the informality of such a letter on the writer's part. Furthermore, it is arguable that since Charles and Rosa (as can be learnt from the novel out of which these extracts are taken) were neighbours, always travelling to and from school together, the letter was most probably delivered by hand by the writer himself. As such, there was no need to indicate the date since the addressee could assume it was written the same day or the day before, the dates of which days she knew. At any rate, in a situation like this, a letter serves like an oral message in the rural areas.

It is also possibly that Charles omitted the date deliberately so as to give the impression of an established and an everlasting love, and not just a whim which came to him on a particular date.

But in the case of both letters, the omission could be attributed to negligence on the part of the writers. To them what mattered were the messages, not dates.

It is also possible that it is the author who deliberately omitted the dates since the text itself - the novel - is meant to be read not at a specific date but from year to year. The author might have felt that indicating the date (even though the reader can check on the year of publication of the novel in the book itself) would perhaps betray his work by giving it a sense of outdatedness after some years - which therefore had to be avoided by the omission.

The letters will now be studied side by side so as to give details in relation to how each of them employs

language in its own unique way.

IV.2.1.2 Charles Lusato's letter:

Charles' is a love letter, and this is indicated even in the address itself where the post of box number is (as was pointed out in passing in the preceding subsection) given as Ipenzi (love). This would seem to be normal and characteristic of love letters among school children who, in the excitement, choose to go about some points pertaining to letter-writing their own ways for the sake of what to them is novelty. And the letter itself is, as one living in the new generation, (i.e., the generation which has very much been influenced by foreign cultures), full of flowery language. It opens with two consecutive metaphors: Ewe ua waridi lenye fumbo!... uliye kitulizo changu. the girl being seen as a flower - and specifically a rose (an appropriate translation of her own name) as well as comfort of some kind.

In an African context, it is typical of both girls and boys to read and get flowery expressions in English, and then translate and use them. With the flowery language, the writer is supposed to be expressing emotion.

The repetition of ewe in two successive sentences: Ewe ua waridi.... Ewe dada... affords a clear example of what rhetoricians would call 'anaphora' - a device which makes a foregrounding effect through development of a normal syntactic pattern.

Two slightly imperative sentences: Funua macho.... Tafadhali unijibu upesi enclose the declaration which is contained in two sentences: Nakuota kila siku... Kuvumilia nimeshindwa. The slightly imperative sentences reflect the controlled emotion on the part of the lover. Rosa is meant to understand that Charles is in torture which has to be taken care of as soon as possible.

The sentence: Nakuota kila siku wakati wa uciku: sipati

usinzi kwa ajili yako can be said to be a contradiction of facts due to confusion in Charles' wandering thoughts as he desperately attempts to convince the girl to love him, (for how does one dream at night, and then complain of sleeplessness?). But from another point of view, this may be interpreted to mean continuous thought and therefore torture on the lover's part through day-dreaming about the girl he loves. The sentence itself is composed of two clauses which balance intentionally, just as the dreams about the girl are balanced by a corresponding torture as a result of sleeplessness.

Even what may seem to be an irrelevant sentence: Nakutakia ushindi mzuri katika mtihani wako in the main flow of the message can be looked at as being part and parcel of the love being expressed, since love also includes sympathy. The sentence means that apart from loving Rosa, Charles also thinks even of her welfare and interests.

IV.2.1.3 Regina's letter:

Both letters, as noted above, start and end more-or-less the same way. But Regina's letter is more interesting in the sense that the addressee is mentioned in a very deliberate manner - not just mutoto wangu but kwa mutoto wangu Rosa (Mistka). And the ending is similarly deliberate: not just Mama Yako Regina but Mimi Mama Yako Regina.

This style of writing seems to be characteristic of African parents when they write to their children.* As can be seen, the style itself is deliberately emphatic to the extent of being seemingly unnecessarily specific,

Secondly, unlike Charles' letter - a letter in which

*Apart from this instance, the author observes that letters from both his father and mother-in-law, all of whom received formal education through adult education programmes, are likewise written deliberately - always starting and ending as Regina's:- Kwa mutoto wangu and Mimi baba/mama yako.

language has been employed calculatively to evoke emotion. Regina's is free from creativity in its language use, i.e., the language is here used in a straightforward manner, not with metaphors and suchlike devices. The need to avoid bluntness on Charles' part as regards his topic brings about what would be labelled as 'padding'; while the need to communicate information straightforwardly and unemotionally on Regina's part results in economical use of language. Thus where Charles is using language extravagantly in the sense that despite the many sentences that compose the letter, the concrete message could be summarised in three words- "I love you." On the other hand however, Regina will mention several things - congratulating Rosa for getting a baby, suggesting the baby's name and why, and telling her how the last born back at home is getting on. And all this has been accomplished with only the necessary number of sentences. Each item of the message is given just what attention it deserves, and in only one sentence. In short, one letter is expressive, while the other is communicative in language use.

IV.2.1.4 Impression given by the two letters:

It is apparently impossible for one to see Charles Lusato's letter as a reflection of a black man's way of writing to a lady in Africa as far as the author is concerned. The influence of romantic English literature makes itself conspicuous in the letter. The writer clearly employs what would at once reveal itself as ready-made language - stereotyped expressions which give the impression of borrowed cliches from a basically non-rural African culture.

The apparent artificiality in Charles' letter leads one to the conclusion that the writer is 'deracine' i.e., uprooted by a conflict of cultures. The lad is obviously still going through the type of educational system which transforms an individual into a different person; but the influence is already beginning to show the effects even before the trans-

SH 97
yes!

16
formation has completed its course.

And, at any rate, apart from the way the language has been employed, one wonders whether one can really talk of love the way Charles does in an African context as has been touched on but very briefly above. This seems to be far too exaggerated. At any rate, the concept of love as understood by westerners, and expressed in the letter is somewhat alien on a typical African scene. ✓

Traditionally, African children grew up without having to worry about marriage partners. Parents had the responsibility of making such arrangements for their children as the latter came of age. And this was quite clear to the children themselves. However, with the subjection of foreign cultures to Africa, there is now a tendency for African boys to take the responsibility of looking for wives-to-be. Those of us who go through formal education even tend to look down upon our cultures in preference to a foreign culture. Consequently, as is the case with Charles Lusato, we cannot be ourselves. /

Charles, as has been observed, is no exception to the social change that brings about a conflict of cultures. The gross result is that his letter is deliberate (not natural) and affective in language use, while Regina's is more interesting, being a clear portrait of a simple, 'uneducated', direct peasant woman as we know such women in Africa. She has been drawn deliberately by the author, and her natural flow of language is very effective.

IV.2.2 Grammar:

Charles Lusato uses short sentences and clauses to express spontaneity and rapidity of feeling.

Except for kuvumilia nimeshindwa - a minor construction with the CP where the writer wanted to sound poetical - the normal ordering of elements in the first text is SPCA. What draws the reader's attention is the group typology. One notes the following situation:

- (1) Ewe ua waridi lonze fumbo
 Q Head Qualifier.
- (2) Ewe dada wa makao wangu uliye kitulizo changu
 Q H Q
- (3) .. makala hii funi wa mabenzi
 H Q Q Q

Elements are realised in groups because the writer wants to qualify the building blocks of his message - he deliberately and mechanically wants to avoid bluntness even as regards elements of structure in his sentence construction so as to impress the girl and therefore stand better chances of winning her love for himself, and also to reflect the preciseness of the message conveyed.

Similarly, the second letter works with short sentences to reflect Regina's little education which would not allow her to construct long ones. Except for co-ordination which is performed mainly by the use of commas, overtly or covertly, the sentences can also be said to be simple ones.

The sentences have only one pattern as regards the ordering of elements - SPCA. One fails to understand why Regina should employ the SPCA - type structure of sentences. As we know, and as was shown in chapter three, one cannot talk of the normal ordering of elements in Swahili since there is a lot of flexibility. The SPCA ordering is normal only in English and it is thus understandable why Charles should employ that type of ordering in his letter - he has been exposed to it in formal education where the tendency is to form sentences the English way.

In trying to say why Regina's constructions go according to the SPCA type structure, one can only say that it is most likely the author has failed in his portrayal of this woman so that what the pattern reflects is the author himself who has been exposed to the pattern in his formal education, and it never dawned on him that grammatically, it was he and not Regina talking.

However, one may argue that maybe the ordering of the

elements in Regina's mother-tongue is SPCA and in her attempts to write in a new language, she constructs sentences rigidly according to how they are constructed in her own language.

Except where it is necessary, the elements of structure S, P,C, A in Regina's letter appear without elaborate qualifying or modifying words. Thus we have:

Kwa mtoto wangu Rosa.
Q Q H

This is the unmarked style which, as has already been said, established and expected of parents-to-children letters. It is typical of African mothers, to them being a form of endearment. There is mtoto ba kiume, batoto bweni ba kiume and a few others because the message must be specific rather than general as would be brought about by just mtoto and batoto since mtoto could mean any child.

IV.2.3 Vocabulary:

At the lexical level, one will note that Charles employs normal/standard Swahili vocabulary in the sense that the words used are ordinary ones which can be found in a Swahili dictionary. And accordingly, the language itself is correct/standard Swahili which may be accounted for by the influence of schooling. The lad himself is acquiring the language through formal education which tends to expose people only to the standard form - in this case, the so-called standard Swahili. What attracts attention is the collocation of the lexical items - something that comes about because of the cliché constructions, taken mechanically from ready-made combinations. We thus have mutual expectancy of words as in Mpenzi... what follows is known - the name of the mpenzi. Other examples are: Ua wazidi lenye funbo, Makala hii fupi ya mapenzi, Makwato kila siku wakati wa... Wako katika... na ... These are close to idiomatic expressions and therefore there is no problem if one were

left to fill in the gaps.

If Charles' letter is characterised by word collation, Regina's is, on the other hand, characterised by mother-tongue interference at the lexical level. In fact it is the mother-tongue interference that makes Regina's letter down-to-earth and realistic, and therefore more effective. One

notes the following items:

Bukerebe	for	Ukerewe
Nimesikiya	"	nimes'ia
musibitali	"	hospitali ^(o)
benyewe	"	wenyewe
batoto	"	watoto
bengi ba	"	wengi wa
mutoto	"	ntoto
muntu	"	mtu
mulogo	"	ml ^o go
alijama	"	alisama
gwake	"	wake
akisafili	"	akisafiri
mjina	"	m ^u jina
hiji	"	hizi
jamani	"	zamani.

One concludes from the data that in Regina's mother-tongue, /w/ is realised as /b/, /z/ as /dz/, /r/ as /l/. But the hypothesis would seem to be invalidated by items like ulikuwa (not bulikuba), wa as well as ba, wangu (not banu), benyewe (not benyebu), hatakuambia (hatakuambia), wewe (should be bebe), gwake (should be hake), and wakati (should be hakati). Maybe it was felt adhering to the rule might puzzle some readers and keep them at least at a distraction, if not altogether barring comprehension; or most probably, even though Kesilhabu tried his best to portray Regina's deviations in Swahili, these items escaped his notice. Alternatively, the inconsistency, including where Regina writes ntoto and at other times mutoto, as well as ba and wa can be accounted for under a transition period because in the process of learning a new language, especially one

which approximates to one's mother-tongue, (Swahili is, like Kikereve, a Bantu language mostly, and therefore Regina, speaking a Bantu language is no exception to the influence; there is a tendency to get a slip of the tongue from time to time. Apart from mudoro as opposed to mdoro, Regina's letter will afford more interesting examples like runtu - a common Bantu word for 'person'.

Her effort to write in a foreign language brings about malapropism as in tunakwihafutafuta (we have already erased) vis-a-vis tunakwihatafuta (we have already looked for) which throws meaning off-balance, but not the reader's comprehension. Another example of a word which comes close to malapropism is tunafurahisha (we are pleasing) where Regina means to say tunafurahika (we are pleased). Instead of doing harm to the letter, these features contribute to a better taste as well as drawing Regina out as a particular individual.

But it is possible for one to argue that tunakwihafutafuta and tunafurahisha are in actual fact intentional mistakes by the author. If, (as will be learnt in chapter six where the whole novel is analysed) the author is fond of letting the reader look for the message himself, it is arguable that by writing tunakwihafutafuta the author is saying that the parents have already erased - done away with any efforts to name the child (since according to the novel, Rosa has had no child) just as the uncle's name after which Rosa's child would be named had been discontinued by his death! Similarly, by writing tunafurahisha, Kezilahabi - the author - may be saying it indirectly that since Rosa is pleasing men as she lets them sleep with her, it is virtually the parents who are making the men nappy for giving birth to such a daughter!

NO

NO. 45 - 1

This indirect presentation of messages could in fact suggest another meaning altogether in Manuel mlima siku hiji si mweupe kama jamani. Since there is a tendency these days for wupe (white) to be associated with purity even within an African context, siku hiji si mweupe kama jamani (these days

? Be

he is not as white as in the past) could be interpreted to mean that in actual fact Regina is talking of Rosa in her changed state. She was an innocent girl before she left home - she was white so to speak. But these days, she is not as white, i.e., not all that innocent!

* * *

The third - last - section of this chapter will compare two extracts from newspapers.

IV.3 Newspaper Reporting

The central function of a newspaper is to inform - a function which implies the notion of newspaper reporting. It is generally recognised, and certainly obvious from a study of English-language newspapers, that there are different styles of 'newspaper reporting' as stated by Crystal & Davy (1969). This springs from the fact that newspapers themselves are different, catering for different groups of readers.

The present thesis aims at comparing the styles of two newspaper reports, given as (a) and (b) below, and at the same time to test Crystal & Davy's observations in connection with the language of newspapers.

Mzee kufungua Bunge Jumanne

BUNGE la tata la Kenya, ambalo lilikuwa limeahirishwa na Rais, Mzee Jomo Kenyatta, mnamo Novemba 6, mwaka jana litakutana tena Jumanne (Februari 4). Rais Kenya aliaendesha sherehe rasmi za kufungua Bunge hilo.

Handwritten notes: Wapanda Uchafaza, Mikeru Chama cha Bunge

Habari hizi ziliongezwa rasmi jana. Rais Kenyatta, akitumia urwezo wake wa kikatiba, aliahrisha Bunge la Kenya baada ya kuapishwa kwa wabunge wapya, ambapo wakati huo huo Bw. F. M. G. Mati alichaguliwa tena kuwa Spika wa Bunge.

Miongoni mwa watakatifu-
ria sherehe za kufunguliwa tena
kwa Bunge ni pamoja na Mawa-
ziriri 21, Mkuu wa Sheria, Bw.
Charles Njonjo, Mawaziri Wadogo
13 na Wabunge.

Wajumbe maalum 11 walioteu-
liwa watakatifu sherehe hizo
pia.

Mmoja wa Wabunge Maalum,
Bw. Walter Odado (Nyanza), ali-
fariki baada ya kuuguzwa kwa mu-
da mfupi wakati wa mkesho wa
Krismas mnamo mwaka jana.

Bunge, ambalo kwa kawaida
huwa na Wabunge 158, litakuwa
na upungufu wa Mbunge mmoja
ambaye kuondolewa kwake kuto-
ka kwenye orodha ya Wabunge
kuliababishwa na malalamiko
kuhusiana na matokeo ya uchaguzi
mkuu wa Bunge.

Mbunge huyo, Bw. Ahmed Abdi
Ogole, alipotiza kiti chake cha Wa-
jir Kusini baada ya Mabakama
Kuu ya Kenya kutangaza kwamba
uchaguzi wa sehemu hiyo hauku-
wa halali.

Nyuso mpya katika Bunge zi-
lakuwa za Wabunge 88, ambao
wailwaangusha Wabunge wa za-
mani katika sehemu zao tofauti.

Miongoni mwa Wabunge wapya
watakuwa Waziri Mdogo wa
Kwanza wa kike nchini - Dkt.
Julia Ojiambo, - ambaye ni Wa-
ziriri Mdogo wa Nyumba na Hudu-
ma za Jamii, Dkt. Ojiambo ali-
mwangusha Bw. Arthur Ochwada
kwenye uchaguzi mkuu katika
enchi la Busia Kati.

Mipango mahsusi kufungam-
na sherehe za kufungua Bu-
bado haijatanzwa, lakini la-
rajiwa kwamba baada ya sherehe
za kufungua Bunge, bunge
shughulika uchaguzi wa Ma-
wa Spika.

Mamlaka haya yalikuwa y-
shikiliwa na Dkt. Mnyua Wa-
ka, ambaye sasa ni Waziri wa
shauri ya Kigeni.

Maazimio kadha, hali kadhi-
ka, yanangojwa kujadilwa ka-
Bunge. Miongoni mwa maazi
haya ni azimio la uhfadhis
wanyama wa misitu.

Inadaiwa kwamba azimio
limetuzudwa kuziuaanisha ka-
ya Mbuga za Kuhifadhiwa wa-
na pamoja na Idara ya Wany-
ama Misitu, ambayo iko chini
Wizara ya Utalii na Wanyama
Misitu.

Handwritten signature: J. P. S.

BUNGE SASA LAFUNGULIWA

TANGAZO RASMI
limetolewa jana kutoka Ikulu
kwamba Baba Taifa, Rais
Mzee Jomo Kenyatta, atafungua
Bunge la Taifa siku ya
Jumatano, tarehe 4 Februari, 1975;
saa nane nansa mchana.

Itakumbukwa kwamba Bunge
liliahirishwa baada ya ubishi
juliozishwa na uchaguzi wa
Makamu wa Spika, punde tu
baada ya Wabunge wapya wa
Bunge kuapishwa mapema mwezi
wa Novemba 1974.

Rais Mzee Jomo Kenyatta
aliahirisha Bunge kwa kutumia
uwezo wake ulioko katika katiba.
Bunge liliahirishwa toka tarehe 7
Novemba 1974.

Uchaguzi wa kuchirishwa huko,
Wabunge wapya walikuwa
wamejazana katika Bunge
wakishanguliana na kupongezana

wakikaa juu ya vili vyao. Shangwe
kubwa na vifijo vilitolewa kwa
Wabunge Wanawake na wale
wengine ambao waligombea
uchaguzi uliokuwa ngumu sana.

Agenda ya kwanza ya siku hiyo
lilikuwa uchaguzi wa Spika. Naye
Spika wa zamani, Bw. Frederick
Mbili Mati, alikuwa ingombea wa
peke wa kiti cha Spika, kwa hiyo
alichaguliwa bila kupingwa
kulingana na kanuni za Bunge.

Baada ya kuapishwa na Katibu
wa Bunge, Bw. L. Ngugi, alitoa
hotuba yake rasmi. Alionya
watunga sheria wapya kwamba
wao ni wanachama wa mkao
mkubwa sana wa kutunga sheria
na walenzi wa Katiba ya nchi.

Bw. Mati alitoa mwito wa
ushirikiano kati ya wabunge wapya
na wale wa zamani katika
mashauri ya Serikali. Alawaonya
wawe wenye heshima na

kudumisha utukufu wa Bunge.
Punde tu baadaye kukaz
ubishi juu ya uchaguzi wa Mak
wa Spika. Kanuni za Bunge zil
uchaguzi ufanywe "m
inapowezekana baada ya uchag
wa Spika".

Mbunge wa Nyeri, Bw. War
Kanja, alisimama akitaja kan
hiyo na kudai uchaguzi
Makamu wa Spika ufany
Alisaidiwa na Wabunge weng
wengi. Bw. Mati akuan
kwamba uchaguzi huo hautafany
wakati huo na hapo ndipo ubi
mkali ukazuka. Bw
likajadiliana kwa siri.

Na baada ya mzozo huu kuc
delea, hakuna tangazo lingi
lilitolewa isipokuwa lile
kutoka kwa Baba Taifa kwam
Bunge limchirishwa kwa mu
usiojulikana.²

The first report is from a newspaper - TAIFALEO - of
30th January, 1975; while the second is from BARAZA - a
different newspaper but of the same date. The former is a
daily paper while the latter is a weekly.

IV.3.1 Themes:

The theme being dealt with by the two extracts is the
same - the opening of parliament by the country's president.
As has been said in the introductory remarks above, there is
not one, but a number of 'journaleses' as Crystal and Davy
would say, (though some people would hesitate to use the term
'journalese' because it is somewhat derogatory). The study
will now turn to how the theme has been treated by the two
papers.

IV.3.1.1 The headlines:

Definitely headlines play a very important role in newspaper reporting. Potential readers are, on average, people whose eyes move swiftly down the pages and stop only when something catches their attention. As such, in the words of Crystal & Davy (1969:174) "the function of headlines is complex: headlines have to contain a clear, succinct and if possible intriguing message, to kindle a spark of interest in the potential reader." The chief means of producing 'eye-catching' effects, (as newspapers will indicate), is by making use of the full range of graphic contrasts.

Apart from the obvious 'eye-catching' device of the enlargement and heavy inking of the headlines as shown by the texts, definitely the reader will at once have his attention arrested by an important event like the opening of the country's parliament. The opening was unexpected. The reader's attention is therefore seized since a new and interesting situation has been created - a situation which takes its meaning and interest from a certain context; and it is part of an 'action' which has a beginning (which is known) and must lead to some end (which is unknown). The journalist's aim is to seize and hold attention, beginning with a single unexpected and startling act, and going on to make the reader aware of certain possibilities created by that act.

The tense of the headlines is also interesting. The incident is to happen in the future (as is reported in the main news) but the headlines are written in the KU- (class 15 - infinitive) prefix in the first text, and present continuous tense in the second. News is reported either before or after taking place, and from research findings, the author observed that it is a feature of newspaper headlines that the KU- prefix is always used to mean the future. As is the case with drama, by having headlines in the present tense, the newspaper tends to call for immediacy so that the reader gets a sense of fresh news, taking place in the present, not otherwise. In the case of the present continuous tense

however, there is not that type of rigidity - it may indicate either the past or the future.

It is also to be noted that one headline - **MEES KUPONGUA BUNGE JUMARIE** - is more specific - stating who is to open the Parliament and when; while the other - **BUNGE SASA LAUNGUUWA** - only states that parliament is to be opened. The reason may be that in the second case, the reporter is faced with limited space; or which is as likely, there is an assumption by the editor that the most important information to the audience is the opening of the country's parliament; when or by whom being information of lesser importance which therefore can be brought later in the article.

. But it is also possible that by being less specific, the editor wants to arouse the readers' curiosity into reading the paper which means buying it - which is what the reporter wants. A more informing headline like the first one may mean that people become casual readers as they get "all the information from the headline"! The result of news being read through the headline would be a drop in sales and so less profit!

However, during a discussion of this section with the author, McAteer of the School of Journalism, University of Nairobi, was of the opinion that it is unlikely, as stated above, that the headline writer would deliberately omit information from a headline in order to intrigue the reader and persuade him into buying the newspaper. McAteer agrees that usually the headline writer will try and get in, concisely, the main points of the news story, but he will only try the intriguing headline when the nature of the story makes it difficult to do this. But one exception to this which came to his mind during the discussion is the headline style frequently found in the sex offences court cases reported in a newspaper like News of the World, where one will find headlines such as A surprise admitted Mary in the four p.m.

IV.3.1.2 Paragraphing:

Paragraphing - the way the narrative as a whole is split into smaller units - is the most obvious feature of the texts.

The observation by Crystal & Davy (op cit:173) that the first word of news articles is in capitals is clearly valid in the extracts. In fact in the second text, it is not just the first word but the first two - TANZANO RASHI - which are in capitals. Even the statement by the same scholars that the first paragraph is printed in a noticeably larger type than the remainder; the second slightly smaller than the first and so on is supported by the first paragraph of the first text, so that even though the rest of the paragraphs, and all the paragraphs of the second extract are printed in a type of the same size, the principle is there.

In the case of the first extract, one may argue that apart from the first paragraph, the rest of the type must remain of the same size in print because if the characters, i.e., the letters, went on diminishing from paragraph to paragraph, they would soon be illegible or so small (especially in the final paragraphs) as to make the printing itself difficult. But in the second text, apart from the same reason as given for the first extract, it would appear that the machine that was used has characters of only one size, and it is the only machine which was used. This then accounts for why all the print is of the same type.

The paragraphs themselves are composed of single or groups of sentences which develop single ideas. Except for the second paragraph which is made up of two sentences, the first extract is built up with thirteen one-sentence paragraphs, while the second has ten paragraphs which may be of one or more sentences each. Seeing that it is the same story which is being reported, one is inevitably led to the conclusion that one text is composed of more paragraphs than the other because of the fact that in the former text, each sentence is a paragraph and vice versa.

It would appear that usually newspapers as can be seen

in the texts, tend to have short paragraphs in order to break up the grey text of the newspaper columns with frequent white spacing. The number of paragraphs a story has also relates to the size of the type used and the measure of the column width. Except for the first two paragraphs of the first story which travel across the whole length of the headline, the column width of both texts is five centimetres. Such small columns drive people into reading the paper, and make it easier for the eye to travel across than would be the case with the sentence that runs across the whole length of the text. Long wide paragraphs tend to frighten the average reader.

IV.3.1.3 Development of the theme:

There is a certain amount of agreement as far as the reporting of the story by the two excerpts is concerned. In each case, the message starts as an elaboration of the headline. The first paragraph of the first text is devoted to the information that parliament which had been prorogued some time back is to be reopened; while the same information is carried on to a second paragraph in the second extract.

Part of the observation about the nature of the headlines and the attempted reasons behind the preferences get some justification in the way the information goes after the headlines. If the headline to the first text tends to be more specific than the other, the latter, as the suggestion went, accordingly makes up for the gap by being more specific, (stating month, date, day and time of the reopening) than the former (which omits the time).

After the information as to when Parliament will reopen, the rest of the second extract is a flashback on what events led to the proroguing. The first extract however only gives a relatively brief information - (just stating that the President prorogued the Parliament after the election of the speaker) - about the incident and then goes on to other news as follows: The reader is told who will attend the opening ceremony; that one of the members is now dead; that

the normal number of members will, further, be short by one following an election petition which nullified one of the election results; that there will be so many new faces and the first female Assistant Minister. The passage then ventures to point out some of the most likely duties to be performed by the parliament after the opening ceremony.

It is to be observed that in dealing with the theme, the first text has tended to pay attention to more up-to-date news - even venturing into the unknown. Even though nothing has been said about what will take place after the opening ceremony, the paper attempts to point out things that are likely to be done. On the other hand however the second text seems to have fallen to narrating news that took place and was, definitely reported by the same paper. The reporter reminds the reader (has he forgotten such an important past event so soon and is he unable to recall it on his own even though the reopening is now to take place?) that Parliament was prorogued following an argument over the election of the Deputy Speaker: Itakuruburwa kawamba Nkomo lilichirishwa baada ya mkwazi uliozuchwa na mwanuzi wa Spika... (It will be remembered that Parliament was prorogued following an argument over the election of the [Deputy] Speaker). From this statement, it is quite clear that the same newspaper had already reported this news.

The degree of recapitulation in both texts may be partly explained by how the two newspapers in fact treated the original story relating to the proroguing of the parliament. One may guess that the paper intentionally recapitulates fully on the circumstances of how parliament was prorogued, so as to give clearer information about news that most probably was reported in a distorted manner the first time. The editor of a newspaper is always in a hurry to beat a certain deadline since news must be ready in print at a given time, otherwise, he may fall into the danger of losing the market for his paper by giving out-of-date news. It is therefore possible that three months ago when the

incident occurred, the newspaper did not have the desired time to give a clear picture of what exactly took place due to the hurry to beat the deadline. Since then however, there has been ample time within which to present the incident more systematically. The reader may still be interested in knowing the truth. So, now that something relevant is to take place, time may have been felt to be opportune for the same information to be repeated in a more thorough way.

But it is also arguable that recalling the background on the proroguing of Parliament, even though this had been reported fully at the time, is not giving the reader a lot of 'dead' information. When it is queried whether the reader could have forgotten so much after a period of about three months, some people (and of course led by the editor) may at once suggest that it would be wrong to assume that every reader would be fully conversant with the background, so that it is general practice by most if not all newspapers to fill in the background to a story. This is definitely a very sound argument which can be exemplified with the reporting of a court case which may be running over a period of several days. In the report on each day's hearing some of the background of the case will be recalled by the newspaper (for example the charges). One may ask, cannot the reader remember what the charges are as he read the newspaper yesterday? This is an assumption that editors do not seem to make.

Another possibility, which gets some evidence from the texts themselves, seems to be that the first text has as its motto to give the most up-to-date news possible (even if this means pioneering into the unknown) since it is aimed at the avid reader who is always keen to keep up with the times by looking at the latest news possible, hence the title **TAIFALSO (DAILY NATION)**. The paper also seems to assume that this avid reader will be quick and intelligent in his reading. One notes that the degree of thoroughness as to

what is this

the presentation of the message in the very first paragraphs of the texts supports this observation. The more intelligent reader of the first text is given 'February 4' in brackets because this is unnecessary information to him.

The other paper is a weekly which presumably aims at the casual reader who may not necessarily be aware of what news took place in the past, hence the need to recall the background to news all over again. To this slow reader, who takes his time, and who, presumably is not as intelligent, February 4 is not a by-the-way information; it forms part and parcel of the message. Even the current year - something quite obvious not to mention the fact that it has been shown clearly on the top front of the paper - must be stated. The time - 2.30 p.m. must be stated as such to avoid possible ambiguity (even though such ambiguity would be unexpected and ridiculous since it would not be possible for the opening ceremony to be performed at night). The first text will only say February 4 and assume the 4 will not be misinterpreted while the other feels it necessary to avoid such a risk, hence stating that 4 refers to the date of the month that day.*

IV.3.2 Grammars

At the grammatical level, one's attention is at once arrested by sentence typology, clause typology and structure, group typology and structure, and punctuation. These features will be looked at separately in an attempt to give detailed information about them.

IV.3.2.1 Sentence typology:

First and foremost to be observed is that the sentences

* Despite this seemingly sound argument however, certainly one should not put much emphasis here because it is obviously dangerous to suggest this division with any degree of certainty, purely on the examination of a single story.

in both texts are of one type - statements. This is to be expected - being a very necessary requirement of sentences in an area where the central function is to inform, in other words, to state facts. The reporter is the sole source of some information that the audience is, in most cases, not already aware of, and it is his duty to state it.

Secondly, the sentences in the first extract tend to be only long ones (though not pointlessly or needlessly so). Of course length by itself, as Crystal & Davy (op cit:161) say, is not of very great interest to the linguist since how long one's sentence is depends as much on what one wants to say as on how one decides to say it (that is, the content and the style).

However, it should be noted that no piece of writing would be effective with all short or long sentences. There must be some variety. But this should not mean padding or chopping apart thoughts which belong together. Variation in the second excerpt is performed through a combination of short and long sentences. Similarly, the first extract which would be at a disadvantage takes care of the gap by having a combination of short and long clauses in its sentence-formation. Furthermore, punctuation, as will be shown later, contributes a lot to the movement of the text.

The sentences employed are of course complete ones (to give information in full); and they are also compound as follows:

(a) Embedding:

Embedding is by far the most distinctive feature of the first excerpt. Out of the fourteen sentences that together complete the text, one can point out at least seven of them as being ones that illustrate embedding. Here are only three of the best examples of such sentences in the text:

(1) Bunge la tatu la Kenya, ambalo lilikuwa lina-
shirishwa... mwaka jana litakutana tena...

(2) Bunge, ambalo kwa kawaida huwa na Wabunge 150.
litakuwa...

(3) Rais Kenyatta, akitunia uwezo wake wa kikatiba
 aliahirisha Bunge... *Kinengezi*

The other text, on the other hand, is comparatively free of embedding, affording at most only one good example of such sentences:

Naye Spika wa zamani... alikuwa ngombea wa pkee
wa kiti cha Spika kwa hiyo alichaguliwa.

The conclusion is reached therefore that embedding is a feature of the first text which is almost entirely absent from the second.

By embedding, the texts trap between clauses of single sentences closely related structures which formed otherwise - say by separate sentences - would no doubt bring about a sense of disconnectedness.

(b) Linkings:

In the texts, linkage is marked by:

(1) Coordinations:

(i) na (and) which may be substituted with a comma (,) to avoid monotony.

Kiongoni mwa watakachudhuria sherehe...
 ni pamoja na Mawaziri 21, Mkuu wa Sheria,
 ... Mawaziri Wadogo 13 na Wabunge.

This example comes from the first text; and similarly one can point out the following example of linking from the other text:

Akawaonya wawe wenye heshima na kudu-
 misha utukufu wa Bunge.

Even kwa hiyo (therefore) could be identified with na in meaning in the constructions:

...Bw. Frederick Mbiti Mati, alikuwa
ngombea wa pkee wa kiti cha spika,
kwa hiyo alichaguliwa bila kupingwa.

Similarly, baada ya (after the) as in:

Itakumbukwa kwamba Bunge lilishirishwa
baada ya ubishi...

which is taken from the second text performs a similar function as na. (Baada ya appears four times in the second

text, and only once in the first)

The na and suchlike devices as pointed out above are employed by the author to give continuity and therefore smoothness to the reading. If one were to omit the devices where they appear, the effect would either be one of meaninglessness or jerkiness.

(ii) Other devices are lakini (but), inipokuma (except), and si (or) as exemplified by the following three sentences:

Mapango makwai...haijatangawa lakini inatunajwa...

(taken from the first text).

Na kanda ya mzozi...hakuna tangazo lingine lililo-
tolwa inipokuma lile...

(from the second text)

Hais Kenyatta atandeka sheraha zina za kufungua
Bunge. (also taken from the second text).

(2) Subordination:

Subordination is another means by which the flow of constructions is made smooth. The two main devices are:

(a) The relative:

The first text reveals six instances where the relative (relative is used as a connecting means:

(i) ambalo (which): appears twice:

BRIGE la tata la Kenya, ambalo lilikuwa...

Bunge, ambalo kwa kawaida...

(ii) ambao (who, pl.): appears twice:-

...Wabunge 88, ambao walimanguka...

(iii) ambaye (who, sing.): appears twice:-

...Dkt. Julia Ojiambo, ambaye ni Waziri...

Dkt. Mungua Waiyaki, ambaye sasa ni Waziri...

(iv) ambaye (which) in

Idara ya wanyama... ambaye iko chini...

On the other hand however, the second text has only two instances of the relative - ambalo & ambaye (which & which was) - and even these two appear in only one sentence:

Shangwe na vifijo vilitolwa kwa Wabunge... ambao
waligoshwa uchaguzi uliofika kuwa sasa.

One can therefore conclude that the relative is a special feature of the first text by which the reporter links phrases and clauses.

(b) kwamba (that):

In the first text, there is only one example of the use of kwamba (in the last sentence):

Inadaiwa kwamba azimie hili limakusudiwa ...

However, the second text seems to be making an intensive use of the subordinator as follows:

(i) Tangazo rasmi limetolewa...kwamba Baba Taifa...

(ii) Itakumbukwa kwamba Bunge lililahirishwa...

(iii) Aliwaonya watunga sheria wanya kwamba wao...

(iv) Bwana Mati akaamua kwamba uchaguzi...

(v) ...kutoka kwa Baba Taifa kwamba Bunge limeahirishwa...

According to Crystal & Davy (op cit:47), in the case of clauses introduced by 'that', the subordinator may be omitted. This is certainly the case with kwamba, the equivalent word in Swahili. In the examples given above, the subordinator may be left out and yet the sentences will not be affected as to meaning. Furthermore, the optionality of kwamba in Swahili is exemplified explicitly by the following constructions from the text being discussed. (A dash is placed under the space where the subordinator would normally appear):

(vi) Akawaonya ___ wawe wenye heshima...

(vii) Kamuni za Bunge zilidai ___ uchaguzi ufanywe...

(viii) ...alisimama...na kudai ___ uchaguzi...

From the analysis, we see that whereas embedding is a feature which characterises the first text, linking belongs to the second text.

IV.3.2.2 Clause structure:

The first sentence of the first extract has its clauses structured as follows:

<u>Bunge la tatu la Kenya</u>	<u>ambalo lilikuwa limeahirishwa</u>
Subject	Rel. Predicator

30/10/45

na Rais Lzee Jomo Kenyatta mnamo Novemba 6 mwaka jana

Subject

Adverbial

litalitana tena Jumanne (Feburari 4)

Predicator

Adverbial

What has been doubly underlined is an embedded clause; and in this particular instance, the subject position is filled in by a relative. It can be seen that the subject itself comes after the predicator because of what transformational grammarians call the passive transformation which has taken place. Without the transformation, the clause structure would here be:

Rais Lzee Jomo Kenyatta alihirisha Dunge...

S

P

C

The author notes that the common ordering of elements in the text seems to be SPCA, the best example of which is given by the ninth sentence:

Mbungo huyo. Mv. Ahmed Abdi Ogie alipoteza

S

P

kiti chake cha Wajir Kucini

C

hanga ya Mahakama Kuu kutangaza kwamba uchaguzi huo...

A

The SPCA-type structure, as was shown in chapter 3 is rigidly the normal one in English but not necessarily so in Swahili. In such a case, it is arguable that the author always wants to emphasise the subject and has therefore put it in the first position.

In the second excerpt the reporter shows an awareness of flexibility of the ordering of elements; so that apart from the SPCA-type structures, exemplified best by the last clause of the first sentence:

Baba Taifa, Rais Lzee Kenyatta atafungua Dunge la Taifa

S

P

C

aiku ya Jumanne... mchana

A

one comes across several examples where the SPCA-type ordering is altered as is the case with the first sentence:

aims at economy which would not be easily achieved were he to construct single elements of structure. Were elements to appear singly, the reporter would most probably be forced to give more sentences than are necessary.

As can be seen structurally, in both texts qualifiers may come after or before the headwords. Structurally then, headwords are accompanied by qualifiers because of the need to be as detailed as possible as to how the message is presented. Thus the first text wants to make it quite clear that the Parliament being talked about is that in Kenya, and it is now going into its third sitting. The man who prorogued it is called Kenyatta but he has another name - Jomo. More qualifications that precede the name are Mzee and Rais - president.

On top of the point that the Parliament was prorogued the previous year, the reader is reminded of the month and the date. History is repeated in a detailed manner. This conveys to the reader the impression that the reporter knows many things about the incident and the result is that he is looked upon as a store of information. The article goes on to point out that the reopening will take place the following Tuesday. The date could be left to the reader to work out for himself, but to simplify matters for him, this date is given as an aside in brackets. Likewise in the first text, tanrazo is qualified by rasmii, Kenyatta premodified by Baba Taifa, Rais, Mzee, Jomo; and Bunge modified by la Taifa. Siku ya Jumanne is specified as to the date of the month; the year is stated and even the time of the day, that day.

IV.3.2.4 Punctuation:

Punctuation is a means by which texts may indicate pauses. By the device, the authors break down the message so as to facilitate understanding of the texts by the reader.

In both texts, full-stops (.) are used quite normally to mark the end of sentences, and in other instances, they are used especially to indicate abbreviations - short forms as

in Dkt. (for Daktari - Dr. - Doctor) which appears twice in the first excerpt and Mr. (for Mwana - Mr. Mister) which appears thrice in each text.

The first text has at least twenty four instances of the use of the comma, and two of a dash. The study will come back to the commas before long.

In an analysis of two texts of newspaper reporting - texts that illustrated very well the use of dashes, Crystal & Davy (op cit:179) made what undoubtedly is a very valid discovery so that what one may want to say about dashes is quite adequately stated as follows: "The use of dashes is... characteristic of this kind of writing... they are used, quite normally, to mark a parenthesis... though other styles of writing might well have substituted commas..." In fact the example to be given from the first excerpt (see below) combines a comma with the dash! The observation goes on that "the effect of putting dashes rather than commas is to give the parenthetic phrase a greater independence (not necessarily a longer pause)..." This too is true of the texts as can be seen from a comparison of the examples

Waziri mdogo wa Kwanza wa Kike nchini - Dkt. Julia
Ojiambo, - ambaye ni Waziri...

with the alternatives:

Waziri mdogo wa Kwanza wa Kike nchini, Dkt. Julia
Ojiambo, ambaye ni Waziri...

In the second passage, one comes across thirteen instances of the use of commas and one of inverted commas. Crystal & Davy (op cit:179) observe that quotation marks may be used for either direct or indirect quotation, or to spotlight terms for particular attention because they are being used in a new or technical way. But according to the two scholars, "this double-function of attention-drawing and actual quotation sometimes produces ambiguity".

It may not be quite correct to attribute ambiguity specifically to the double-function. Rather, maybe one should only say that quotes sometimes produce ambiguity.

Whichever is more correct, the claim that quotation marks sometimes bring about ambiguity finds some justification even in the instance under question. The quote in Kamuni za Bunge zilidai uchaguzi ufanuwe "mara inapowezekana baada ya uchaguzi wa Spika". could mean that there is a clause in the constitution, which stipulates that the election must be carried out immediately after the election of the Speaker if possible, which is the meaning intended by the reporter; or this could be an instance of an acknowledged quote - the reporter saying that during the occasion, somebody stood up to say that Parliamentary proceedings have it that the election must be done "immediately after the election of the Speaker if possible". Here, the reader would understand that the reporter is not sure of the rest of the words, but "mara inapowezekana baada ya uchaguzi wa Spika" came unaltered from the mouth of one of the participants in the debate.

Now, a brief look back at the commas. Commas are used to mark en-route pauses - pauses that one comes across before the end of utterances which are marked by full-stops. The observation is that one text makes use of at least twenty four commas while the other, which is more or less of the same length, uses only thirteen commas. These commas mark either pauses before and after clauses e.g.

Dunge, ambalo kwa kawaida huwa na Wabunge 150, litakuwa na upungufu wa ibunge mmoja ambaye kuondolewa kwake kutoka kwenye orodha ya Wabunge kulisababishwa na malalamiko kuhusiana na matokeo ya uchaguzi mkuu wa Bunge.

or those before and after groups e.g.

Meazimo kadha, hali kadhalika, yanangojwa kujadiliwa katika Bunge.

Pauses are covertly felt as an utterance proceeds. As such, it should be natural that the devices that overtly indicate such pauses in the two texts of approximately the same length should more-or-less balance in number, not the frequency being in the ratio 2:1 as is the case. Why, one

may ask, is this so?

The answer to such a question seems to be lying in the paragraphing. A paragraph, as we know, is normally a group of sentences that develop a single idea. In spite of the definition, there are occasionally reasons for using a one-sentence paragraph. Now, to answer the question, it was noted respectively that the second text has its paragraphs composed the 'normal' way while in the first extract every sentence tends to be a paragraph. The result of ideas developed by single sentences is that the sentences tend to be longer and therefore calling for more en-route pauses than in the other case where every idea tends to be developed in several sentences which accordingly, should bring about relatively shorter sentences and therefore fewer en-route pauses.

If the hypothesis that one text uses more commas than the other because of sentence typology is correct, it should equally be true that the other text with fewer commas uses more full-stops so that the gross result can be a balance in the number of pauses as a whole. This is not so apparent in the texts. However, 19 full-stops in one text to 15 in the other is some evidence, slight though it be, in the right direction.

IV.3.3 Vocabulary: cuz

Crystal & Davy (op cit:173) observe that "a newspaper is always very eclectic from the stylistic point of view". According to the SHORTER OXFORD ENGLISH DICTIONARY, one of the synonyms of 'eclectic' is 'borrowing'. Certainly, borrowing can be said to be a feature of the texts. In the texts of such short lengths, one comes across five instances of borrowings from English in the first text and four in the other.

Some of these borrowings - Novemba, Februari, krismas - are already part of the vocabulary in Kiswahili, having been fully assimilated. However, others may need explaining. It is not to be taken for granted that every reader of the story

will understand Spike on his own. A short form like Dr. (Mr.) will no doubt be understood to mean Dwana (Mister); but what about Dkt. (Dr.)? Hoping that the reader will expand the abbreviation to mean Daktari (Doctor), this may mean nothing else but a hospital doctor who deals with patients, (though there would be no harm then since it is not strange for a hospital doctor to stand for elections and represent people in parliament).

A word like agenda in the second text, which the author presumably wants read as ajienda would be incomprehensible to some readers but for the fact that it is self-explanatory in the context. Agenda ya kwanza... (first agenda) matched by nahuzi wa spika (the election of the speaker) would be unlikely to be understood.

The first passage shows creativity with nkecha (from kecha - pertaining to night) for 'eve'. On the other hand however, it is difficult to understand why the second text says liritolwa jana rather than lilitolwa jana which is the unmarked collocation in Swahili.

Other items of interest are Bunge (Parliament) which is already established in a sister state - Tanzania; the term itself being a borrowed word from one of the Bantu languages. Likewise, Trulu (State House) derives from ukulu (elder) so that the former means 'the place of the elder or leader'. That term is close enough to the word 'State House' and therefore it is preferred to possibly a more distant term.

It is characteristic of newspaper reporting that the lack of words of exact meaning is taken care of by approximations. The reader is only left to guess what the author means. A word like Waziri Woto (literally 'small Minister') is employed as such may be because it is felt Wakamu wa Waziri would result in too many nakamu as we already have Nakamu wa Spika and Nakamu wa Rais since Swahili is not like English which has 'Vice', 'Deputy', and 'Assistant' which are synonyms. Similarly, alirisha (postpone) is used for protracted. This, with aliamu (was helped) instead of alimwamua (was supported)

in Swahili may be said to be very similar to the language on the author's part. The author is to be aware of more exact terms than the author is usually to be of kuhishikwa kwa muda wa kujulikana (postponed indefinitely) which means 'prorogued'.

Some of the words may be said to be colloquial: walivamwacha (knocked down) for walivashinda (defeated); kuhishikwa (emerged) for kuhishikwa (arose); and kuhishikwa not kuhishikwa for argument. Even though the reports are an official announcement, the authors may be aware of addressing an audience that is not all that official after all.

Some connectives seem to have become so unimportant where they should appear that they are deleted. Saba Tifa originated as Saba wa Tifa. However, the collocation became so established that the central item now tends to be assimilated, leaving behind Saba Tifa. It is also possible that Wajir Kusini was originally Wajir wa Kusini. But the possibility of English influence (Wajir South?) could also be considered.

alipotaza (he lost) in the first text:

lbunge huyo... alipotaza kiti chake...

is too literal to pass unquestioned as to meaning by one who really knows the language. Kupoteza usually means to lose something but not in the sense by which the translation is meant to be interpreted.

The next chapter will study complete literary texts.

APPENDIX:

1. Original version taken from the English newspaper:

PARLIAMENT TO OPEN ON TUESDAY:

KENYA'S Third Parliament, prorogued by President Kenyatta almost three months ago, will assemble next Tuesday.

The President will perform the State Opening at 3.30 p.m. it was officially announced yesterday.

Mzee Kenyatta, exercising his Constitutional powers,

prorogued the Assembly on 7th November 1974. The newly elected members of Parliament had been sworn in. Mr. Othman Lodi had been re-elected.

Present at President's opening ceremony will be the President's team of 21 Cabinet Ministers, the Attorney-General, Mr. Charles Njoroge 15 Assistant Ministers and Members of Parliament.

It is also expected that 11 nominated Members will be present at the ceremony. One of the Nominated Members, Mr. Walter Ododo (for Nyanza), died following a short illness on Christmas Eve.

The 150-member Assembly will be short of one Member following the nullification of election results for Wajir South by the Kenya High Court.

Several Bills are pending for debate in the House. They include the Wildlife Conservation and Management Bill - which has been a subject of controversy recently - which aims at amalgamating the national parks and the Game Department of the Ministry of Tourism and Wildlife.

2. TRANSLATION:

PARLIAMENT IS NOW OPENED:

An official announcement came from State House yesterday that the Father of the Nation, The President Jomo Kenyatta will open the National Assembly on Tuesday, 4th February, 1975, at half past two in the afternoon.

It will be remembered that Parliament was prorogued after an argument over the election of the Deputy Speaker, soon after new members of Parliament had been sworn in early November, 1974.

The President Jomo Kenyatta prorogued the Parliament by using his powers which are in the Constitution. Parliament was prorogued from 7th November 1974.

Before the proroguing, new members had assembled in Parliament, cheering and congratulating one another as they took their seats.

Handwritten signatures and scribbles at the bottom of the page, including names like 'M. Othman Lodi' and 'Walter Ododo'.

in Swahili may be said to be 'colloquial' in the language on the author's part. The speaker is to be aware of more exact terms when the subject is usually that of kuhikishwa kwa muda usiojulikana (postponed indefinitely) which means 'prorogued'.

Some of the words may be said to be colloquial: waliwanguka (knocked down) for waliwashinda (defeated); kuhikishwa (emerged) for kuhikishwa (arose); and kuhikishwa not kuhikishwa for argument. Even though the reports are an official announcement, the authors may be aware of addressing an audience that is not all that official after all.

Some connectives seem to have become so unimportant where they should appear that they are deleted. Daba Waifu originated as Daba wa Waifu. However, the collocation became so established that the central item now tends to be assimilated, leaving behind Daba Waifu. It is also possible that Wajir Lusini was originally Wajir wa Lusini. But the possibility of English influence (Wajir South?) could also be considered.

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[Handwritten signatures and scribbles at the bottom of the page, including names like 'Walter Odoko' and 'Frederick Rotich'.]

Many congratulations and applause were given to certain Members and the others who had been in such a tough election.

The first agenda that day was the election of the Speaker. The former Speaker, Mr. Frederick Ibiti Nati, was the only candidate for the seat, so he was elected unopposed in accordance with Parliamentary procedure.

After being sworn in by the Secretary to the Assembly, Mr. L. Nyoni, made his official speech. He wanted the new Members to know that they were members of a very big assembly which makes laws and guards the country's Constitution.

Mr. Nati appealed for cooperation among the new and old parliamentarians in connection with Government business. He wanted them to be respectful and perpetuate the honour of the House.

Immediately after, there arose an argument over the election of the Deputy Speaker. Parliamentary procedure had it that the election must be done "immediately if it is possible after the election of the Speaker".

The Member for Nyoni, Mr. Haruna Karja, stood up to point out that clause and demanded that the election of the Deputy Speaker be done. He was supported by many other Members. Mr. Nati ruled that the election would not be done at the time, which sparked off a sharp argument. Parliament discussed the matter secretly.

And after that argument, there was no other announcement except the one which came from the Father of the Nation that Parliament had been prorogued.

CHAPTER V

ANALYSIS OF LITERATURE

This chapter will be divided into two sections. Section one will look at two of the short stories in *VISA VIA WALI MANGU* which was written by J.K. Kiimbila; while section two will study P. Latalembula's *JIU YA MPO*.

Swahili prose writing as we saw in the first section forms a new genre. It is no wonder therefore that since Swahili prose writers have nothing to fall back on, these two authors seem to be pioneers in their respective works - one writing short stories, the other writing a detective story.

V.1 *VISA VIA WALI MANGU*:

This text is a work published by someone who has been a Swahili teacher for quite a number of years now, as the introduction says; and it is apparent that the author's own teaching experience aroused in him the urge to write. It was to write after providing him with what to write on.

There is an expression that once a teacher, ~~one~~ always remains a teacher. This saying at once accounts for why *VISA VIA WALI MANGU* is didactic as far as the messages are concerned - the teacher performing his job even in writing. All the while, one gets the impression of someone instilling moral values especially to the youth in society. Undoubtedly, Kiimbila is addressing his own pupils. And incidentally, the introductory note adds that the stories are meant for secondary schools.

VISA VIA WALI MANGU is a collection of nine short stories about people, by people, and for people. Short story writers will most probably agree that it is rather difficult to get incidents for their purposes. However proverbs are always resourceful for such stories. Accordingly, Kiimbila exploits what potentiality there is in (Swahili) sayings so that out of his collection of nine stories that

deal with incidents which people may experience or engage in, only three - Kesi ya Mduakuvili, Mashindano Kati ya Uovu na Adili, Mwisho wa Kabaila Ivenye Tamaa - can be said to be composed under titles other than sayings. As such, apart from teaching the youth what sayings there are in the language, Kiimbila can be said to be going further to exploiting some of the potential meanings in such sayings.

What now follows is an analysis of two of the stories, the aim being explicitly to study Kiimbila's style of writing, and implicitly to show how the stories differ in style.

V.1.1 YOTE YANG'AAYO USIDHANI NI DHAHABU:

This is the first of the short stories in the series; and it appears within the first ten pages of the book. The title itself is a Swahili saying which is equivalent to the English "Not all that glitters is gold."

V.1.1.1 Theme:

In Yote Yang'ayo... Kiimbila is aiming at proving to the reader that not everything that glitters is gold - the title reflecting the message. If the reader can learn that lesson, Kiimbila will have succeeded in what he set out to do, - to make people practise some care over what may apparently seem to be attractive to the eye.

In the story, Saida - a secondary school girl - goes to a wedding party where she meets a boy - Deogratias. She falls in love with this boy, at first sight. In effect, what Kiimbila is saying at this stage is that what is now shining before Saida's eyes is gold to her. Even without her parents' knowledge, Saida decides to go with the boy, regardless of what her parents will feel about her action when the news reaches them. Of course they (especially the father) will be shocked. The father will even curse her.

The father's reasons for the objection to the elopement are given on page 9 as follows:

24

(a) It was too sudden: Dunia, hii ni dunia ya kawaida, lakini kuna utamaitibu. (Though people get married in this world, such a thing should not happen just like that).

This to me seems to suggest that Baba Saida adheres and wants others to adhere to the traditional African way of marriage which is a systematic process as one has to be engaged before one can get married.

(b) Deogratias is known in the locality as a rough fellow, worthy of nobody's respect: Siyo kuolewa na mnyika asiye na mbele wala nyuma (Not to be married to a mnyika who has no head or tail).

By the word mnyika, probably Baba Saida is saying that Deogratias is not a moslem like Saida (but except for her name, there is no evidence to suggest that the girl is a moslem) though such marriages are not uncommon these days.

(c) His daughter got married without his consent: Siyo kuolewa bila radhi ya wazazi (Not to be married without the parents' consent).

This again portrays Baba Saida as a typical African parent who feels he must care for his daughter until such time that she is of marriage age when then he can give her permission to get married!

(d) Saida was still attending school and her parents had high hopes in her: Siyo kuacha shule na hali wazazi wako wanakutegemea uendeleo na masomo. (Not to leave school while your parents want you to continue with studies).

Having realised what benefits there are after one has completed school, African parents are now keen to send their children to school and see to it that the studies are completed. Baba Saida, possibly with hopes that his daughter would get employment after school so as to help her parents, feels hurt and humiliated that not only are his hopes frustrated but the expenditure on his daughter's schooling - little though it may have been (since education is given free of charge in Tanzania) - has been wasted.

Saida falls in love with Deogratias just because he

35

looks young and handsome, - she has been led into believing that everything that glitters is gold. What she does not know is that Deogratias is nothing but a rogue, employed by a rich man to look after a house while the owner is miles away at work.

Deogratias takes Saida home, but instead of taking her to his hut, he takes her to his employer's house, breaks the lock since the key was not left behind with him, and pretends to her that this is his own mansion. This fresh discovery about the boy she has already fallen in love with impresses Saida the more. The two agree to live together as husband and wife. The truth Saida should know is that even the suit Deogratias is wearing is borrowed.

It does not take long for neighbours to realise what is happening as a result of which they send a message to the owner of the house. On getting the information, the master at once sends his wife over so that she can check and rectify the situation. Luckily for Deogratias, he gets the news about the mistress' arrival before it is too late so that he escapes back to his home country, leaving Saida behind.

After being kicked out of the mansion, Saida decides to go back to her parents and face the consequences. What she now has learnt however is the lesson that not everything that glitters is gold - the author's message.

My personal comment on this story is that it has illustrated very well one possible interpretation of the saying, on top of giving a worthwhile lesson to especially school girls (and boys). Saida will certainly serve as an example to others who might want to do things without caution.

V.1.1.1.1 Thematic development:

Broadly speaking, the theme has been analysed chronologically - according to the way the author presented it; and it should be clear that events follow one another in a logical sequence. What now follows is a detailed study of how the theme has been developed, and what devices have been

used in the development.

Visually, each significant move in the development of the theme has been separated from the next one so that there are eight stages as follows:

Stage 1: The meeting; which results in a natural attraction on both sides so that Deogratias eventually declares his love for the girl who expresses similar feelings. This mutual bond of love leads to Saida 'seeing' Deogratias off from the party. Saida agrees to stay at Deogratias' place of residence.

Stage 2: Saida's parents are wondering where their daughter could be at such a late hour of the night. After blaming his wife for Saida's behaviour, Baba Saida decides to check on Saida at the party - a wasted effort.

Stage 3: Deogratias reveals the secret of the elopement to a friend who warns him accordingly.

Stage 4: The news about the elopement reaches the parents. The father gets infuriated to the extent of losing his temper with the messenger.

Stage 5: Deogratias' employer gets the news about how his house is being misused. He sends his wife over.

Stage 6: A conversation between Baba Saida and a neighbour. Baba Saida vows never to forgive his daughter for shaming him so.

Stage 7: The arrival of the mistress of the house. Saida is abandoned by Deogratias.

Stage 8: An account of what happened to Saida after being found in the house; where she is now; and a re-statement of what lesson she has learnt.

These stages, one might comment, are not very typical of the style of short story-telling as we know it from the oral tradition, where the narrator makes the story flow out. Here, it would appear that Kiimbila brings into the style something new for the sake of variety in his collection of stories. Or alternatively, the author might have decided to present the story thus - in visible stages which, as will

to be seen under dramatisation, are like the scenes of a play, so that they could be acted in class by (his) pupils.) →

V.1.1.1.2 Style of presentation in terms of language:

The story is told in narrative style by the author. As such, predictably, there should be a great deal of indirect speech. But this is not the case. It is to be noted that the narrator - the author - intrudes only when it is absolutely necessary for him to do so, otherwise he stands aside to give way to what appears to the reader to be first hand information from exchange of dialogue between the participants themselves. At the beginning for example, the author talks just because he must initiate the story:

Mwachana alitwaga Saidha alikuwa kwenye arusi.

Alikuwa huzuni. Havao taiti yeye mwa ya kwanjano iliyokuwa. (p.1) (A girl by the name Saidha was at a wedding. She was a beauty. She was dressed in a well-fitting yellow-flowered tight.)

Elsewhere, the author intervenes to indicate who is saying what in a conversation situation, e.g:

"Vizuri wponzi", akasema Saidha. (p.2) ("That's okay dear", said Saidha).

The result of Kibabila letting the participants talk for themselves whenever conditions allow is that indirect speech is very much noticeably outweighed by direct speech. As the characters themselves engage in an exchange of dialogue, one gets a sense of dramatisation.

A novel may be read very casually, and the reader is in fact free to come back to the reading later - when he wants. However, short stories are usually meant to be read each one at a go because the messages are given comprehensively as and in lump-sums.

If a short story must be read uninterruptedly at a go, it follows that the author must make it as interesting as possible all round. Kibabila holds the reader's attention unflinchingly by the end of each of the stages.

Quite noticeably, each of the stages moves from the novel to the play form of writing, becoming something like particular scenes of a play. Accordingly, the reader gets the impression of something visual - a series of activities going on on a stage.

The narrative passages (the author's intrusions on the tale) serve as stage directions. As such, if these 'scenes' were to be acted, hardly any modifications would be necessary - an observation which can be proved with 'scene' seven of the 'play'. (Only the first few lines of the 'scene' will be given):

"Sasa ndiyo kusema wewe mzee Byarugaba kutaki kama-
sanehe hantiyo aliyechukuliwa na yule Mnyarwanda,
Deo?" akauliza Kaluta.

"Kwa mifupa ya babu yangu sivezi!" Byarugaba alajibu.

"Sasa utafanya nini?"

"Sina la kufanya..."

("Mzee Byarugaba, do you mean to say that you do not want to pardon your daughter who went with that Mnyarwanda Deo?" asked Kaluta.

"By my grandfather's bones I cannot!" answered Byarugaba.

"What will you do then?"

"Nothing..."

This is unquestionably drama proper - a 'scene' that is set at Baba Saidi's home.

To arrest and keep on holding the attention of the audience, the scenes of drama must be as interesting as possible. Realising this, like the dramatist, Lindile makes each of the scenes start from the most interesting part of what the reader has been led to expect by the previous scene so that after leaving Saidi and Mnyarwanda together, the reader is taken straight into the middle of a discussion between Saidi's parents, not the beginning which is imaginable by the way the discussion is being set up. This would not have the desired impact on the reader. 'Scene'

three starts with a conversation between Deogratias and Batoto; 'scene' four plunges the reader in the middle of a quarrel between Baba Saidi and messenger, and so on.

(V.1.1.1.3 The form of the language used:

The form of language used in the text is nothing but standard Kishili. Two reasons may account for this. Kibwila may be aware of dialectal variation in the language but since the standard language is the only dialect through which he can best express himself, it comes up even where characters engage in an exchange of dialogue since the author is talking for them. Secondly, Kibwila is a teacher as has been pointed out above; in actual fact he is now talking before his pupils. And as we know, at school, pupils must be taught the standard form of the language.

It will also be observed that the language is used conversationally with the following characteristic features that mark it as such:

(a) Colloquial terms and expressions:

(Where it is easy to do so, the normal term is given in brackets).

- (1) kisura (mrembo): Alikuwa kisura (p.1) (She was a beauty).
- (2) iliyonkaa: Kayan taiti ... iliyonkaa (she was dressed in a fitting tight).
- (3) utang'amua (utajua): Ukipita karibu naye utang'amua
nara moja. (If you pass near her, you will know at once...)
- (4) snatazamika: Kwa kifuni, snatazamika. (In short, she is a beauty)(p.1).
- (5) donge (mshahara): ...Deo huanatidonge zito. (...Deo gets a fat pay)(p.1).

(Many more examples will be given in the appendix)^{1a}

(b) The use of sayings:

Sayings are a means of communicating which tend to be connected with the values in society so that, talking

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proverbially is looked upon as a virtue which people always feel proud to possess. This observation tallies with Achibo's statement (1953:6) in his literary writing that "among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten."

Kimbila wants to teach his audience some of the Suchili sayings, so that the text shows the following instances of proverbs:

- (1) Yote wana'anya usidhara ni dhahabu (Do not think that everything which glitters is gold)(p.1).
- (2) Ponye unyimo ndipo ponye unimo (Beauty attracts)(p.1)
- (3) Silio la kufa liliiki dawa (A dead ear is insensitive to medicine)(p.4).
- (4) Iwazi kuficha jua kwa unyo (You cannot hide the sun under a winnow)(p.6).
- (5) Alufayo kwa dhili ndiye rafiki (A friend in need is a friend indeed)(p.6).
- (6) Kimbo haenzi (Never kill a messenger)(p.7).
- (7) Atanata alichonanda (She will reap what she sowed)
- (8) Latiti yalisha jitokeza iwazi kuvayua (Once breasts begin to grow, you cannot stop them)(p.9).
- (9) Kaji yalisha mwika kuvagoleki (Equivalent to: Do not cry over spilt milk)(p.9).
- (10) Choko ni choko, liliroa liliroa (Yours is yours, if it rots dry it)(p.9).
- (11) Unyai imoja unitoka kuvaye nyumba haiyai (When one strand of grass falls out from the thatch, the house never leaks)(p.9).

Some of these proverbs (e.g. 1, 5, 9) are common Suchili sayings while others are not as common, and the reader feels he is learning something worth learning which was the author's major aim in writing.

From the data, one can conclude that Kimbila uses a preponderance of speech features in order not to seem too remote from the people when they come together in everyday

conversational situations. The only way to find out that there is a man who knows what he is talking about, yet uses language so naturally that he can be understood at all.) - > 10 >

7.1.1.2 Grammar:

The grammatical level embraces such a wide field that to give an adequate account of the relevant features, the text will be studied in terms of sentence typology; clause typology and structure; and group typology and structure.

7.1.1.2.1 Sentence typology:

The text is conversational in tone. However, it is not a natural, impromptu conversation that the audience is presented with but a pre-planned - a written conversation. As such, one finds that there is a tendency for the utterances to be complete, so that out of the whole text, one may pick out only a few instances of utterances that may be considered incomplete:

Saa tatu na robo. Saa tatu na nusu. Saa nne
kasorobo. Saa nne. (p.4) (quarter past nine. Nine
thirty. quarter to ten. Ten o'clock.)

What is happening here is that Saida's parents are waiting for their daughter; but with no positive results as time passes. At the end of each of these utterances, one can imagine the speaker gesturing the message that no Saida came.

Explicit examples of apparently incomplete utterances (but which according to their context in the conversation are complete) are:

- (a) Ameona atumie kiza... (p.4) (So she has decided to use darkness...)
- (b) Jana tulipendana nika... (p.5) (Yesterday we fell in love and I...)
- (c) Mke wangu nipe nkuki wangu... (p.6) (My wife get me my spear...)
- (d) Nataka... (p.9) (I want...)

examples (a) & (b) are incomplete sentences, each starting, the rest of the meaning is explicit, and the audience can fill the gaps for themselves; while (c) & (d) are incomplete due to interruption - in (c) the rest of the utterance getting lost in a repercussion which followed, and in (d) the speaker being cut short by another.

The sentences are either statements - the dominant type due to the nature of the message - (it must be given on the one hand and received on the other) e.g.

Saida yuko kwa baba yote beada ya kutimulwa nyumbani kwa Petro na Roosa. (p.10) (Saida is back home after being kicked out of Petro's house by Roosa),

or questions when the participants are asking for responses from one another to feel that they are sharing in what is going on, e.g.

"Koto najarudi hadi saa hii? Anafanya nini kwenye arusi?"

"Anafanya nini? Unasema anafanya nini?" akauliza baba Saida. "Anoharibika..."

("This girl still out at this time? What could she be doing at the wedding?"

"Doing what? You are asking what she could be doing?" Baba Saida asked. "She is ruined...").

It will further be noted that the sentences are broadly of two types - ranging from some of several clauses to others of single clauses. By the combination of moderately long and short clauses, Kiimbila brings about a balance to the movement of the text.

The effect of the balanced rhythm can be felt in the following passage which is neither jerky nor slow-moving: (The point to be made does not call for a translation of the passage)

Ikatafuta jive na kuronga kwa nguvu kwa mado wa nusu saa hivi. . Kufuli ikavunjika. Wakafungua mlango na kuingia ndani.

Nyumba yenyewe ilikawa ya kidabaila. Ilikawa na faricha iliyolaliki, lakini jambo lililo-
mtaajabisha Saida ni kwamba nyumba ilionekana haijakaliwa na watu kwa muda mrefu. Vumbi lilikuwa kila mahali. Tando za buibui zilikuwa zinajaa chumbani. Macho yake yalipokuwa yali-
nyasa kila mahali, Deo alisoma fikira zake mara moja. (p.3)

What can be seen in the passage is the technique that a long sentence is immediately followed by a short one. And in that way, the structures are constantly varied so that boredom is checked accordingly.

V.1.1.2.2 Clause typology:

The clauses employed in the text are of several types as follows:

(a) Compound/complex structures:

(i) embedding:

Kwa maraso kama hayo yaliyochochewa na wakaba ya kuanibakia, Saida alikata shauri kuenda na Deo hata mbingu zikishuka. (p.2) (With such-like thoughts which were encouraged by deep love, Saida decided to go with Deo even if that meant bringing the heavens down).

(ii) subordination:

Ukipita karibu nayo utang'amua mara moja lunzibe Saida kaji nyuzi uturi. (If you pass near her, you will at once realize that Saida has perfumed herself) (p.1)

(iii) coordination:

Kaan Saida ni mrembo lakini hata Deogratias au Deo kijana aliyehudhuria erusi hiyo hiyo naye ana umbo linalowavutia wasichana wengi. (Saida is a beauty yes, but even Deogratias or Deo a teenager who attended that wedding also had a beautiful girl.) (p.1)

(b) Simple structures e.g. Tunwache. Wakacheka. Saa nne.

(Let us leave him. They laughed. Ten o'clock).

These different types of constructions vary the style of narration to prevent boredom.

V.1.1.2.3 Clause structure & Group typology:

The ordering of the elements tends to be of the SPCA-type, e.g:

(a) SPA: Msichana alitwae Saida alikuwa kwenye arusi.

Q H

(b) PA: Alikuwa kisura.

(c) PCA: Kavaa taiti yanaye maua ya kisanjani ilijonkaa.

H Q Q

(d) SSPCA: Sura yake na umho lake huvavutia watu sana.

H Q H Q

But, it would not be easy for one to draw conclusions out of the data since occasionally, this ordering is reversed:

(e) AP: Kwa kifupi, anatazamia.

(f) APCC: Siku hiyo wa arusi kajivalia suti nzuri

H Q Q H Q

yenye sharamba ya juu na viatu vyenai vilivyochongoka.

Q H Q Q

(g) ASPCA: Ndipo Deo alipomwambia anataka kurudi nyumbani.

One can only say that as a teacher, Kimbila concerns himself even with the teaching of the flexibility of the ordering of the elements in Kiswahili - something commendable.

The elements - mainly the nominals - as can be seen, may appear singly or in groups when the headwords have to be qualified for economic reasons (otherwise the author would have to construct more sentences so as to be specific about what he is talking about). Example (a) which translates as "A girl called Saida was at a wedding" would have to appear as Msichana alikuwa kwenye arusi. Msichana huwa alitwa Saida (A girl was at a wedding. The girl was called Saida) This is not only language used uneconomically, but the message itself is also given rather clumsily. It is also equally true

that the headwords are at times qualified so as to avoid ambiguity as in (d) which translates as "Her face and her shape attracts people a great deal". Compare the structure with just Sura na umbo kuvitia watu (Face and shape attract people) which is much more general, and aimed at nobody's umwa or umbo in particular.

V.1.1.3 Vocabulary:

Apart from the colloquial items which were noted above, one also comes across loans as follows:

suti (suit), koti (coat), shati (shirt), fanicha (furniture), wiki (week), ekoniani (secondary), kampuni (company), basi (bus), baiskeli (bicycle), shilingi (shilling), taiti (tight).

These with familia (family), bira - whose standard spelling one would have expected to be bia (beer), glasi (glass), which are found in Meno Meupe, Robo Nyeusi - the next text to be analysed - are full assimilations. They are now part of the Swahili vocabulary so they are not to be looked at as "foreign bodies". Even if they were not Swahili lexical items as yet, there is the excuse that the author is addressing a bilingual audience who will at once understand what these words mean.

(V.1.2 MEMO MEUPE, ROBO NYEUSI:

This is the seventh of the stories; appearing from pages 57 to 63 inclusive. Like the previous title, this is again a Swahili saying whose English equivalent would be: White teeth, black souls.

V.1.2.1 Theme and its development:

White (especially in the European sense) is normally connected with purity while black goes with evil. Kiimbila, seemingly, with this idea in mind, attacks people who seem to be innocent from what can be seen of them but within they are devils. The text has as its aim to reform people's

behaviour so that such people can become what others would have them be - good citizens.

In the text, five people - Mzandiki, Muvu, Masidi, Adui and Eila Tazifa - hate a neighbour - Kakondo - simply because of his achievement. Their hatred of him builds up to a point when they conspire to ambush him on his way home to beat him up.

While they are beating him, Kakondo's friend scare them off. This is something they neither expected nor anticipated. As they are fleeing, they fall in a pit where they get badly hurt. They go nursing their wounds privately in their houses. But Kakondo already knows who his enemies are.

After all efforts to get their wounds healed have failed, they decide they will go to Kakondo since he is an expert at nursing wounds. But Kakondo will not agree to dress up their wounds before they confess their wickedness to him. The truth is bitter but they must tell it to save their lives.

Before the actual story starts, there are a few introductory lines standing out on their own. These form the author's comment - the framework within which the story will be confined and therefore giving the reader an idea of what to expect in what follows.

This style of starting stories - apparently being invented by Kimbila, could have two-fold effects. The reader (as was pointed out in chapter IV in connection with newspaper headlines) might feel he has got all the message from the summary; or he might be stimulated into reading what follows so as to get a full picture of how the message is related to the summary.

In my opinion, Kimbila has succeeded in driving the reader into reading the story even despite the summary. This is so because only by reading the summary, the reader cannot even guess how Kimbila will go about his theme. The summary is far too brief and too general to give one, especially school-children to whom the text is addressed, an impression of having got the message that is to follow.

Like in the previous text, there is in one coup, one Yenzi, a logical development of theme with a clear sequence of events. The story starts with a very detailed description of Kakondo and his achievements. After that the reader is taken to Kakondo's enemies where what they think of him - Kakondo - is to be known: ...walianza kuzulia vizio hivi na hivi, vizio ambavyo havilulivana hata kidogo na tabia yake (p.50) (They began to invent all sorts of vices about him, vices which had nothing whatever to do with his behaviour). *char* They have already formed their own opinions about him. It is no wonder therefore that their hatred of him goes on building up to its climax at a party where for a good excuse, Kakondo has to leave earlier but which they misinterpret to suit their opinions: Baada ya muda uliopata kama musu saa hivi, Kakondo alivanga wenzake akenda nyumbani. Jambo hilo lilivatiwa zaidi vale madai zake. Walimwona kwamba anaidharau pombe yao na hata wao wenyewe... Inyuma Kakondo alivambua kuwa alikuwa na masinghali, lakini wao haukuona hivyo. (p.61) (After about half an hour, Kakondo left to go home. This annoyed his enemies. They interpreted his leaving to mean that he had despised their 'beer' with themselves... Although Kakondo told them that he was occupied with important tasks, they refused to understand.)

This leads to the conspiracy about the assault which is frustrated prematurely, hence the flight that culminates in the accident. All of them get wounded, and they will have to confess before being attended to.

The result is a train of events which one follows from stage to stage until the end is reached.

The previous text was found to be characterized by what was dramatic patterning - the text being built up of dramatic scenes proper, each of which started with the most lively stage of what possibility the reader would expect to follow from the previous 'scene'. In this text, Kimbila changes to presenting the message through a continuous flow of the story

so that the reader is, so to speak, given everything. The author reveals himself as someone who is able to present different stories in different techniques, thus breaking monotony. Some readers will most probably be interested to read story after story, not only for the sake of getting entertained by the stories but also (and this applies especially to analysts) to see Kimbila's different techniques of presentation.

V.1.2.1.1 Language of presentation:

In this story, unlike in the previous one where the characters were left to speak for themselves most of the time, the message (also given in narrative style) is alternately presented by the author and the participants themselves. This regular switch from indirect to direct speech, and vice versa, causes the two modes to be in the ratio of 1:1, and varies the style of narration. And like the previous text, this story is very casual in tone, with the features that mark informal conversation:

(a) Colloquial terms, expressions and exclamations:

- (1) wallahi: (By God) Wallahi sivezi ... (p.50) (By God I can't...)
- (2) Ingu nkubwa. (p.59) (God is great).
- (3) tobwa (nora): ...tobwa ukweli (p.60) (Say the truth).
- (4) sugwa (ondoa): ...hajaugwa kubisa ukweli (p.60) (He is not completely un-African as yet).
- (5) songwa: ...nimesongwa na lazi (p.60) (I am too busy).

Many more examples are given in the appendix.^{1b}

Since colloquial terms and expressions are used so abundantly in both texts, one can conclude that these are a feature pervasive - found throughout the work. And they are used so as to simulate natural informal conversation.

(b) Sayings:

Compared to the previous story, Loro Loro Roho Isenzil employs fewer proverbs as follows:

- (1) Loro Loro, roho nyenzi (white teeth, black souls).

so that the reader is, so to speak, given everything. The author reveals himself as someone who is able to present different stories in different techniques, thus breaking monotony. Some readers will most probably be interested to read story after story, not only for the sake of getting entertained by the stories but also (and this applies especially to analysts) to see Kinnala's different techniques of presentation.

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Many more examples are given in the appendix.^{1b}

Since colloquial terms and expressions are used so abundantly in both texts, one can conclude that these are a feature passing - found throughout the work. And they are used so as to simulate natural informal conversation.

(b) Sayings:

Compared to the previous story, Imo Imo Roho Imo employs fewer proverbs as follows:

- (1) Roho nyeupe, roho nyeusi (white teeth, black souls).

- (2) Cheka na wengi lakini amini wachache (Laugh with many but trust a few).
- (3) Bilini wa mtu ni mtu (A man's devil is a man).
- (4) Akumalikaye mchana usiku hukuchona (He who shines a light on you during the day-time will put you in a fire at night).
- (5) Kimo na mshauri hukabia ukimoni (A race on the floor ends at the edge).
- (6) Kuchidi! Kuchidi! Uchacha (It does not dawn! It does not dawn! It dawns).
- (7) Kia njema ni tabibu, kia mbaya hukaribu (A good intention is a cure while a bad one ruins).

As in the previous text, in Mene Mene Roko Kwani, one comes across common sayings like 3, 4, 5, 6; but the others may not be as uncommon as their counterparts. It is also to be noted that Kiimbila makes a direct appeal to tradition before he presents the sayings e.g. hizi ni mawazo wa wakazi wa kwanza wa kale kwetu... (This a saying by our ancient sages, that...) And at times he appeals to a sense of solidarity e.g. Hizi ni kauli za mwanzi wa wakazi wa kwanza wa kale kwetu (these are some of the proverbs by our sages).

The result of this style of presentation is that the reader looks at the message with more respect since it is the type of message that any important man in the society would want to convey.

V.1.2.1.2 Branding:

It is characteristic of children's stories that the story-teller uses significant names so as to associate the characters with their actions. In Mene Mene Roko Kwani, Kiimbila names the characters as: Dv. Mwandiki - Mr. Hypocrites; Dv. Muvu - Mr. Jealousy; Dv. Hasidi - Mr. Envy; Dv. Adui - Mr. Ennity; and Dv. Bila Taarifa - Mr. Without Notice.

The result of characters being associated with their deeds is a prolonged impact of the story to the characters since the reader, while recalling, will also recall the deeds of the characters.

did.

This style is typical of stories told to children. It is a useful traditional technique of story-telling but it is not suitable for stories meant for adults who should be left on their own to judge who is a hero and who is what in the message presented.

Branding is, as has been said, a traditional technique of story-telling so that one would be wrong to look at it as being Kiimbila's invention. At any rate one is reminded of the technique in John Bunyan's Pilgrims' Progress.

V.1.2.2 Grammar:

The grammatical features which were pointed out in the previous text are similar to the ones found in this story. As such, it would be unnecessary repetition for the analysis to make similar statements. However, there are certain features that one may want to point out in addition.

As far as inter-sentence relationships are concerned, one notes the use of lakini - but - as a sentence initiator: lakini mbio zao... (But their running...); lakini kwa nini... (But why...); lakini Bwana Bila Taarifa... (But Mr. Without Notice...); lakini unavyojua... (But as you know...); lakini hatua chache... (But after a few steps...); lakini watu kama hawa... (But such people...);

and also as a clause initiator:

...lakini anapotawaliwa... (but when he is governed);
 ...lakini roho zao... (but their hearts); cheka na wengi lakini... (laugh with many but); mtu mwema lakini... (a good person but); or the lakini understood at the comma slot in Meno mupe, roho nyeusi; and so on.

As a sentence initiator, lakini implies that a sentence has just ended; while as a clause initiator, it stands in-between. And it is, in all cases, a contrasting device.

Other initiators can be noted in passing:

Walisema...(They said...); Aljibu...(He replied...)
 Akisema kwamba...(Saying that...); Alionini lava...
 (He believed that...); Ingawa...(Though...); Kwa
 hivyo...(Therefore...); Aidha...(At times...) Drama
 we...(Mr....); Akauliza...(He asked...); Hadeni
 leo ni pombe tu, si mkutano, si nini... (Since today
 is only beer, not a meeting, or what...); Walimwomba
 kwamba...(They begged him that...); Kwa bahati
 mbaya...(Unfortunately...); Wakati walipokuwa waki-
 babaika...(While they were panicking...); Baada ya
 wiki nne...(After four weeks...) etc.c.

So, first and foremost, at the grammatical level, to be noted is a very high proportion of sentence/clause initiators which give a sense of connectedness to structures.

Unlike was found to be the case with Yote Yang'aa Ugidihani ni Dhahabu however, the sentences in Meno Meupe, Roho Nyeusi are all complete ones even in the case of conversation (where the characters are exchanging views) which apart from the reason that the author had ample time to get the utterances completed, rings a note of artificiality. It cannot be realistic that in a conversation - even though written - all the utterances will be complete ones. But it is arguable that by ignoring what happens in the real situation, the author meant to keep a constant check on the possibility of ambiguity arising.

The use of dashes, though less marked in the text, is also interesting. The three instances where the dashes appear (to mark parentheses) would be filled by commas. However, as Crystal & Davy (1969:179) point out, the effect of employing dashes rather than commas is to give the parenthetic phrase a greater independence as can be felt from a comparison of their use in the text:

Meno meupe, roho nyeusi - methali ya Wabantu...

Cheka na wengi lakini amini wachache - methali...

akumulikaye mchana usiku hukuchoma - methali...

with the alternatives:

Keno neupe, roho nyeusi, methali ya Wabantu...
 Cheka na wengi lakini anini wachache, methali...
 Akumulikaye mchana usiku kukuchoma, methali...

By the use of the dashes, Kiimbila links what possible meanings there are in sayings with the sayings themselves.

* * *

The next - last - section of this chapter will analyse Katalambula's style of writing in Simu ya Kifo.

APPENDIX:

More examples of colloquial terms and expressions:^{1a}

(Numbers 1-5 have already been given)

- (6) nasa: ...sauti yake ilimasa... (...her voice trapped him...)(p.1).
- (7) topea: Alikuwa ametopea katika mawazo. (She was lost in thoughts)(p.2).
- (8) ukapera: Haya ndiyo maisha ya kapera. (This is the bachelor's life)(p.3).
- (9) pakapiga: pakapiga kimya (there was silence)(p.4).
- (10) Imonoga: labda arusi imenoga sana. (Maybe the wedding is wonderful)(p.4).
- (11) charaza (piga): ...nitamcharaza harabara... (I will flog her thoroughly).
- (12) tambua (know): Nikiwona atanitambua. (If I see her she will know who I am).
- (13) mnyika: ...siyo kuolewa na mnyika... (not to be married by an ignorant person)(p.9).
- (14) babaika: Deo kusikia hayo akaanza kubabaika. (When Deo heard that he began to show some restlessness)(p.10).
- (15) Deo (for Deogratias) - a short form which is also characteristic of conversation - becomes part of the colloquial terms.

To be added to colloquialism are the following expressions and exclamations:

- (16) Ineli kumata mtoto wa watu na wala habanduki. (True he got stuck to a beauty and he would not be pushed away).

- (17) Macho ya Saida yanatia nanga kwenye uso wa Deo. (Saida's eyes anchor on Deo's face)(p.1).
- (18) Jambo la maumbile! (It was natural)(p.1)
- (19) Kumsindikiza kukawa kumsindikiza kwa sababu... (Seeing him off became a reason...)(p.1).
- (20) Kila moja hajijui kwa mwenzake. (Each was lost to the other)(p.1).
- (21) Akawaza na kuvazua (She thought over thoughts)(p.2).
- (22) Potelea mbali... (To hell)(p.2).
- (23) Kama kuna uzuri... ndio huo! (If there is beauty... here was it)(p.2)
- (24) Hara hao (And off they went)(p.2).
- (25) Aha! (Ah!)(p.2).
- (26) Vizuri! (Good)(p.3).
- (27) Mungu wangu! (My God!)(p.4).
- (28) Wallahi! (By God)(p.4)
- (29) Kwa mifupa ya baba yangu (By my fathers bones)(p.4)
- (30) Huyoo! (And off he went)(p.5).
- (31) Saida akakata shauri kwenda kwa Deo bata mbingu ziki-
shuka. (Saida decided to go with Deo even if the
heavens came down)(p.2).
- (32) Masalale! (Gosh)(p.5).
- (33) Kumbe! (So!)(p.6).
- (34) Nakukabidhi malaika mbinguni (By the angels in heaven).
- (35) Nakukabidhi hayati baba yako (By your beloved late father)
- (36) ...asiyo na mbole wala nyuma (...a worthless person).
- (37) Kadende kuona rafiki yake hajijui hajitambui... (When
Kadende saw that his friend was confused...)(p.10).
- (38) Akaliona dunia inawaka vimulimuli na kuzunguka (He saw
that the world was alight with flakes and was going
round)(p.10).

^{1b}(Numbers 1-5 have already been given).

- (6) vuvuwaas ...bwana Bila Taarifa akavuvuwaas (p.50)(Mr.
Without Notice pulled himself up).
- (7) tibua (uddi): Jambo hilo lilivatibua zaidi...(.61)
(This annoyed them the more).

- (8) vania: Wale maadui...walimvania (p.61)(The enemies attacked him).
- (9) wakajizoazoa: wale bahasidi... wakajizoazoa...(p.62) (the conspirators collected ^{themselves} themselves).
- (10) kumbana:...takakumbana na kifaru nkali...(p.62)(we came across a fierce rhinoceros).
- (11) patikana: wale jamaa...wakaona wamapatikana...(p.62) (those people saw that they were now discovered).
- (12) ...lakini wengi wao walimlilia ngoz (p.58)(But many of them talked ill of him).
- (13) ...maisha yanamwendea mrama (p.58)(life is hard-going for him).
- (14) Kakondo alikuwa amezaliwa na nyota ya jaha (p.58) (Kakondo was born a lucky man).
- (15) Bwana we...(p.59)(Look here mister).
- (16) Bwana hila Taarifa akaenda moja kwa moja, kiatu kimoja nguuni...(p.59)(Mr. Without notice went straightaway, wearing only one shoe).
- (17) Ukweli wenyewe, ndugu yangu... (p.59)(The truth my brother).
- (18) Mara huyo! (And off he went).
- (19) Mnaona! (p.60)(You see!).
- (20) Wakamwaga rumbi (p.61)(They took to their heels).
- (21) Hawakulivumbua hata lepe la usingizi. (p.62)(They could not sleep even a little).
- (22) Baada ya kujazibu dawa za uongo na ukweli (p.62)(After trying medicines that may work by chance sometimes).
- (23) ...naona kwamba mmachungulia kaburi (p.62)(I can see that you are about to die).
- (24) Walipoona kifo kinawakodolea, mache...(p.63)(When they saw that death was staring at them).

V.2 SIMU YA KIFO

In this section, the aim is to analyse Natalambula's novel - a text that would be considered by most people to be popular literature.

V.2.1 Theme and its development:

Simu ya Kifo (Telephone Message of Death) is a story concerned with an inquiry into a series of mysterious deaths which culminates in the investigator being tricked into a momentary captivity.

Senior Police Inspector Wingo receives a telephone message from a man who calls himself Fambo, to the effect that a Mr. Jacob is dead. Without wasting time, he rushes to the relevant house where he finds ³ ~~two~~ members of the ~~extended~~ family - Mrs Jacob and her daughter Mary - together with a relative - Agnes. All are, as one would expect, sad. But they, like Inspector Wingo, apparently wonder about the identity of Fambo. A postmortem reveals that the deceased died after smoking a poisoned cigarette.

While the inquiry is not even anywhere near conclusion, new developments take place. The same mysterious Fambo rings Inspector Wingo that the deceased's daughter - Mary - has been shot dead. The preliminary inquiry shows that Mary and Agnes went to the Railway station to meet Geva - Mzee Jacob's son who has come home following his father's death. While travelling back home with him in a taxi, Mary is shot just like that without anyone around her being able to give a concrete story that could lead to an arrest.

Wingo decides he is not going to allow himself to get confused. He will carry on with the original investigation. But he is soon to receive yet another telephone message from the same Fambo to the effect that Mary's mother has also been shot dead.

This is turning into something like a joke now. And, as usual, Wingo can only ask a series of questions but the murderer still remains unknown. The only member of Mzee

Professor, Sir?
V.2.1

Jacob's family who is still alive is Geva, with the relative - Agnes. One is left wondering as to Geva's plight.

As Inspector Wingo is almost at the end of his wits, trying to think over what is happening, and who the culprit could be, yet again the telephone rings to report something expected - Geva's death. Agnes who has been away arrives at the same time with the Inspector, and she notices that Geva has died like his father - after smoking a poisoned cigar.

At this juncture, it is clear to Inspector Wingo that he is not making much out of his inquiry so he enlists help from Tojo - a comrade-in-arms. The story reaches its climax when Wingo is tricked into believing that Agnes too has been murdered only to find that this was a trap to take him captive. The murderer leads the Inspector to a house so as to shoot him too. However, the Inspector is saved by Tojo who scares and disarms the murderer only to find that this is that innocent-looking Agnes, and she so bravely committed all the murders out of a revenge motive.

The text has been broken down into fourteen chapters each of which marks a significant move in developing the theme. Events take over from one another in the course of the text, and the passage of time is felt. However, with major developments like new deaths taking place, the chapters maybe should have been grouped further into parts of the book so that part one would start when Mzee Jacob dies; part two with Mzeeji Mavya (a new death); part three with Mama Mary Mave (Mama Mary too); part four with Geva's death, and part five with Upelelezi wa mwisho (The Final Inquiry).

Except for the last three chapters which are heading straight for the conclusion, the order of some intact movements would not affect the story if they were interchanged one with another. It would not really matter whether Mzee Jacob died after Mary or his wife; and Geva could have died before Mary or his mother.

Katamballa knows better than you, Hologan!

kwa nini hukumbuka fashi tu yake
ka li. Mema wa kiswahili??

Silly

V.2.1.1. Comments:

The nature of the inquiry would seem to be rather artificial in that after Mzee Jacob's murder, the Inspector does not take precautionary measures to prevent further deaths - even after the death of yet another member of the family. Here was a dead man - Mzee Jacob - with only members of the family around him. The logical thing the Inspector would have done was to take the rest of those closest to him to the police station first for their own safety (since the murderer was possibly the Mr. Fanbo who was still at large; and secondly, for a thorough questioning and prevention of a possible cover-up). Instead, the Inspector collects what unhelpful evidence he can get from the family, and leaves them on their own. And the author wants the reader to believe that serious inquiry would have been so full of loopholes as to let all the members of a family be murdered one by one to the very last person!

Katalambula has written on a very interesting theme, but in his effort to make it as lively as possible, he has not taken into account the reality. His interest has been on how to wipe out a whole family but this has been done at the expense of realism.

V.2.1.2 Style of narration:

The story is told in narrative style which comes up in the form of indirect speech. However, the author makes frequent use of direct speech when he makes the characters talk for themselves e.g.

"Mary, unaweza kukisia ni nani aliyemwua baba yako na kwa sababu gani?"

"Ba! Bwana Mkubwa sielewi!" Mary akajibu kwa woga. Alikuwa bado anatatemeka. (p.11) ("Mary, can you guess who killed your father and why?"

"Oh! Not at all Sir!" Mary answered with fear. She was still trembling).

On top of indirect and direct speech, there is 'soli-

loquy' - thinking - e.g.

Inspekta akaanza kufikiri.

"Ni nani huyu anayeveza kuwa alizicholeweshwa barua hizi mpaka wenyewe wakafa?..."

(The Inspector began to think.

'Who might have delayed the letters until after the deaths of the addressees?...')

The result of employing direct, indirect, and thinking type of speeches in the text is triple variation in the mode of narration which breaks monotony and therefore checks boredom accordingly.

* V.2.1.3 The nature of the narrative:

The narrative is conversational, characterised by a certain amount of conversational features:

(1) Code switching and mixing:

"Okey, Senior Police Inspector, Far Katy Wingo....

ndiyo, Police stehani... Ewa, Mr Jacob: Looh!

Ndiyo nakuja. Unesema Rufita Street... ndiyo...

saa tatu umusu nitafika."(p.1) (The foreign lexical items will be studied separately under vocabulary).

(2) Hesitation phenomena which is characteristic of im-promptu form of speech as one tries to think or correct oneself:

(a) "Miaka kumi... na... hapana ishirini." Agnes okajibu.

(b) "Kwa kuwa... kwa... ni kwa sababu... Mary huwa ananieleza."(p.10)

or even complete silences:

"Nzega alikuwa anakwenda kufanya nini na hizo fedha kwa wiki hizo?" Mama Mary hakujibu. (p.44) ("What was he going to do at Nzega with that money during those weeks?")

V.2.1.4 Delay and suspense:

The success of the whole text depends on the delay and suspense employed. Right from the beginning, the reader's

curiosity is to be held in suspense by questions like: Who is responsible for Ezee Jacob's death? Who is Famba? But the author realises how difficult it is to hold the reader's attention for the whole length of the text (20 pages). As such, not to bore the reader with stuff on the investigation, the reader's interest is revitalised from time to time with even fresher developments - new deaths while inquiry into the previous incident is not yet concluded.

To keep the reader constantly in suspense so that he reads on, chapters are headed with the most interesting possible titles:

- I: Kafa anacheka (Died while laughing).
- II: Sigara ya sumu (A poisoned cigar) *the*
- III: Waliifikiria kumwua (They thought of killing him).
- IV: Mauaji mpya (A new murder).
- V: Barua kwa marehemu (A letter to the deceased).
- VI: Ni siri, siri, siri! (It is a secret, a secret, a secret!)
- VII: Mcheza karami (A gambler).
- VIII: Mama Mary naye (Mama Mary too).
- IX: Ni nani Famba? (Who is Famba)?
- X: Anakufa kifo cha Mjomba (He died like Uncle).
- XI: Wingo aawalika Tojo (Wingo invites Tojo).
- XII: Upalolezi wa mwisho (The final Inquiry).
- XIII: Mikono juu Inspekta (Hands up Inspector).
- XIV: Hatimaye! (Finale).

The reader is, first and foremost, drawn into the text by the title SIMU YA KIFO (TELEPHONE MESSAGE OF DEATH). On looking at the first chapter, he gets interested to know how X died while laughing, and so on. As each chapter closes, the reader's interest is further aroused by the following heading, a process which takes him to the last page of the last chapter.

Katalambula must delay the results of his inquiry and this he does through the nature of the inquiry itself, and through fresh developments as has already been pointed out.

At times however, the delay is done by focusing attention away from the story, when the Inspector forgets the job in hand altogether to start thinking about his family:

Katika jumla ya picha ishirini na tano alizochukua Rufita, nao tu alizona zina maana kuhusu shughuli yake...

Inspekta huyu akaanza kufikiri jinsi atakavyombusu mkeke baada ya kufika nyumbani... akazidi kucheka aliposona kinoyomoyo Hari Far Katy Wingo.

Ghafa Inspekta Wingo akakumbuka kuwa alikuwa bado yuko kazini. (p.34) (Out of a total of twenty five photographs which he collected at Rufita, he found that only four were relevant for his inquiry...

This Inspector began to imagine how he would kiss his wife when he ~~gets~~ home... he laughed even more when he said to himself Hari Far Katy Wingo.

Suddenly he remembered that he was still at work.)

This passage also serves in distancing and momentarily taking away the reader's attention from the story so that when the story is resumed, the head has had time to rest from taking everything all at a go.

V.2.2 Grammar:

V.2.2.1 Sentence typology:

SIMU YA KIPO is a conversational text in the nature of an inquiry. It is understandable therefore why there is a preponderance of questions (characteristic of an inquiry) followed by answers - statements. But because there is the narrator who must tell and connect the story, the statements naturally outnumber the questions.

All sentences can be said to be complete ones because the inquiry must leave "no stone unturned". No half answers are allowed for in an interrogation, and the questions must be asked clearly and in full.

Where the story is being narrated by the author, the sentences can be said to be only solemnly long ones e.g.

... katala mbula akasema kwamba...
kufika kwa wakazi. ...
... kwamba...
... kwamba...
... kwamba... (p.15)

But where the participants themselves are talking, one observes the use of only short sentences (see example below) which are meant to approximate to what happens in the real situation - when people are engaged in a discussion. And this is how the tempo of the reading is regulated.

When Katalambula places his characters in a conversation situation, it looks as if he always wants to foreground what was said more than who said it. In such situations therefore, it is noted that the subject and the predicator come last, while the actual words of the speaker - the complement - come first. Elsewhere, where the who said what - the source of the message - is understood, such information is omitted:

- "Taa ipi iliyotangulia kuziwa?" Mingo akauliza.
- "Ile ya sebuleni, nalafu hii ya chumbani."
- "Je ulielewa kuwa imeniwa ile taa ya sebuleni?"
- "Haiyo hielewa." Amos akajibu.
- "Silango ilikuwa imefungwa?"
- "Sina hakika, lakini ule wa chumbani ulikuwa wazi."
- "Hi nani aliyoucha wazi?"
- "Sielewi..." (p.50)

But in the case of indirect speech - where the story is told by the author, it is mostly the case that the subject comes initially.

V.2.2.2 Clause typology & structure:

The inquiry in the text is conducted conversationally. One therefore comes across simple structures of simple clauses which can easily be followed and understood:

- (a) (S)IC: Akakifunua. (p.6) (He opened it)
- (b) C: "Haiyo." (p.15) ("Yes")

mostly appear in groups - the headwords accompanied by qualifiers:

(a) Inspekta Wingo akasikia kengele ya simu ikilia mezani pake.
 Q H H Q H Q

(Inspector Wingo heard the telephone bell ringing at his table)

(b) Baadaye akaanza kuigusugusa mifuko yote ya majampa yake.
 H Q H Q

(Later on he started to search all the pockets of his jumpers).

(c) Baada ya kumaliza uocelelezi wake... (After finishing his investigation).

(d) Saa sita baada ya kula... (At noon after eating...)

It is to be noted that in most cases, only the predicator appears singly. The nominal groups are the ones that are qualified for specificity. Furthermore, as would be expected of direct speech, the complements stand on their own as independent clauses and therefore sentences with the complete structuring of SPCA:

(a) SPC: "Eee, Mary, una wachumba wangani?"

(b) A(S)P: "Hata siku moja wajasikia."

In fact all the sections concerned with direct speech are characterised by the complements (standing independently as clauses) followed by the subjects and predicators only as by-the-way information.

V.2.3 Vocabulary:

At the lexical level, what is most interesting is that the vocabulary is marked by the feature of borrowing - the loans ranging from unrealised borrowings to full assimilations as follows:

street, soksi (socks), jampa (jumper), kabati (cupboard), motokaa (motorcar), dreva (driver), sigara (cigar), okey, copro (corporal), constable, daktari (doctor), paketi (packet), noti (note), shilingi (shilling), nambari/namba (number), ripoti (report), ofisi (office), stesheni (station), masta (master), picha (picture), ... (and many more)

(radio), tai (tie), suti (suit), green, bar, beer, tumbaku (tobacco), koti (coat), mile, hospitali (hospital), kampuni (company), mashine, (machine), wiki (week), posta (post), baiskeli (bicycle), reli (rail), benki (bank), trekta (tractor), town school, kesi (case), senti (cent), filisika (corruption of ^vfail), bangi (bhang), leseni (licence), vomo, ohomba (chamber)

The text, being conversational, allows for code mixing and switching so that one notes the high frequency of loan words. But it is also possible that such a remarkable use of foreign lexical items is allowed for by the audience intended.

Some of the items (e.g. constable, street, town school) are borrowed just as they are in the donor language due to the lack of even near equivalents in the receiving language. Items like paksti (normally pakiti) and nambari which sometimes appears as namba, change spelling from time to time because of the problem of standardization.

* * *

The next chapter is a comparative study of two literary works.

CHAPTER VI

COMPARATIVE STUDY OF KEZILAHABI'S "ROSA MISTIKA" WITH SHAABAN ROBERT'S "WASIFU WA SITI BINTI SAMUD"

VI.1 The texts:

Both Rosa Mistika and Wasifu wa Siti... are presented in narrative style by the authors who move from stage to stage with their stories to connect things up with their interjections.

During the survey of the various divergent definitions of style, it was noted that some scholars like to talk of the notion as a manifestation of the individual - i.e., how one individualises oneself in communication. This is certainly a very useful way of looking at the concept in this chapter which seeks to show how two authors differ in their language use.

What now follows is a systematic analysis of Kezilahabi's Rosa Mistika so that later on, Shaaban Robert's Wasifu wa Siti... can be studied in the light of what findings will have been made from the former text.

VI.1.1 ROSA MISTIKA:

This text is interesting in several ways which will be studied separately as follows:

VI.1.1.1 Theme: *Maudu*

The theme revolves around what the author ironically calls malezi mema - ideal up-bringing. As a result of the so-called malezi mema, the novel is eventually a tragedy because the leading character - Rosa Mistika - finds herself belonging nowhere.

The malezi mema is dwelt upon right from the start when Rosa is beaten by her father for no more reason than receiving a love-letter from a boy. Immediately after the flogging, the father retires to bed and the narrator's comment goes:

Alizina taa na uainizi ulichukua. Upopo ulivuna polepole kupita dirichani; uliingia ndani ya nyumba na Zakaria alisikia ukiingia masikioni wake. Alijifunika. Ilikuwa kama kamba uliingia kusona
 ALANI BUNIANI HSA WABU WABU HALEZI HA AI (p.14)
 (He put off the lamp and slept. A breeze entered through the window; and Zakaria heard it enter his ears. He covered himself. It was as if the wind entered to say PEACE UNTO THOSE WHO GET THE IDEAL UP-BRINGING ON EARTH).

But the irony becomes even more explicit later when it is turned into something like a lament: haleni hawa - haleni hawa - waliingia masikioni wake wa kamba kusona nyumba, (p.51) (Ideal up-bringing - it was the ideal up-bringing that made her fall in love with the first man she met)

The central problem in the story is that the old and the young are living in different worlds, something which Zakaria does not realise and he does not seem to want to realise. He is therefore placing his daughter in an impossible situation by expecting her to adhere to the standards of the old order while she was born into the new order. The innocent girl will, as expected, eventually get torn apart by the problems brought about by the generation gap. The parties to the bargain (to borrow a literary expression) are in a dilemma. And as the author observes, a compromise could be reached by one side taking one step forward, and the other, one backward: hamtonisiko yanawona kuletwa kwa kundi moja kilaipiga hatua moja mbele na kundi jirine hatua moja nyuma. (p.72) The result of the failure to see this solution is that things culminate in father disowning daughter, and vice versa:

"Hose, tangu leo wewe si mtoto wangu".

"Tangu leo wewe ni baba yangu." (p.73)

*Stripped
Chaps*

One wonders whether the solution as suggested by the author would have worked. It is conceivable that it was possible for one side (Zakaria's side) to take a step forward but would it have been easy for Hose to take a step backward

No Mr. K.H.

in a changed world? Zakaria could see what to change into but it would appear that it would not have been possible for Rosa to live a life that was past.

* In the course of her life, Rosa encounters a series of disappointments so that in the end the only way out, which she can see for herself, is to commit suicide. In her final submissions, she dies blaming her father on the malezi mema: "Kweli baba alinichunwa. Nilichungwa kama wasi-chana wa jela. Nilipopata uturu, nilichindwa kuutwaa." (p.170) ("Father looked after me. I was guarded like girls in jail. When I finally got the freedom, I could not conduct myself".)

It is questionable whether the girl is justified in blaming her father for her death. To Zakaria, definitely the malezi mema was carried out in good faith - for his daughter's welfare. That is how girls were brought up as he knew it. He was doing his duty as a parent. He is innocent in that he did what he did in good faith, not knowing it was a mistake.

The tragedy seems to have come about because Rosa was born maybe in the wrong place - something which she seems to be aware of herself as she remarks "Nisingozaliwa hapa labda ninzekuwa mtu mwingine" ("Had I not been born here maybe I would be another person") - and Zakaria lived at the wrong time.

* VI.1.1.2 Development of the theme:

The way the theme has been developed will be studied briefly in terms of the form of the text, and in detail in terms of the contents.

VI.1.1.2.1 The form:

The story is arranged into thirteen chapters which in turn are grouped into the two major parts of the novel. The division into chapters was called for by the need to present the story in pieces so as to give enroute resting places

(when necessary) to the reader. This line of reasoning will be appreciated when it is remembered that people, normally, will not be in a position to be patient enough, even given the time, to read a long work all at one go. A novel like Rosa Listika (which is over 100 pages long) will definitely be read in stages so that the chapters provide convenient resting places especially to the casual reader who will want to interrupt the reading, to come back to the book later.

The division into chapters seems to be unquestionably logical, each one of the chapters being concerned with a particular movement in the flow of the story. Thus whereas chapter one is devoted to the description of the central characters, the second chapter is devoted to relating the efforts made to find Rosa's school fees; chapter three deals with Rosa during her first term in high school, and so on.

However, what is likely to be questioned is the criterion which the author used in determining the two major parts of his composition. Looked at in terms of the trend of events, the break would appear to be rather meaningless. One sees no reason why part one of the book should carry on to chapter seven where Rosa is to move away from high school to a teacher training institution. Except for the somewhat unsatisfactory explanation that the girl is now moving from an environment of less freedom to one of greater freedom - a co-educational institution - where the two sexes come together and move around freely, it will be seen that there is no remarkable change of life whatsoever to merit such a major break. Thus there is in what is supposed to be another section, a continuation of the same life which the girl has been leading in the previous section; so that Deogratias' love to Rosa is merely replaced by the principal's, otherwise everything else goes on as before. *Charming of Rosa Deogratias*

The book is divided into two parts; but as far as the reader is concerned, there is little justification in this division, as it seems to correspond to no natural break in the development of the story.

/// The trend of events itself makes a natural break felt much later - in chapter ten. From the beginning, the story would build up with the young girl getting transformed by self-questioning and discovery - a process which would build up to the first climax when Rosa gets fed up with existing - life - and she decides to be born again, so to speak. And then very naturally, the second part would take up with the turning point - the new Rosa - from where the story builds up to the second climax where Rosa commits suicide after being abandoned by her first and last suitor' - Charles. *is not the first suitor - 1st of 200 pages*

Alternatively, the division into two parts could have been done without; after all, as has been argued, it seems to be very arbitrary. Or the message could have been presented in three rather than two parts. Part one concentrates on Rosa under the care and influence of her father. This therefore ends at the close of chapter five where the girl is beginning to question herself, eventually deciding to attend a dance. Part two would be concerned with Rosa away from the eyes of her parents. This would take the reader to her decision to be a changed character after experiencing the so-called 'life'. And the last part would deal with the changed Rosa to the close of the story.

VI.1.1.2.2 Devices employed in the development of the theme:

Kezilahabi is no doubt assuming a reasonably intelligent reader for his work. One is led to this conclusion by the fact that the story is in most cases presented indirectly; in fact most of what is being presented is very much hidden at times. The reader, it is assumed, will be able to think out for himself. *(herself)*

VI.1.1.2.2.1 Symbols:

A symbol is a device that stands for, represents, or denotes something else. Symbolism plays such a crucial role and is so interesting as employed in the text that a systematic survey and interpretation is necessary if one is to

note what is perhaps the most interesting aspect of the text. A quick first reading of the novel may give one the impression that certain things are meaningless in Rosa Mistika. But a systematic run-through will reveal that the text is rich in symbols, which can be enumerated as follows:

(a) On page 10, Zakaria forces his children to sing him a song about a group of hunters who got into a forest and came across a hare. They chased this hare until it got into a hole where it composed a sad song:

Shambani sikufika, na maboga sikula;
Lunieleze kosa, la kunifukuza za mbwa.

(Never did I go to the garden, never did I eat any of your plants; Could I be told why I should be chased with dogs).

Some readers will most probably look at this song as mere entertainment to the drunken father. But later on in the course of reading the text, when it is noted that the author seems to be doing everything with a very significant purpose in mind, the song may be interpreted as a summary of the whole story as follows: Sungura - the hare - could represent Rosa and the hunters stand for the cruel world that Rosa comes across in the course of her life. Hence innocent Rosa, eventually exhausted and at bay, at the mercy of her pursuers wants to be told what wrong she has done to deserve the sort of treatment she will have experienced.

(b) Then there is a more apparent symbol of a hawk coming for chicken from Zakaria's compound (p.22). It is quite obvious that the hawk could represent men, and the chicken make one think of Zakaria's daughters. This observation is quite in line with what actually happens. Rosa and Flora fall easy prey to men's advances while back at home, Zakaria, like Stella who tried to scare off the hawk, is left making a desperate effort to guard the rest of his daughters. And incidentally, but no doubt very deliberately, the author tells the reader that there now remained only two chicken - Vilipaka vilibaki vivili just as Zakaria is left with ^{two} more but there remained three, ^{ugh-vi - for once Stella, and Sperandia!}
Correction - remember that Sperandia was very young by the

Sperantia was too young to become a girl (she could be a 'house' prey)

131

daughters - Honorata and Stella - to guard what ever *Sperantia?*
(c) Rosa's new environment in the boarding school (pp.28-9) is described as surrounded by rocky hills which were full of caves. Hyenas hid within the caves. The message further adds: Shule tano (go wavulana) zilikuwa zinajenwa kati wa milima hii (Five schools (boys' schools) had been built on these hills). The reader is then asked to get the message when the author says: lahali ponye furaha, lakini nahali ambapo wapihana walikuwa wakiadibika sana. (A place full of joy but where girls always *get into problems*).

The hills surrounding the *schools* girls' school stand for the boys' schools; the caves within the hills are equivalent to the classrooms within the boys' schools. The hyenas in the caves represent the boys in their schools. In effect, Kezilahabi is saying that the place is not at all safe to the girls because of the boys' schools around. /

(d) The game of hide and seek by the children (pp.31.32) also provides an interesting symbol. As Sperantia is looking for the others, Stella comes out of her hiding place while crying. She had got hurt somehow. But funny enough, instead of drawing sympathy from her sisters, Stella is laughed at, and jeered. And that was the end of the game.

No doubt the author's message is that Rosa will play about freely with men (this being the children's game) but eventually, she, like Stella, will come out crying while Charles and others will be making fun of her. This suggestion is in line with what actually happens to Rosa later - when she is very sarcastically rejected by Charles: Kweli Rosa ulikuwa bikira (P.109) (Truly Rosa you were a virgin) - Charles has by this time known the whole truth about Rosa who had cheated him that she was still a virgin, contrary to what some people knew about her; and he tells her outright Then like Stella in the game, Rosa aliona uliwangu... ulikuwa ukimchokelea, kuishi aliona hawezi. (Rosa saw that the world was laughing at her. To go on living was an impossibility to her). *She does not want to go outliving*

just as Stella's getting hurt meant the end of the game by the children!

- J (e) Then there is Rosa's dream (pp.40-41) about a dog which on seeing a goat breaks from Zakaria's hold to devour the goat. This can be seen as a multiple symbol - a symbol that is possible of several interpretations.

After her dream, Rosa wakes up, goes to Thereza's room, wakes the latter up, and asks for help. Before she can understand, Thereza is taken unawares as follows:

Thereza alikuwa bado hajasolewa Rosa alipomukie na kukumbatia. Waliangukana kitandani. Rosa alianza kumbusu; lakini tamaa yake haikuweza kupungua. Rosa alihitaji ulc mkwaruzo mkwaruzo, mkwaruzokwaruzo wa aina ya ^{ui} pekee. Mkwaruzokwaruzo wa ndovu na manyoya ya tumbozi. Zaidi ya hayo moto ulikuwa ukivaka upande wa kusini lakini wao walikuwa wakizimisha upande wa kaskazini. (Thereza had not yet understood ^{when} Rosa jumped over and embraced her. They both fell on the bed. Rosa began to kiss her; but her desire did not get reduced. What Rosa needed was a kind of scratch, a unique kind of scratch. The scratch by a beard and a man's body. Furthermore, the fire was burning in the south but they were putting it out in the north).

This incident is presented with a light touch, but it is also meant to draw the reader's attention to the fact that young Rosa is just discovering what it is to want a man.

The immediate interpretation which may be assigned to Rosa's dream seems to be in line with the incident which took place between the two girls, as described by the author: Rosa represents the dog while Thereza, the goat - an absurd interpretation. But more than that, a broader interpretation presents itself as follows: The ^{goat} dog stands for Rosa; the rope by which the ^{goat} dog is held represents the so-called malazi mwa back at Zakaria's home. And the ^{dog} goat is malisha - 'life'. This would seem to be a very fitting interpretation

Boxes
were found
in the
house
of

especially at this juncture when Rosa has decided to ignore and even reject altogether the malezi mema and see what the other side of the coin has to offer her.

St. = Kasi
Lanika - waling
gona - Kasi
nawala

Kwani atania yeye?
Amamihanga wimi
bibi au mwa wake!

Another possible interpretation (but maybe one that is subtle) could go as follows: The dog is both Zakaria and naisha, while the goat is Rosa. The goat gets lost from the owner-- Zakaria - who therefore begins the hunt for it. But naisha - the other dog - is also helping him in this hunt which eventually ends when like the goat in the dream, Rosa is mercilessly driven to her own death when she commits suicide. This interpretation is also logical as well as justifiable depending on how one wants to look at the dream. (More analysis of symbols will be done in the appendix).¹

The final observation to be made in connection with the feature is that Kezilahabi seems to be gifted in the use of symbolic language, and he makes quite a remarkable use of the gift. Consequently, symbols play quite a significant role out of the marking features of the text.

As he has the special gift of using language symbolically, Kezilahabi is not the type of writer who will spoon-feed his audience. Rather he will ^{let the reader learn from his own ex-}perience as a result of self-discovery. This is more effective, and brings about a more lasting impact than learning from straightforward information.

VI.1.1.2.2.2 The use of irony: *kwani*

kwani

The word irony is here used loosely as defined in the SHORTER OXFORD ENGLISH DICTIONARY: "a figure of speech in which the intended meaning is the opposite of that expressed by the words used; usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt".

Ironical language has already been noted in connection with the malezi mema of the theme. Other instances of irony can be noted as follows:

- (a) Alijiitai kwamba yeye alifahama jinsi ya kuloa

binti nake - hasa alipokuwa anakunywa kidogo.
(p.14)(He boasted that he knew how to bring up his daughters - especially when he was a little drunk).

Zakaria blows his own trumpet but which according to the author produces a false tune. He thinks he is bringing his daughters up as everybody else would or should do while in actual fact he is being laughed at for his malezi mema.

(b) When language is used bluntly, a sense of irony may be felt as is the case in the following passage:

Honorata aliangalia akatoa macho mara moja: mtu mmoja alikuwa anakojoa karibu nao... aliwaona (watu) wakikoiolea michungwa, migomba, maua yao - hata nyumba. (p.27)(Honorata looked and was shocked: one person was urinating nearby... she saw people urinating on the orange trees, banana plants, their flowers - even the house).

Normally people talk of kwenda haja ndogo (to go for a short call) which is the refined expression for what the author is saying. But this observation seems to be nullified when the same Kezilahabi uses the word even in normal circumstances - Alimwambia akojoe ndani ya kopo (p.25)(She told ~~her~~ ^{her} to urinate in a mug). This may suggest that Kezilahabi is the type of person who calls a spade a spade.

(c) As Theresa and Rosa are gossiping (p.43), they laugh at a friend of theirs who has accepted as a boyfriend an old man of her father's age just because the old man has a car. The irony is that what Rosa despises most, and what she thinks she would reject outright - "Sijui masichana mengine vakoje" (I simply cannot understand how some ^{Mi}girls are) - is what she actually has accepted in Deogratias - an old man of her father's age, just as is the case with the man they are now discussing. And incidentally, Deogratias too has a car!

(d) Later on, Rosa is expelled from school because of what she has become as a result of the baloni nana back at home. Instead of questioning the up-bringing, Zakaria remains

firmly loyal to his principles: Ikwendo wa Rosa (p.51) Zakaria asitabidi saidi kabilikani kwa kumachumwa kwa Rosa (p.51) (Rosa's behaviour made Zakaria take bitter decisions in his attempts to guard his daughters). Zakaria thinks he is trying to help his daughters but to the contrary, he is not doing them any good. If anything, he is doing the opposite of what he thinks he is doing - leading even the others into the same dilemma as Rosa now finds herself in.

(e) Bwana Maendeleo is said ironically in Huru ndiye aliyu Deogratias, Bwana Maendeleo, Mchumba wa Rosa (p.51) (This was Deogratias, Mr. Progress, Rosa's fiancé). Deogratias is an Officer of Progress. To the contrary however, he is using, or rather misusing his office to ruin school girls!

Likewise, the use of the word 'principal' in Kdani ya nyumba 'principal' alibaki akifokewa kama mtoto mdogo (p.66) (In the house, the principal was being scolded like a small boy), is hollow.

Incidentally, one is here reminded of Antonio's ironical address of Buruto as mshimiwa in Naye Bwana Buruto ni mtu mshimiwa (And Buruto is an honourable man) in Shakespeare's Juliasi Kaizari (Julius Caesar).

(f) An irony of circumstances comes up on page 94 when Rosa makes Charles believe that she is a virgin: Charles NI NI BIKIRA (Charles I AM A VIRGIN) while the reader already knows the truth about this girl - at one time, boys used to call her 'laboratory', yaani nyumba ya kufanyia majaribio (laboratory, that is, a room for ^{carry-out} trying experiments) (p.55). The reader laughs at the man who can be so fooled by this 'virgin' whose aim is now to secure a husband after experiencing life with men.

As is the case with symbolism, irony presents messages indirectly. And as was said, a message given indirectly tends to have more impact on the decoder. Like a symbol therefore, irony is a forceful way and therefore another significant means by which Kozilahabi tells the story.

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Bitter

91-206

VI.1.1.2.2.3 More direct requests from the author:

What have so far been noted are two instances of indirect presentation of the message. At other times however, Kezilahabi turns to making requests which are more direct - when the reader must (this time) think out the message for himself.

On page 38, some boys are discussing Rosa and her innocence. But the nature of some message to be communicated is so delicate that it has to be given implicitly: wewe unafikiri msichana anaweza kufika darasa la kumi na moja bila... (do you think a girl can reach form three without...) The reader is left to fill in the gap for himself.

Then there is Alipokuwa akitoka katika chumba cha mvulana alitoka kila mara mara nyeupe ikionekana chini ya sauni lake na yeye mwenyewe akijitanzamatazama (p.54) (Whenever she came out of a boy's room, a white cloth could always be seen under her gown, while she inspected herself). This means she has been doing something suspicious with the owner of the room she visited.

The reader is told Rosa alikuwa wa kwanza kujulikana. Sasa alikuwa wa kwanza pia kupenda chumvi nyinzi... (Rosa was the first to be known. Now she was the first to like a lot of salt...) Certainly the message is that Rosa is now pregnant.

Many other examples of this sort of presentation could be traced in the text. This means that indirect presentation of the message plays a very ^{important} part in Rosa Mistika.
note

VI.1.1.2.2.4 Similes: - Tashbiihi

The word 'simile' is here employed to mean comparison derived from likeness perceived between two referents. At least one item generally refers to something perceptible by the senses; and this item foregrounds the other item by its actuality.

A simile will normally point a likeness not usually discerned, yet not so far-reaching as to be purely subjective

and therefore uncommunicative. Kezilahabi's similes, only a few of which will be enumerated, are in line with the preceding remarks:

- (a) Ilikuwa na utelezi kama kuku aliyetapikwa na chatu. (It was as slippery as a hen which had been vomited by a python.) (p.12)
- (b) Nyumba ilivuja kama mti. (p.20) (The house leaked like a tree).
- (c) Watu walichozcha mabega yao utafikiri hayana mifupa. (p.27) (People made their shoulders dance you ~~will~~ think they have no bones).
- (d) Iwecusi kama chungu. (p.43) (As black as a cooking pot).
- (e) Masikio makubwa mithili ya punda. (p.70) (Big ears like those of a donkey).

Kama (like) is the most frequent comparing item in Swahili. But there are alternatives used to break monotony as exemplified by the synonym mitihili (fifth example), and the special use of utafikiri (you will think) in the third example.

VI.1.1.2.2.5 Humour: *refresh* NI NINI? - ~~...~~

Humour seems to be a virtue as well as a form of wit of which people would always be proud of. Like a number of people, Kezilahabi has a sense of humour which he makes use of so as to take the reader into occasional relief from the rather serious atmosphere in which the story is presented.

Only a few examples of the use of humour will now now be given; the rest can be found in the appendix:²

- (a) "Wewe Baniani sasa hivi nitakuharibu sura usahau pilipili". (p.21) (Listen you Baniani. I will disfigure you just now and you will forget pepper). One is here humorously reminded of how fond of pepper Banianis (Indians) are.

- (b) Zakaria's Kunyweni hii ndiyo damu yangu (p.23) (Drink for this is my blood) is no doubt said light-heartedly, and meant to be humorous by the speaker. But the remark reminds one of Jesus' words as He was serving His disciples with bread and wine, so that it is blasphemous. *reminds us rather, of the last supper!*

how?

symbolic call
201-111

(c) When the drunkard tries his English with Rosa so that he can get free beer, the reader cannot help laughing:

"My children! we know English Makerere I, Makerere I... Yes, yes, give me mahia (p.27).

(d) The story about the man who got drunk and slept outside without covering himself with a blanket/so that on waking up next morning, he found his clothes had been eaten by ants is also funny.(p.27)

Mtu maoja alikuwa akisizulia ubaya wa pombe.

Alisema kwaamba mlevi maoja alilewa sana akasahau kujifunika blanketi. Mbu walimnyonya damu yote wakabakiza ngozi tu. Mlevi mwingine alilala nje kesho yake alikutwa nguo zimkivisha liwa na mchwa.

(e) There is a very good instance of pathetic humour when Zakaria loses his temper and blames Regina for giving birth to female children only: "Mshenzi unanizalia wasi-chana tu! Unanileta taabu nyumbani bure tu" Zakaria alifoka. (p.51) ("Stupid woman. You are giving me only girls, bringing me nothing but trouble," Zakaria raved).

Physiological studies seem to imply that if a couple is getting (say) only baby girls, it is not the woman's but the man's fault if at all that is a fault.

Zakaria is here presented as a typical (African) father who would not be satisfied with only female children. This stems from the fact that in African traditional way of life, girls are born to get married while boys will not only give continuity to the father's lineage, but they will also be around to help the father in old age when he cannot fend for himself.

VI.1.1.2.2.6 The author's comments:

The author's comments in the novel appear so frequently that they become one of the important marking features of the message presented. Zakaria is condemned explicitly from time to time, for example: Hivyo ndivyo Rosa alivyolelewa; hivyo ndivyo alivyotunzwa; hivyo ndivyo alivyechunawa na

Laana

termites

Time point
Mumukut
Time by
Papa

How?
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babake (p.14)(That is how Rosa was brought up; that is how she was taken care of; that is how she was guarded by her father).

The author's comments on the message are so preponderant and so closely related that only one more example will be given: (p.58)

Kama Padri angalizungunza juu ya mambo haya labda angaliweza kumsaidia. Lakini yeye alianza kuzungunzia juu ya wokovu. Kwa hiyo Padri alipoanza kuzungunza, Rosa aliona anapoteza muda wake.

(Had the Padre talked about these things, he would have helped her. But he began to talk on salvation. So the moment he began his talk, Rosa felt he was wasting her time)

Perhaps it is a little dangerous for an author to bring in his comments especially in a message of this nature. This would most likely expose the author to unnecessary criticism and attack from readers since what he holds as the valid opinion even as regards his own work may not necessarily be universally acceptable. For instance, Kezilahabi seems to have overcondemned Zakaria in the text for negative results. But as far as the reader is concerned, Zakaria does not seem to be wholly responsible for his daughter's death, nor does he seem to be aware of what harm he is doing his children with his kalezi mama. If even God - the final judge - before whom the case was held eventually (see p.119) could not make up his mind as to who was to blame, one wonders who Kezilahabi is, compared to the Creator, to say who would most likely be guilty. At any rate, there is the question of whether Rosa would have got into (so many) problems had she chosen to obey her father's instructions, which is out of the scope of the text.

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VI.1.1.2.2.7 The use of sayings:

Kezilahabi can be said to be hardly making use of proverbs presumably because he wants to avoid "putting ^{out} new wine

into old bottles", so that in the whole text - a novel of 119 pages, the reader comes across only eight instances of Swahili sayings:

- (a) Asifuye mvua imeanyea (It must have rained on him who praises rain).
- (b) Alikuwa na nia (She had a will) *me hali gani? ni kitau???*
- (c) Mpiga ngumi ukuta hujiumiza mwenyewe (He who boxes a wall hurts himself) *(what kind of a saying is this kitau???)*
- (d) Hayawi hayawi kuwa (It does not happen, it does not happen, it happens).
- (e) Nzi hatui juu ya damu ya simba (A fly never lands on a lion's blood).
- (f) Dalili ya moto ni moshi. (No smoke without a fire).
- (g) Ahadi ni deni (A promise is a debt).
- (h) Siku za mwizi ni arobaini (A thief's days are forty).

All these are common sayings which no doubt the reader will be already familiar with. Might one conclude that Kezilahabi is more interested in conveying the message than teaching the reader proverbs? (This question will be answered by the comparative statements in the second section of this chapter.)

VI.1.1.2.2.8 Role of fate:

There is a school of thought which believes that people's lives are governed by fate. The Earl of Gloucester echoes such a school when he utters the words:

As flies ^{are} to wanton boys ^{so} are we ^{to} gods -
They kill us for their sport.

(Shakespeare's King Lear Act IV Scene 1).

In Rosa Mistika, one detects a certain amount of events which seem to be happening as if predetermined. These events will be analysed briefly in terms of hard luck.

- (a) It seems to be hard luck that the considerate and understanding woman in Regina got married to the uncompromising man in Zakaria. *what is hard luck, kitau? why not simply a bad luck?*
- (b) It appears to be hard luck that the innocent child - Rosa

was born to the wrong father - something which Rosa herself realises later so that she remarks: Ya Iungu ni mweni.

Iungu ndiye anafahamu mosefu ni nani kati yetu. Niingaza-liwa mahali pengine labda ninokawa mtu mwingine. (p.69)

I/
(God is unpredictable; and it is only He who knows who is wrong between us. Had ~~I~~ been born somewhere else, may be I would be another person)

(c) It would appear to be ~~hard~~ luck that in her attempts to get a boy-friend, Rosa fell in the hands of a sugar-daddy, well-intentioned though Deogratias seemed to be.

(d) It was ~~hard~~ luck that Deogratias in whom one could see possible salvation for Rosa from ruin was jailed just when he was about to marry her.

(e) It was also ~~hard~~ luck that the other possible husband - Charles - got influenced by friends so that he began to think about how to find out the truth about the 'virgin' Rosa.

(f) Broadly speaking, the whole story as presented would seem to beg the question of whether Rosa was not only born at the wrong place but also in an environment the whole of which did not seem to know how girls should be brought up. Thus even the government believed in a non co-educational system.

VI.1.1.2.2.9 Language use:

The text, as has been said, is presented in narrative style. It is therefore understandable that most of the time the language is used narratively so that right from the beginning, the story starts:

Katika Ziwa Victoria - kama litwavyo mpaka sasa - kuna kisiwa kijulikanacho kwa jina la Ukerewe...

(In Lake Victoria - as it is still called - there is an island by the name Ukerewe)

However, to break monotony, the author changes to using language descriptively when the need arises as for example at the beginning where the first two chapters are devoted to describing the central characters so as to make them

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stand out conspicuously. Similarly, at the end, the author portrays the society's cruelty with a very detailed description on how people unlawfully inherit property in Zakarias' compound - a description which is adequately summarised with a light touch as follows:

Hawa jamaa walirithi. Walirithi hawa jamaa. Walirithi, walirithi. Jamaa waligawana vitu. Walirithi kila kitu... Walirithi michungwa na miembe. Walirithi migomba yote. Walirithi paka na mbwa. Walirithi majani... ya paa na miti yote iliyofanya nyumba isimame. Walirithi mashamba yote. Walirithi kuku; walirithi hata mbolea ya ng'ombe. (p.116)

(These people inherited. Inherited as they did. They inherited, inherited. People shared property. They inherited everything. They inherited orange as well as mango trees. They inherited all the banana plants. They inherited cats and dogs. They inherited the grass by which the thatch was covered, together with all the poles that made the house stand. They inherited all the shambas. They inherited hens; even cow-dung).

Apart from narrative and descriptive language, there is discussive language when the characters themselves get engaged in discussing certain issues as for example when Charles and Flora come together for a lengthy discussion on the whole question of the so-called malezi mema for girls (pp.99-100).

What is to be noted is that where details are not needed, language is used narratively; but this is not always the case so that the author may find he has to focus attention on a scene with either descriptive or discussive language. The descriptive language is mainly used for emphasis.

As the story is reported by the author, the tendency would expectedly be one of indirect speech dominating the scene as information is constantly reported. Implicitly, this is the case. One feels the author talking all the time. Explicitly however, it appears that the author makes frequent use of direct speech - making the characters talk themselves. Thus direct and indirect speech are employed alternately in

the course of the story so that the two modes can be said to be roughly in balance - in the ratio 1:1 as to frequency of occurrence.

The result of the combination of two modes of narration in the text is variation of style which in turn checks boredom.

The style of narration is further varied through dramatization, so that certain sections of the text (e.g. the incident of the 'egg-buyers' who are caned by Zakaria) can be acted on the stage.

Emmanuel's dream at the very end of the novel affords the best example of dramatization with stage directions as they would be in drama proper.

M B E L E Y A M U N G U

(Mungu amekaa juu ya kiti chake cha enzi. Anevaa miwani mikubwa. Malaika mmoja anapita amebeba ukaratasi ngumu iliyoandikwa juu yake "Kesi ya Rosa Mistika")

MUNGU: Rosa, Kwa nini umejiua?

ROSA: Ee Mungu wangu. Haya yote yametokea kwa sababu ya baba yangu. (Baada ya dakika moja, Zakaria anaingia. Ana alama nyusi kifuani. Anamsujudia Mungu).

MUNGU: Rosa ninakuuliza tena. Kwa nini umejiua?

ROSA: Ee Mungu wangu. Haya yote yametokea kwa sababu ya baba yangu.

MUNGU: Zakaria una usemi gani kujitetea?

ZAKARIA: Ee Mungu wangu. Haya yote yametokea kwa sababu ya ubaya na udhaifu wake mwenyewe.


MUNGU: Rosa; una Mashahidi?

ROSA: Ndiyo, Bwana. Ulimwengu mzima.

MUNGU: (Anamwagalia Zakaria) Na Zakaria?

ZAKARIA: Ulimwengu mzima... (Mungu anafikiri).

MUNGU: Vere, Tu Rosa Mistica esi! (Kweli wewe ni ua lenye fumbo!...). Homines interrogabo! (Nitawaulisa watu! Anatoka, na radi kubwa inasikika).



Another means by which Kezilahabi varies his style of presentation is by the use of the cinematic technique where the tense changes from the past to the present. The best example of the technique appears on pages 39-40. Only the first three sentences will be given:

Rekodi inawekwa na sanduku linatoa sauti. Mara moja wavulana wanaanka kwenda kuinama; niungu wadogo wanaweka mikono kifuani kuonyesha kwamba wanakataa. Wengi wanakubali. (A record is placed and the box-like structure produces sound. All of a sudden boys stand up to go to bow; the small goddesses place their hands on their chests to indicate refusal. Many agree.)

The change of tense into the present gives immediacy of the message to the reader - leaving him with a sense of "it is happening now" so that greater attention is paid in readiness for the unexpected - any possible eventuality. As the reader's attention is thus engrossed, the author passes his point without interruption, and therefore forcefully.

Very closely related to the cinematic technique is the passive presentation but where the tense still remains in the past: Sabuni ya kuogea ya aina ya 'butone' ilitafutwa.

Kioo kilitafutwa... Viatu vyenye visigino virefu vilivekwa miguuni... Chupa ilipobaki nusu, radio ilifunguliwa na dansi ya watu wawili ilianza.

(A butone toilet-soap was looked for. A mirror was looked for... High heeled shoes were put on

... When the bottle was half-way, the radio was

switched on and a dance for two people began. (pp.61-62)

These two techniques of presentation seem to have been used quite successfully. The reader will most probably be stimulated by such a rare feature in the text. And especially in the latter case, it would seem that the author is introducing something new in Swahili literature. Since the effort itself seems to be quite successful, it is creditable.

VI.1.1.2.2.10 Audience intended:

Obviously the author wants as his readers, bilingualists - Swahili-English speakers. This observation would partially explain why apart from the abundant use of English lexical items as one will notice when reading through the work, one comes across instances of complete code-switching:

(a) "Mai children! We know English Makerere I! Makerere I!
... Yes, yes, give me wabia" (p.27)

(b) "No, no sister! Sister No!" (p.37)

(c) "Kiss me slowly; you are hurting me dear!" (p.65)

In the case of intrusions from other jargons e.g. "Obabwacheyo!" (p.107) and "Vere, tu Rosa Mistika es!" (p.119), Kozilakabi sees the necessity of translations for the reader. But as for the English, he does not bother, nor does he have to, about giving a Swahili translation because he knows that his audience will understand the messages presented in English.

VI.1.1.2.2.11 Character portrayals:

The following are some of the characters who have been drawn to serve specific purposes:

- (1) The conservative, reactionary father who is uncompromisingly a victim of his own up-bringing in Zakaria.
- (2) The sympathy-drawing character in Rosa Mistika who eventually is what one would call a faultless character in spite of all her apparent faults.
- (3) The considerate and understanding mother in Regina.
- (4) The well-intentioned sugar-daddy in Deogratias.

These characters have been drawn by one or a combination of the following means:

(a) Plain description by the narrator:

This is by far the most frequent technique of character portrayal in Rosa Mistika. By it the narrator straightforwardly tells the reader how so and so is. As an illustration, Deogratias is described as follows:

Deogratias alikuwa mmoja kati ya wale wazee

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wanaojifikiria bado vijana. Wazee wanaopendelea kutembea na vitoto vidogo - hata vile vinavyo-
anza kuota maziwa. Watoto wao wa kuwezaa. (p.51)
(Deogratias was one of those old men who think they
are still teenagers. Old men who like to move
with small girls - even those who are beginning
to grow breasts. Children whom they could be
fathers to.)

At times, but very rarely, the description is done contrastively, the best example of which is on page 9 where Rosa is sharply contrasted with her sister Flora.

(b) How a character behaves:

Another means by which the characters are drawn in Rosa Mistika is by their actions. Zakaria's character is to a great extent drawn by the way he behaves. For example, when he mercilessly flogs his daughter just because she has received a love letter, he is seen as a very cruel, ununder-standing father.

In the text, Kezilahabi combines the two preceding techniques in portraying characters so that they reinforce one another. Deogratias is seen in action at a school children's dance where he ^(hook) "hooks" Rosa, which then agrees with the description given above about him.

Similarly after being told "Charles MMI NI BIKIRA" (p.94) (Charles I AM A VIRGIN), Charles tells Rosa: "Wewe ndiye msichana ambaye nilikuwa nakutafuta kwa muda mrefu sana." (p.94) (You are the girl I have been looking for for a long time.) Immediately after that remark, the author's description goes: "Na Charles je? Yeye katika maisha yake alipoteza muda wake kwa kutafuta mabikira wa kuo. Zaidi ya hayo alizea kuwaomba uchumba siku ya kwanza kuonana nao (p.97) (And how about Charles? He wasted his time in life looking for virgins to whom he could get married. Furthermore, he had the habit of asking them for marriage the first day he met them).

? See
Stagnation

There are other techniques but which are less marked:

(c) What others say about a character, e.g. Jirani zake walisema (Zakaria) alijali zaidi pombe kuliko watoto. (p.11) (His neighbours said (Zakaria) cared more about drinking than children).

(d) What the characters themselves say:

Sometime a character may make self-statements which are exactly the opposite of what he really is in an attempt to disguise his true self. However it is mostly the case that from such statements, they may reveal themselves in interesting ways: "Nikiacha pombe sasa itakuwa kama kujina." (p.32) (If I stop drinking now I will be killing myself).

From this statement one reaches the conclusion that Zakaria exaggeratedly draws himself an addict to drinking.

"Mimi nikiwa kama mwalimu mkuu wa shule hii ninakuhakikishia kwamba hutafukuzwa!" (Being the principal of this college I assure you that you will not be expelled) (p.63) is a proud voice of a man who misuses power (to get what he wants).

(e) Through language variation:

Dialectalism or idiolectalism is potentially a very effective means of character portrayal. In Hosa Mistika however, the only one good example of character drawing through language use is afforded by the Indians dialect on page 21:

"Ambiye yeye iko tembea duka yote iko rudi...
Tejama wewe iko haribu biashara yangu! Mimi fikiri
wewe iko fanya kazi majuri, kumbe danganya...
Haya! Chukua; kwenda nyumbani!... Pana rudi...
Kwenda lima ndani ya tope!" (Standard Swahili:
"Waambie watembee maduka yote kisha watarudi hapa...
Tazama wewe waniharibia biashara yangu! Mimi nafiki-
kiri wewe wafanya kazi vizuri kumbe wanidanganya...
Haya! Chukua; kwenda nyumbani!... Usirudi hapa!...
Nenda ukalime shabani huko") (Tell them to visit all
the shops and they will come back here... Look at
you! Making a mess of my business! I thought you
were doing a good job, but I was wrong... Right!

somebody called Charles while she was in standard seven).

VI.1.2 Grammar:

VI.1.2.1 Sentence typology:

Rosa Listika is composed of long and short sentences.

These sentences range from some of several clauses:

Tatazana watiti yake ambayo sasa yalikuwa yanaanza
 kuwa makubwa; hujipapasapapasa kwa mikono kutoka
 mgononi mpaka pale matako yanapoteleka; halafu
 huanzia kifuani mpaka pale tumbo linapoteleka;
 halafu tena hujiangaliangalia. (p.9)

to others of single clauses e.g.

aliogopa kupigwa. (p.9)

or: alifahamu. (p.99)

The technique whereby authors strike a balanced rhythm in their works by a combination of long and short sentences has already been talked about and needs not be emphasized here.

The sentences are mostly statements since the author is always engaged in affirming and commenting on what he holds to be valid views about his composition. But occasionally, one comes across questions when the participants are either questioning themselves e.g. Baba anakaa akinichunga anafikiri wawe atania? (p.40) (Father guards me does he think he will get married to me?); or questioning one another e.g. "Wako wapi watoto wangu?" (p.8) (There are my children) - a question which Zakaria wants Regina to answer.

VI.1.2.2 Clause typology and structure:

The sentences can further be said to be mainly what Crystal & Davy (1969) call major structures:

(a) Simple sentences - consisting of single clauses;

Safari ya Rosa ilivunjika (p.24) (Rosa's journey failed).

(b) Compound/complex structures - consisting of two or more clauses which may be of:

- (1) Co-ordination: Wasichana waliruhusiwa kutebea ku
kukaribisha rafiki zao ...Jumatili.
(p.30)(The girls were allowed to go out or welcome
their friends on Sundays).
- (2) Subordination: Kama kadri angalizingunza juu ya
manbo haya labda angaliveza kumsaidia. (p.58)
(Had the ladro talked about these things maybe he
would have helped her).
- (3) Embedding: Albert, baada ya mkutano na wanafunzi
alikuwa anekuja... (p.79)(Albert, after the
meeting with the students had come...)

Like other authors, by constructing complex/compound sentences, Kezilahabi practises economy.

As for the clause structure, Kezilahabi makes use of the flexibility of the ordering of the elements of structure in the Swahili language:

- (a) SPC: Regina alifungua mlango (p.23)(Regina opened the door).
- (b) APSPA: Baada ya siku mbili walifika vijana wawili kutoka mjini Nansio . (p.15)(After two days, two young men arrived from Nansio).
- (c) CPA: Swala hilo lilizungunzwa jioni... (p.47)(That question was discussed in the evening).

Despite the apparent awareness on the author's part as to what one can do with the ordering of the elements of structure in Swahili, the English influence would seem to be making itself felt on Kezilahabi, even at the grammatical level with constructions like:

- (1) Rosa hakuchelewa kupata rafiki pale shuleni - Thereza - aliitwa. (p.29)(Rosa did not stay long before she got a friend at the school - Thereza she was called).
- (2) Deogratias alichelewa kwa matata fulani fulani - alisema Deogratias. (p.47)(Deogratias was late because of certain problems - Said Deogratias).

Though Swahili sentences tend to emphasise flexibility as to construction in relation to the ordering of elements

major ways:

(a) The use of colloquial language:

The text Rosa Listika is somewhat conversational in tone. It is natural therefore that there is a certain amount of colloquialism and colloquial language* - words and expressions belonging to common speech:

- (i) tia fora (p.42) "Rafiki yake aliyekuwa akinwona njinga zamani, katia fora". (Her friend who looked ignorant in the past was now very alert).
- (ii) kaza kamba (p.45) "Rosa alikaza kamba kwa kujibu barua zote..." (Rosa made a special effort to answer all letters...)
- (iii) bandika & laboratory (p.55) "...valikuwa wamenbandika jina la 'laboratory' (They nicknamed her 'the laboratory').
- (iv) jenga & bonoa (p.56) "Kama ni watoto wasichana mara nyingi utakuta mama anajenga, baba anabonoa." (If the children are girls often you will find the mother is building while the father is spoiling.)
- (v) toboa (p.66) "Na sasa ninaweza kukutoboa" (And now I can tell you the truth).
- (vi) patwa (p.101) "Rosa alikuwa amekwisha anza kupatwa". (Rosa had already begun to get drunk).
- (vii) bonde (p.109) "Unafikiri baada ya... mimi mwenyewe kuona bonde la ufa..." (So you think after I have seen such a big opening of the crack.)
- (viii) onja (p.113) "Charles... ukimwonda mchumba wako kabla ya ndoa si bikira tena hate kama alikuwa". (Charles... once you taste your fiancée she no longer remains a virgin even

*Translations will not necessarily be given literally or rigidly according to the colloquial language).

if she was).

(b) The use of loans:

What is most interesting at the lexical level - what readily arrests attention - is the abundant use the author makes of loan words. Kezilahabi assuming a bilingual reader, brings into Kiswahili:

(i) whole borrowings:

Upper Primary School, pea (pair), T.T.C. (Teacher Training College), W.C. (Water Closets), Needlework, Street, 'beach', 'laboratory', 'Wat 69', 'principal', G.C.E. (General Certificate of Education), 'zoo', 'butone', 'Grenado', Martin, Cinzano.

(ii) Partial Assimilations:

(The 'transcription' in brackets indicates how the word would normally be written in Swahili). Cambridge (Kamriji), English (Inglishi), Christmas (Krismasi), roketi for 'rocket', sista for 'sister', eropleni for 'aeroplane', gauni for 'gown', boti for 'boat', benzi for 'benz', tusker (tusha), padri for 'padre', taiti for 'tight', refriji for 'refrigerator' (there is the Swahili jokoff for this word), darling?, college (koleji), 'boy'?, 'staff' (stafu).

(iii) Full assimilations:

Shilingi (shilling), benki (bank), sekondari (secondary), Marekani (America), kalenda (calendar), reli (rail), maili (mile), basi (bus), kilabu (club), hospitali (hospital, suti (suit), daktari (doctor), eka/ekari (acre), blanketi (blanket) dansi (dance), historia (history), taulo (towel), alaluya (allelujah), batiza (baptize), posta (post), livu (leave), motokaa (motorcar), ofisi (office), deski (desk), rekodi (record), kaki (khaki), faili (file), picha (picture), polisi (police), tochi (torch), jela (jail), kesi (case), Baa (appears as the English bar), namba/nambari (number), gazeti (gazette), staili (style), stombo (but not stamp as the writer presents it), biblia (bible), sentensi/sentenso (sentence), poda (powder), kochi (coach), radio (radio), bafu (bathroom), senti (cent), pakiti (packet), biskuti (biscuit), hoteli.

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(hotel), oda, kabati (cupboard), sinema (cinema), ofisa (officer), bia (beer), bomu (bomb), glasi (glass), sukari (sugar), anina (onion).

It is understandable why Kozilabahi makes such a preponderant use of loan words. But the observation that he is assuming a bilingual audience may not be the only answer.

Roga Listika is the first of Kozilabahi's major works in prose, and, at this stage, it would appear that the author is so deeply influenced by English that he appears to be unaware of how he is presenting some of the loan words, even though they are already in existence in the language. This comment is supported by words like christmas, bar, stamp, beer, items which he presents the way they are written in English even though he is writing in Swahili. It is possible that by presenting these items as such, Kozilabahi is in fact closer to what happens in reality as can be noted were one to listen closely to educated people speaking Swahili and making a note of how much English and other languages are used.

At a later stage however, the same author seems to have become aware of how some of the borrowed words were presented in Roga Listika. It is only then that he shows an effort at trying to write Swahili in Swahili. In Kichwa Jaji - the second of his major prose works - though still more on the side of the message than of language use, Kozilabahi does not only make less of English vocabulary (even though the participants and most likely the audience intended are bilinguals) but he also presents borrowed words the way they are normally pronounced in Swahili. At this later stage, and unlike in Roga Listika, he will write kriamani, dadri, (and no doubt) bia, stanbo, bia, etc. A word like "Bandia Street" will still appear as such due to lack of a fitting translation/ equivalent in Swahili.

End

VI.2 WASIFU WA SITI SITI SITI

Before the actual analysis begins, it is worth reminding that unlike Kezilahabi - a very modest author - in fact one to whom Rosa Listika is the first of only four of his publications so far (Rosa Listika, Nipoti, Makumbi, Dunia Uwanja wa Talo), - Shaaban Robert is an established author and Wasifu... is the third of his publications.

Secondly, Shaaban was born on the East African Coast where Swahili had its origin while Kezilahabi was born in the hinterland where this language was established at a much later stage. These points, with others to be mentioned in the course of the study, explain major differences in the texts.

VI.2.1 Theme and its development:

Like Rosa Listika, Wasifu... is on a biographical theme. But, whereas Rosa Listika is an account of a ruined woman, Wasifu... tells the life-history of an ideal woman whom others should copy as their example.

In Wasifu... Shaaban tells the life of a woman - Siti - who has done much in the art of singing. By writing about this life, Shaaban is aiming at giving encouragement to all those young girls who seek to improve their life in various ways. As is the case with Kezilahabi, Shaaban makes occasional explicit statements about what he is writing on, statements which turn something like a cry with:

Kama palipatikana Siti mmoja aliyeweza kuimba,
paliweza kupatikana masiti wengine vile vile kwa
kazi mbalimbali. Mabinti wangapi wema walizaliwa
katika Afrika Mashariki kila siku? Lia za mabinti
hao walioza kwa mafunzo mabaya. (p.56) (If there
could exist one siti who could sing, surely there
would be many others like her who could do various
jobs. How many very good daughters are born in
East Africa daily? Hundreds of them (one of whom
is definitely Kezilahabi's Rosa Listika) got rotten

because of bad teaching).

In his introduction ((p.vii) Wasiri Juma notes that the book is purely an historical one, describing the life of a very humble girl in the remotest parts of Zanzibar, who through hard work and by overcoming much criticism and temptation made her way to the top of the ladder.

As was done in Rosa Mistika, to facilitate the comparison, the development of the theme will be studied in terms of form and content.

VI.2.1.1 The form:

Like Rosa Mistika, and for similar reasons, Wasifu... is organized into chapters. However, whereas the chapters in Rosa Mistika are only numbered I, II, III, etc., the nine chapters in Wasifu... have in addition all been given headings which are summaries of their contents. Thus Maisha ya Utoto Kijijini (Early life in the village) will talk about how Siti lived as a youth in the village; Mashaka waliyochinawa Kijini (Problems which were overcome in the town) will accordingly expound that theme, and so on.

By just numbering the chapters, Kezilahabi leaves the reader to find out for himself what is hidden in each chapter while by going further to heading his chapters, Shaaban gives the reader an idea of what is to follow. The result is that whereas it would be somewhat difficult for the reader to try to trace a certain point after reading through Rosa Mistika, it would be relatively easy for one to refer back to certain points made in Wasifu... since it is possible to guess from the headings where what was discussed. If for instance one wanted to know what answer Siti gave to those who envied her, one at once guesses quite correctly that this will come under Jawabu Ambalo Halikutazamiwa (An Unexpected Answer). On the other hand however, to find out, for instance, where the padre came to Rosa's room to preach to her, one would certainly have to do the extra work of going through some irrelevant chapters before spotting where the incident

described.

As in Rosa Mistika, the division into chapters in Wasifu and the succession of events seem to be unquestionably logical. The result would be strange if one altered the sequence of chapters so that for instance chapter 4 - Pingamizi na Migu came after chapter five - Jawabu Ambalo Halikutamaniwa. However, unlike in Rosa Mistika where the chapters followed a very rigid order from beginning to end, the organisation of Wasifu... may not be all that rigid; the rigidity appears to have been relaxed, especially after chapter six. Altering the order of chapters 7-9 would bring about no noticeable effects on the development of the theme as these are chapters which talk about certain things that could have happened any time after Siti's Mabadiliko ya Hari (Changes for the better).

In Rosa Mistika, Kezilahabi is dealing with a flowing story - a very definite theme with a clear beginning that leads to a definite conclusion in the end. All the author has to do is to tell the story by following its natural course. But in Wasifu... Shaaban is dealing with a conical theme - a story which always looks back at the centre from where it expands. The whole story looks something like a broad path which narrows to the wasifu (praise) unlike the other in which after leaving the point of departure, each new development is tied to what is immediately previous to it.

Owing to the nature of the themes, Shaaban finds himself in a more difficult position than Kezilahabi as far as getting material for their respective stories is concerned. It is possible that it is the effort to expand the story which makes Shaaban bring in even poems e.g.

Siti binti Saad;

Ulikuwa mtu lini?

Ulitoka shamba,

Na kaniki mbili chini,

Kama si sauti;

Ungokula nini? (p.22)

(Other poems appear on pp.25, 30, 38-40, 42.)

which will then be expanded in relation to the theme. Elsewhere, he will dwell at length on the heading of a chapter before relating the theme specifically to his heroine - Siti. Chapter nine devotes the whole of the first two and a quarter pages to discussing the concept of Kujikira Kiatabiki (Satisfactory Self-reliance).

VI.2.1.2 Devices employed in the development of the theme:

Unlike Kezilahabi's Rosa Listika, Shaaban's Wasifu... is completely free from symbols, and it is conceivable that Shaaban is assuming a less intelligent reader than that aimed at by Kezilahabi. In Wasifu... there is a tendency for the message to be given explicitly by the use of such devices as will be outlined below.

VI.2.1.2.1 Metaphors:

If Kezilahabi can be said to be making abundant use of symbols in his Rosa Listika, Shaaban's Wasifu... is on the other hand characterised by the use of metaphors. Chapman (1973:76) observes that metaphors make analogy by compression of similes so that the overt ground of likeness is not verbalised. On page 77 of his book, Chapman lists at least four categories of metaphors as follows:

- "(i) The obvious and blatant metaphor which is always in danger of becoming ludicrous by associating with others in 'mixed metaphor' of the type, 'I smell a rat, I see it floating in the air, but I hope to see it in the bud'.
- (ii) The metaphor which is accepted as figurative because it puts an idea more vividly and forcefully than abstraction could do but does not seem seriously deviant in any register: 'in the light of experience', 'the hub of activity'.
- (iii) The metaphor which is not regarded as figurative at all except when attention is drawn to it by gross 'mixing' or by the difficulty of finding a non-metaphorical word to fill the same space: 'the foot of the hill', 'blanket legislation'.
- (iv) The metaphor which is totally 'dead' because its literal

meaning is lost or obsolete and known only to the student of language: 'ponder', 'depend', 'preposterous'. This type is said to be metaphorical only in a historical view."

This appears to be a negative list which would not be very helpful here, as it seems to omit most of the literary metaphors that have been successfully used in Wasifu... There are around sixty five instances of the use of metaphor in Wasifu... Only a few of these will here be listed; the rest can be found in the appendix.³

- (a) Kchi hazikuhesabu ubora wa watoto wako... (p.1)(Countries never took into account the excellency of their children.)
- (b) ...dunia imezoda sana kwa pofu ya kuona... (p.1)(the world is very much used to being blind to seeing...)
- (c) Katika giza la sahanu kuu ndipo ilipozinduka katika usingizi wake usito, ikajaribu kuokota na kuunga pamoja viungo vya mkufu wa maisha hore, yaliyofunika kwa mapigo makali na mazito yaliyangukia watoto wake walipokuwa wakijipambanua. (p.1)(In the darkness of forgetfulness is when it (the world) awoke from its deep sleep, and tried to bring together the bits and pieces of a chain of better life, which had been undone by the sharp heavy blows which fell on its children as they were making their importance felt.)
- (d) Kwa urafiki huo jive la kwanza la mwingi wa fanaka ya Siti liliwekwa. (p.9)(By that friendship the first foundation stone of Siti's prosperity was laid.)
- (e) Ustawi ulidharau mara kwa mara watu walioshindwa kujitengenezea ngazi ya kumfikia. (p.12)(Prosperity despised from time to time those who failed to prepare a ladder by which to reach it.)
- (f) Siti alikuwa mwenge wa kumalikia jahari katika pembe za giza za moyo wa mwanadamu. (p.43)(Siti was a torch for lighting up gems in the dark corners of a human being's heart.)

From the list of around sixty five instances of metaphors, one is led to the conclusion that metaphorical use of

13
16
24
28

language (though the average of one metaphor per page would be low metaphor-count for creative writing) may be the most significant feature of Wasifu... which seems to be true as there appears to be no evidence of another feature which is as preponderant. It is in fact this feature which would make the reader esteem the novel for its beauty of form or emotional effect - the literature.

This is a convenient juncture to make a general observation that in his writings, Shaaban is concerned both with themes and the beauty and richness of the language. The latter part of this statement is supported by Whiteley (1969:94) who observes that only Shaaban shows anything like the vein of enthusiasm for his language that runs through the English poets, who invested their language with eloquence before orthographic or grammatical standardization took place. But, whereas Kezilahabi does not make as much use of one device as does Shaaban so that the frequent switch from using one device to another breaks monotony in Roga Mstika. Shaaban's preference to use metaphor would seem to account for why the general impression of Wasifu... tends to be unexciting, however bizarre the actual events described. Shaaban is certainly to be credited for his effort to develop Swahili, but he would seem to be losing popularity in the present day world where the reader tends to be the type of person who goes for relaxed literature as that of Kezilahabi.

VI.2.1.2.2 Similes:

Whereas one can point out at least 23 similes in Roga Mstika - a text of 119 pages - there are well over double that number in Wasifu..., a text of 64 pages - about half the other - so that clearly comparisons are a feature of more significance in Wasifu... Like Kezilahabi, Shaaban uses similes for specificity. Since Shaaban uses only kama (like) in his similes, only four examples will here be presented:

(a) Ingawa vyungu vilipendwa sana na wapishi wa zamani kama sufuria zilivyo sasa, lakini havikulata pate kubwa kwa

ufinjanai (p.4) (Kete were as quickly valued by the
chiefs as and refused today, but they were not
beneficial to the nation).

(b) Iwamwite lugu abaye kubwera aliyereka kwake kwakubwa
fedhi wakho uposi kwaka wama (p.10) (This woman, although she
was, had a brain that could understand as quickly
with the quickness of lightning).

(c) Jina lake lilianze kuvuna kama agasa katiika, waka
yake ikaweka kama moto katika mwili kwake. (p.15) (Her
name started to be heard like a drum in the air, and her
praises spread out like a wild fire).

(d) Ichezo wake ulipendelea kama sauti yake. (p.17) (Her
dancing matched her voice).

(Uganda) Ujuzi
Kwesi, machi

Kezilahabi, as we saw, makes use of at least three
comparing items - kama, wiithi (like), wa (you will
think) in his similes. Shaban however uses only kwake which
means relative monotony in Wajifu...

VI.2.1.2.5 Proverbs:

In Kwesi listika, the study came across only eight instances
of sayings. Similarly, Shaban uses proverbs sparingly
so that Wajifu... affords but only six instances:

- (1) Palipokuwa na moshi, palikuwa na moto (Equivalent to:
There is no smoke without a fire).
- (2) Chema chajiuza, kibaya chajitebeza. (A good thing
sells itself, while a bad one looks for a customer).
- (3) Asiyeweza kutumba, kutumbua hawazi (He who cannot
create us cannot undo us.)
- (4) Cheka uchafu usichoche kilema. (Laugh at rubbish, not
at a cripple).
- (5) Kusema fedha kujibu dhahabu (Speaking is silver,
replying is gold).
- (6) Ukikosa uta na mshale hufumi kilicho mbele (If you
have not got a bow and an arrow, you cannot shoot what is
ahead.)

Kezilahabi, it was observed, is mainly concerned with

telling the story than with Masifu... which shows a balanced interest for both the story and the language he uses to express it in. With Masifu... however, one is led to the conclusion that the author's device sparingly to avoid "putting new wine into old bottles". Sayings are ready-made expressions - stereotyped phrases - so that for Shaaban, under their words he has his own aspirations. However, the observations cannot be equal to that of Kesilababi who is himself apparently still a novice - a young writer who yet must 'discipline' himself in the language.

VI.2.1.2.4 Language use:

In Rosa Mistika, language is used narratively when the story is to be told at a quick pace; descriptively when details are to be given; and at times, when certain principles are weighed and questioned, language of discussion is used. But in Masifu... language is noticeably used mainly narratively (an observation which is exemplified in every page of the text), and, to a very small extent, and rather implicitly, the language of discussion is used, e.g. Nadhi ya wazazi walitukuza nabinti zao kama kwamba walikuwa Malaika. Ilikuwa vema sana. Walakini walinafanya hivi... (p.62) (Some parents praised their daughters as if they were angels. That was very good. But when they did this...)

This observation means that there is more variety in Rosa Mistika which accounts for the relatively greater readability of the text when compared with Masifu... It is conceivable that this observation with others which have already been made, and those still to be noted, accounts for why most people * would rather read Rosa Mistika than Masifu...

*The author, himself a teacher, finds that his students, some of them being Swahili native speakers, read Kesilababi voluntarily, while Shaaban is read only for examination purposes.

In Roca Hitiya it is the case that Kozilabhi interposes on the story from time to time so as to make explicit comments. This though to a less extent, is also true of Shaban when (to quote only one example) he turns to his reader with a comment like Fikiri kwana na wewe unepata kufenda kama la lote la kadili kwa wata na wali wako, kama hupitishwa kwako, hifanya sana. (p.49) (You too should think whether you have managed to do anything worthwhile to people or your country. If not yet, do it now).

In telling the story, Kozilabhi alternates direct and indirect speech while Shaban will employ only indirect speech which accounts for a relative monotony in Hakifu,.. where the only example of direct speech is afforded when Siti is auctioning her pottery (p.5):

"Vyungu, vyungu vizuri, munueni! Vyungu kwa bei rahisi!"

Apart from this instance, nowhere else in the text does the reader come across direct speech or participation by the characters involved.

VI.2.1.2.5 General comments

Apart from what points of distinction have already been observed, another major point of distinction between Shaban and Kozilabhi is that the latter gives the two sides of the coin - describes Roca's life in totality, and lets the reader judge for himself; while the former imposes the message on the reader, and wants it accepted as such, unquestioned. And to Shaban, it would appear that the word unafu - (praise) - which is clearly two-sided in Swahili (meaning both 'bad' and 'good' praise) means mainly good praise so that Siti will be drawn only as a faultless person - the ideal woman - in a world where everybody else goes astray in one way or another. This rings a touch of artificiality; and there are basic questions which trouble the reader but which Shaban apparently ignores.

The reader is to be left wondering as to how genuine Shaban was in dissociating Siti from all - not some but

apparently all the vices that human beings are liable to fall victims to in real life. What was so special about Siti anyway so that she could complete her lifespan - over sixty years - without faults?

If Rosa Histika is concerned with giving the message not on language variation, Wasifu... is on the side of Siti's faultlessness to the extent of being questionable.

VI.2.2 Grammar:

VI.2.2.1 Sentence typology:

Wasifu... is composed of even longer sentences than some of those found in Kezilahabi's Rosa Histika. These sentences range from some which are so long that they may occupy about a quarter of a page:

Nchi hazikuhesabu ubora wa watoto wake, mpaka watoto wale walipokuwa wamepita maisha ya mwili; roho zao zilipokuwa zimevuka ng'ambo ya pili ambako upeo wa macho haukuweza kufika wala mwito wa mwanadamu haukuweza kusikilika, tena baada ya miili yao ilipokuwa imekwisha changanyika na vumbi la ardhi, na thamani yao yote kama viumbe bora ilipokuwa imepotea. (p.1)

to comparatively short ones:

Ilikuwa kazi ya kijungu jiko tu. (p.4)

or: Aliitwa Uganda. (p.48).

Shaaban Robert is the traditional type of story-teller whose audience must only listen as the message is imposed on them. Their participation in the story is not needed. The sentences are accordingly all complete ones since everything must be stated in full.

On the point of the importance of stating everything in full, the sentences are further virtually all of the statement type, and even the few rhetorical questions require answers which the author does not hesitate to supply; for example:

Alikusudia kuhamia wapi? (Where did she intend to

move to?)

Ejini, kana aliweza kupata pahali pa kukaa. (p.7)

(To the town, if she could get a place to stay).

Even those which definitely are self-replying are given explicit answers e.g.

Hilo lililegeza moyo wake; hakutokea tena

katika tarabuu? La, lara mia moja la!

(Did that discourage her; did she refuse to appear once again at an entertainment? No, a hundred times no!)

The tendency to employ sentences of onetype again puts Shaaban at a disadvantage when compared with Kozilahabi for readability.

VI.2.2.2 Clause typology and structure:

As in Rosa Mistika, there are in Wasifu...

(a) simple sentences of single clauses:

Alikuwa na kazi ya fahari (p.34)

(b) compound/complex sentences of two or more clauses/phrases which may be of:

(i) Embedding:

Watu wa kila rika; wanaume na wanawake; katika vijiji na miji; katika vihandu na nyumba, toka visivani mpaka mringa, kila pahali katika Afrika Mashariki; walishikwa na barua ya kusinulia habari zake kwa shauku kubwa sana. (p.15)

(ii) Subordination:

Kana kijiji cha Siti kilichindwa kuona dalili yo yote iliyotabiri umaarufu wake katika wakati wa utoto wake, kinyume chake kilikuwa kwamba yeye aliweza, kama kwamba kwa uxhawi, kuacha alama isiyofutika ya umaarufu katika kijiji hiki kwa kutia jina lake katika sharaja la ukumbusho wa fahari kubwa. (p.4)

(iii) Coordination:

...

kukaa, pamba la kujipamba wala nguo nzuri za kuvaa zani; aliveza kujinunulia nyumba mbili nzuri, mapamba nakwa ya kujipamba, libasi teule za kuvaa, na tunu au faraja nyingine silizopatikana kwa fedha sasa. (p.27)

The idea of economy with the language through use of compound/complex structures is especially noticeable with the following sentence which is almost heightened to the level of a periodic construction as described in chapter IV. section one:

Kama Siti angalisita kwa sababu alikwa si mtoto wa watu; au kichwa chake kilikuwa si mviringo, uso wake ulikuwa si nzuri; au hakuwa na nywele za kufunga julfa, hakuwa na nacho ya kikonbe; au nyusi zake zilikuwa si za kifungo, pua yake ilikuwa si ya mwanzi; au midomo yake ilikuwa si miteke, meno yake yalikuwa si meupe wala hayakuwa na mwanya; au shingo yake haikuwa ya nbuni, hakuwa na kifua cha juu wala matiti ya dodo; au tumbo jembamba, hakuwa na miguu iliyoviringiana wala mwendo wa njiwa, argalipatwa na hasara kubwa sana. (p.24)

In the majority of cases, the sentences in Wasifu are fairly long ones and this is accounted for by the author's tendency to go for structures of embedding, coordination, and subordination.

Structurally, the elements of structure as in Rose listika, are realised in a flexible ordering:

- (a) SPC: Miongoni mwa majina mashuhuri ya watu wa Afrika Mashariki pametokea jina la mwanamke mmoja (p.1)
- (b) ASPC: Baadaye Siti alijiunga na jumua... (p.10)
- (c) CPA: Wazo la kuhidi maisha yake katika mji lilikuwa moja. (p.13)

VI.2.2.3 Group typology and structures

It is mostly the case in Wasifu... that elements of structure are realised in structures:

mispronounce words. How many people do mispronounce words when learning a new language? These are the people Shaaban is talking to.

Unlike in Koga Niatini where there was a lot of code-mixing and switching, Shaaban will bring in foreign items only if such items are already full assimilations and understood in the language so that what one comes across is part and parcel of Swahili:

mali (mile), Feburari (February), muziki (music),
 sinema (cinema), sheikh, sultani (sultan),
 kampuni (company), Mei (May), Oktoba (October),
 gazeti (gazette), shilingi (shilling),
 motokaa (motorcar).

However, abbreviations like A.D. (Latin for Anno Domini - in the year of the Lord) and A.H. (Anno Hegirae - in the year of Hegra - i.e. from the flight of Mohammed - A.D.622, 15th September) - have been accepted as such because in their contexts, they are self-explanatory. The coast and therefore Muslim influence on Shaaban brings about a certain amount of borrowing from Arabic; while the Christian tradition which tends to expose people to the English language lies behind the English loans in Kezilahabi's work.

The bilingual reader whom Kezilahabi writes for in Koga Niatini allows him to use both code-mixing and code-switching as has been seen. But Shaaban Robert, aiming at a monolingual reader (who knows only Swahili) must of necessity confine his writing fully within Swahili itself. Thus he emerges as a purist who sees it as his duty to develop the language without bringing into it unnecessary foreign elements.*

Finally, it can be seen from the preceding analysis that the two themes have been treated in such a way that one is more varied than the other. Kezilahabi, changing frequently from using one device to another is more difficult to picturise than Shaaban who at the semantic level is varied!

2

The next - and last - chapter will analyse two plays.

* * *

APPENDIX TO THE PREVIOUS CHAPTER:

1. More examples of symbols:

(a) There is a dream (p.41) in which Rosa tries to persuade a young man to marry her but she is rejected outright. This is exactly what will happen later on when Rosa meets Charles again.

(b) When on the same page Kezilahabi writes: Asubuhi macho ya Rosa yalikuwa nekundu (In the morning Rosa's eyes were red), no doubt he means to show the effects of a sleepless night on the girl's eyes. But since red tends to be associated with danger, Rosa's red eyes may be interpreted to mean that Rosa is either in danger, or she is now dangerous. As things stand, Rosa is now dangerous in the sense that she will be ready even to go about with men with the full knowledge of many people, including her father whom she feared most in the past; and she is in danger as she is just about to start on the long course of her own destruction.

(c) On page 60, Rosa is preparing herself for a date with the principal of the College; and it is raining outside. Kezilahabi then tells the reader that a petrol tanker has overturned on the road, and the driver is saved from death by passing prisoners:

Barabarani gari lililokuwa likisafirisha mafuta lilikuwa limepinduka, magurudumu juu. Kama isingalikuwa hao wafungwa dreva angalikufa. Dreva wa gari hilo alipelekwa hadi hospitalini mjini. (On the road a petrol tanker had overturned. Had it not been for the passing prisoners the driver would have died. The driver was taken to hospital in town.)

This is a very intentional description on what is going to happen to Rosa at the principal's house. Rosa will be found out and beaten by the principal's wife (this being the accident in which the tanker overturns and the driver gets

Taan

hurt); and like the driver, Rosa is taken to hospital by the principal. Had it not been for the prisoners, we are told the driver of the tanker would have died just as had it not been for the principal who came to Rosa's aid while she was being beaten by the principal's wife, Rosa would most probably have been killed.

(d) Had as a symbol of danger as described above comes up again on page 63 where the moon is described as follows: Kyezi ulikuwa mwekundu sana kama kwamba ulitokea kuja kum-
lukumu (The moon was very red, as if it had come to judge him). The principal is here having a love affair with Rosa, and the red moon symbolically stands for the danger the two lovers are just about to find themselves in when they are caught red-handed by the principal's wife.

(e) On the same page, we are told that Thomas was playing with Rosa's breasts as a person takes two eggs in one hand: Thomas alikuwa akiyachezea matiti ya Rosa kwa mkono mmoja kama mtu anayechukua mayni mavili mkono mmoja.

The point here is clearly that Thomas is doing something rather dangerous. If one plays about with two eggs in one hand, the chances are that he will break them, just as something is about to go wrong - before Rosa leaves the principal's house.

(f) During the romance between Thomas and Rosa, Kezilababi writes: Rosa alikaa juu ya kitanda. Thomas alisikia kitanda kinalia. Rosa alikuwa kitandani. (p.64)(Rosa sat on the bed. Thomas heard the bed squeak. Rosa was on it.)

This seems to be a message which can be interpreted thuswise: The bed stands for Rosa while Rosa herself represents the principal's wife. Thus the bed squeaks while Rosa is on top of it, just as Rosa is soon to cry when the principal's wife knocks her down to deal with her: Rosa...alishikwa na yule mwanaroke... alianguchwa chini.... Rosa alilia (p.65)(Rosa was held and knocked down by that woman. Rosa cried).

(g) Rosa's lost ear following the incident after being found out by the principal's wife is a constant symbol of her past life. *wak diana*

(h) The looting that will take place in Zakaria's compound is symbolised by cows being left unrestrained to do a lot of damage in the shambas:

Wale ng'onbe walioakwa machungani walitenbea ovyo.
Walikula mihogo; walikula marando; walikula mpunga;
hapakua na watu wa kuwachunga. (p.112)(The cows which were left unguarded in the pasturage roamed about freely. They ate cassava; they ate marando; they ate the rice plant; there was nobody to look after them).

(i) The faces of the dead (p.113) are straightforwardly symbolic as to who is innocent and who is guilty of the three central characters as far as the author is concerned.

(j) Even the growth of trees which are planted on the three graves can be interpreted symbolically:

Walipanda miti ya michungwa juu ya makaburi haya ili wasije wakayasahan hadaye. Miti iliota vizuri na haikukavia kukua; lakini ilipokua mti mmoja tu ulitoa matunda mazuri - mti uliokuwa katikati. Miti mivili ya pembeni iliota matunda mbaya. (pp.117-8) (They planted orange trees on top of these graves so that they may not forget where the graves are in future. The trees grew and flourished well; but only one tree produced good fruit - the tree on the central grave. The other two trees produced bad fruit.)

(2) More examples of the use of humour:

(a) On page 49, Deogratias is caught by the police while drinking and the author writes Walivikwa pingu na sasa walionekona kana wapiwa marimba (They were handcuffed and now they looked like native-made xylophone players).

(b) Deogratias cries "Mimi ngoni unihurumia!" (I am a

visitor please do sympathise with me), and he is answered "Utekuwa mgeni wetu leo!" (Today you will be our visitor). Of course it is a pity that Deogratias has to be a visitor to the police, but far from sympathising with him, this gentleman has been drawn in such a way in the text that one cannot help laughing at him - actually getting a lot of amusement out of the whole incident. The author is certainly making a joke when he says Alilia kikwao (He cried in his native language).

(c) While Deogratias is in a cell, we are given the following description of his surroundings:

Pembeni kulikuwa na ndoo moja kubwa, nayo ilikuwa imojaa. Ilikuwa imeandikwa 'W.C.'. Upande mwingine kulikuwa na blanketi moja kubwa, nalo lilikuwa na madoa-doa meusi mengi. Blanketi hilo lilikuwa kavu kama kuni. Kwanzoni Deogratias hakupenda kulitumia ili kujifunika. Baada ya siku moja ndiye alikuwa wa kwanza kuvuta blanketi hilo na kujifunika ingawa lilikuwa likikwaruza-kwaruza. (In one corner was a big bucket written 'W.C.' It was full. In the other corner was a big blanket which had many black marks. That blanket was as dry as firewood. In the beginning Deogratias did not want to use it to cover himself. But after one day he was the first to use it though it was rough).

There is ^{where?} pathetic humour here. Deogratias - Bwana Mwendeleo (Mr. Progress) - who at first did not want to use the blanket which was dry with dirt should now be the first to use it.

(d) Rosa goes about freely with men - having sexual relations with them. Soon she is taken to hospital seriously ill following an abortion. Instead of sympathising with her, men pray for her quick recovery so that they can carry on the game with her: Rosa alilazwa hospitali mahututi kwa kutoa mimba ya miezi mitatu. Alikaa hospitali kwa muda wa majuma mawili. Wavulana walimwomba apone upesi. (p.54)

3 Metaphors:

(1) Kwa nanzili kana haya mashaka makubwa ya kupata habari zao yanetokea nara kwa nara, kwa sababu alama inara za nyayo zao zilikuwa zinakviisha futika nahali walipokanyaga, matendo yao kama yalikuwa yamozibwa na giza, maneno yao ya maza na mvuto yalilawa yanatoweka nasikioni kwa watu wazima ambao fikira zao zilikuwa zinatatizika. (p.1) (In such circumstances, there has from time to time arisen great problems of getting information about them, because the firm signs of their footsteps had already disappeared from where they passed through, their good deeds covered by darkness, and their meaningful and influential words had disappeared from grown up people whose thinking was puzzled).

(2) maumbile yalikuwa yamokuondia kumtoa katika giza la sahan na kumtia katika nuru ya umarufu baadaye. (p.2) (creation had planned to remove her from the darkness of forgetfulness and put her in the light of importance later).

(3) Kama kijiji cha Siti kilichindwa kuona dalili yo yote iliyotabiri umarufu wake katika wakati wa utoto wake, kinyume chake kilikuwa kwamba yoye aliweza, kama kwamba kwa uchawi, kuacha alama isiyofutika ya umarufu katika kijiji hiki kwa kutia jina lake katika shajara la ukumbusho wa fahari kubwa. (p.81) (If Siti's village failed to see any sign which foretold her importance during her youth, the opposite was that she was able, as if by using witchcraft, to leave behind an everlasting sign of importance in this village by putting her name in a memorandum of great prosperity).

(4) Akiba za wanadamu zilikuwa katika ghala ya maumbile yao zilitatiza hata watabiri hodari kuzitabiri kwa usahihi wote. Kazi zito lilining'ina daima mbele yao. (p.4) (People's fortunes which were in the stores of their constitution puzzled even skilful fortune-tellers to foretell about them with any accuracy. A heavy curtain always stood in front of them).

(5) hawa ya maisha mapya ya mjini ilitambaa pole pole moyoni wake. (p.5) (the desire for new town life slowly entered her

heart).

(6) Sura maalum ilikuwa si kinywaji cha kuzima kiu kali ya mapenzi. Mapenzi yalitii zaidi anri ya shauku kuliko yalivyotii ushawishi wa sura. (p.6)(A special face was not a drink to quench a strong thirst of love. Love obeyed the law of desire more than the attraction of a face).

(7) Hakutaka kukaa katika duara ya mila nguzi iliyozuia ushirika wa mwanamke (p.7)(She refused to stay within the confines of a circle of customs which prevented women from participating in certain things).

(8) Hajivuno ya uhai yalinshawishi katika ujasiri wa kutembea katika ulimwengu wa ajabu (p.7)(Pride of life convinced her in the boldness of going out in the world of wonder)

(9) Siti aliyapa kisogo maskani yake madogo ya Fumba akashika njia ya mjini. (p.8)(Siti left her insignificant residence of Fumba behind and took the way to town).

(10) Hapa mjini alipumua hewa mpya... ilikuwa sulu nzuri ya kukwata jina lake. Alijaa tamaa kwamba nyota yake iliyokuwa katika mawingu itang'aa siku moja. (p.8)(She breathed fresh air in the town... it was good polish for brightening her name. She was full of hope that her star in the clouds would shine one day).

(11) Siti alikuwa na kipawa cha sauti, lakini alikuwa hajui jinsi ya kukikuza wala kukipalilia (p.8)(Siti had a gift of a voice, but she did not know how to make it grow or remove the weeds from around it).

(12) Alikuwa hana msingi wa wote wa kujengea kuta za ustawi wake (p.8)(She had no foundation on which to build the walls of her prosperity).

(13) Ilikuwa kweli tupu, akashukuru behati ya kukutana na urafiki wa Muhsin (p.8)(It was the whole truth, and she thanked the luck of meeting with the friendship of Muhsin).

(14) Kila neno aliloimba lilikuwa kiungo cha mnyororo uliokusanya watu pamoja. (p.11)(Every word she sang was a joint of a chain which brought people together).

(15) Njia ya Siti katika maisha ilikuwa si rahisi kwenda.

Ilikuwa ndefu, sio fupi. Kilika na mizunguko ambayo
hukimondakana kwa macho ilinabili. (p.11) (Siti's way in
life was not easy going. It was long, not short. Invisible
hills and indirect paths always confronted her).

(16) Euelindwa kwake katika siku ile kulichochea moto wa
bidii iliyoendelea kuwaka mpaka mwisho wa maisha yake. (p.12)
(Her being defeated that day increased the fire of her effort
which went on burning until the end of her life).

(17) Alionyesha jolari iliyowezekana kupatikana kwa mwanamke
kama nila iliyomnyika ushirika iliwozekana kuhidira (p.13)
(She showed a gem which could be obtainable to a woman if
the custom which restricted her participation could be
rectified).

(18) Kama nuru ya vazo hili isingalimulika katika moyo wake,
au kama angalifaitika katuria nuru hii uponi kama ilivyo-
wozokana, maisha yake yote yangukashia katika mizka ya
sahau... (p.13) (Had the brightness of this thought not shone
in her heart, or had she not used this light quickly enough,
all her life would have ended in the years of forgetfulness).

(19) Kweli tupu kwa kadiri wasifu wake uliojaa mizanko ya
tope na mizanko ya ajabu unavyojieleza wenyewe kwa watu. (p.13)
(The whole truth as her praise which was full of sad descents
and wonderful elevations explains itself to people).

(20) Utavi ulidharau mara kwa mara watu waliohindwa kuji-
tongonenea ngazi ya kuufikia (P.12) (Prosperity despised from
time to time those who failed to prepare ladders with which
to reach it).

(21) Hakutaka kuwa kimelea cha mjini. (p.14) (She did not
want to be a town growth).

(22) Kwa mwoko wake wa ghafla sana katika aifa, alijiona
kama kwamba alikuwa akiishi katika maisha mapya katika nchi
ya ndoto, iliyokuna na mito ya masiwa na asali. (p.15)

(Because of her very sudden emergence in praise, she felt as
if she was living a new life in a dreamland of rivers
flowing with milk and honey).

(23) Initosho yale yote yalientokea yalikuwa mavuno ya kauli

ngumu ha bidii yake mwenyewe. (p.16) (Furthermore everything that came to her was the result of her own hard work).

(24) Lambo haya yaliyeyusha moyo wa mtu katika furaha isiyoenezeka kwa ulini wala kalamu. (p.17) (These things melted a person's heart in joy that cannot be expressed by the tongue or in writing.)

(25) Fedha ilikuwa jembe la Kulimia nafaka katika wakati wake... kama ilivyo katika wakati wetu. (p.18) (Loney was a jembe for digging in the shamba during her time... as it is in ours).

(26) Siti alitumikia watu kwa moyo mweupe. (p.18) (Siti served people with a white heart).

(27) Jina kubwa lo lote... lilshawishi wivu na mashindano toka kila upande... (p.22) (Any big name... invited jealousy and competition from every angle).

(28) Katika kuhesabu ubora wa mtu macho ya ulimwengu yalivutwa sana na fahari ya nasaba na miliki ya utajiri. (p.22) (In looking at a person's worth, the eyes of the world were attracted by the grandeur of lineage and possession of wealth)

(29) Siti alipokuwa akiingia katika mlango wa sifa aliyo-stahili kwa kila hali, mukelele ya pingamizi yalitokea pande zote. (p.22) (As Siti was going through the gate of praise which she deserved in every way, she was booed from every side).

(30) ...ustaarebu wa Afrika Mashariki ulikuwa katika umbwa ya wakati ujao. (p.23) (East Africa's civilisation was in future pregnancy).

(31) Ukiidunisha mtu leo, utawona juu ya kilele cha utukufu kesho. (p.25) (If you think low of a person today, you will see him on top of the peak of nobility tomorrow).

(32) Cheche ya kipawa katika sauti na uigaji wake halikuung'aa mpaka alipotangazwa kwa wivu ule mkali (p.28) (The spark of a gift in her voice and her acting never glew until the time she was advertised with that harsh jealousy).

(33) Aliogelea juu ya wimbi la jaha baada ya wimbi la jaha kwa upesi wa kufumba na kufumbua jicho. (p.28) (She swam

from one wave of fortune to another with the quickness of closing and opening of the eye).

(34) Bidii kama zile zilizoacha nuru au alama katika dunia hii, baada ya mauko ya wale waliozitenda, zilipekechwa kama kwa kama na dhara mbaya. (p.28)(Efforts... like that which left brightness or sign in the world, after the departure of those who made it, were ruined from time to time by utter disregard).

(35) Siti alipata zawadi ya ushindi kwa jawabu la dhahabu alipokuwa katikati ya naza ya maisha yake. (p.30)(Siti got a present for victory by the golden answer when she was in the centre of fighting for her life).

(36) Hatujui michomo gani michungu ilifuma katika moyo wake katika wakati ule wa majaribu. (p.33)(We do not know what sharp cuts shot into her heart at that time of trials).

(37) Miguu yake ilianza kukanyaga juu ya kizingiti cha unaarufu tokea siku ile. (p.36)(Her feet started treading on the threshold of fame since that day).

(38) Kama Siti asingaliimba wimbo ule, bila shaka, unaarufu wake wa ghafla usingalifika katika masikio ya ulimwengu. (p.36)(Had Siti not sang that song, no doubt, her sudden importance would not have reached the ears of the world).

(39) Siti alikumbuka ufinyanzi wakati alipokuwa anatembea napana na marefu katika nuru ya unashuhuri. (p.42)(Siti remembered pottery at the time she was walking the widths and lengths in the light of importance).

(40) Siti alikuwa mvenge wa kumulika hjojari katika pembe za giza za moyo wa mwanadamu. (p.43)(Siti was a torch for lighting gen in the dark corners of a human being's heart).

(41) Kampani ya Santuri ya Kolombia iliweka mfuko wake wasi kwa waimbaji... (p.44)(The Recording Company of Colombia kept its pocket open for singers...)

(42) Wakati wa shani kubwa ulikuwa unapambazuka ghafla mbele ya dunia. (p.44)(The time of glory was dawning suddenly before the world).

(43) Katika lei 1928 Siti aliyeye moyo wake ulikuwa na nuru ya

nchi ngeni; ambaye nyayo zake zilikuwa na mwasho wa safari;
(p.45)(In May 1928 Siti whose heart had a thirst for a
foreign country; whose feet were itching for a journey...)

(44) Laiti zicingalitokea katika maisha yake, angalipotea
katika bonde la sahai badala ya kupanda juu ya ulima wa
umachuhuri. (p.46)(Ead they not come out in her life, she
would have got lost in the valley of forgetfulness instead
of climbing the hill of importance).

(45) Alikuwa katika mzunguko wa mifu wa viungo vya safari
daima.(p.49)(She was always in the circle of the chain of
joints of journeys).

(46) Maisha yalikuwa konde la kupanda mbegu ndogo mbalimbali
zilizozaa mavuno makubwa. (p.49)(Life was a garden for
planting small different seeds which brought forth abundant
harvest).

(47)Alikuwa shetani mwovu katika umbo la mwanadamu. (p.52)
(He was a wicked devil in the shape of a human being)

(48) Ilikuwa ufumu... Ilikuwa muhuri wa asili juu ya mtu wa
adabu au aibu. (p.52)(It was a revelation... It was a natural
stamp on a well-behaved person or a shameful one).

(49) Ilikuwa nuru katika giza la nafsi ya mwanadamu. (p.55)
(It was light in the darkness of a man's ego).

(50) Pengine hata ulevi, mama wa mavu, ulisifiwa...(p.53)
(Perhaps even drunkenness, the mother of evil, was praised..)

(51) Alikuwa katika nuru ya tabia wakati baadhi ya wanaume na
wanawake walipokuwa katika giza lake.(p.55)(She was in the
light of behaviour when some men and women were in its dark-
ness).

(52) Alikuwa na nanga nzuri katika maisha. (p.56)(She had a
very good anchor in life).

(53) Kweli haikufa kiu kwa kiangazi, haikughariki kwa masika,
haikutetemeka kwa baridi, wala haikulegea kwa hari.(p.59)

(Truth never felt thirsty during a dry spell, never flooded
by the rains, never trembled in cold weather, or slacker
due to heat.)

(54) Ungalipenda nini; wote ulioleka uso wake katika...

ukapumbaa katika nuru, au kweli iliyomulika katika giza
ikasiidi uzuri katika nuru? (p.59) (But would you like a
lie which hid its face in the dark and looked foolish in
the light, or truth which shone in the dark and became more
beautiful in light).

(55) Alikuwa ua la moyo, furaha ya roho na bustani ya
napenzi yake. (p.61) (She was a flower for the soul, happiness
for heart and the garden of her love).

(56) Mabinti kama hao walikuwa kawavezi kusimama kwa miguu
yao msaada wa wasazi wao ulipokosekana. (p.62) (Such girls
could not stand on their own feet without the help of their
parents)

(57) Kama walipenda au hawakupenda mabadiliko yake, maumbile
yalikuwa kiziwi juu ya kicheko au kilio chao. Maumbile
yalifanya kazi yake bila kujali kama mtu alifurahi au ali-
huzunika. (p.62) (Whether they accepted the changes or not,
creation was deaf to their laughter or cry. Creation worked
without minding whether a person was happy or sad)

(58) Alikuwa mtoto aliyetukizwa ghafla katika bahari ya
mawimbi makubwa ya matata. (p.63) (She was a child who was
suddenly plunged in a sea of big rough waves).

(59) Amescha kitu bora kuliko kimeta cha nuru katika giza la
maisha ya kujikimu. (p.63) (She has left something better than
a flake of light in the darkness of a life of self-reliance).

C H A P T E R VII

* COMPARATIVE STUDY OF A WRITER'S WORKS:

VII.1 Introduction:

Apart from discussing apparently divergent views on the notion of style, chapter one also gave a brief outline of some of the factors which determine one's style of discourse. To be added to that list is yet another factor - the audience being addressed. Even in the definition of the concept as "proper words in their proper places", Swift's "proper places" with its hint of context also draws attention to the relations of a text, or part of a text, to its setting. It should not be difficult to appreciate that the determinants of the style of discourse allow that a man may have different styles on different occasions.

Bearing in mind that one's style of discourse is not static but changes from period to period, this section will study Ebrahim Hussein, an East African playwright, in Kinjeketile and Wakati Ukata, with the major aim to see how the two texts (by the same author but written during different periods) differ in style. Both texts are in play-form.

The first play to be studied is Kinjeketile which was first published in 1969.

VII.1.1 Theme and its developments:

The text, a political play, has as its background, the Maji Maji Rebellion - the confrontation between Tanzanians and the German colonizers at the turn of the nineteenth century when thousands of Africans, who thought they had an immunity to bullets, lost their lives.

Historically, and according to the play, the Germans invaded and colonised Tanzania (called Tanganyika then).

Under German rule, the Tanzanians were subjected to suffering in their own country: *Tanganyika - yes then no way!!! - the Tanzania was*

(1) They underwent forced labour on their masters' plantations without being paid anything. Naturally, they always

went hungry:

BI KITUNDA: Bule tu. Hata huyo mume wangu aki^{ku}udi sina cha kumpa. Nimetafuta walau muhogo, hata sikupata; na mizizi inatisha. Mtoto wa Bi Bobali anakufa - kwa hiyo mizizi. (It is a hopeless situation. When my husband comes back, I'll have nothing to give him. I have tried to get even cassava but in vain; and the roots are not safe. Bi Bobali's child has died because of eating the roots).

BI KINJAKEMILE: Kweli Bi Kitunda. Hata mimi naona taabu kupata chakula. Njaa. (You are right Bi Kitunda. I too find it difficult to get food. ^{hunger} Famine).

BI KITUNDA: Isiwe njaa nanna gani, wanaume wenyewe wote wana-
lima shambani kwa Bwana Kinoo? Njaa itakosa vapi? (There is famine simply because all the men have to go digging in Mr. Kinoo's shamba. That explains it)(p.1)

(2) They were oppressed:

RWANA WA KWANZA: Kitunda alinuka kunyosha mgongo. Mnyapala akampiga viboko. (Kitunda only tried to stretch his back. Mnyapala flogged him)(p.5)

(3) Young girls are taken by force from their parents and ~~se~~ sent to the barracks to be raped by the soldiers:

MNYAPALA: Tuazime mtoto wako... (Mnyapala anachukua Chausiku ambaye anapigana lakini amezidiwa nguvu.) (Let us have your daughter... Mnyapala takes Chausiku who is struggling but overcome (p.8).

Despite all this inhumanity of the master to the subject, the natives must remain patient because of two major reasons:

(a) Lack of unity - tribalism being rampant in the country - a disease that causes conflict from time to time between the tribes themselves. During one of the secret meetings, Ikichi and Kitunda come to a misunderstanding which is settled after a certain amount of violence between them; and one of the old men observes: Vita bila sisi kuwa kitu kimoja kwanza, haiwezekani (We cannot fight the German without unity).

(b) Lack of weapons by which to confront the enemy:

KITUMBA: ...Sisi sote tunataka Njelumani sondoke, lakini tutamuondoeje? Kwamba yeye ana silaha, sisi atuna. (p.4) (What we all want is that the German should go. But how shall we kick him out? In the first place, he has weapons, and we have none).

The situation is such that there is survival and joy for the strong; while others must only be seen and used, but not heard. So all the natives can do in their dilemma is:

(i) to make offerings to the gods in an attempt to enlist their help: Kinjeketile anafanua kafala (p.1).

(Kinjeketile is making an offering.)

(ii) to continually call and make fruitless secret meetings: Toka mala ya kwanza kukutana mpaka leo ^hakuna moja lililo-fanyika (p.4) (Since the first time we met until now, there is nothing taking shape).

Clearly, what the people wanted was to be united and organised for an uprising against German rule.

On the whole, Hussein's play evokes the spiritual experience which led to a tragedy, by focusing attention on Kinjeketile - the saviour so to speak - who after days and nights spent in voluntary, solitary confinement and contemplation, apparently gets possessed by the local spirit - Hongo - who supposedly gives him a message for his people.

Kinjeketile, using water as a symbol of unity, immunity and love, asks his people to unite for a military confrontation with the Germans: Ivenye kunywa na kupaka maji haya hata-dhurika na cho chote. Maji haya yatachipukiza umoja... yatazanisha chuki (pp.15 & 17) (He who drinks and touches himself with this water will be immune to anything. This water will unite us... it will wipe out hatred). This is only a trick which Kinjeketile is using so as to bring the different tribes together. But the people misunderstand him so that instead, they actually believe that the water will work a miracle for them in their uprising. Kinjeketile soon realises what danger his people are subjecting themselves to, so he refuses to give his permission for the war to start.

When the people wait for as long as their patience can allow, they begin to question themselves what it is they are waiting for while they have the water, and Hongo is with them. In the heat of the moment, and holding firmly to the belief that they have immunity against bullets, these people foolishly throw themselves into the battle-field. Of course the result is as expected - bloodshed and a heavy loss of human life on their side. At the very end of the war, those who survive are taken prisoners for execution in public so that they serve as an example to ~~to~~ others who might think they can rise against German rule in future.

As far as the development of the theme is concerned, it seems the sequence of events is unquestionably logical. The audience begins to watch the play from act one which discusses the central problems. Act two is naturally concerned with Kinjeketile and the plan he uses to bring the different tribes together until the time they go out of control to go to war without his permission. Acts three and four are devoted to the war.

That is a natural order. But the criteria behind the creation of acts three and four cause concern. Maybe these two final acts should have been combined into one act since they are both concerned with showing how the war started, how it was fought, and how the situation was finally brought under control again. Just the mere fact that two wars were fought does not seem to be a satisfactory or convincing criterion to necessitate two acts. Rather these could best be taken as two scenes of an act. Apparently this was not taken into account, the result of which is that what the author calls an act - act four - is only a scene! (act four is composed of only one scene).

VII. 1.1 Duration of the play:

It was said in the first section of this chapter that it is difficult if not altogether impossible for drama to hold the attention of the audience continuously for a long

time. Playwrights, realising this, hold the attention momentarily in the course of the performance. Hussein does this in a commendable manner - dividing his play into acts which are in turn subdivided into scenes - subdivisions of shorter lengths during the course of each of which one can be assured of attention at its possible best.

The whole play, which would take about one and a half hours is composed of four acts of fourteen scenes as follows:

Act I: 5 scenes
 " II: 7 "
 " III: 5 "
 " IV: 1 scene

Average duration is about six and a half minutes per scene - a reasonable length within which attention can be held continuously, and a point conveyed.

VII.4.1.2 Distancing:

Distancing - the technique the author uses to give a sense of the passage of time so that the audience does not get the feeling of things happening all at once - is here done by timing in the sense of giving actual time of the day. The very first scene starts during the day with women going to and fro drawing water:

Njia inakwenda mtoni. Bibi Kitunda na mtoto wake, Chausiku, wanatoka kuchota maji. (p.1)

(A path leading to the river. Mrs Kitunda and her daughter Chausiku, are seen coming from drawing water).

This takes the audience to evening when the men are coming from the plantation:

Watu wengi wanarudi kutoka shambani wamechoka...

(p.3) (Many people are coming from the plantation - all looking tired).

Scene two is set at night:

Usiku. Ngulumbalyo amefika, ameshika kinya a cha moto. (p.4) (Night. Ngulumbalyo enters,

holding a ^{smouldering} burning piece of firewood.

To reflect the fact that the play is not happening at one place, this takes the audience through different scenes, with activities succeeding one another to part two scene one where another day has begun:

Mabibi wawili wanaonekana wanaota jua mbele ya nyumba zao huku wanaongea. (Two women are seen enjoying the sun in front of their houses. They are talking).

Time is to be felt passing with people discussing events (past, present, future) e.g. Act II scene II is discussing Kinjeketile's appearance, disappearance and when the search must start - after the heat of the sun has decreased. Time also passes with the people's preparation for the war and the delay as Kinjeketile tries to make Kitunda and the soldiers understand which takes the reader to the unauthorised confrontation which leads to the local people being taken prisoners.

VII.1.1.3 Language use:

Language is used narratively as the play is being acted. But the narrative itself may further be subdivided into:

(a) Language of discussion:

This is by far the most frequently used type of language in the text since the characters are always engaged in discussing what problem is before them and how to go about it. (See 3.0 under theme for example).

(b) Descriptive languages:

This happens when an incident is described rather than demonstrated on the stage, as for instance when Kitunda describes the war:

Sikujua nini kilitokea. Sote tulikuwa mala moja tunataka damu, tunataka kuua, tunataka kubomoa...
Katika nchenko huu wa damu tukaanza vita. (p.37)

(I don't know what happened. We all at once

wanted blood, to kill, to ruin. In this excitement

the war started).

Since this is a play in written form, one cannot ignore the descriptive passages by which a scene is mutely presented in connection with descriptive language:

Kara wananyanaza. Mlango wa Kinjeketile unafunguka.
Wanawake wanasimama taratibu. Kinjeketile anakuja
mbele pole pole, haoni mtu. (p.11)(Suddenly there
is silence. Kinjeketile's door opens. The women rise.
Kinjeketile comes forward, not seeing anybody).

(c) Language variations:

On top of what has been observed in connection with the dialogue, language is used dialectally so as to pinpoint membership in tribes. Differences brought about by dialectalism will be studied in detail later under vocabulary. However, one can here point out character identification through language use by looking at Kinjeketile's two dialects. First when Kinjeketile is possessed and has to be identified as a national leader, the author hightens and makes him talk in the formal register - the standarā dialect:

Baada ya kuwa kitu kimoja, baada ya kuwa mwili
mmoja tutakuwa watu wa Seyyid Said. Udongo
mwekundu atapigwa na atatolewa nchini. Na sisi
tutakuwa watu wa Seyyid Said. (p.15)

This is the so-called standard Swahili which everybody else gets exposed to in acquiring the language at school. But when he wants to identify with his tribesmen, Kinjeketile switches to the Kimatumbi dialect, a dialectal register as will be discussed under vocabulary.

VII.1.1.4 Similes:

Similes are used for comparative purposes - setting a message against a background - so that it can be clearer. There are ten similes in the whole text; only five of which will here be given:

(a) Sisi kama wanawake tunantazama tu. (p.4)(We, like women,
and only looking at him).

- (b) Winesikia habali ya bunduki kubwa inayomwaga lisasi kama nchanga (p.6) (I have heard about a big gun which pours out bullets like sand).
- (c) Mnakuja kama wezi. (p.9) (You are coming like thieves).
- (d) Anajitupa-kitandani kama gizo. (p.11) (He throws himself on to the bed like a load).
- (e) Mendeni kama upepo. (p.16) (Go ye like the wind).

VII.1.1.5 Metaphors:

Metaphors are in a way, similes but at a higher scale, and therefore asking the audience for a little more thought before the meaning can be understood. In Kinjeketile, metaphors are rare, and not very complicated as to meaning.

(a) Kinjeketile disappears as an ordinary man, but when he reappears before his people, he has been transfigured and he talks metaphorically;

Jua limetoka. Nuru yake itatutia mwangaza.

Nuru yake itaondosha moshi na kiza, kiza kilichomficha Mrufiji asionekane na Ingoni.

(p.14) (The sun has risen. Its brightness will give us light. Its brightness will drive away smoke and darkness, the darkness which hid Mrufiji so that he could not be seen by Ingoni).

Apparently, it is not normally the case that Kinjeketile's audience talk metaphorically, (which is rather strange in the light of what one knows from everyday, ordinary communication situations). As such, it is possible they will find it difficult to understand the speaker so readily.

Kinjeketile, exalted by a higher power so that he can get the people's confidence, seems to realise this so that later on, when he is the ordinary Kinjeketile, he takes the bother to explain the metaphor - what he meant by the mwangaza (light), moshi (smoke) and kiza (darkness).

(b) The assumption that these are people who use language which is free from metaphor, and therefore will find it

difficult to appreciate Kinjeketile's metaphorical language finds proof in the following metaphorical statement which the people take literally:

Maji haya yataifanya risasi chembe ya mchanga juu ya vifua vyenu. (p.18)(This water will turn a bullet into a particle of sand on your chests).

It is because the people took this statement at face value that Kinjeketile gets disturbed as they prepare to go to the war which they lose so foolishly.

(c) In his disturbed mind, Kinjeketile laments metaphorically to himself: Ntu huzaa neno, na neno likawa kubwa kuliko mtu. (p.28)(A person gives birth to a word and that word will grow bigger than the person).

Apart from Kinjeketile, the only other person who can talk using simple metaphors seems to be Kitunda: Katika kila pigo vijana wetu walikuwa hawakati miti ya pamba bali niili ya Wajelumani. (p.37)(With every strike, our men were not cutting down cotton plants but bodies of the Germans).

The only one instance of the use of metaphorical language by the people themselves is when, and under Kitunda, (therefore possibly taught by him) as they are being trained, the soldiers call themselves mibaazi (pea-plants); Sisi mibaazi... tutatambaa (p.20)(We are pea-plants... we shall crawl).

VII.1.1.6 Other devices:

The text - discussing political issues - is further characterised by political slogans which start when Kinjeketile brings maji (water) so that the people are brought together by the "Laji! Maji! Laji! Kinjeketile!

Maji! Kinjeketile! Maji!" (p.16)

Then as the soldiers prepare for war, there is the cry:

Nyinyi nani? (Who are you?)

Sisi mibaazi. (We are pea-plants)(p.20) and so on.

The third type of these political slogans is a stereotyped one: EGULISIBALYO: Uaifu... cyee!

NOTE: Oyee! (p.40)

There are four instances of the use of proverbs:

- (a) Penye moshi pana moto. (No smoke without a fire).
- (b) Moto wa mbali nauunguzi. (A fire at a distance will not burn you).
- (c) Kama angekataa angekiona chake. (Had he refused he would have seen it) from Kukiona cha mtema kuni (to see what befell the wood-cutter).
- (d) Kdivyo alivyopenda lungu. (That is how God planned it) from Apendalo lungu huwa (What God plans happens).

These are all commonplace sayings which seem to flow out naturally, unplanned from the speakers. In that sense, the play is closer to reality.

In the whole play, there is only one but a very important slang expression. The German is always referred to as Udongo Kvekundu (Red Earth), and this slang expression must be meaningful only to the natives if they are not to be suspected ~~over~~ anything - especially their secret plans - by the German.

Dashes play a very important role in the text. Within the forty nine pages, one comes across seventy nine instances of the use of the dash for the following purposes:

- (a) To mark parenthesis: Siku moja - zamani kidogo - silupata usingizi. (p.18) (One day - some time back - I couldn't sleep).
- (b) To take the place of a comma or full-stop, thus to separate clauses: Anataka kujitosa - nkamate! (p.12) (She wants to drown herself - hold her).
- (c) To mark stress: Vijitu viwili vinawatisheni - nyinvi nyote (p.9) (Only two people do frighten you - all of you).

VII.1.2 Grammar:

The text, conversational as it is, is understandably characterised by a certain amount of:

- (a) Unfinished sentences:

Sentences of this type are brought about by speakers cutting one another short for some reason or other:

KIZEE II: Aa - haka ntoni malufuku.

KIZEE III: Unajua nini bwana...

KITUNDA: Hebu tusikilizane.

KIZEE III: Chunusi anaka...

KITUNDA: Hebu jamani tusikilizane... (p.13)

(b) Hesitation phenomenon:

^{kuasilisika}
The best example of 'disturbance' in the flow of sentences is when Kitunda and Mkichichi are fighting and therefore find it difficult to get their words out fluently at the same time as they are wrestling:

KITUNDA: Nitakuonyesha...ah...nita...kuonye...sha
nani mwananike. Mkichichi kama...utanipa
taabu mimi.

MKICHI: Mtumwa wa ah...ah...Kinoo. Kmatumbi...m...shenzi.

The sentences can further be divided between questions (as the participants want to know something from each other) and statements (as when the answer to a question is given, or something is said just like that):

KITUNDA: Nilikuwa nakungoja.(I was waiting for you)

KINJEKETILE: Ulijuaje kuwa nitatoka? (How did you know
I would come out?)(p.18)

To make the movement of the text smooth, the sentences are a combination of long and short ones:

Hivyo ndivyo tulivyofikilia. Lakini tulikosa.
Ngulumbalyo na watu wake wakaanza kuvamia boma
bila kuchukua nazali yoyote. Tulifikili kuwa
habali ya bunduki kubwa yote ilikuwa uwongo.
Kala ilianza kutema lisasi. (p.45)

At times, to quicken the pace of the play, the sentences are remarkably short:

KITUNDA: Uta sema kesho kuwa...

KINJEKETILE: Sitaki kuongea habali ya kesho!

KITUNDA: Utaongea.

KINJEKETILE: Sitaki!

KITUNDA: Utataka! (p.49).

The sentences could at other times be short for the sake of

giving a series of points in a forceful manner:

Tokeni! Tokeni!, wanawake wakubwa nyi! Mnetawaliwa miili mpaka miyo. Eti nyinyi wanaume kweli. Kweli Wamatumbi. Hata kidogo. Inalimishwa - ndiyo. Wake wenu wanachukuliwa - ndiyo. Watu wa ndiyo. (p.9)
 (Out! Out!, you great women! You are ruled in body and mind. You claim to be men. Wamatumbi indeed. Not at all. You are forced to dig - yes. Your wives are taken - yes. Yes men).

Clauses are either independent - standing out on their own as sentences: Hipe siku moja. (p.33) (Give me one day) or dependent: Umesikia au umeona? (p.6) (Have you heard or seen?).

The dependent clauses can be subdivided into two types, some of subordination, and others of co-ordination. However, subordinated clauses are rare in the text, and one can point out examples of only one type - using ikiwa (if) as the subordinator as in the sentence: Ikiwa sisi wenyewe tunataka kuuana, tutawezaje kupigana na Udongo Mwekundu? (p.6) (If we want to kill one another, how shall we fight Red Earth?).

Clauses of embedding are not present in the text, and, if as has been said, subordination is rare, it would appear as if the clauses are mainly of coordination as exemplified in the following: (S)⁴PCCAPCA-type structure:

Nilitaka sana kuonana na Kinjeketile, lakini, leo alipata mahali mbali nami. (p.3) (Today I very much wanted to meet Kinjeketile, but, he was stationed far away from me).

The common ordering of the elements of structure somehow tends to be of the SPCA-type. This type of ordering is normal in Swahili, but, bearing in mind that there are many other alternatives as was illustrated in chapter three, one wonders why this type should dominate the picture to the exclusion of all other possibilities apparently. The work has been presented wholly in Swahili; but one may suggest that the SPCA-type realisation of elements may be accounted for by the influence of formal education on the author since

this type of education, in East Africa, is mainly English which tends to expose the learners to the SPCA-type ordering of the elements.

The elements themselves appear in groups only when it is necessary - for instance, - when ambiguity has to be avoided - when the message must be particular, not general: Compare Mfalme wa Unauja (p.19)(The ruler of Zanzibar) with just Mfalme (the ruler).

In the majority of cases, qualification (of mainly the nominals) comes after the headwords e.g. mili yetu (p.15) (our bodies). But occasionally, the qualification may be done before the headwords e.g. hizi dawa (p.15)(this medicine). In the second example, the two words could exchange places - the qualifier to come initially - to read dawa hizi without affecting the meaning. However, this flexibility would not apply as far as mili yetu is concerned.

The point to be noted here is that in the nominal group, there is a tendency for the qualifier to take the first slot, if such a qualifier is a possessive adjective, and either come before or after the noun if otherwise in Swahili.

The elements normally appear singly presumably so as to bring about short sentences which can be understood easily.

VII.1.5 Vocabulary:

In his introductory note on Juu ya Lugha (On Language) the author points out that:

(a) If a word has /m/ followed by /t/, the Wamatumbe pronounce the /m/ as /n/. This point accounts for items like ntu (mtu), ntoto (mtoto), kuntazama (kumtazama), huntamani (humentamani), tuntume (tumentume), and so on.

But the observation as given by the author seems to be far too general to be of much help in giving the overall picture of the most interesting part of the vocabulary. In fact the author should not have said anything about this aspect of the vocabulary used. The reader would then make his own observation that if /m/ is followed by a consonant in the

mtu
ntu

Kimatumbi dialect, the /m/ is realised as /n/: a rule which would include the other items like:

nikankuta (nikamkuta), tundai (tundai), mwananke (mwananke), nzungu (nzungu), nnakuja (nnakuja), nseada (nseada), njelumani (njelumani) and so on.

But the author confesses that this is not to say that the Wamatumbi talk that way. This is done for character identification through dialectalism.

Since the author is certainly only trying to do something artificially and not naturally, it is to be noted that even the amended rule which states that /m/ is realised as /n/ before a consonant, is not strictly adhered to. There is no consistency so that there are, from time to time, some lexical items which pass unnoticed by the author, e.g.

kumpeleka (not kunpeleka), mbichi (not nbichi), mamlaka (not manlaka), mmoja (not nmoja), mshenzi (not nshenzi), mkubwa as well as nkubwa, mzandiki (not nzandiki), mjumbe (not njumbe), mbaya (not nbaya), mmatumbi (not nmatumbi).

These are words spoken by Wamatumbi in the text, and clearly they violate the author's observation. ✓

In trying to identify characters through language variation, the author at times comes up with ambiguity:

- (i) Huntamani means 'longs for me' while in the context, the author clearly wants the word to mean 'longs for him' so that the sentence Huyo mume wangu akiludi kutoka shambani huntamani (p.11) means "When my husband returns from the shamba, he longs for me" and not "I long for him" as the author intends it to mean.
- (ii) kuritazama means "to look at me", not "to look at him".
- (iii) ngeni means "strange" not a 'stranger',
- (iv) ndogo means 'small (inanimate)', not 'small' (animate).
- (b) To the Wamatumbi, /r/ is realised as /l/.

This statement by the author accounts for items like: ludi (rudi), nzuli (nzuri), lahisi (rahisi), and many others to be found all over the play.

As far as /r/ changing to /l/ is concerned, Hussein has succeeded in doing a perfect job. Nowhere in the text do we come across a 'slip' on the author's part.

(c) Hussein further informs the reader that the Wamatumbi have no /h/ in their speech. This accounts for items like: akuniona (hakuniona), atuna (hatuna), atuwezi (hatuwezi), ivyo (hivyo), ata (hata), and a few others.

But as in (a) above, there is no consistency about the disappearance of the phoneme, so that /h/ sometimes escapes the author's notice:

hata (apart from ata), kwa heli (not kwaeli), hili (not ili), haliwezi (not alivezi), uhai (not uai), haifai (not aifai), etc.

(d) Others:

It is an observation by the analyst that the standard Swahili dh changes to z in Tanzanian type of Swahili so that there are in the text, words like:

afazali (afadhali), ziki (dhiki), tafazali (tafadhali), haikuzuru (haikudhuru), razi (radhi), gazabu (ghadhabu), zulumu (dhulumu), zarau (dharau), though zarau is also used; zania (dhania), zulika (dhurika), nazali (nadhari).

This play gives the reader the impression of approaching natural speech in a number of ways, as for instance there is the attempt to suggest dialectalism. The dialect attempted is easily recognisable and it is confined to rather token features, but such 'stylised dialect' is quite usual in literature.

* * *

The last section of this chapter will study Hussein's Wakati Ukuta in terms of what findings have been made about the author in the previous section.

VII.2 Wakati Ukuta

Wakati Ukuta is a play which was published in 1970, a year after Kinjeketile. The point is now to see how this play is presented (as compared to Kinjeketile).

VII.2.1 Theme and its development:

The theme in Wakati Ukuta is that of a prodigal daughter who forsakes her parents, but because she is not beyond reform, she finally finds her way back home.

Tatu, a modern girl living in a modern world, makes friends with a boy - Swai. Tatu's mother, living in the same modern world, but does not welcome change, will not approve of her daughter's move. She, a very loyal victim of her own outdated upbringing, wants Tatu to follow her footsteps in *wyaye* the modern world:

Kimi nimelelewa na wazee wangu, nilipokuwa mkubwa wakanipa mume. Sikunjua, hakunijua, lakini mpaka sasa tunakaa vema. Nami nitakufanyia hivyo hivyo. (p.12)(I was brought up by my parents, when I was of age, they gave me a husband, I didn't know him, he didn't know me, but up to now, we are together. And I will do the same thing to you).

This type of argument is quite typical of how African parents argue the case to their children in this modern world where the old generation is still to be found.

The problem here is clearly one of a generation gap which the title - WAKATI UKUTA (TILE IS A WALL) predicts. Tatu herself realises that her mother is trying to make her live according to past values which she thinks is impossible:

Lakini Ma wakati umebadilika...(p.12)(But Ma the time has changed).

This modern girl will not obey what her mother is telling her. The result is that she is chased away from home.

In her effort to find somewhere to belong, Tatu is taken to the Area Commissioner by her boyfriend where, because they are both of age, they are married under the law.

understand
 Ma Tatu reports her daughter's arrogant behaviour to the father who, though also of the old generation, welcomes change, so he at once understands the problem as being one brought about by the generation gap:

Hakuna mtu anaweza kushindana na wakati. WAKATI UKUTA, UKIPIGANA NAO UTAULIA KWENYEME. Tutagombana na watoto wetu bure... Hukukosea nke wangu katika kunkataza. Wala Tatu hakukosa - Ni wakati. Wakati sio sawa. (p.16-18) (No one can compete with time. TIME IS A WALL. IF YOU FIGHT IF YOU WILL HURT YOURSELF. We shall quarrel with our children for no valid reasons...Neither you my dear nor Tatu did anything wrong - It is the time. The time is not correct).

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This is certainly a very well thought out argument about the predicament that faces both the old and the young in a changing world. It is what Ma Tatu could not see, as a result of which she is now estranged from her daughter.

On the other side, while Tatu tries her best to come to terms with what it means to get married, Swai - her husband still wants to live the way he used to live as a bachelor - a carefree life. He does not realise that the time has now changed for him too. This takes husband and wife through a series of misunderstandings which eventually bring a break of the marriage which is only about three months old. Tatu goes back to her parents, having realised that she was only trying to rush things.

As in Kinjeketile, the events in Wakati Ukuta follow a logical sequence. Scene one is concerned with the misunderstanding between mother and daughter. This leads to the climax when the daughter is evicted from home, followed by a discussion about the incident between Tatu's parents.

Scene two deals with the message that Tatu and Swai are married while scene three portrays women gossiping about the odd marriage.

Scene four takes the audience to the couple in question,

and what problems they are facing, while scene five, still on the couple, is concerned with Tatu's decision to go back to her parents and ask their pardon.

Seeing that Wakati Ukuta has two major movements - Tatu with her parents at home, and Tatu with Swai as a husband - maybe the scenes should have been grouped into two acts (though acts do not necessarily mean anything to the acting of a play). Act one would be concerned with scenes I, II, III, which deal with the misunderstanding and the marriage. Act two would then cover scenes IV and V which are focused on the problems the young couple is faced with.

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VII.2.1.1 Duration of the play:

Kinjeketile, a play of about one and a half hours was divided into four acts of 14 scenes. Wakati Ukuta, a shorter play of only about thirty minutes is, for similar reasons as those pointed out in the former play, divided into four scenes. The average time for a scene is here about seven and a half minutes which, though longer by one-minute when compared to Kinjeketile, would not be perceptibly longer at all.

In this play, time is felt to be passing as follows: after the quarrel which leads to Tatu leaving home, Ba Tatu arrives to be told the news. The discussion takes the parents to the end of the day so that next time, when Kristina brings the news of the marriage, the audience has already learnt from the parents that the second day has almost passed since Tatu left home:

Tatu leo siku ya pili - Jana usiku kucha leo mchana kutwa mpaka sasa hivi hatujui alipo. (p.20) (Today is the second day since Tatu left home - From last night and the whole day today, we are still in the dark as to her whereabouts).

Another means by which the author makes the audience feel the passage of time is through people gossiping as in the case of the whole of scene III. By the time the

audience is taken to scene IV, the author wants them to get the impression that three months have now gone by. This however may be asking too much, and it is possible that the idea of three whole months having passed so soon will not be believed. The audience is in actual fact most probably taken unaware by the information from the characters in the play that the marriage is already that old. Possibly this is a miscalculation on the author's part, seeing that even though there has been so much gossip about the strange marriage only in the previous scene - scene III, scene four should already start to talk of three months. This suggests that there should be an act division here - a longer interval, with the audience getting up and stretching their legs, etc.

The fact that the play is not being acted at one place is reflected by the two scenes - Ba Tatu's home and the Swai-Tatu home - where the play is acted.

VII.2.1.2 Language use:

In Kinjeketile, language was used for discussion, description, and character identification. Similarly in Wakati Ukuta, language is used (but only) for discussion as the characters are always engaged in discussing a problem. The whole text is composed of discussions as to how one should go about something, but the best example of language of discussion is Ba Tatu's lengthy speech as he tries to make his wife understand the problem of the generation gap.

VII.2.1.3 The use of the dash:

In Kinjeketile - a text of 49 pages - were noted 79 instances of the use of the dash. What is even more attention-drawing is that in Wakati Ukuta - a text of 41 but much smaller pages which are furthermore used rather extravagantly as to space - one comes across 109 dashes! The minimum average is two dashes to the page. These dashes are not only like in Kinjeketile used to mark parenthesis and coordination, but they also mark silence or 'swallowed'

speech: Sijui - (silence). Halenda kumafuta (p.18) (I don't know - (silence). I am going to look for her).

The conclusion one reaches is that as an author,, ~~Musse~~ Hussein is very fond of using dashes. This intensive use of dashes may imply that Hussein is still at a stage of writing where he has just learnt the potential use of the device, and he lacks alternative techniques (e.g. the comma and colon) which brings about a certain amount of monotony (visual only) to the reader.

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VII.2.1.4 Other devices:

Like Kinjeketile, Wakati Ukuta is a play, and therefore very much conversational in nature so that there are some conversational features:

(a) Proverbs:

- (i) Alili ni mali. (Brain is wealth).
- (ii) Kitoto akipitia kisu, npe. (If a child cries to have a knife, let it have the knife).
- (iii) Damu ni nzito kuliko maji. (Blood is thicker than water).
- (iv) Wakati ukuta, ukipigana nao utauzia mwenyewe. (Time is a wall, if you fight it you will hurt yourself).

Like the proverbs used in Kinjeketile, these are commonplace sayings, used sparingly, and only for the purpose of passing the message as people do in the real situation.

(b) Colloquial expressions:

wallahi (by God), ah, hm, eh!, oh!, Sasa kiswahili gani hicho? (What type of Swahili is that? for: What are you talking about?), hewalla (o.k), ame-kuwa mtoto wa yai (she is to be treated like a chicken still in the egg), lahaula (gosh), balaa gani (what a mess), kompaka masizi (soiled her), nyanyua (lift), Msalimieni mtume janani (something like: In the name of the prophet), tutakwenda kuta... (we'll go dance), rafidi chini... (a heap of debts), kibamba (a beauty).

How?

Use Makamu English

expressions like these are very common in real casual conversation.

(c) In Kinjeketile, Hussein was addressing a monolingual audience - a realisation which made him work within the one language to the extent of having to create words at times (e.g. mwivwila - p.16). In Wakati Ukuta, the same author is addressing a bilingual audience - school children who are normally given instruction in both English and Swahili. This permits code mixing:

I say, sikuusudia - Haki limenitoka tu hili none...
Tovu - I am sorry - Haki tena. (p.34)

At the lexical level, one notes a certain amount of borrowing: kochi (coach), radio (radio), sinema (cinema), Empress, Lady Show, klabu (club), dansi/densi (dance), Area Commissioner, feli (fail), soda, glass, kampuni (company).

What is interesting as far as vocabulary in Kinjeketile is concerned is dialectalism, while in Wakati Ukuta, one's attention is arrested by colloquial items and loans. The impression one gets about the two texts is that Wakati Ukuta is closer to realism than Kinjeketile in which the same author's concern with facts than actions gives the reader the general impression of the play being more of curious decoration than of realism.

VII.2.2 Grammar:

As in Kinjeketile, Wakati Ukuta approaches realism with unfinished sentences (which are quite preponderant). And, likewise, the sentences are questions and statements, as well as a combination of long and short ones to give variety. Some of the clauses are independent but the majority are dependent, with the SICA-type structure.

As in Kinjeketile, the elements of structure in Wakati Ukuta appear singly unless it is very necessary that they are qualified. And the qualifiers mainly come after the nouns.

The remarkable agreement that there is at the grammatical level as far as the two texts are concerned, coupled with the fact that in both texts the author makes abundant use of dashes leads one to a hypothesis that this author has a personal style pervasive in all his works - a style which individualises him from all other authors - a hypothesis which echoes one possible definition of style as "personal idiosyncrasy" as discussed in chapter one.

* * *

The conclusion is presented from the next page.

C O N C L U S I O N

As a result of the lack of a precise definition to the notion of style, there is a tendency for the scholars who have concerned themselves with stylistics to engage in theoretical rather than practical studies which naturally results in many views on style, but relatively little of descriptive work.

The thesis has mainly been concerned with the application of stylistics to written Swahili prose texts. But this could be done only after clarifying the concept of style in relation to the work. In an effort to suggest a workable definition of the concept, an attempt was made at reviewing systematically some of the apparently divergent definitions. Eventually, the survey seemed to suggest that scholars tend to define style as the way people express themselves in communication. And this is the definition that underlined the actual analysis.

The study then sought to draw out major points of distinction between stylistics and traditional literary analysis/criticism. This was done so as to show the boundaries which confine stylistics, to avoid the possible danger of one getting mixed up in the study which is apparently still on its experimental stages anyway. It was here observed that the important distinctions would be as follows: Stylistics studies language use in all texts - both written and spoken - while literary analysis mainly looks at written literary texts. In analysing the texts, stylistics would more be concerned with how and, where possible why texts are presented the way they are; while literary analysis mainly looks at what is in a text, and has as its goal, to correct tastes in accordance with how the analyst's own feelings will have been aroused.

By using intuitive observations, and surveying what the few scholars on Swahili writing have said, the thesis briefly looked at approaches to Swahili literature. It was

found that apparently there is no concrete theoretical background to the approaches as yet. However, it would appear that whereas some scholars come close to modern stylistics in their analysis of Swahili texts, others have been influenced by literary criticism so that the type of analysis they do accordingly tends to be influenced by literary criticism as it is applied to European literature.

The framework of analysis under which the texts would be studied then came next. The model which was used by Crystal & Davy (1969) was adapted (with the omission of two levels - phonetics/graphonetics, phonology/graphology).

The practical work was carried out by pointing out features and trying to draw out conclusions from the data. The aim of the thesis was to describe written Swahili prose with the hope that the methodology employed would be of general descriptive interest for the description of Swahili texts as a whole. The descriptive work began with the analysis of very short texts - extracts - so that attention could be focused very closely for the sake of pinpointing all that could possibly be of interest in such texts.

The next stage was to look at slightly longer texts. The analysis itself was adjusted accordingly so as to show how the analysis of longer texts could differ from that of shorter texts. (Of course one could be equally thorough with the analysis of both shorter and longer texts).

The comparative study of two authors was meant to show (this time) how writers individualise themselves in accordance with the definition of the concept of style as personal idiosyncrasy.

The thesis on the topic of A Stylistic Approach Adopted for the Study of Written Swahili Prose Texts, also looked at drama because the definition of prose is given in the introduction is such that it does not exclude prose plays. The final chapter was devoted to analysing two plays by one author so as to show how one's style could change as the determinants of the style of discourse would imply.

The analysis found it easier to operate at the semantic level as well as at the lexical level than at the grammatical level. Easier in the sense that the description always found something different to say at the two levels; each author establishing himself as an individual talking about a personal experience, and in a unique way. At the lexical level for example, vocabulary tends to be employed variously in terms of colloquialism, deliberate creations (as in Shaaban Robert), and borrowing (which also illustrates the problems of standardisation as was noted especially in Kozilahabi's Rosa Mstika). And at the semantic level, themes were always straightforwardly different.

At the grammatical level, however, it was mostly the case that except for Shaaban Robert with his distinctively rather lengthy sentences, authors tend to be very similar so that what was discovered and commented on in connection with one author was going to be repeated over and over again as other authors were looked at.

Might one be led to the conclusion therefore that as far as the conservative grammatical model as adopted is concerned, authors would seem to be moving towards a point of convergence? And might one suggest that a complete revolution - say a pull away from tradition to modern approaches is necessary if Swahili authors are to be easily identified by their sentence formations? Before one says 'yes' to such questions, one should take into account that Swahili (as was shown in chapter three) has a very flexible ordering of the elements of structure, and maybe the authors should be given time to come to terms with this realisation (especially as the majority of them tend to be non-native speakers) which clearly has not had much exemplification in their works so far. What one finds are mainly two types of the ordering of the elements - SPCA and ASFC while there are many other possibilities.

At the lexical level, it is true conservatives like Shaaban Robert have made an effort at enriching Swahili with

variant vocabulary through innovations which seem to be closer to the language than loans. Apparently however, the type of audience Shaaban had in mind is very rare especially in these days when Swahili is developing very quickly, but not according to how Shaaban may have been suggesting in his writing. The users of the language are increasingly bilinguals (Swahili-English speakers) so that accordingly, Swahili is constantly developed through borrowings. In a future endeavour of this type, the analyst may also be interested to note how words are being borrowed into Swahili, and how the problem of standardisation is taken care of.

At the grammatical level, seeing that only two types of the ordering of elements of structure are so far preponderantly utilised, it would be interesting in future to see how authors make use of their skills so as to be identified as individuals even as far as how they construct sentences is concerned.

Something of further note is that as far as the development of themes is concerned, authors tend to always start their stories from the beginning and then move towards the end which is something expected by the reader. Understandably, since Swahili writing is a new phenomenon, one expects that as this genre goes on developing, authors will soon come to practising what other possibilities there are in developing their themes, and be in a position to present readers with different styles of writing as is the case with their counterparts in European literature.

In future therefore, scholars may come to be interested in studying how texts are gradually expanded through deliberate exploitation of the themes, and the various techniques being practised.

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