THE ORAL-WRITTEN INTERFACE IN THE SWAHILI FICTIONAL PROSE

BY

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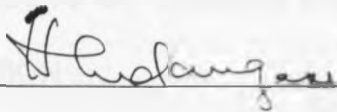
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DECLARATION

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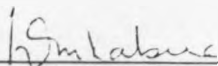
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This thesis has been submitted for examination with our approval as University Supervisors.

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ABSTRACT

The emergence of Swahili fictional prose in the second half of the twentieth century can not be fully interpreted unless its relation to the Swahili oral narrative tradition is studied. Although many scholars point out the influence of oral literature on early works of Swahili fictional prose, there has been no systematic analysis of elements of Swahili oral narratives found in written works. It is critical to discuss the role of the oral tradition as a model in terms of the creation of written literature. Thus, the research into the transition from the oral to the written literatures enriches our understanding of the beginning of Swahili fictional prose.

The objectives of this study are to demonstrate the influence of the Swahili oral narrative tradition on early Swahili fictional prose works and to explain the ways in which the writers of early Swahili fictional prose manipulate the literary form using elements that originally belonged to oral literature. To achieve this goal, the studies of distinction between oral composition and creative writing are discussed as a theoretical framework and literatures on elements of oral literature in written texts are reviewed.

By analyzing Swahili oral narrative texts acquired through field research and from collections, the form and content of Swahili oral narratives are described. The investigation is focused on narrative patterns, characterization, themes and style. After discussing the major contributing factors to the emergence of Swahili fictional prose, this thesis explores elements of Swahili oral narratives in the early written works. The

approach employed to examine Swahili oral narratives is applied to the investigation into the early written works. The narrative patterns, characterization, themes and style of the early Swahili fictional prose works are separately analyzed.

This thesis demonstrates various aspects of the influence of the Swahili oral narrative tradition on the early written works of Swahili fictional prose. In the written texts, narrative patterns often found in Swahili oral narratives are observed. The structural repetition is an obvious feature in the formal structures. The characters of the written works exhibit similarities to those of Swahili oral narratives, and the usual cast of Swahili oral narratives provided a model for the writers. Common themes of Swahili oral narratives are found in the written works, and the way in which the themes are expressed is similar to that of Swahili oral narratives. Although lexical repetition almost disappears and the descriptions are detailed and elaborated in the written texts, stylistic qualities influenced by Swahili oral narratives are identified in the linguistic feature of the early written works.

The early written works of Swahili fictional prose considered in this study reveal affinities with the Swahili oral narrative tradition. It is clear that the writers of early Swahili fictional prose modelled their works on Swahili oral narratives.

CHAPTER ONE
INTRODUCTION

1.0 INTRODUCTION

Since the European powers advanced to East Africa, their culture has permeated into the cultures of the area. Europeans started to transcribe the Swahili language in the Roman script for their missionary efforts and administrative needs. It made possible the mass literacy associated with print. Although the Swahili language had been transcribed in the Arabic script, the literacy was restricted to a certain social class, the Islamic intelligentsia. It was manuscript literacy without the benefit either of printing presses or mass literacy.

In this context, a new literary tradition in Swahili began. In the second half of the twentieth century, Swahili writers started to write fictional prose works in the language. Shaaban Robert's two fictional prose works, Kusadikika and Adili na Nduguze, came out in the early 1950's. In the 1960's, the East African Literature Bureau published more Swahili fictional prose works, such as Muhammad Saleh Farsy's Kurwa na Doto (1960) and Mathias Mnyampala's Kisa cha Mrina Asali na Wenzake Wawili (1961).

At that time, fictional prose was a radically new genre to Swahili writers. They needed a literary model to create fictional prose works. The Swahili oral narrative tradition played a major role in shaping the early written works. The connection between the Swahili fictional prose works and the Swahili oral narrative tradition is noticeable.

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The present study examines the transition from oral to written in Swahili literature, with respect to the Swahili fictional prose works in the early stage. We intend not only to show how Swahili oral narratives influence the written texts of the Swahili fictional prose works but also to reveal the dynamics that are inherent in the oral tradition on the one hand and the different demands of writing on the other.

The term, 'fictional prose,' is a compound word of 'fiction' and 'prose.' According to Collins Cobuild English Language Dictionary (1987), fiction refers to books or stories about people and events invented by the author, rather than books about real events or things. Prose is defined, in Literary Terms. A Dictionary by Beckson and Arthur (1975), as literary expression not marked by rhyme or by metrical regularity. Writers of prose imitate rhythm of ordinary conversation. Thus, if a work is regarded as fictional prose, the work may have an imaginative character and be written in ordinary language.

The term, 'oral-written interface,' has been increasingly in vogue in recent years. In studies of literary works, it usually refers to the effects that oral literature has influences on emerging written literature. In this study, 'oral-written interface' means the influence of oral literature on written literature.

However, the interface between two entities means that they affect each other or have links with each other. Nowadays new forms of oral literature, such as radio-broadcasted poetry recitals and tape-recorded narration of novels, are influenced by

written literature. However, the scope of this study does not cover the influence of written literature on the oral art forms. Since it is focused on the early stage of Swahili fictional prose, this study deals with only the transition from oral to written literature.

1.1 STATEMENT OF THE PROBLEM

In their literary criticism, many scholars point out elements of Swahili oral narratives in early Swahili fictional prose works. Surprisingly little research has been done on this subject.

It has been argued by researchers, such as Harries (1971) and Gerard (1981), that Swahili oral literature had a significant influence on the development of written literature in Swahili. More specifically, the characteristics of Swahili oral narratives are observed in the early written works of Swahili fictional prose. However, most of their approaches to the elements of Swahili oral narratives in the early written works seem to be impressionistic. They are content to make a few assertions about the presence of traditional elements in the early Swahili fictional prose works without any systematic analysis. Such criticism is superficial and unreliable. There has been no intensive research into elements of Swahili oral narratives in the written texts of early Swahili fictional prose and the way in which the elements assimilated into the written works.

An exception can be found in a study by Mbughuni (1978). Although she treats the issue partly, it is a pioneering work concerning the oral-written interface in the Swahili imaginative narrative. Examining continuity and change in the Tanzanian Swahili

tradition as it moves from oral literature to written literature, she demonstrates the characteristics of Swahili oral narratives in the Swahili fictional prose works of Shaaban Robert, focusing on the thematic aspect and educative function. Her interest is to outline the writer's treatment of themes according to social change in Tanzania.

Mbatiah's (1999) work also deserves notice. While he is researching the evolution of the Swahili thesis novel in Tanzania, he points out the importance of the investigation into the Swahili oral tradition in order to find out how it influenced the development of Swahili fictional prose. Even if his main concerns are the themes and their relationship with the social environment, he illustrates the elements of Swahili oral narratives in early Swahili fictional prose works.

Although these two studies can be considered as examples of the analysis of the oral-written interface, their research leaves something to be discussed. They fail to notice various aspects of Swahili oral narratives and their effects on the written texts. Thus, in their studies, a number of questions about the influence of the Swahili oral narrative tradition on the early written works of Swahili fictional prose remain unanswered or even unasked.

A study of the transition from oral to written literature demands thorough research into aspects of oral literature at first. Without understanding the nature of oral literature, oral elements in written texts cannot be properly identified. Besides, it is necessary to discuss writers' skill in assimilating oral elements into the written works.

1.2 JUSTIFICATION

Although there has been great interest in the transition from oral to written literature in literary studies, the systematic analysis of the oral-written interface in the written texts of early Swahili fictional prose has not yet been carried out. The investigation into the influence of the Swahili oral narrative tradition on the early written works of Swahili fictional prose is a worthwhile subject for the following reasons.

First of all, the oral–written interface is considered to be one of the most important characteristics of African fictional prose. Even in some works written in European languages by African writers, such as Amos Tutuola and Chinua Achebe, the influence of oral literature is a subject of special interest.

The problem regarding the oral-written interface has come to occupy an important position in the studies of African fictional prose. Various reports have been published on this subject. Westley (1986) has examined the elements of the Hausa oral narrative tradition in early Hausa fictional prose works. Obiechina (1993) has stressed the interplay of orality and literacy in African literature, investigating narrative proverbs in the West African novel. Chiwome (1998) has done research into the interface of orality and literacy in the Zimbabwean Novel. Although the significance of Swahili literature in East Africa has been pointed out, few papers have been published on the oral-written interface observed in early fictional prose works.

Secondly, the works considered here are regarded as the Swahili fictional prose works written in its initial stage. By studying the works, it is possible to shed light on the nature of early Swahili fictional prose works in an important phase of the history of Swahili literature. These works played a crucial role in the development of Swahili fictional prose.

Our approach is to analyze Swahili oral narratives and early fictional prose works to determine the points of convergence and divergence. It is hoped that the study will contribute to the development of the current body of knowledge in the area of the oral-written interface in Swahili fictional prose.

1.3 RESEARCH OBJECTIVES

The research objectives are:

(1)   To discuss the circumstance that made the emergence of Swahili fictional prose possible.

(2)   To demonstrate the influence of the Swahili oral narrative tradition on the early written works of Swahili fictional prose.

(3)   To examine the way in which the writers of the early written works of Swahili fictional prose manipulate the literary form using the elements of Swahili oral narratives.

1.4 SCOPE AND LIMITATIONS

In this study, we pay attention to the aspects of the transition from the oral and the written narratives in Swahili literature. Other genres of Swahili literature are mentioned only when inevitable.

At first, we should lay down a definition of Swahili oral narratives in the context of this thesis. 'Narrative' is used to refer to all verbal forms where temporal sequence is implied. More often it has the sense of fiction, novels, myths, legends and tales, contrasted with non-narrative forms like conversations, proverbs or riddles. The addition of 'oral' usually implies that the narrative in question is non-written and supposedly transmitted over generations.

Oral narratives are frequently classified into three categories: myths, legends and folktales (Ben-Amos: 1976). Myths and legends differ from folktales which are considered to be fictive and taken much less seriously. In this study, we concentrate on Swahili oral narratives that can be grouped as folktales. Folktales are of highly imaginative nature. Thus, folktales are more similar to the early written works of Swahili fictional prose than any other kind of oral narratives.

There are numerous collections of Swahili oral narratives. The Swahili oral narratives in the following collections are analyzed in this study.

<u>Swahili Tales, as Told by Natives of Zanzibar</u> (1870)

by Edward Steere

<u>Hekaya za Abunuwas na Hadithi Nyingine</u> (1950)

<u>Myths & Legends of the Swahili</u> (1970)   by Jan Knappert

"Structure and Performance of Swahili Oral Narratives" (1984)

by Deborah D. Foster

<u>Kenyan Oral Narratives: A selection</u> (1985)   by Kavetsa Adagala and

Wanjiku Mukabi Kabira

The first book is regarded as one of the oldest and most important collections of Swahili oral narratives. Characteristics of actual performances of oral narratives are reflected in Steere's transcriptions. For example, he indicates a storyteller's repetition of a song in a storytelling session. The second one contains thirty nine Swahili oral narratives. Although most of the transcriptions are concentrated on the plots of the stories, this collection is useful for our research because various types of Swahili oral narratives appear. The third one contains a good number of Swahili oral narratives ranging from religious legends to secular folktales. The forth one is a doctoral dissertation. There are six Swahili oral narratives in Appendix of the thesis. The author makes faithful transcriptions of actual performances of oral narratives. The last one is a collection of oral narratives of various communities in Kenya. It contains five Swahili oral narratives collected by the students of University of Nairobi.

In addition to these collections, the Swahili oral narratives collected during our field

research are studied in this thesis. We discuss our collection of Swahili oral narratives in 1.8.

In the second chapter where we study characteristics of Swahili oral narratives, the analysis is concentrated on the oral narratives whose main characters are humans. According to the data we examine, it is apparent that stories about people and stories about animals are different in terms of length and elaboration. We discuss this point in 2.1.

The analysis of Swahili fictional prose texts is limited to the early works that exhibit the strong connections with the Swahili oral narrative tradition. The list of the works is as follows:

Kusadikika (1951)   by Shaaban Robert

Adili na Nduguze (1952)   "

Kufikirika (1967)   "

Kisa cha Mrina Asali na Wenzake Wawili (1961)   by Mathias Mnyampala

Kurwa na Doto (1960)   by Muhammad Saleh

                                                 Farsy

The three fictional prose works of Shaaban Robert reveal similarities with the Swahili oral narrative tradition. The works of Muhammad Saleh Farsy and Mathias Mnyampala, who were contemporaries of Shaaban Robert, also show this trend.

The focus of this study is on the aspects of narrative patterns, characterization, themes and style in Swahili oral narratives and the early written works of Swahili fictional prose. We believe that these four aspects are important factors to analyze the form and content of an imaginative narrative.

Narrative patterns are underlying structural characteristics that move narratives from conflict to resolution. Narrative patterns of a narrative can be identified by examining the relationships of its episodes that constitute the formal structure of the narrative.

Narratives imply the presence of representatives of the human world. Characterization is the way in which oral performers or writers give their characters the qualities by which they can be recognized and described. The investigation into the characters in a narrative is important to understand the narrative.

Themes are the main ideas or subject matters that oral performers or writers develop or elaborate in their art forms. The way in which themes are expressed in narratives is also examined.

In this study, style means oral performers 'or writers' uses of language. They exploit the resources in language to ensure the aesthetic quality of narratives. In the investigation into texts, various stylistic features are discussed.

By analyzing these four aspects in Swahili oral narratives and the early written works of Swahili fictional prose, this study intends to show how the oral model influenced the creation of the early works of Swahili fictional prose.

1.5 HYPOTHESES

The main assumption in this study is that the writers of the early written works of Swahili fictional prose modelled their works on Swahili oral narratives. In order to prove this, we have decided to compare Swahili oral narratives with the written texts of early Swahili fictional prose in terms of the four aspects: narrative patterns, characterization, themes and style. The following hypotheses are tested in relation to our analysis of the written works.

(1)   In the formal structures of the early written works, there are narrative patterns frequently observed in Swahili oral narratives.

(2)   The usual cast of characters and the characterization in the early written works have affinities with those of Swahili oral narratives.

(3)   Most of the themes in the early written works are inspired by themes that are often found in Swahili oral narratives, and the way in which the themes are made explicit is similar.

(4)   Some of stylistic qualities observed in Swahili oral narratives appear

in the written texts of early Swahili fictional prose.

1.6 THEORETICAL FRAMEWORK

As clarified in 1.3, our intention in this study is to analyze the elements of Swahili oral narratives in the written Swahili fictional prose works. Elements of oral literature, however, have long been recognized to be quite different from those of written literature. In order to satisfactorily undertake this subject, it is necessary to discuss the differences between oral literature and written literature.

A good number of studies of the distinction between the oral and the written have been done. The scholars who set up the 'oral theory' deal with this issue. They investigate the characteristics of oral literature that distinguish it from written literature. Their studies are of great importance in the study of oral-written interface in Swahili fictional prose because their findings provide useful information about the difference between oral literature and written literature.

The study of the relationship of oral composition and written texts first started from controversies about the nature of the Homeric epics. Homer's works were thought to be works of written literature. This had led to serious problems in interpreting the works. In Parry's study of Homeric formula (1930), he argues that Homer's epics were composed orally. His basic point is that the oral epics are created formulaically.

His study was continued by one of his students. In The Singer of Tales (1960), Lord

investigates the characteristics of oral narrative performances that are quite different from those of literary composition. It demonstrates that oral works of art are not memorized but are composed on the spot using the formulaic technique. This is one of the major points of the difference between oral narratives and written texts.

The approach of Parry and Lord has led to a number of studies that branch out from their work. One of these studies is the work of Ong. There has been extraordinary interest in this area in recent times. His publication, entitled <u>Orality and Literacy: The Technologizing of the Word</u> (1982), marks a significant stage in the conceptual study of oral literature, and especially of its relation to written literature.

Ong outlines three different historical periods according to the way in which the spoken word is received. The first is the oral stage, the second is the stage of script culture which involves the denatured word in the world of alphabet and print and the third is the electronic stage. His major concern is human consciousness. He thinks that writing restructures the consciousness in many ways.

He points out the differences of verbal expressions used in each of the stages. According to him, men in the oral stage of culture regularly use mnemonic devices to transmit information. Their expressions are passed in heavily rhythmic and balanced pattern, such as repetition, antithesis, alliteration, and assonance. He also indicates that the presence of audience is one of the major features that distinguish oral performances from written texts.

He has opinions about the use of characters and the formal structures of oral narratives. He argues that oral narratives tend to favour "heavies" because figures who do not have obvious character traits would not be easily retained in the memory. In most stories, there appear characters who exhibit opposite qualities, and the splitting characters are necessary for this purpose. His remark on characters in oral narratives bears similarity to Forster's description of "flat" characters (1927: 67-68). He also asserts that oral narratives do not have a formal structure that demands careful selectivity. Instead, they employ a string of episodes. Its episodic structure is a very natural way to relate a story since the experience of real life is like a string of episodes. His research of characteristics of the oral art form helps us to identify oral elements in early written works of Swahili fictional prose.

The contributions made by Goody (1977) towards identifying the distinction between orality and literacy are considerable. He argues that the break between orality and literacy is a fundamental one that affects society as a totality. He deals with the nature of creativity in an oral society, explaining that oral performers' relationship to their material, audience and society is different from that of literary composers.

Westley (1986) outlines several features of the distinction between oral literature and written literature in his study of the beginnings of Hausa fictional prose. He argues that written works attain the status of object, because written composers have unlimited leisure to consider their works. He also points out that the immediacy and irreversibility

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of oral performances and the presence of the audience cause oral composers to be heavily dependent on their tradition.

The studies discussed above have demonstrated that oral composition and creative writing have different properties. Features of the distinction between oral literature and written literature that have been brought up by these researchers are considered in this study of the influence of the Swahili oral narrative tradition on the early written works of Swahili fictional prose. These views are of great value to us because their studies provide us a conceptual framework in regard to the distinction between oral literature and written literature.

At this juncture, several features of the distinction between oral literature and written literature should be emphasized. One of the fundamental differences of oral composition and creative writing is that composition and performance are not separate stages but facets of the same act in oral literature. On the other hand, in written literature, writers' writing and readers' reading do not happen at the same time. Therefore, authors can take as much time as they need to finish their writings, whereas oral performers must compose on the spot in the presence of an audience.

Oral narratives are realised in actual performances. To perform oral narratives on the spot in front of an audience, storytellers do not have many options but use images and expressions with which they are familiar. Therefore, in contrast to writers, storytellers rely upon their tradition because of the nature of immediacy in oral performances.

Traditional images and formulaic expressions keep appearing in oral narratives.

In actual performances of oral narratives, competent storytellers improvisationally arrange traditional images in structurally proper ways. In his study of Xhosa oral narratives, Scheub (1975) demonstrates that images of oral narratives are organized in three ways: expansible image, parallel image set and patterned image set. He notes that repetition of images, structural parallelism and episodic structure are the key structural devices organizing images in oral narratives. His study on the structure of oral narrative is applied to analyze formal structures of Swahili oral narratives and early written works of Swahili fictional prose in this thesis.

Oral composition and creative writing go through fundamentally different processes. However, the characteristics of oral literature did not simply disappear after writing was introduced. The model of oral literature has been influential to early writers in various ways. Oral elements are observed in works written early in the literary history. Scholars have investigated the oral-written interface that occurred in the process of transition from oral literature to written literature.

Having traced the growth of Western literature from its oral beginnings to the present, Scholes and Kellogg (1966) find that early writers relied heavily on oral literature. They note that the model of oral literature had influenced European written works for centuries after writing was first introduced, pointing out that the elements of oral literature are often observed in early or mediaeval European texts and are present

even in the written works of the eighteenth century.

An African example of the influence of oral literature on written literature is studied by Obiechina (1967, 1975). He presents reasons why elements of oral literature are found in West African fictional prose despite the changes induced by the introduction of the Western literary tradition (1967: 143-145). He points out that West African readers continue to subsist largely within an oral culture rather than a literary culture. He also asserts that West African writers who are increasingly influenced by the literary culture do not lose touch with their oral culture.

Although Swahili literature has a long tradition of written literature, fictional prose writings in Swahili started to be published in the second half of the twentieth century. As in early written fictional prose works in other languages, Swahili fictional prose works in the initial stage contain various elements of oral literature. Thus, the emergence of imaginative writing in Swahili is clearly a case where the influence of the Swahili oral narrative tradition should be investigated.

The studies we have discussed in this section are highly relevant to our investigation into the influence of Swahili oral narrative tradition on early written works of Swahili fictional prose. The accumulation of knowledge about the difference between oral composition and creative writing enable us to identify oral elements in written texts of early Swahili fictional prose. Narrative patterns, characterization, themes and style found in the written works are all literary features which require an investigation.

Besides, by reviewing the research of the oral-written interface in early written texts of other cultures, we can shed light on aspects of the influence of the Swahili oral narrative tradition on early Swahili fictional prose works.

1.7 LITERATURE REVIEW

A number of scholars have done investigation into the Swahili oral narrative tradition and the early written works of Swahili fictional prose. Their works contain useful information and insight that should be examined for this study.

The critical works on the early Swahili fictional prose are found in many literatures. We intend to introduce some of the comments that are relevant to our concern, which is to interpret elements of the Swahili oral narrative tradition in the written fictional prose works.

Several critics of Swahili literature draw attention to the influence of the Swahili oral narrative tradition on the written works of early Swahili fictional prose. Attempting to collate the information known about literature in African languages, Gerard (1981: 140) points out the influence of the Swahili oral narrative tradition on Shaaban Robert's fictional prose works. Ohly (1985: 475) also states that "one can find a direct continuation of the traditional didactic function" in Shaaban Robert's works.

As she outlines the history of Swahili prose literature, E. Z. Bertoncini (1989: 39) asserts that Shaaban Robert's early fictional prose works "lie close to the oral

literature" and they are his "interpretation of the folk tale." She also points out oral elements in the fictional prose work of Muhammad Saleh Farsy.

We agree with their views about oral elements in early Swahili fictional prose, but we believe something more should be done on this subject. As we stated in 1.1, although these studies discuss the influence of the Swahili oral narrative tradition on the early Swahili fictional prose works, most of them are presented mainly as mere comments rather than as systematic analyses of the works. In this study, we examine the narrative patterns, characterization, themes and style of early Swahili fictional prose and interpret elements of the Swahili oral narrative tradition in the written works.

In order to study the interface between orally performed narratives and written fictional prose works, we need to look at the nature of the Swahili oral narrative tradition. The following studies provide us useful information about the tradition.

In Myths & Legend of the Swahili (1970), Knappert presents a great number of Swahili oral narratives, classifying the narratives according to themes. In the introduction, he also discusses the various characteristics of the Swahili oral narrative tradition. His insight into the tradition is valuable for us to understand its nature. As we indicated in 1.4, several stories from his collection are mentioned as examples in the second chapter of this thesis where we discuss characteristics of Swahili oral narratives.

Foster (1984) illustrates the characteristics of narrative patterns and actual

performances of Swahili oral narratives. She adopts two theoretical approaches to Swahili oral narratives: the structural analysis and the performance-centered perspective. In her study, she demonstrates the structural continuity in the Swahili oral narratives and analyzed the verbal and the non-verbal elements of Swahili oral narrative performances. Her investigation into the formal structure of Swahili oral narratives is a good example of structural analysis of the narrative patterns found in oral narratives. Besides, she describes various features of actual performances of Swahili oral narratives which are different from written works. Some of her findings are useful for us to examine the oral-written interface in the early Swahili fictional prose works.

To understand the nature of oral narratives, the literatures on African oral narratives should be taken into consideration. The insight into African oral narratives provides valuable ideas in relation to studying the nature of Swahili oral narratives.

In <u>Limba Stories and Story-telling</u> (1967), Finnegan deals with the form and content of Limba oral narratives. She emphasizes the dynamics of oral narrative performances in the study. Her views on African oral narratives also appear in <u>Oral Literature in Africa</u> (1970). She discusses various features found in actual performances of oral narratives and the creative role of storytellers. Her works are important to students who attempt to understand African oral narratives because they give useful information about distinctive characteristics of the art form.

Okpewho attempts to outline the characteristics of African oral narratives in <u>African Oral Literature: Backgrounds, Characters, and Continuity</u> (1992). He also stresses the importance of elements of actual performances in oral narratives. In addition, he explicitly demonstrates stylistic features found in oral literature. His study of the style of oral literature helps us to find out oral elements in the written texts of Swahili fictional prose.

In the study of the narrative rhythm in Giryama oral narratives, Rassner (1980) discusses the nature of language used in oral narratives. He points out that oral performers' narrative technique of repetition and rhythm is crucial for appreciating the art form. His investigation into repetition in Giryama oral narratives is a valuable analysis of the style of oral narratives.

Analyzing images of women in Gikuyu oral narratives, Kabira (1993) deals with various aspects of oral narratives. In her thesis, she aptly demonstrates features of Gikuyu oral performances. She discusses varieties of performance, oral performers' skills and interaction between performers and audiences in actual performances of oral narratives. Her research provides us useful information about actual performances of oral narrative.

The theoretical works on the oral-written interface are introduced in 1.6, and we present several studies of the influence of oral literature on African fictional prose in 1.2. We mentioned two studies concerning the interface between the Swahili oral narrative

tradition and the early Swahili fictional prose works in 1.1. All these studies are relevant to our study.

1.8 METHODOLOGY

The data used in this study was collected via both library study and field research. Libraries were used for acquiring all available literatures on the subject. The literatures include theoretical studies on the oral-written interface and writings on Swahili oral narratives and early Swahili fictional prose works.

The library study was conducted at the University of Nairobi (Jomo Kenyatta Memorial Library, Institute of African Studies Library) and Fort Jesus Museum (Fort Jesus Museum Library) in Mombasa.

To conduct the field research for the study, we visited the coastal area of Kenya twice. The objective of the field trips was to investigate the characteristics of the Swahili oral narrative tradition, to collect Swahili oral narratives and to experience actual performances of Swahili oral narratives.

During the field research, we had several interviews with local scholars in order to find out the nature of Swahili oral narratives. Especially, Ali Abubakar, the chief curator of Fort Jesus Museum, and Ahmed Sheikh Nabhany, a Swahili literature consultant, gave us useful information about Swahili oral narratives. We obtained information about the places where we can encounter actual performances of Swahili oral narratives, well-

known oral performers and the way in which we friendly gain access to the performances.

On the basis of the information given, we visited the Old Town of Mombasa, Lamu and Matondoni, a small village near Lamu, to look for Swahili oral narrative performers. We met seven Swahili oral narrative performers during the field research. Five of them were women and the rest were men. All of them were over forty years old.

After having brief interviews about Swahili oral narratives with them, we participated in actual performances and recorded the performances with audio recording equipment. We managed to record a good number of Swahili oral narratives from seven oral narrative performers. The duration of the performances varies story by story. Some took more than forty five minutes, others less than ten minutes.

Most of the performances were held in the context of induced natural settings. We asked performers to tell a story. When performers started their stories, the people who were there and willing to listen the stories naturally became audiences on the spot. Their presence enhanced the authenticity of oral narrative performances.

After recordings, we transcribed the tape-recorded Swahili oral narratives for further investigation. We also prepared the background notes of the performances that contain the related commentary, for example the interaction between performers and audiences and the circumstances of the performances.

With the material acquired through the library and field research, we study various characteristics of Swahili oral narratives. As we mentioned in 1.4, the analysis is centred on investigating narrative patterns, characterization, themes and style of Swahili oral narratives.

To study narrative patterns found in Swahili oral narratives, we examine formal structures. In the analysis, we break up an oral narrative into episodes and discuss the relationships among the episodes. We focus on repeated elements in situations, incidents, actions or relationships among characters in the different episodes.

Our investigation into characterization in Swahili oral narratives is focused on the way in which characters are recognized and described. We look at personal qualities of characters and their development in oral narratives. We also discuss the usual cast of Swahili oral narratives and the role of each type of character.

To understand thematic concerns in Swahili oral narratives, we look for common themes developed in stories. Besides, we examine the way in which the themes are made explicit in Swahili oral narratives. The thematic purpose of narrative patterns and characterization is also discussed.

Our analysis of the style of Swahili oral narratives is centred on identifying linguistic features in oral narratives that can hardly be found in written texts. In addition, we

touch upon oral performers' aesthetic techniques in actual performances of Swahili oral narratives. We also discuss functions of stylistic features in the art form.

In the beginning of each section of the second chapter where we investigate narrative patterns, characterization, themes and style of Swahili oral narratives, we explain more about the methods we adopt.

The approach employed to examine the Swahili oral narratives is applied to the investigation into the early written works. The narrative patterns, characterization, themes and style of the early Swahili fictional prose works are separately analyzed from the forth chapter to the seventh of this thesis. Our focus is on identifying the influence of the Swahili oral narrative tradition on the written texts.

In this chapter, we have justified and clarified the objective of the present thesis, provided theoretical bases for the analysis and reviewed the literatures that are relevant to our study. In the following chapters, we attempt a detailed analysis of the oral-written interface between the Swahili oral narratives and the early written works of Swahili fictional prose.

CHAPTER TWO
ASPECTS OF SWAHILI ORAL NARRATIVES

2.0 INTRODUCTION

Fictional prose and oral narratives have various common factors. Both of them are narratives about invented people and events and realized in ordinary language in contrast to poetry. However, each of them has its own media of artistic communication. While the former is a literary form using written words, the latter is orally performed. Despite the difference, we can observe the interface between Swahili oral narratives and early works of Swahili fictional prose.

In this chapter, we discuss several features of Swahili oral narratives. In order to study the influence of the Swahili oral narrative tradition on early works of Swahili fictional prose, it is essential to examine the characteristics of Swahili oral narratives at first. As we mentioned in 1.4, the discussion centres on the four aspects of Swahili oral narratives: narrative patterns, characterization, themes and style. Later in the study, we investigate the four aspects of early works of Swahili fictional prose to identify the similarities between the oral and the written narratives.

2.1 SWAHILI ORAL NARRATIVES

This section presents a general overview on the Swahili oral narrative tradition. We describe the indigenous terminology and the classification of Swahili oral narratives. Arabic influence on Swahili oral narratives is also briefly mentioned. Our focus is on

discussing characteristics of Swahili oral narrative performances.

There are a number of indigenous terms for Swahili oral narratives: "ngano," "hadithi," "kisa," "hekaya," "masimulizi" and so on. Although several studies aimed at explaining the origins and differences of these terms have been done,[1] there is overlapping in the use of the terms.

In recent decades, "ngano" is used as a general term that could cover the other terms for Swahili oral narratives. The term, "ngano" does not reflect the academic classification of oral narratives established by scholars.[2] In her dissertation, Mbughuni defines "ngano:"

> The "ngano" . . . is a broad term which can include such various types of tales as Märhen, novella, hero tale, animal tale and probably other types, such as the cautionary tale, and the explanatory tale as well. It is, however, definitely fictive, usually of some length, and its characters are usually regarded from an ethical framework. In other words, it is a story, in the Western sense of a fictional account of a character or characters in a series of incidents . . . (Mbughuni 1978: 50).

As we can see from the above definition, various types of Swahili oral narratives can be called "ngano."

The classification according to the purpose of stories can be adopted. Moralizing stories and aetiological stories are common in the Swahili oral narrative tradition. While

the former group of stories ends with moral lessons, the latter group is meant to explain the origins of natural phenomena and all sorts of human predicaments.

The criterion of main characters can also be applied to Swahili oral narratives. Some stories are about people, and others are about animals. In Swahili terms, one can not draw up any definitive typology between the two kinds of stories, but during our field research, a Swahili oral narrative performer had an opinion about the term, "hadithi."[3] She said that "hadithi" means a story or a history about humans, so the term can not be used for stories about animals. According to her, such titles as "Hadithi ya Nyoka" (The story of the snake) and "Hadithi ya Sungura" (The story of the hare) do not make sense. However, it is apparent that her opinion is not general. In many collections of Swahili oral narratives, the term is used for titles of Swahili oral narratives regardless of their characters. For example, the story titled "Hadithi ya Chewa" (The story of the giant rock-cod fish, Hekaya za Abunuwas na Hadithi nyingine 1950: 158-159) appears.

In the Swahili oral narrative tradition, stories about humans differ from stories about animals in several ways. Mbughuni aptly describes differences between them and suggests that the two kinds of stories be regarded as distinct types.

> . . . it would appear that stories or "ngano" whose main characters
> are animals, and "ngano" whose main characters are people, may
> be different sub-types. The animal "ngano" appears less frequently,
> and many animal stories do not start with the formulaic opening
> characteristic of the "ngano." Furthermore, the animal stories are
> generally shorter, more satiric or humorous, and the moral more

pointed and less subtly portrayed. These differences point to the
fact that animal "ngano" may be a distinct type . . . (Mbughuni
1978: 47)

During our field research, we observed that stories primarily about people are longer
and more elaborate than stories about animals. While the performances of stories
about people normally took from fifteen to forty minutes, those about animals ended in
less than ten minutes.

Some Swahili oral narratives exhibit marked foreign elements, mostly the Arabic
influence, while others have the indigenous Bantu origin. When "Muslim-inspired
Oriental culture" permeated into the Swahili coast, "the overlapping of two different
culture-the local Bantu and the Oriental-took place" (Ohly 1985: 460-461). Therefore,
traditional Swahili culture can be defined as "a form of Bantu culture incorporating
Muslim elements" (Ohly 1985: 461). The stories that share the Arabic origin have been
accustomed to the Swahili. [4] They become a part of the Swahili oral narrative tradition
regardless of their origin.

Swahili oral narratives are realized in performances. Story-telling in Swahili societies is
regarded as a specific event. We are using the term, "performance" to imply an
organizing principle of a work of art. Bauman explains this usage as follows:

> The term performance . . . conveyed a dual sense of artistic action-
> the doing of folklore-and artistic event-the performance situation,
> involving performer, art form, audience, and setting-both of which

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are central to the developing performance approach to folklore
(Bauman 1975: 290).

Thus, we should not treat the components of performances as mere context. Not only performers and audiences but also the occasions of story-telling are essential parts of the Swahili oral narrative tradition.

Swahili oral narratives are most commonly performed in the evening after the daily work and the evening meal. The reason for this is probably that it is the best time to create the right atmosphere for relaxation and group entertainment. Performances usually take place in private within the walls of the compound. During our field research, we saw that Swahili oral narrative performances usually took place at the front yard of a house at night in Matondoni, while people were weaving mats.

Swahili oral narrative performances can also take place in the context of festive occasions. Professional story-tellers are invited and tell stories during the period of formal mourning or at weddings, births or other festivals.

Performers are the chief components of human participants in performances of oral narratives. They play a leading role in actual performances. Although anyone can be a performer of oral narratives in Swahili societies, the quality of the skill of story-telling varies from individual to individual. Kabira aptly describes the properties of competent performers.

In oral narratives, the artist's skill is often a question of memory, organization, creation and understanding of the audience. This skill involves remembering certain plots, topics and core clichés and presenting them consistently, with suitable conclusions attached . . . A good narrator uses his skill to develop and embroider the skeleton of the available plot with subsidiary details. His own vivid descriptions and songs, his actual style of delivery, gestures, mimicry and use of dramatic repetition are also skillfully interwoven. The way he presents his characters, his variation of speed and tone, vocabulary, persuasion of his listeners, vehemence and drama, are all knit into an aesthetic whole (Kabira 1983: 16).

During our field experience, we encountered seven Swahili oral performers at the coast. They exhibited great diversity in performing ability. Some storytellers were only able to outline the bare skeleton of the plot, while the audience was responding unsatisfactorily to their performances. Others provided elaborate and vivid descriptions, sang interesting songs in the middle of performances and actively interacted with the audience. They were clearly accomplished oral narrative performers. In general, adult women revealed the greatest degree of skill in their art.

Audiences are also active human participants of Swahili oral narrative performances. The role of audience in performances is an integral part that should not be neglected. Njogu interprets this nature as follows:

... performers and their audiences are active participants in the interpretive act of the performance especially because performance texts are simultaneously transmitted and perceived in the here and now (Njogu 1997: 33).

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We observed various forms of the interaction between performers and audiences in actual performances. All kinds of reaction, such as murmurs, exclamations and loud laughter, the practice of replying and the taking up of the chorus of a song are examples of the active participation of the audience.

It should be pointed out that non-verbal elements that the performers use in their story-telling are also an essential part of the Swahili oral narrative tradition. Their body movement, gesture, vocal quality and facial expression in actual performances not only make stories entertaining, but also play an important part in generating meanings in conjunction with the verbal elements.

Even if these non-verbal elements in performances are crucial to interpret the nature of Swahili oral narratives, they are beyond the scope of this study because the paralinguistic features cannot be found in written texts. Since we decided to concentrate on the interface between the oral and the written narratives, we shall not attempt to analyze the non-verbal elements of Swahili oral narratives in detail.

In order to investigate further Swahili oral narratives, we now turn to the discussion about the four aspects: narrative patterns, characterization, themes and style.

2.2 NARRATIVE PATTERNS

In this section, we study the formal structures of Swahili oral narratives. Our interest lies in identifying various narrative patterns in the formal structures.

The elements of formal structure in oral narratives play a crucial role in the generation of the art form. Of great significance is the idea of pattern. Many scholars believe that the laws underlying the generation of an oral narrative can be interpreted by analyzing narrative patterns in the formal structures of oral narratives.[5]

A basic element of the structure of oral narratives is the development of plot that moves from conflict to resolution. An oral narrative usually begins with something going wrong and the narrative is brought to an end by the righting of that wrong. The conflict and the resolution are the two basic components of the plot development of oral narratives.

While the plot development of oral narratives moves from conflict to resolution, repetitive elements in situations, incidents, actions or relationships among characters constitute narrative patterns. The patterns, which are established by the repetition of various elements, reveal the synchronic dimension of oral narratives, and these are simultaneously perceived by the audience with the diachronic dimension of oral narratives, the sequential plot development. Foster states,

> The diachronic mode encompasses narrative events that occur chronologically and that depend upon a particular sequence to make sense. The non-sequential relationship between groups of images constitutes the synchronic mode. These groups acquire particular meaning or value by their function in the narrative and, as a result, create conceptual categories (Foster 1984: 16).

We analyze narrative patterns found in three Swahili oral narratives in this section. The analysis which follows is influenced by the approach to Xhosa oral narratives of Scheub (1975) and the investigation into Hausa oral narratives of Westley (1986).

Oral narratives can be broken up into parts. Breaking the sequential syntagmatic features of oral narratives into units is the first step in the analysis of the formal structures of oral narratives. In this practice, we divide the Swahili oral narratives into episodes. Episodes are narrative constituents which are characterized by their internal continuity in participants, time and location, and distinguished from one another by discontinuities in these components (Fabb 1997: 193).

For the next step, we find out repeated relationships among episodes. One of the characteristics of episodes in oral narratives is that they may fall into sets. This reveals narrative patterns in oral narratives.

In "Kisa cha Majuha Wawili Wanawake," (The story of the two stupid women, Hekaya za Abunuwas na Hadithi Nyingine 1950: 31-43) a poor man's daughter has a dream of her baby. When she wakes up in the morning, she cries loudly, because she cannot find the baby in the dream. After the wife of the poor man hears the reason for her child's crying, she also starts crying loudly. An old man who wants them to stop crying suggests to the wife to slaughter the cow, the poor man's only property, for the baby's funeral. The wife agrees with him, holds the baby's funeral and gives the meat to everyone who attends the funeral. When the poor man returns from work in the

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evening, he is astonished at the incident and scolds the wife for the loss of the cow. He decides to leave home, looking for a person who is more foolish than his wife. On leaving, he tells the wife that if he can find the one, he will continue to stay with her, but if not, he will desert her.

One day he arrives at a town. He goes to the house of a sultan's daughter, disguises himself as a messenger of the underworld and delivers a fake letter from her dead uncle. The sultan's daughter gives him some money as written in the letter. When her husband returns home and hears the news, he also scolds his wife for the loss of the money. He leaves home, chasing the trickster. When he departs, he also says to his wife that if he can catch him, he will continue to stay with her, but if not, he will desert her.

While he is running away with the money, the poor man meets an old farmer. He deceives the farmer into exchanging clothes with him and climbing a coconut tree. When the husband arrives and asks him the trickster's whereabouts, the poor man disguises himself as a farmer and tells the husband that the farmer who is in the coconut tree is the one. While the husband is climbing the tree, the poor man mounts the husband's horse and runs away. The husband realizes that he has been deceived and returns home in vain. The poor man goes back home and lives peacefully with his wife.

There are three episodes in the story. The first episode can be regarded as a departure

episode, which relates the cause of the poor man's departure from home. The main conflict of the story, the poor man's disappointment with his wife's stupidity, is introduced in the episode. To resolve this conflict the poor man decides to leave home and travel to find a more stupid person. His journey is the transition between the first and the second episodes.

The second episode concerns the poor man's trickery. In this episode, the person deceived is the sultan's daughter. The poor man resolves the conflict that is introduced in the first episode by deceiving the sultan's daughter. He finds a more foolish person than his wife. This resolution causes another conflict of the same kind, her husband's disappointment with the sultan's daughter. The husband also leaves home and chases the trickster, the poor man, in order to resolve the conflict. The transition between the second and the third episodes is marked by the husband's chasing.

We find that the first and the second episodes are structurally parallel. In both, the wives are deceived by the tricksters, and in each case, their husbands scold their wives and leave their home. A pattern arises from the repeated relationships between the characters and the situations in the different episodes. Schueb asserts that

> Sets of parallel images are a complex structural device utilized in the oral narrative traditions for the purpose of binding diverse narrative plots into a dialectic relationship (Scheub 1975: 158-159).

A parallel image set, which is recognized by the repetition of the relationships in the

different episodes, is observed in the oral narrative. By perceiving the parallel structure within the linear sequence of the plot development, the audience becomes aware of a particular meaning of the oral narrative.

The third episode of the story is about the poor man's other trickery. By deceiving the sultan's daughter in the second episode, the poor man creates another conflict. He has to run away from her husband's chasing. The conflict is resolved through his trick against the husband. The conflict of the husband that is caused in the second episode is also resolved by the poor man's trick. The husband realizes that he can also be deceived and returns home.

It is noteworthy that the third episode is not parallel with the first and the second episodes. The element of trickery forms a narrative link between them, but we cannot find the similar images in the third episode.

In "Mwana na Nyoka"[6] (The Son and the snake), a poor man leaves home to seek means of earning a living. He meets a snake in a forest and returns home with it. The poor man shows kindness to the snake, feeding it with eggs. However, his mother finds out what her son keeps in the house and chases it away. The poor man looks for the snake, and he locates it with the help of a genie. He then is rewarded for his kindness to the snake with lots of treasures.

On hearing this story, a greedy man leaves home for the forest to get a snake. He

meets a snake and returns home with it. However, the snake tells him that it feeds on human bodies. When he goes out to look for a corpse, the snake eats all the members of his family.

The story can be broken up into two parts. While the first part is about the poor man's experience, the second part is concerned with the greedy man's. In the first part, we see a departure episode, which reveals the cause of the poor man's journey. The second episode concerns his encounter with the snake. His performances of the tasks, which are assigned to him by the snake, constitute the third and the fourth episodes. The fifth episode concerns rewards given to the poor man for performing the tasks.

The second part of the narrative entails the greedy man's attempt to duplicate the poor man's accomplishment. Accordingly, the sixth episode relates how the greedy man is motivated to imitate the poor man's adventure. He also meets a snake in the forest in the seventh episode. However, the final episode represents the inversion of the fifth episode of the first part. The greedy man is punished by losing his family.

We can see that the two parts are structurally parallel. Each part follows a pattern of matching episodes. The departure, the encounter, the task and the reward episodes of the first part are duplicated by the episodes of the second part. Here again, the repetition of similar images in the two different parts forms a parallel image set.

We have demonstrated the setting up of parallel image set in the formal structures of

the two Swahili oral narratives. The following story has a different formal structure.

In "Sultani Majinuni," [7] (Sultan Majinun) a Swahili oral narrative collected by Steere (1870: 197-283), there appears a sultan who has a date-tree. Whenever the dates are ready to be harvested, the sultan sends one son after another to watch them, but they all fail to protect them from a bird that eats up all dates. At last, he sends his youngest son who is despised by the sultan. The last born successfully guards the dates and enslaves the bird. He becomes the sultan's favorite son.

A few years later, the sultan's beloved cat starts swallowing up his animals. At first, the sultan tries to cover up the crime, but the cat becomes a monster that eats up people including the sultan's sons. The youngest son sets off to kill the monster, but he fails several times and only kills other animals. Finally he finds the monster and kills it. The sultan is delighted when he hears the news and abdicates the throne in favour of the youngest son.

We find that the oral narrative can be broken up into two parts. The first part is about the sultan's dates, and the second concerns the sultan's beloved cat. Each part has an independent set of conflict to resolution.

We can observe similar patterns in the two parts. In the first part, a pattern is established by the repetitive attempts and failures of the sultan's six sons. Variation in the pattern occurs in the character whose task is protecting the dates. The movement

of the plot is provided by the variation in the pattern. The breaking of the pattern comes when the youngest son succeeds.

The same pattern appears in the second part. The sultan's youngest son repeats attempts to kill the monster, but he fails several times. This establishes the same pattern with that of the first episode. In the second part, the repetitive interchanges of songs between the youngest son and his mother are accompanied, and variation occurs in the animals that are mistakenly killed by him. Like the first part, the breaking of the pattern brings to an end the conflict of the second part.

Comparing the patterns of the first two stories and the third one, we find a difference in the formal structures. In the first oral narrative, the first two episodes are closely linked through the parallel image set, and the resolutions in the episodes provide another conflicts for the next episode. In the second story, the different two parts are closely related with the matching episodes. Although the repetitive patterns are found in the two parts of the third oral narrative, the link between the parts is not tight as they are in the first and the second oral narratives. This means that the third oral narrative has an "episodic" structure that is characterized by an emphasis on individual conflicts and their resolutions (Westley 1986: 111).

Unlike oral narratives that are tightly constructed by parallel image sets, the stories that contain episodic structures are flexible. More episodes can be added without the shattering of the formal structures. Westley notes that,

Episodic narratives by their very nature appear to allow greater creativity in the development of the story line. A result of this freedom is a tendency towards fragmentation. Thus there appear to be some narratives which exhibit a more or less "closed structure" and those that have a more "open structure." Narratives based strictly on repetition and those that reveal paradigms tend to have a closed structure which limits manipulation of the story line through the addition of incidents and episodes. Episodic narratives have an open structure that allows for greater experimentation (Westley 1986: 113).

We have looked at the narrative patterns found in the three Swahili oral narratives. Parallel image sets and an episodic structure have been observed. Together with the linear sequence of the plot development, narrative patterns in oral narratives are closely related to the principle governing the generation of oral narratives.

We will look for the similar narrative patterns in the formal structures of Swahili fictional prose works in a later chapter, in order to reveal the influence of the Swahili oral narrative tradition on the early works of Swahili fictional prose.

2.3 CHARACTERIZATION

In the last section, we discussed narrative patterns in the formal structures of Swahili oral narratives. This section of the study takes a closer look at the characters found in Swahili oral narratives and the way in which the characters are recognized and described.

Characterization in Swahili oral narratives usually depends on a single quality. Most of

the characters tend to correspond to certain types, and they remain fundamentally static throughout the stories. In Swahili oral narratives, either the characters' inner development or their growth in understanding can hardly be found. This type of characterization makes it possible to elaborate the nature and consequence of a particular trait.

If we take the example of the first part of "Sultani Darai"(Sultan Darai, Steere 1870: 11-137), we see that the nature of the stepmother's meanness is described in a series of incidents. In the story, the stepmother treats her stepdaughter harshly and misunderstands her husband's thoughtful consideration. The stepmother is illustrative of meanness. This single quality is developed through her actions and relationships with other characters in the different situations.

Let us take another example of characterization in Swahili oral narratives. In "Hadithi ya Mtoto wa Sultani na Tajiri"(The story of the sultan's son and the rich man, Hekaya za Abunuwas na hadithi nyingine 1950: 91-100), the sultan's son is depicted as an irresponsible man. He gets married to the rich man's daughter four times in different countries. In each case, he deserts his wife and children, and his irresponsibility is emphasized. Here again, this single quality is placed in his actions and relationships with other characters in the different situations.

As we have agreed, the characters in Swahili oral narratives are portrayed by their actions and relationships with other characters. Private consciousness and inner

conflict and development do not play a primary role in the characterization in oral narratives. Finnegan points out that in Limba stories:

> There is more emphasis on the part they take in the action of the story than on, say, their individual attributes or dispositions. The actors are presented from the outside, so to speak, rather than looked at in terms of their individual experiences or inner feelings (Finnegan 1967: 51).

Mbughuni also discusses the importance of relationships among characters in Swahili oral narratives:

> The fullness of character portrayal does not lie in the development of inner psychology or development, but the elaboration of a basic trait in different human relationships and situations (Mbughuni 1978: 71).

A character in a Swahili oral narrative is illustrative of a certain quality, and he or she becomes fixed and tends to remain static throughout the story. According to Forster's distinction between "round" and "flat" characters (1927: 65-79), characters in Swahili oral narratives are not round in the literary sense

However, characters in oral narratives are not flat when they are experienced in performances. Sometimes characters' inner feelings can be conveyed in oral narrative performances without needing words. Characters' inside can be directly represented through the dramatic art of performers by means of such techniques as body, voice, facial expressions and gestures. Scheub notes,

The characterization may seem to the reader of African oral narratives to be flat, undeveloped. But this is a problem for the reader, not one for the member of the audience during the actual production. The performer is himself the characters, he gives them life and fullness, and his body gives them dimension. He need not tell in any verbal way how his characters looked or frowned or laughed or grimaced, because he is himself doing all this (Scheub 1971: 31).

While the transcriptions of oral narratives provide little in characterization, oral performers of Swahili oral narratives, changing roles first as narrators then as the characters in their story, give vivid descriptions of their characters with the theatrical elements in actual oral narrative performances.

There appear various classes of people in Swahili oral narratives: sultans, their viziers, rich men, poor men, their children and wives and so on. Sultans may be good or bad, their children may be virtuous or vicious and poor men may be wise or foolish. These characters can be classified in accordance with their roles in stories. The usual cast of Swahili oral narratives includes heroes, villains, helpers and tricksters.

Heroes are the mainstays of oral narratives. They are always at the centre of actions. The characters concerned may have to face a series of difficulties to accomplish their tasks. What is important is not so much that they overcome the difficulties as that they go through their tasks with courage, determination and equanimity.

Let us take two examples of heroes found in Swahili oral narratives. In "Paka wa

Mfalme"[8] (The king's cat), the heroes are two youngsters who are brother and sister. They leave home and experience an adventure. The heroes face the danger of being eaten by a monster cat. However, they overcome the difficulty and save the victims of the cat by killing it with their wisdom. The two youngsters heat a stone and make the monster cat swallow the hot stone. When the cat is in pain, the brother put it to the sword.

According to Campbell's universal hero pattern (Campbell 1949: 30), heroes in oral narratives sometimes bring boons to people. This kind of hero is called "culture hero." It is clear that the heroes in the story can be classified as culture heroes because they rescue the people out of the stomach of the monster.

In "Vyombo Vitupu" (Adagala and Kabira 1985: 82-84), the hero, Vyombo Vitupu, is a poor man. The sultan orders him to take a test after another. The first task is to catch a satanic horse, and the second is to fetch Miss Zahria. Although the tests seem to be impossible to pass, the hero succeeds in his tasks with his courage and wisdom.

A noteworthy element in the hero pattern is the tendency for the narrative to concern itself with crucial transitions in life, such as birth, marriage and death. In "Vyombo Vitupu," for instance, the death of the hero's father and his marriage with Miss Zahria are described.

Villains in oral narratives are the characters who deliberately harm heroes or other

characters in order to get what they want. In "Hadithi ya Mtoto wa Sultani na Tajiri," the sultan's son tries to kill the hero, the rich man's daughter, by entrapping her in a big hole. Nia Mbili in "The King and Two Poor Men" (Adagala and Kabira 1985: 79-81) is another example of villain. He deserts the hero of the story, Nia Moja, in a forest and takes away the hero's eyes. As we can see in the examples, the conflicts of the stories are usually caused by this type of character.

Helpers in oral narratives enable heroes to overcome limitations of their power. They may take the form of an ogre, as in "Kisa cha Binti Matlai Shems" (The story of Princess Sunrise, Hekaya za Abunuwas na Hadithi Nyingine 1950: 144-155), an old woman, as in "The King and Two Poor Men," a rat, as in "Hadithi ya Mtoto wa Sultani na Tajiri," or an antelope, as in "Sultani Darai." Helpers in dangerous situations often ask for heroes' help, and the heroes provide the needed assistance. When the heroes face hardships, the helpers appear and repay the heroes' kindness.

In "Kisa cha Kasa,"[9] (The story of the turtle) a turtle appear as a helper. The sultan's daughter raises a turtle with tender care. When she is put in danger in the middle of the sea, the turtle shows up and saves her life.

All characters who perform violent, malicious acts in which there are elements of deception, disguise, and concealment can be considered to have trickster characteristics. We can easily observe these characters in many Swahili oral narratives.

In "Wezi Stadi"(The skilful thieves, <u>Hekaya za Abunuwas na Hadithi Nyingine</u> 1950: 100-108), the competition of trickery between two thieves is presented. As the first thief disguises himself as a pearl trader and takes a rich man's pearls by the trick, the second thief shows his better skill of deception in a series of tricks.

The most famous human trickster in the Swahili oral narrative tradition is Abunuwas.[10] He is a contradictory character because he is a lying, boastful, greedy persona who often helps the people in trouble and brings justice to the society.

Sometimes the characters who can primarily be identified as heroes share the characteristics of tricksters. In "Kisa cha Binti Matlai Shems" the hero tricks the sultans of ogres in order to get their treasures, and in "Hadithi ya Mtoto wa Sultani na Tajiri" the rich man's daughter disguises herself as a sultan's daughter several times.

In many cases, characters in Swahili oral narratives are not specified. Most stories are full of such set phrases as "Palikuwa na Sultani aliyekuwa na binti mmoja" (There was a sultan who had a daughter, <u>Hekaya za Abunuwas na Hadithi nyingine</u> 1950: 25). or "Palikuwa na mtu mume na mkewe" (There was a man and his wife, Steere 1870: 392) and so on.

However, some human characters can be named by their various attributes or roles. In this case, the name itself has meaning and contributes to the effect of stories. In "The King and Two Poor Men," the main characters have names, Nia Moja (one intention)

and Nia Mbili (two intentions). While Nia Moja is depicted as a righteous man, Nia Mbili is characterized by his dishonesty. In "Fikirini na Hamedi"(Hekaya za Abunuwas na Hadithi nyingine 1950: 67-77), Fikirini (in thought) imagines that he is a son of sultan.

From our discussion above, we have noted that characterization in Swahili oral narratives is based on the illustration of the character's single quality, and it is revealed by the character's actions and relationships with other characters in various incidents. We have also looked at characters in Swahili oral narratives according to their roles and studied their functions in stories.

In a later chapter, we will examine characters of early works of Swahili fictional prose in order to reveal their similarities with those of Swahili oral narratives.

2.4 THEMES

In this section, we discuss the way in which themes of Swahili oral narratives are made explicit in actual performances and demonstrate common themes found in Swahili oral narratives.

Themes in Swahili oral narratives are developed mainly through actions and relationships of characters and incidents. In stories, characters involve in various kinds of conflicts, and they struggle to resolve the conflicts. While the story line of an oral narrative move from conflict to resolution, the themes of the oral narrative made explicit to the audience.

In 2.2, we noted that various narrative patterns are observed in the formal structures of Swahili oral narratives. The presence of these structures can reveal themes of stories. We found a parallel image set in "Kisa cha Majuha Wawili Wanawake." The identical relationships among the husbands, the wives and the tricksters are repeated in the different episodes. The specific thematic purpose of the juxtaposition is to emphasize a theme of the story, the importance of the sense for the real. This structure plays an essential role in maintaining the thematic focus of the story.

The use of polarities is also a typical way of expressing themes in Swahili oral narratives. A moral attribute like obedience to parents can, for instance, be treated as a human character and contrasted with another like disobedience. In "Kisa cha Binti Matlai Shems," while the youngest son is depicted as obedient, his elder brothers represent disobedience. The success of the youngest son and the punishment on his brothers imply the desire of the society for the obedience of children to their parents. By developing this polarity, a theme of the story is made explicit. Therefore, splitting characters involving two or more narrative figures create a mechanism for the development of themes

It is fair to say that Swahili oral narratives cannot be appreciated properly apart from the context of performances. Themes in Swahili oral narratives and actual performances are inseparable. Westley states that

> Theme in oral narrative . . . cannot be divorced from performance.
> Though the stories themselves certainly suggest themes which can
> be explored it is the individual performer who, through exploiting all
> the elements available to her, creates meaning (Westley 1986:
> 181).

Themes of oral narratives are derived not only from the outline of actions, but from performers' skillful use of details in performances as well. In actual performances, much emphasis is given to particular themes on which performers focus. For example, the second part of "Sultani Majinuni" and "Paka wa Mfalme" share the same motif, the sultan's beloved cat that becomes a monster. While the hero's attempts to kill the monster are emphasized in "Sultani Majinuni," the sultan's rejections of people's solicitation are accentuated in the performance of "Paka wa Mfalme." The focus of the former story is on the hero's determination and courage, whereas the performer of the latter story stresses the sultan's reprehensible behaviour.

Themes in oral narratives often are related to its didactic function. In fact, many Swahili oral narratives end with morals, sometimes in the form of well-known proverbs. For the audience of oral narratives, events and characters in narrative content illustrating human life can be a source of learning.

Sometimes, Swahili oral performers remind the audience of themes that they develop in oral narratives after they finish telling stories. After the performance of "Mwana na Nyoka," for example, the oral performer emphasized the theme of modesty, which had been expressed through the actions and the incidents involving the greedy man in the

story, with quoting a Swahili proverb, "Mtaka yote hukosa yote" (One who want everything often loses everything).

We have discussed several ways in which themes of Swahili oral narratives are effectively expressed. We now turn to study common themes found in Swahili oral narratives.

Swahili oral narratives deal with various subjects that the Swahili people face in their everyday life. One of the most common themes in Swahili stories is unfair treatment of members of the family. In many stories, youngest children who are spurned by their parents and elders appear. In "Sultani Majinuni" and "Kisa cha Binti Matlai Shems," the sultans and the elder brothers maltreat the youngest sons who eventually save them.

Another case of unfair treatment is disobedience to parents. While the obedient child gets rewards, the disobedient child is punished. In "The King's Daughter"(Knappert 1970: 140-141), the sultan's son disobeys his father's order of killing the baby sister. In the end, after he sees her wicked behaviour, he regrets his disobedience. However, the rich man's son in the story of "The Obedient Son Becomes Sultan"(Knappert 1970: 91-92) is rewarded for the obedience to his father.

Besides these examples, there are a number of Swahili oral narratives describing various types of family relationships. These stories reflect the ideal family relationships of Swahili societies. Fairness is expected from parents or elders and obedience from

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children or subordinates.

Swahili societies as portrayed in Swahili oral narratives are governed by sultans. They are powerful and assisted by their children and viziers. Many Swahili oral narratives reflect the reprehensible behavior of the ruling class. In "Vyombo Vitupu," for instance, the sultan forces Vyombo Vitupu, the hero, to perform two tasks that seem to be impossible to fulfill. In "A Maiden in Disguise"(Poster 1984: 229-249), the wicked vizier tries to seduce and rape the sultan's daughter. In both cases, the unjust leaders are punished at the end of the stories. Mbughuni points out that

> These stories . . . function to sensitize the listener's perception of morality, but they also aim at sharpening his political consciousness by depicting the ideal relationship of ruler and ruled (Mbughuni 1978: 58).

There are stories concerned with specific personal virtues in Swahili oral narratives. Virtues like kindness, honesty, gratitude, generosity, humility and so on are all portrayed in Swahili oral narratives. For example, the theme of gratitude and humility is illustrated in "Sultani Darai." The poor man gets rich with the help of his antelope. When the antelope is sick, he refuses to take care of it. After the death of the antelope, he loses everything he has gained. The message is quite simple: one must be humble enough to remember his origins and under all circumstances be grateful to those who help him.

The maturation of the youngster is also a common theme of Swahili oral narratives.

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Many stories depict the transition of heroes from one social status to another. In these stories, journeys of youngsters are often involved. Heroes overcome difficulties and make transition between social roles in the journeys. Mbughuni explains the meaning of the safari in Swahili oral narratives.

> In general, the focus of the safari itself is a learning experience.
> The main character is tested or tried, gains new experience and
> knowledge, which, upon his return, is incorporated into the society
> to make it better or more harmonious (Mbughuni 1978: 52).

In the beginning of "Kisa cha Binti Matlai Shems," the sultan's youngest son is depicted as not socially respected. He leaves home with his elders to perform the task assigned by his father. With the help of an ogre, he overcomes all difficulties and attains the goal. When he returns, he gets a wife and takes over his father's throne. The plot of this story illustrates the transition of the youngest son from an unappreciated boy to a successfully matured member of the society.

Deceptive behaviour of tricksters is also a common theme in Swahili oral narratives. These stories are somewhat different from other Swahili narratives. In non-trickster stories, dishonesty is punished, but in trickster stories, the trickster figures deceive other characters, and dominant social and moral values are often reversed. In many stories, tricksters are socially weaker than the ones who are cheated. Abunuwas in "Hekaya za Abunuwas" and two thieves in "Wezi Stadi" often deceive sultans and rich men. In a sense, the deceptive behaviour is justified in the stories as a means of countering the oppressiveness of powerful figures.

From our discussion above, we have looked at common themes of Swahili oral narratives. In a later chapter, we will examine the themes of the early works of Swahili fictional prose.

2.5 STYLE

The discussion of this section demonstrates stylistic qualities of Swahili oral narratives. They are what make the art form artful. In his investigation into the narrative rhythms of Giryama oral narratives, Rassner points out the importance of style in oral narratives.

> Communication through <u>ngano</u> is derived more from the structure
> and aesthetic techniques of repetition, rhythm, and emotion, than
> from thematic and contextual constraints (Rassner 1980: 1).

In this section, we concentrate on characteristics of the linguistic form used in Swahili oral narratives and aesthetic techniques of oral narrative performers.

The language of oral narratives is quite different from that of written narratives. One of the most obvious stylistic features of oral narratives is repetition. Performers of Swahili oral narratives continually repeat the same expressions over and over again. Repetitious expressions in oral narratives are not redundant because each repetition has functions. Firstly, through the device, aesthetic quality of oral expressions is enriched. Let us look at the beginning of "Sultani Majinuni."

... akazaa naye mtoto wa kwanza mwanamume, akazaa naye na mtoto wa pili mwanamume, akazaa naye na mtoto wa tatu mwanamume, akazaa na mtoto wa nne mwanamume, akazaa naye na mtoto wa tano mwanamume . . . (Steere 1870: 198)

... and she bare him her first child, a boy; and she bare him a second child, a boy; and she bare him a third child, a boy; and she bare him a fourth child, a boy; and she bare him a fifth child, a boy... (Steere 1870: 199)

The use of repetitious sentences is the most obvious feature in the text. Through the repetition, a sense of rhythm is created, and it gives aesthetic value to the expression. Okpewho states,

In a fundamental way, the repetition of a phrase, a line, or a passage does have a certain sing-song quality to it; if the repetition occurs between intervals in, say, a song or a tale, the audience is often delighted to identify with it and to accompany the performer in going over a passage that has now become familiar (Okpewho 1992: 71).

In addition to this aesthetic function, the repetition also serves a practical purpose. The use of recurrent sentences employed here moves the sequential story line forward. The consecutive deliveries of the sultan's wife are described through the stylistic device. It plays an essential role in developing the narrative content.

Repetition in oral narratives often provides emphasis in a certain point of narrative situation that needs to be stressed. When the antelope that helps the poor man to be rich is sick in "Sultani Darai," the sultan's wife urges him to see it.

Ee bwana, hushuki ukaenda kumtazama paa wako, hushuki
kumtazama kiatu chako, hushuki kumtazama mboni yako wa jicho,
hushuki kwenda kumtazama karani wako, hushuki kumtazama
msimamizi wako? (Steere 1870: 126)

O master, don't you go down and go to see your antelope, don't
you go down to see your shoe, don't you go down to see your pupil
of eye, don't you go to see your clerk, don't you go down to see
your overlooker?[1 1]

This direct speech of the wife intends to remind her husband of the antelope's
assistance. The repetition here effectively describes the antelope's roles in his success.
Performers of oral narratives often employ the device to elaborate important details in
the organization of oral narratives.

The use of direct speeches can be regarded as a stylistic quality found in the above
text. It makes the story lively and entertaining, and the narrative situation is
dramatically represented by means of the narrative technique. Finnegan points out,

... there is the way in which stories are dramatized, the narrator
taking on the personalities of the various characters, acting out
their dialogue, their facial expression, even their gestures and
reactions (Finnegan 1970: 383-384).

As we can see from the above citation, besides direct speeches, actual mimicries and
imitations are also used to convey vivid impressions in oral narrative performances.
Skillful performers' dramatic gifts embellish their narration. For example, when Bibi
Amira Msellem Said, an oral performer we met during our field research, introduced the

dialogue between the sultan's daughter and her husband during her performance of "Kisa cha Kasa," she dramatized the scene. The oral performer took on the roles of the daughter and the husband and acted out their dialogue. She used the different voices for the characters and imitated their gestures and reactions.

The use of onomatopoeia is often observed in actual performances of Swahili oral narratives. When Mama Kursum Daudi, an oral performer we met during our field research, described the coming of the devil in the performance of "Binti Baharaza,"[1][2] she produced the sound of fluttering of the devil's wings, "Pu! Pu! Pu! Pu! Pu!" The stylistic device made the description more vivid and amusing.

Although not all stories have songs, they are an important characteristic of Swahili oral narratives. Performers can use songs for various purposes in oral narratives. By adding a musical aspect to oral narratives, aesthetic value of the art form is enhanced. On the other hand, many songs in stories contain high narrative contents. In "Sultani Majinuni," whenever the youngest son kills a wrong animal and returns home with it, he exchanges the following songs with his mother.

> Mama wee, niulaga
> Nunda mla watu. (Marra sita.)
>
> Mwanangu, si yeye
> Nunda mla watu. (Marra tatu.) (Steere·1870: 256).
>
> O mother, I have killed
> The Nunda, eater of people. (six times)

> My son, this is not he,
> The Nunda, eater of people. (three times.) (Steere 1870: 257).

The repetitious songs introduced here not only play a role in developing the narrative situation, but marks the boundaries of the story line as well. Between the youngest son's series of attempts, the songs are presented, so that they demarcate the segments of the story.

Songs in Swahili oral narratives sometimes occur at climactic points or at crises in stories. They are often uttered by the characters in the elevation of emotion. Songs also provide a means for audience participation. They are taken up and repeated by the audience in actual performances. Usually performers sing the solo part, and the audience does the chorus.

The use of certain formulas is a stylistic feature of Swahili oral narratives. Stylized formulas occur at both the beginning and the end. Thus, the stylistic device can be regarded as a communicative means that signal to the audience that a particular act of expression is being performed (Bauman 1975: 298). For performers, it functions as a means of announcing their intention to tell stories, while they test the audience's willingness to hear stories and recapture the audience attention.

The formula of the opening of a typical Swahili oral narrative is well known. "Paukwa" is the traditional opening formula that Swahili performers use to begin oral narrative

performances, and then the audience responds to it by saying "Pakawa."

Closing formulas in Swahili oral narratives are various. Some stories end with short sentences, such as "Kigano na hadithi kiishia hapa"(The story and tale has ended here, Poster 1984:228), that merely signal the end. Others have sentences that are more elaborate. Here are two examples: "Hadithi yangu ikakomelea hapo, nikarudi kwetu barani" (My story ends here, and then I return to our place in the land, Bibi Amira Msellem Said, "Kisa cha kasa") and "kingano changu cha uongo kiishilie hapo" (may my little story of lies end here, Mbughuni 1978: 48). In addition to marking off the ends, these two closing formulas stress the fictive nature of Swahili oral narratives. In other cases, performers ask the audience to evaluate their story. An example can be found in "Sultani Majinuni."

> . . . na huu ndio mwisho wa hadithi. Ikiwa njema, njema yetu wote,
> na ikiwa mbaya, mbaya yangu mimi pekeyangu, naliofanya (Steere
> 1870: 282).

> . . . and this is the end of the story. If it be good, the goodness
> belongs to us all, and if it be bad, the badness belongs to me alone
> who made it (Steere 1870: 283).

There are also stock phrases right after the opening formulas and before the closing formulas in Swahili oral narratives. Usually Swahili oral narratives open with introduction of characters. Typical phrases are "Palikuwa na mtu mmoja..." (There was a man...), "Paliondoka sultani..." (There left a sultan...) and so on. In some stories, the phrases setting the stories in the remote past are attached before them. These include

"Hapo zamani za kale," "Hapo kale," "Hapo zamani"(Once upon a time), and so on.

Unlike introductory phrases, it is not easy to find dominant ending phrases in Swahili oral narratives. However, many stories end with the phrase, "... wakakaa raha na mstarehe" (... they lived happily ever after). Another common ending phrase is "... akaenda zake" (... he went his way).

Stock phrases also appear in the middle of story. While heroes are roaming in forests, they usually encounter helpers that are commonly ogres or animals in many Swahili oral narratives. When helpers ask heroes where they are going, most of them reply with a stock phrase, "Sijui nendako wala rudiko."(I do not know where I go nor where I return) This recurrent answer in the particular situation can be considered as a formulaic expression in the Swahili oral narrative tradition.

Enumerative expressions are often found in Swahili oral narratives. In their description, oral performers sometimes have inclinations to enumerate things. In "Mwana na Nyoka" for example, when Mama Kursum Daudi described the poor man's rewards in the performance, she enumerated all sorts of jewellery: "Almasi, dhahabu, lulu..."(Diamond, gold, pearl...) It conveyed more vivid and concrete impression to the audience.

Gradational expressions are also common in Swahili oral narratives. For example, in "Paka wa Mfalme," the monster cat devours domestic animals in the order of chickens,

goats and cows and finally swallows all the people in the town. It is a subtle narrative technique used by oral performers to enhance the aesthetic quality of oral narratives.

The language used in Swahili oral narratives differs little from the ordinary Swahili language. However, a grammatical element is excessively used in Swahili oral narratives. There is an overwhelming preponderance of the tense marker, "-ka-." In the Swahili language, "-ka-" is often used to give narrative meaning. The following example is taken from "Pepo Aliyedanganywa na Mtoto wa Sultani"(The spirit cheated by the sultan's son, Steere 1870: 380-389).

> Akaja sheitani akajifanya kama mtu, akamwambia Sultani, nikikupa dawa, ukipata mtoto, utanipa nini? Akamwambia, nitakupa nussu ya mali yangu. Akamwambia, sitakubali. Akamwambia, nitakupa miji yangu nussu. Akamwambia, sikubali. Akamwambia, wataka nini bass? Akamwambia, ukizaa watoto wawili, nipe mmoja, nawe utwae mmoja. Akamwambia, nimekubali (Steere 1870: 380).

> And a demon came and made himself like a man, and said to the Sultan, "If I give you a medicine, and you get a son, what will you give me?" And he said, "I will give you half my property." And he said, "I shall not accept it." And he said, "I will give you half my towns." And he said, "I am not satisfied." And he said, "What do you want then?" And he said, "If you get two children, give me one, and take one yourself." And he said, "I have consented" (Steere 1870: 381).

The use of the tense marker is striking in the above text. The sense of sequence in the oral narrative is mostly created by the use of "-ka-."

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Another effectively used expressions in Swahili oral narrative performances are "sasa" (now then), "haya"(now then) and "basi"(well, and then). Many sentences in Swahili oral narratives begin with these words. They are commonly used as interjections in narration. They momentarily interrupt the consistent flow of narratives and often mark new scenes in stories.

We have illustrated stylistic qualities that enhance the aesthetic quality of Swahili oral narratives. In a later chapter, we will identify linguistic features of Swahili oral narratives in the early written works of Swahili fictional prose, in order to elucidate the interface between the oral and the written narratives.

NOTES

1 See Ohly (1968) and Rollins (1979, 1983).

2 See, for instance, Thompson (1970), Finnegan (1967) and Ben-Amos (1976).

3 Mama Kursum Daudi, a resident in Lamu.

4 There are many definitions of the term, "the Swahili people." In this study, the Swahili people can be defined as the people who use Swahili language as their mother tongue.

5 Olrik, in "Epic Laws of Folk Narrative"(1965), attempts to establish universal patterns in oral narratives, Propp (1968) and Dundes (1964) try to explain the structural patterns of narrative forms by analyzing recurrent motifs in oral narratives and Levi-Strauss (1967), in his structural study of myth, stresses paradigmatic patterns of relationships.

6 This Swahili oral narrative was performed by Mama Kursum Daudi and collected in Lamu during our field research. Usually, Swahili oral performers do not give titles to their stories, so most of the titles of the Swahili oral narratives collected by us are our own.

7 This story was told to Steere by his cook, Masazo (Bertoncini 1989: 18).

8 This Swahili oral narrative was performed by Bibi Amira Msellem Said and collected in Mombasa during our field research. See Appendix.

9 This Swahili oral narrative was also performed by Bibi Amira Msellem Said.

10 A version of the Abunuwas story is found in Hekaya za Abunuwas na Hadithi Nyingine (1950: 1-22), and another one in Knappert (1970: 112-122). We also collected two stories of Abunuwas during our field research. He was a famous court poet of Harun ar-Rashid in the eighth century A. D., known not only for his original poetry, but also for his dissolute life (Bertoncini 1989: 20).

[11] This translation is ours. Future translations of Swahili text that have no indication are all ours.

[12] This Swahili oral narrative was performed by Mama Kursum Daudi and collected in Lamu during our field research. See Appendix.

CHAPTER THREE

THE BEGINNING OF SWAHILI FICTIONAL PROSE

3.0 INTRODUCTION

Since the Western literary tradition was introduced to Africa, fictional prose works written in African languages have been published in various parts of the continent. In the second half of the twentieth century, a good number of fictional prose works written in Swahili came out in Tanzania and Kenya.

In the previous chapter, we investigated various aspects of Swahili oral narratives. This chapter deals with the beginning of Swahili fictional prose. The discussion starts with the backgrounds: the spread of the Swahili language, the introduction of writing systems to the language and the Swahili literary tradition. We believe that these factors, directly or indirectly, contributed to the emergence of Swahili fictional prose. After that, we look at several early works of Swahili fictional prose, focusing on the authors and the outlines of their fictional prose works.

3.1 THE SPREAD OF THE SWAHILI LANGUAGE

The Swahili language is widely spoken in East African countries, especially Tanzania and Kenya. Apart from the people at the Swahili coast who speak Swahili as the first language, many people in East and Central Africa use it as their second or third language. However, about two hundred years ago, the majority of Swahili users were confined to the people who lived at the Swahili coast. Social, political and cultural

changes that took place in East Africa during the last two centuries made the spread of the language possible.

The rise of the Swahili language is a crucial stimulus to the development of the literature in Swahili. Not only has the writing in Swahili been encouraged as a part of effort to promote the language, but also with the help of the spread of the language and public education, a class of general readers who enjoy reading literary works in Swahili has been formed. The development of Swahili literature has also contributed to enriching the aesthetic quality of the language. In this section, we demonstrate several historical factors determining the current status of the Swahili language in East Africa.

The spread of the Swahili language is closely related to the history of East Africa. Three separate periods of history can be distinguished in regard to the dissemination of the language: the period of the trade into the interior, the colonial period of German and British rule and the period of independence.

Before discussing the first period mentioned above, we give a brief historical outline of the formation of the language. The Swahili language belongs to the Bantu language family. This means that the origin of the language is connected to a Proto-Bantu language. The people who used the Proto-Bantu language originally lived in the peripheral areas of the tropical rain forest in Central Africa. From the first century, they started to immigrate toward the southern and the eastern parts of the continent, and then some of them arrived and settled at the eastern coast few centuries later (Munson

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1986: 56-60).

The influx of Arabo-Persian settlers into the eastern coast of Africa from the tenth century brought about the establishment of semi-feudal states along the coast. As a result, the overlapping of two different cultures-the local Bantu and the Oriental-took place on the basis of mutual adjustment and assimilation (Ohly 1985: 460-461). In this period, many loan words from Arabic and Persian added to the Swahili language, while it maintained the grammatical structure of the Bantu language family.

Until the eighteenth century, the language had been in use throughout most of the Swahili coast. Whiteley explains the language situation of the coast around the eighteenth century.

> At the outset of the century (18th) Swahili was still essentially language of the coast, serving, we may suppose, as a means of communication for the network of trading communities along the coast, from Mikindani in the south to Lamu and Pate in the north. At the northern end, on the islands of Faza and Lamu, it was, additionally, the medium for a sophisticated literature in Arabic script, devoted to praise of the prophet, and to the propagation of his teaching (Whiteley 1969: 42).

He points out Swahili literature written in the Arabic script as well as the communicative function of the language. We look at the Swahili literary tradition in the Arabic script in the next section.

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The first stage of the spread of Swahili started with the boost of the trade from the coast to the inland. The development of the trade was a response to the increased demand for ivory (Whiteley 1969: 44). Although the trade into the inland in East Africa began as early as the last quarter of the eighteenth century, it was by the early 1840s that several countries established formal trading relations with Zanzibar. Therefore, trading figures of the island increased markedly at that time.

The leading members of trading caravan were usually the people from the coast who were Swahili speakers. Their various relations with the inhabitants in up-country directly contributed to the dissemination of Swahili. Whiteley notes,

> . . . in view of the linguistic diversity of the areas through which the
> caravan passed, it is reasonable to suppose that Swahili proved
> itself a most useful medium of communication, at least in the
> trading context (Whiteley 1969: 49).

During the period of the trade into the interior, the Swahili language permeated southwestwards into Zambia and westwards into the Congo republic (Whiteley 1969: 52). Commercial bases were established in the strong points along the trade routes, such as Tabora and Ujiji, and Swahili was widely used in these towns.

In Maisha ya Hamed Bin Muhammed el Murjebi, yaani Tippu Tip,[1] a prose work written by a famous ivory trader who became well known in the West for his relation with European explorers, there is a vivid account of the expansion of Arab trading activity in Tanganyika and the Congo during this period. This work is discussed in the

next section.

Compared to the expansion of the trade into the interior from Zanzibar, the trade from Mombasa towards Nairobi was much less developed. There were obstacles to the inland trade between these two regions. The militantly protective Maasai community was the major threat to the traders from the coast. This served as a hindrance both to the expansion of the trade and the spread of Swahili, especially in Kenya (Mazrui and Mazrui 1995: 35).

The activity of European missionaries also played an essential role in the dissemination of the language in this period. The beginning of the missionary activity in East Africa was the establishment of a mission centre of the Church Missionary Society (CMS) at Mombasa in 1840, and another mission centre was set up at Zanzibar in 1864 by the Universities Missionary to Central Africa (UMCA). The missionary activities drastically expanded between 1860 and 1880, and most of the early mission centres were established along the trade routes. The early missionaries recognized the importance and value of the Swahili language as a means of propagating the Gospel. Abdulaziz suggests some reasons why they adopted Swahili as the Church language.

> . . . it (Swahili) would provide an inter-tribal integrative factor that would help to build the new community of Christians, just as it had done for Islam. There was also the argument that Swahili already possessed a comprehensive Islamic theological vocabulary that could be well adapted and used to expound the Christian faith (Abdulaziz 1971: 164).

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Some of the missionaries became the first scholars who systematically studied the Swahili language and played a part in the development of Swahili literature. We will investigate their contribution to Swahili prose literature in the next section.

The second phase of the spread of Swahili is the colonial period. The colonization of East Africa was started by German rule on Tanganyika (1885) and by British rule on Kenya (1895) and Zanzibar (1890).

The language policy of the German colonial administration favoured the spread of the Swahili language and introduced it into public functions. During German rule in Tanganyika, soldiers, teachers, police officers, guides, interpreters and junior administrative officers (Liwalis and Akidas) were usually the people from the coast or the Swahili-speaking people from the inland. This contributed much to the spread of the language and gave it a new status as the language of administration, education and modernity. Over the whole German colonial period, Swahili was used throughout the District Administration as a means of communication between people and officialdom (Whiteley 1969:61).

The Maji Maji Resistance from 1905 to 1907 was the trans-ethnic mass movement against German rule in Tanganyika. In the process of organizing the movement, Swahili was widely used in the communication between people from different ethnic backgrounds. The movement also had an influence on the language policy of the German colonial administration. In Mazrui and Mazrui's word:

The Maji Maji Resistance was important for the future of Kiswahili, both because Kiswahili featured as a trans-ethnic medium of communication among the rebels and because Germany policy concerning political penetration included a linguistic policy which favoured Kiswahili even more after the war than it had done before (Mazrui and Mazrui 1995: 37).

The language policy of the British colonial administration was somewhat different from that of the German. In Kenya, the British colonial authority favoured the use and development of indigenous languages, and English offered the best hope for national unity and international co-operation (Whiteley 1969: 98). This policy hindered the spread of Swahili in Kenya. However, in the newly established towns, especially Nairobi, where people gathered from all parts of the country, Swahili was widely spoken.

After the defeat of Germany in the First World War, the British took over the administrative authority in Tanganyika. The fate of Swahili in Tanganyika also suffered a little. The spread of the English language under British rule had the effect of relegating Swahili to the second-class language among Africans (Mazrui and Mazrui 1995: 43).

As Kenya, Uganda, Tanganyika and Zanzibar fell into the same colonial rule after the First World War, the idea of standardization of Swahili emerged. In 1928, the adoption of the dialect of Zanzibar as the basis of standard Swahili was decided in the inter-territorial conference held in Mombasa. It was an essential step for the development of the written Swahili language because a common orthography and dialectal form is indispensable to a developed literary culture.

The third phase of the spread of Swahili in East Africa is the period of independence. In the early sixties of the last century, Kenya, Uganda, Tanganyika and Zanzibar gained independence from the British. In 1964, Tanzania was established by the merger of Tanganyika and Zanzibar.

The political leaders of Tanzania recognized the importance of Swahili for their independent state. The language was regarded as an essential component of Tanzanian identity and culture. Whiteley points out,

> . . . some African language or languages may need to be
> developed in the interests of national identity, and will surely play
> an important role in the development of national culture, family life,
> religion . . . (Whiteley 1969: 98-99).

The Tanzanian government consistently carried out the language policy that encouraged the use and spread of Swahili. The Ministry of Community Development and the Ministry of National Culture and Education actively involved in the growth of the language. A number of bodies, such as University Colleges Institute of Swahili Research, Chama cha Usanifu wa Kiswahili na Ushairi (Society for the Enhancement of the Swahili Language and Verse) and Jumuiya ya Kustawisha Kiswahili (Association for the Advancement of Swahili) were established and devoted to the development of the language.

In Tanzania, this governmental support to Swahili directly contributes to the prosperity

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of literature written in Swahili. It created favourable conditions for forming the general reading public of Swahili literature. Mbatiah notes,

> . . . the committed efforts of the post-colonial regime to develop Swahili, by the 1970s the language had reached remarkable levels of advancement. This provided the socio-economic facility for further growth of Swahili literature. The millions of Tanzanians who had now gained high levels of competence in the language provided a ready market for Swahili literature, particularly the emergent form of the novel (Mbatiah 1999: 62-63).

Unlike the Tanzanian government, the Kenyan counterpart did not take any significant measure to encourage the use of Swahili at the time of independence. Although Swahili was used as a lingua franca in various parts of the country, English was used in most official communications of the government and regarded as a language of "higher" social status (Ohly 1985: 465). This situation partly influenced the fate of Swahili literature in Kenya. While literature written in English was flourishing, Swahili literature was not promoted successfully, compared to that of Tanzania.

It was in 1974 that the Kenyan government formally recognized the importance of Swahili. The Governing Council of the Kenya African National Union decided to make Swahili the national language of Kenya and the official medium of parliament. In 1985, the Kenyan government made the Swahili language a compulsory and examinable subject in primary and secondary schools in the country. This measure also served as a momentum of the growth of the language in Kenya.

In this section, we study various factors concerning the spread of Swahili in a historical perspective. The development of the Swahili language is closely related to the growth of Swahili literature. In the following section, we look at the introduction of writing systems and the literary tradition in Swahili.

3.2 THE SWAHILI LITERARY TRADITION

The Swahili language does not have its own writing system. To be realized in written words, the language needs letters that are created for other languages. As Muslim-Oriental elements permeated into the Swahili coast, the first Swahili literary tradition in the Arabic script began. The second phase of the Swahili literary tradition was started by the Europeans who brought the Roman script.

In this section, we examine the introduction of the Arabic script and the Roman script to Swahili culture and the beginnings of written literature. It is necessary to mention the stages of literary development in Swahili at this point. We also deal with the difference between the Swahili literary tradition in the Arabic script and that in the Roman script. This discussion illuminates the cultural background to the emergence of Swahili fictional .

At first, we illustrate the impact of the Arabic script in the Swahili coast. The influx of Arabo-Persian settlers, which started around the tenth century, resulted in the combination of the Bantu and the Muslim-Oriental cultures. With the spread of the settlers' religion, Islam, the Arabic language and script, as the language of the Koran,

was introduced to the Swahili coast and had prestigious status. Before the introduction of the Western type of secular education, being educated meant learning to recite the Koran and to write in the Arabic script. Shariff notes,

> Literacy among the Swahili has been a phenomenon of the mosque and the Quranic *madrasa*. Until the more recent days of German and British colonization of East Africa, when Western formal schooling became the order of the day (and the script changed from Arabic to Roman), the literate among the Swahili were themselves students, former students or Islamic scholars who acquired their writing craft from the religious institutions (Shariff 1991: 41-42).

The adaptation of the Arabic script to the Swahili language took place, and a person who was able to read and write the Swahili language in the Arabic script was regarded as an educated man. Allen describes the knowledge of the script as one of "proper accomplishments of a gentleman" (1945: 5).

The Arabic script, however, bears some difficulties in several areas when it is used to write Swahili. There are several sounds in Swahili that do not exist in Arabic and the three vowels in Arabic are not enough to represent all Swahili vowels (Rollins 1983: 23). Thus, the modified Arabic script is used for writing in Swahili.

Before we focus on the Swahili literary tradition in the Arabic script, it should be pointed out that the ability to read and write Swahili using the Arabic script was very limited. The use of writing was restricted to the narrow privileged strata, which included

theologians, courtiers and scholars from wealthy Muslim lineages (Ohly 1985: 462). The rest of the Swahili population could hardly experience the cultural activities of the privileged class.

It is impossible to date precisely the origin of the Arabic literacy along the Swahili coast. The oldest preserved writing in the Swahili language comes from a form of Swahili poetry, called "utenzi" or "utendi" (pl. "tenzi" or "tendi"). "Utendi wa Tambuka," which was written in 1728, is regarded as one of the earliest works. Although the utenzi form is used mainly for the composition of epics, it is also a medium for telling stories, recording historic events and admonishing the Swahili on matters of their faith (Shariff 1991: 45).

Another common poetry form that is found in the manuscripts written in the Arabic script is the "shairi" (pl. "mashairi"). The "shairi" is the most formal composition in Swahili poetry. Its themes move freely from religious subjects to secular ones. For example, the most outstanding poet of the shairi in the nineteenth century, Muyaka bin Haji al-Ghassany (ca. 1776-1856) dealt with various topics, such as religion, politics, social life, customs and so

Although Swahili poetry has a long tradition of secular verses, most of the written Swahili poems of the eighteenth and the nineteenth centuries contain religious themes. Both secular and religious poems were recited on various occasions, but a far greater number of poems that have religious themes have been preserved in written words.

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Shariff suggests a reason for the predominance of religious verse in written Swahili poetry at the time.

> . . . Swahili society has traditionally attached great importance to
> the preservation of religious verse for posterity. More often than not,
> such verses are carefully written down, either by the poet himself
> or by a scribe, and they quickly became a part of the collective
> heritage of written poetry (Shariff 1991: 41)

After having briefly looked at the nature of Swahili poetry written in the Arabic script, we now investigate the early Swahili prose literature in the Arabic script.

The oldest Swahili prose works written in the Arabic script which have been preserved are chronicles. Since the city-states of the Swahili were in the sphere of Arab culture and literature, these historical narratives exhibit the influence of the Arabic historical writing tradition. Mbatiah notes,

> . . . it may be well to say that Oriental, especially Arabic influence
> runs through the entire body of written Swahili prose literature of
> the early period. One of the features that distinguish the first phase
> of the development of Swahili prose literature is therefore the
> significant influence of Arabic literary culture (Mbatiah 1999: 86).

One of the earliest Swahili chronicles is "Khabar al-Lamu" (or "Habari za Lamu"), a chronicle of Lamu, written by Shaibu Faraji bin Hamed al-Bakariy al-Lamuy in 1897 at the request of the Wali of Lamu, Abdullah bin Hamed. "Akhbar Pate" (or "Habari za Pate"), written by Bwana Kitini, is also a well-known chronicle. These works contain not

only the dynastic genealogies of sultans of the city-states and the representation of important historical events but also material drawing from the Swahili oral tradition. Rollins points out that fictive elements of Swahili chronicles have an influence on the development from the historical genre to fictional prose (1983: 45-46). However, we believe that a detailed analysis of the influence of Swahili chronicles on early Swahili fictional prose is unnecessary, since our main concern in this study is to demonstrate the interface between the Swahili oral narrative tradition and the early written works of Swahili fictional prose.

A phase of this development can be seen in <u>Habari za Wakilindi</u>,[2] a chronicle of the Kilindini people, written by Abdullah bin Hamedi 'l-Ajjemy (ca.1840-1912). Although this work mainly deals with the genealogy of the ruling family and the historical events, it contains considerable fictive elements. Ohly states that this work is the first Swahili novel (1985: 473). However, it cannot be classified as a work of fictional prose. Its form and content is closer to the Arabic historical writing tradition than fictional prose. Mbatiah also points out that the work is "more factual than fictional and its structure does not conform to the formal principles of the novel" (1999: 88).

<u>Habari za Wakilindi</u> is similar in several ways to Swahili oral narratives. In the work, the concept of presence of an audience is emphasized. In some parts, the author addresses the reader directly. The following sentence appears in the middle of Chapter 37. It leads to the story of Magembe Zumbe mentioned earlier in the work. The writer mentions himself and the reader by using the marked subjective prefix.

Na turudi nyuma (p. 75).

And let us go back.

It is also significant that at the beginning of the work the author uses a formulaic expression that is often found in Swahili oral narratives.

Zamani, za kale huko Uzigua juu ya Nguu kwalikuwa mtu mmoja
jina lake Mbega . . . (p. 13)

Once upon a time there lived a man whose name is Mbega in
Uzigua, upside of Nguu. . .

The use of repetitious language is also noteworthy. Its lexical and syntactic repetitions give the text a characteristic rhythm. These details clearly show the link between the work and the Swahili oral narrative tradition.

In the same period, other varieties of Swahili prose literature written in the Arabic script came out. We already mentioned Hamed bin Muhammad el-Murjebi's (Tippu Tip) work in the previous section. His work has been variously classified. While it is described as an autobiography or a memoir by Western scholars (Bertoncini 1989: 27, Rollins 1983: 47), Mbatiah regards it as a travel narrative (1999: 99).

The narrative begins when the author starts going on trading journeys and progresses from one journey to another or from one event to another. He depicts the journey and the event in which he was involved in a dull way. Although it has historical value as an

early Swahili prose work written in the Arabic script along with the chronicles, this work can hardly be regarded as a work of literary writing.

In the second half of the nineteenth century, several collections of Swahili prose texts were published by European scholars. One of the most important European collectors of Swahili literature, C. Büttner published a Swahili prose work written by Amur bin Nasur llomeir (1868-?) who was born in Zanzibar and taught Swahili at Berlin University. This work, titled "Autobiography," can also be included in the tradition of Swahili writing in the Arabic script.[3] The author describes not only his childhood in Zanzibar but also the voyage to Europe and his life in Berlin. This work is one of the earliest accounts of the visit to Europe by Africans.

We have discussed the Swahili literary tradition in the Arabic script. The predominant form of Swahili written literature in the Arabic script is poetry, and early prose works written in Swahili are mostly factual, even if the chronicles have some fictive elements. It is appropriate to say that no work that can be classified as fictional prose came out in the tradition of Swahili writing using the Arabic script.

We now go on to examine the initial stage of Swahili written literature in the Roman script. The people who started writing the Swahili language in the Roman script are Christian missionaries from Europe. In the middle of nineteenth century, L. Krapf, a German missionary and linguist, translated various Christian religious texts into Swahili and wrote them in the Roman script. The entire Swahili Bible was published in 1891 by

E. Steere, a prominent British missionary, and "Pilgrim's Progress" was printed in Swahili in 1888.

The language policy of colonial administrations also favoured the replacement of the Arabic script by the Roman script. The literacy in the Roman script was encouraged because of public functions, such as the local communication of the colonial administration and education. In the colonial education system of East Africa, Swahili was either used as a medium of instruction or taught as a subject. The development of education provided the need for Swahili books and the opportunity for producing them. In the colonial period, a good deal of Swahili reading material was printed in the Roman script in order to meet the educational need.

The introduction of the Roman script to Swahili was also regarded as a way of eliminating the Islamic elements in the language by European colonialists. Mazrui and Mazrui point out,

> During the 1905 Colonial Congress, Meinhof proposed that Kiswahili be dis-Islamized by replacing the Arabic script, which had been used for centuries in writing Kiswahili, with the Roman script and Arabic loan words with German terms. In this way Kiswahili was thus going to be purged of its Islamic component to render it a more suitable tool for colonial consolidation and a less potent force of African unity (Mazrui and Mazrui 1995: 39).

It is fair to say that much of Swahili reading material printed in the Roman script in its initial stage was typical colonial literature. Most Swahili booklets and pamphlets

published at that time were either religious or educational and had very little literary characters.

A good number of Swahili translations of Western fictional prose works, especially English ones, were introduced and had an impact on Swahili literature. These translations were mainly used in schools in East Africa as textbooks. The translation of Kipling's The Jungle Book was published in 1928 under the title, Hadithi za Maugli, mtoto alivelelewa na mbwa mwitu, and Elisi katika Nchi ya Ajabu, which came out in 1940, is the translation of Lewis Carroll's Alice in Wonderland.

Although most of the translators of these books were Europeans, the elements of Swahili oral narratives are observed in their words. For example, Elisi katika Nchi ya Ajabu begins with a sentence, "Hapo kale, palikuwa na mtoto mwanawake jina lake Elisi"(Once upon a time there lived a girl whose name is Elisi). This phrase is a formulaic expression often found in the beginning of Swahili oral narratives.

The spread of mass media, especially Swahili newspapers printed in the Roman script, also played a crucial role in changing the character of Swahili literature. It helped to establish mass literacy that is one of the determining factors of the development of prose literature. Since the first newspaper, Msimulizi, appeared in 1888, several Swahili newspapers, such as Mambo Leo (1923) and Mara Gazeti (1952), came out.

Swahili prose works written by Christian authors that appeared in Tanzania and Kenya

before the emergence of the fictional prose deserve notice. Samuel Sehoza published a Swahili prose work, titled <u>Mwaka Katika Minyororo</u> (A year in chains), in 1921. <u>Uhuru wa Watumwa</u> (The freedom of slaves) by a Kenyan writer, James Mbotela, was published in 1934.

<u>Uhuru wa Watumwa</u> is a story of the author's father and his clansmen who were enslaved by the Arabs and later set free by the British. In the work, one of the main characters, the author's father, becomes the narrator of his own story. The use of this narrative technique is also observed in early Swahili prose works. We will go into the details of the stylistic device later in this study.

This work can be regarded as didactic-moralistic prose whose main objective is to enlighten the public. The writer belongs to the early generation educated in the Western way by European missionaries, and his work is influenced by religious books like "Pilgrim's Progress." The colonial administration encouraged African writers to publish this kind of work.

Though the work has an important place in the history of Swahili prose literature, its aesthetic value is poor. In terms of literary genre, it cannot be classified as fictional prose because its interests are fundamentally factual.

We have looked into the initial stage of Swahili literature using the Roman script. In this period, roughly from 1850 to 1940, a good number of prose works from the West were

translated and published in Swahili, and prose writing in Swahili became more active through mass media and public education. It should be pointed out that the ground for the emergence of Swahili fictional prose was prepared in this period. This can be elucidated by examining the difference between the Swahili literary tradition in the Arabic script and that in the Roman script.

There are two major different points between the Arabic and the Roman literacy in Swahili. Firstly, the Arabic literacy is confined to a certain social class. Although the knowledge of reading and writing was offered in Islamic institutions along the coast, the majority of people had no access to learn the letters. On the contrary, European missionaries and colonialists who encouraged the Roman script tried to establish mass literacy through public education.

Secondly, Swahili literature using the Arabic script was based on manuscript literacy without the benefit of printing. Its circulation, therefore, was highly limited. However, the Roman literacy was closely associated with print, so that more people were able to access Swahili literature in the printed word. A great number of Swahili books have been published since the Roman script was introduced.

The public education and subsequent mass literacy and the printed word are the contributing factors of the emergence of Swahili fictional prose. It is agreed that the social and cultural changes caused by the Western influence fostered Swahili fictional prose writing.

Although fictional prose writing is a European-introduced literary tradition, it has been adapted to the East African cultural context. In the following section, we examine the beginning of Swahili fictional prose and look at the early works and their authors.

3.3 EARLY WORKS OF SWAHILI FICTIONAL PROSE

As we demonstrated in the previous section, there had been no tradition of imaginative prose writing in Swahili literature until the first half of the twentieth century. Written fictional prose was a new genre to the Swahili at that time. After the contact with the Western literary tradition, writers got the idea of fictional prose writing in Swahili. Kitsao notes,

> The idea of riwaya texts, i.e., novels, . . . derives especially from
> the west; mainly as a result of the authors having been exposed to
> and influenced by the novel as conceptualised and realised in the
> western literary tradition (Kitsao 1982: 95).

Despite the influence of the new literary tradition originated from Western culture, the elements of the Swahili oral narrative tradition remain in early written works of Swahili fictional prose. It is possible that the writers of early Swahili fictional prose saw the Swahili oral narrative as the nearest to the idea of written fictional prose. Although they did not directly copy Swahili oral narratives, the writers modelled their works on Swahili oral narratives.

Before focusing on elements of Swahili oral narratives in early works of Swahili fictional

prose in the following chapters, we briefly look at the authors of early Swahili fictional prose and their works.

It is agreed that Shaaban Robert is an outstanding figure in the history of Swahili literature. He is regarded as a link between classical and contemporary literature in Swahili because he not only produced literary works within the Swahili classical literary tradition but also tried new types of Swahili literature. Knappert points out,

> Shaaban Robert is the first post-classical author who finds new
> channels of thought in the Swahili language, and opens windows
> on new ideas (Knappert 1966: 156).

Shaaban Robert was born in 1909 at Vivambani near Tanga. From 1926 to 1959, he worked as a clerk for the British colonial government. He also participated in several organizations such as the East African Swahili Committee, the East African Literature Bureau, the Tanganyika Language Board, and the Tanga Township Authority. He is one of the most prolific Swahili writers, producing around 630 works of poetry and prose. His contribution to the development of Swahili prose literature cannot be depreciated. Kitsao states,

> The real breakthrough in written Swahili literary prose in the 20th
> century is attributable to Shaaban Robert . . . (Kitsao 1982: 100).

In prose, he left a biography, an autobiography, several essays and five fictional prose works.

His five fictional prose works can be classified into two groups. The first three fictional prose works, Adili na Nduguze, Kufikirika and Kusadikika can be grouped together. These works lie close to the Swahili oral narrative tradition. However, the later two works, Utubora Mkulima and Siku ya Watenzi Wote are different from the first three works in many ways. For example, the first three works are situated in imaginary countries, but the later two works are given specific settings, contemporary Tanzania. The fantastic elements that are often found in the first three works are eliminated in the later two works. Since the present thesis is centred on the interface between the Swahili oral narrative tradition and early works of Swahili fictional prose, it is not necessary to examine Shaaban Robert's later two works.

At this juncture, it is important to discuss the source of his first three works. Several scholars point out that Shaaban Robert was possibly inspired by the stories from The Thousand and One Nights.[4] However, we believe that the stories in the work had become part of the Swahili oral narrative tradition regardless of their origin when he wrote the Swahili fictional prose works. Mbatiah also states,

> ... those stories (from The Thousand and One Nights) had been
> Swahilized and had become part of the Swahili oral tradition in
> which the author had grown up (Mbatiah 1999: 154).

Therefore, the elements of Swahili oral narratives in Shaaban Robert's early works can be considered as an example of the interface between the Swahili oral narrative

tradition and written fictional prose.

In Adili na Nduguze, the motif of the youngest son and his elder brothers can be found. This is one of the most common motifs in Swahili oral narratives, as we saw in the last chapter, for example, in "Kisa cha binti Matlai Shems" and "Sultani Majinuni."

The story begins with a description of the imaginary country of Rai, the king of Ughaibu. One day he finds out a problem in the collection of tax, so he sends an investigator to Janibu, one of Rai's subject kingdoms. The problem is solved when the investigator discovers a mistake in the calculation of tax, but he witnesses a strange scene. He sees that the ruler of Janibu, Adili, tortures two monkeys at night, and then he reports this to Rai. Adili is summoned to appear in court for the king's judgment. He then tells his story.

Adili is the youngest of three brothers. On the death of his father, the inheritance is shared among the brothers. While the two elder brothers leave home and waste their shares, Adili works hard and makes a fortune. When the brothers come back home penniless, Adili helps them and shares his wealth with them.

The elder brothers tell Adili their experiences in foreign countries and entice him to take a voyage. Adili then agrees with them, and they set off. In the course of the journey, Adili meets a centipede in danger. After he saves the centipede from a snake, it turns into a beautiful girl and thanks him.

Later in the voyage, the fresh water in the ship runs out. Everyone in the ship is afraid of exploring a strange place to get water, but Adili volunteers to take the risk. He encounters the city of stone and discovers a lot of jewels and a beautiful girl, Mwelekevu. She is the princess of the city and explains why the whole city turned to stone. The people in the city practised pagan worship. A prophetic figure, Mrefu, warned the king of the city of disaster, but he ignored Mrefu's words and continued to worship trees. One day all the people in the city were punished except the princess, because she remained faithful to God. Adili returns to the ship with Mwelekevu and the treasures found in the city. He shares the treasures with his two elder brothers, but they want the princess. The two wicked brothers throw Adili into the sea.

Adili is saved by Huria, the princess of the kingdom of genies. She is the beautiful girl who was saved by Adili. Huria tells him why she was chased by the snake at that time. Hunde, a vizier of the kingdom of genies, harassed and pursued her everywhere she went. When she disguised herself as a centipede, Hunde followed her in the form of a snake. Huria introduces Adili to her parents and asks them a reward for Adili. He is rewarded ...th great treasures.

In the meantime, the princess in the ship throws herself into the sea, because she thinks Adili is dead. After a while Adili and Huria get aboard the ship. Huria wants to execute Adili's two elder brothers, but Adili ...s for mercy. She then transforms the brothers into monkeys and demands that Adili beat them daily. When he refuses to

beat his brothers, Huria comes to him and beats Adili harshly.

After hearing Adili's story, Rai gives Adili a letter addressed to Huria. Adili and his brothers return to Janibu and they eat dinner together. At night, Huria comes to Adili because he fails to beat the monkeys. He hands over Rai's letter to Huria. She then reads the letter and returns to her father to ask for advice. Huria then forgives the wicked brothers and gets them restored to human form. Adili and his brothers go to Ugaibu again to thank Rai. On the way back to Janibu, they meet Mwelekeve who was saved by Mrefu. Adili gets married to Mwelekevu.

Adili na Nduguze has similarities to the Swahili oral narrative tradition in various aspects. Elements of Swahili oral narratives can be found in its formal structure, characters, themes and style. These will be discussed in detail in the following chapters.

Although Kufikirika was published posthumously in 1967, it was written in 1946 according to the author's preface. This story also contains a common motif of Swahili oral narratives, the motif of the barren king who wants an heir.

At the beginning of the story, a king who has no child is introduced. He has all kinds of precious treasures, and his country is flourishing, but he desperately needs a proper heir to the throne. He then summons all doctors in the country and tells them to treat his and his wife's sterility.

The doctors are divided into six groups according to their specialties. The first five groups have tried to treat the sterility, but all of them have failed. Moreover, they have damaged the natural resources of Kufikirika. At last, the head of the group of prophets predicts that they will have a baby boy. He also warns that the boy will die of an incurable disease at the age of ten, unless the king sacrifices two men, a clever one and a stupid one.

After that, Kufikirika becomes impoverished, because the national power has been exhausted. The people of Kufikirika then embark on the reconstruction of their country in various ways. Before long, the land returns to prosperity and the queen gives birth to a son. The head of prophets, Utubusara Ujingahasara, is highly praised, and the medical information accumulated during the six years is recorded in books for educational purposes.

At the age of seven, the son of the king begins to be educated by a teacher. The boy is brilliant and good at his studies. However, the king has a problem with the curriculum of the teacher who tries to teach modern knowledge and stresses the importance of physical training. The king wants his son to learn only traditional knowledge, so he dismisses the teacher and hires another teacher who forces the boy to study incessantly. Under the new teacher, the boy becomes sick.

The king then remembers the warning of the prophet and decides to offer two men in sacrifice in order to cure his son's illness. However, the legality of the sacrifice must be

provided by the governing council for him to do it. The council is summoned to discuss this matter. Despite the objection of many members, the sacrifice is approved in the council.

Two men, a clever man and a stupid one, are chosen for the sacrifice. Before the execution, the farmer, who is regarded as a stupid one, rescues himself and the clever man from the sacrifice, showing that he is clever after all. He then suggests the son of the king should be admitted in a hospital in a foreign country. When the farmer is invited to the king's residence, his real identity is revealed. He is Utubusara Ujingahasara, the head of prophets, and the son of the king recognizes him at once as his first teacher. The story ends as the king designates him as the Prime Minister.

While Adili na Nduguze moves from the real to the fantastic as Adili's voyage goes on, Kufikirika remains on the realistic level. However, its narrative patterning, characterization, themes and style are still similar to those of Swahili oral narratives. This will also be demonstrated in the subsequent chapters.

The third work that we look at is Kusadikika. It was published in 1951 with the English subheading "A Country in the Sky." The story consists of a court case involving Karama and his narration of messengers' journeys.

At the beginning of the story, a minister of Kusadikika is introduced. His name is Majivuno, and he is depicted as a powerful figure who is rude and mean. He accuses

Karama, who tries to introduce legal studies into the country, of challenging the authority of the government in the court of Kusadikika.

Although the court of Kusadikika does not allow the accused to defend themselves, an exceptional opportunity is given to Karama to explain the meaning and reason of "uanasheria"(legal studies). He requests six days for the explanation and takes the cases of six messengers who were sent to neighbouring countries as examples in each day.

The first case is that of the messenger sent to the northern countries. After visiting the countries, Buruhani, the messenger, reports the various aspects of development in building and road construction, medical science and agriculture in the northern countries to the people of Kusadikika. However, he is accused of spreading false information and put into prison.

On the second day of the defense of Karama, he takes the example of the messenger sent to the eastern countries. Fadhili, the messenger, learns how the people of the eastern countries get rid of all kinds of bones of contention. As soon as he returns to Kusadikika, he starts preaching the lesson to the people of his country. He is not rewarded for his efforts by the government of Kusadikika, but the public officials scoff at his idea and confined him into prison instead.

The third case that Karama takes as an example is that of the messenger, Kabuli, who

is sent to the southern countries. While he is traveling, he witnesses the consequences of greed in two countries, Juju and Hasira. However, he experiences the virtues of moderation and self-control in a southern country called Kiasi. Like the cases of the previous messengers, he tries to teach the moral principles to the people of Kusadikika, but the rulers put him into prison again.

The forth case is that of the messenger sent to the western countries. During his journey, Auni, the messenger learns the consequence of jealousy from the meeting with two blind people and the ills of extravagance in a country called Iktisadi. He attempts to teach the lesson to the people of Kusadikika, but he also ends up in prison.

The fifth messenger is the one who was sent to the heavens. Ridhaa, the messenger, can go up to the committees in the heavens with the help of an angel. He sees beautiful carvings there, hears charming music and learns the way things in the human world are decided by the committees in the heavens. On his returning, he presents a written petition to the councilors of Kusadikika, but he is also accused of gossiping and imprisoned like the other messengers.

The sixth and last case is that of the messenger sent to the ground. With help of a big bird, Mangera, the messenger, Amini, can go down to his destination. He witnesses the various aspects of prosperity achieved by the people of the ground. Although he returns to Kusadikika with a lot of useful information, the government took no notice of it and put him in jail.

After listening to the explanation of Karama, the king and the councilors of Kusadikika decide to dismiss Karama's case and to release the messengers in prison. A few years later, the recommendations of the messengers are implemented, and Kusadikika becomes one of the most developed countries.

This work is similar in many striking ways to the Swahili oral narrative tradition. The fantastic elements can be found in the messengers' journeys from the realistic world to the fantastic world. The elements of Swahili oral narratives in the written work will be discussed in the subsequent chapters.

Besides the three works of Shaaban Robert, Swahili fictional prose works by Mathias Mnyampala and Muhammad Saleh Farsy also exhibit similarities to the Swahili oral narrative tradition.

Mathias E. Mnyampala was born in 1917 at Dodoma. He was famous as a Swahili poet, and his poems were usually published through newspapers, such as Mambo Leo. After independence, he worked as the head of Chama cha Usanifu wa Kiswahili na Ushairi Tanzania – UKUTA (The Society for the Advancement of the Swahili Language and Verse). He produced several prose works. Historia, mila na desturi za Wagogo wa Tanganyika (1954, History, customs and habits of the Gogo people of Tanganyika) can be classified as an ethnographic work, and Kisa cha Mrina Asali na Wenzake Wawili (1961, The story of a honey gatherer and his two friends) is a fictional prose work.

The story is about three young men who set off to a forest to get honey. The leader of the group, Mauya, is a brave man who has sincere faith in God. On the way to Ukimbu forest, he and his two friends, Mdoma and Mbalayi, are warned about the dangers in the forest, but they go on with their journey. When they arrive at Ukimbu, they remember the warning that they should make an offering to propitiate the spirit of the forest, but Mauya refuses to do it because of his belief in God.

While they are gathering honey in the forest, they face various dangerous animals. At first, they meet a rhino, and Mbalayi is killed by a lion on the next day. Despite the loss of their friend, the remaining two keep on staying in the forest. When Mauya goes hunting for meat, he slips into a swamp by mistake, but he is luckily saved by a zebra. The following day, they meet another rhino and are chased by it. Unfortunately, Mdoma is injured on the buttock.

A few days later, they move to another region, but the threat of wild animals continues. They meet a big python, and then they are chased by a group of elephants. The next day, while Mdoma is gathering honey, he is killed by a leopard. Mauya's heart is filled with grief, but he remains in the forest and continues his work.

Five months have passed since he came into the forest. While he is climbing a tree to get honey, Mauya slips down into a deep hole. There is no way out of the hole, but he is saved by shocking a python. After the happening, Mauya decides to leave the forest

and go back home. On the way home, he faces a lion at the old camp. He makes noise to frighten the lion and escapes from the danger. A few days later, he safely arrives at home with much honey and beeswax.

In his hometown, he makes a small fortune by selling the honey and beeswax. Mauya then gets married. After staying with his wife for a while, he leaves home to learn the modern technology of agriculture and stock raising. For six months, he studied very hard not only for himself but also for the development of his country. He has also studied various things that bring profit and development into the country. After that, he is selected as a member of a committee. By making good use of his knowledge, he earns a lot of money and becomes a man of great renown with a political career. He then delivers a speech in a big provincial meeting. His speech is about the growth of the country through the development in agriculture and stock raising.

Fifteen years have passed since he returned from the forest. He makes a big fortune, continues to teach the people of his country and becomes a Christian. In the end, he is selected as a king and makes his country prosperous in various ways.

As we outlined above, the story is developed through the adventure, courtship and marriage of a hunter. This work contains the elements of Swahili oral narratives like Shaaban Robert's early works. The influence of the Swahili oral narrative tradition on this work will also be discussed in the later chapters.

Muhammad Saleh Farsy was born in 1927 in Zanzibar. He comes from a family whose members took active part in academic, cultural and religious areas in Zanzibar. He was educated in Makerere University and worked as a teacher and for the Zanzibari government's radio information service (Bertoncini 1989: 202). His main interest is the native traditions and customs of Zanzibar. He wrote an ethnographical report, Ada za Harusi katika Unguja (1956, Wedding customs in Zanzibar) and a fictional prose work, Kurwa na Doto (1960).

The story opens as an introduction of a man and his wife who live in the islands of Azania. The wife becomes pregnant and gives birth to twin girls. The man names his daughters Kurwa and Doto. Although they are very much alike in appearance and voices, their characters differ greatly. The first-born, Kurwa, is quiet, modest and diligent and likes to help other people, but Doto is lazy, extravagant and crafty and likes to play. On the death of their father, Kurwa gets a job in order to support her family, but Doto keeps on leading a dissipated life.

While Kurwa continues to do the job, she meets a young man, Faki. They become close friends and Kurwa enjoys the friendship with him. Faki then wants to visit her home, but Kurwa does not want him to see Doto because she worries that her sister's beauty would attract him. Despite Kurwa's effort to keep him away from Doto, Faki falls in love with Doto and gets married to her. It makes Kurwa sad, but she felicitates her sister on the marriage.

After the marriage of her sister, Kurwa meets a young rich man, Vumbwe. They get to love each other. At the feast of New Year, Kurwa and her mother are invited to Vumbwe's farm near the coast. Kurwa enjoys the feast, but she suffers from bad dreams at night. Although she pesters Vumbwe to go back to the hometown, he decides to stay. When Vumbwe and his people go boating and swimming at the sea to celebrate the feast, he is drowned. Kurwa is overwhelmed with grief, so she has to get treatment.

Meanwhile, Doto lives a happy and peaceful life at the hometown of Faki. As time goes by, she makes many friends and indulges herself in debauchery. She and her husband grow farther and farther apart from each other because of her life style. At last, Faki leaves home, and Doto goes back to her mother's place. When Doto goes hunting with her old friends in the hometown, she dies from a viper bite.

On hearing of the accident, Faki also mourns his wife's death. He then decides to move out and to settle down in Kurwa's hometown. Love grows between Faki and Kurwa again, and then they get married. After a while, Kurwa gets pregnant and gives birth to twin brother and sister. She names her daughter Doto and her son Vumbwe in order to remember them.

The story ends with the news of Vumbwe who is saved from drowning and lives at Udebulini. He gets married to a woman, and has a girl child named Kurwa. When he visits Kurwa's home with his wife and the child, they are all delighted and live happily

ever after.

As we can see the subtitle of this work, "Maelezo ya Makazi Katika Kijiji cha Unguja" (An explanation of the mode of living in a village of Zanzibar), there are many ethnographical descriptions. Despite this factor, the fictional work is close to the Swahili oral narrative tradition. The elements of Swahili oral narratives in this work will be demonstrated in the following chapters.

All the early Swahili fictional prose works mentioned above reveal similarities with the Swahili oral narrative tradition. The objective of the rest of this research is to show how the Swahili oral narrative tradition had an influence on the creation of the early works of Swahili fictional prose. In order to do this, it is necessary to consider separately the narrative patterns, characterization, themes and style of the written works.

NOTES

[1] This work is originally collected by Brode and published by him in the Mitteilungen des __ inars für Orientalische Sprachen (1902-3) (el-Murjebi 1966: Introduction).

[2] This work was published in the years 1895(Part I), 1904(Part II) and 1907(Part III) by the British Universities' Mission to Central Africa (UMCA). The text used in this study is the one published by East African Literature Bureau in 1962.

[3] It was finished in 1892 and published in 1894 (Bertoncini 1989: 28-29).

[4] See, for example, Mbughuni (1978: 93-94) and Mbatiah (1999: 147-148, 153-154).

CHAPTER FOUR
NARRATIVE PATTERNS

4.0 INTRODUCTION

Since our study centres on the relationship between the Swahili oral narrative tradition and the early works of Swahili fictional prose, it is necessary to examine elements of the oral tradition in the written works. The influence of the Swahili oral narrative tradition on the writers of early Swahili fictional prose can be interpreted by analyzing oral elements in their works. We have decided to investigate four aspects of the works: narrative patterns, characterization, themes and style and treat them in separate chapters. In this chapter, we study narrative patterns in the formal structures of the early Swahili fictional prose works.

While looking at the formal structures of Swahili oral narratives in 2.2, we found repetitive elements in situations, incidents, actions or relationships among characters that constitute narrative patterns. We demonstrate similar repetitive elements in the formal structures of the early works of Swahili fictional prose. This elucidates the interface between the oral and the written narratives.

As we did in the analysis of the formal structures of Swahili oral narratives, the initial step is to divide the works into episodes according to changes in time, location, participants and events. Each episode in the works is a narrative constituent. When we analyze the episodes, we concentrate on the conflict and resolution that are introduced

because they are two basic elements in the development of plot. For the next step, we examine repeated elements among the episodes. This reveals narrative patterns in the early written works of Swahili fictional prose.

4.1 ADILI NA NDUGUZE

Shaaban Robert's <u>Adili na Nduguze</u> is based on the motif of wicked elder brothers and a virtuous youngest one which is often found in Swahili oral narratives. Besides, the formal structure of the work resembles that of Swahili oral narratives. In this section, we demonstrate the similarity in the formal structures between the written work and Swahili oral narratives.

This work can be broken up into ten episodes. Each one has its internal continuity in events, participants, time and location. The following list is the sequentially ordered episodes in <u>Adili na Nduguze</u>.

1   The king of Ughaibu sends an investigator to Janibu because there is a problem in the collection of tax. The problem is solved when the investigator discovers a mistake in the calculation of tax.

2. The investigator witnesses that Adili tortures two monkeys, and then he reports this to the king. Adili is summoned to the king's court.

3. While the two elder brothers waste their inheritances, Adili makes a fortune

through hard work. When they return home with empty hands, Adili helps them to recover.

4. The elder brothers entice Adili to take a voyage, and then they set off. In the course of the journey, Adili saves a centipede.

5. Later in the voyage, Adili encounters a city of stone and finds a lot of jewels and a beautiful girl in the city.

6. The girl, Mwelekevu, tells Adili the story of the city which has turned to stone because of pagan worship.

7. When Adili returns to the ship with the girl and the treasures from the stone city, the two wicked brothers throw him into the sea.

8. Adili is rescued by Huria, the princess of the kingdom of genies. She is the centipede that was saved by Adili. She introduces Adili to her parents and asks them to reward him.

9. Huria tries to kill the brothers, but she transforms them into monkeys because of Adili's solicitation.

10. The king of Ughaibu gives a letter that asks for mercy on the brothers. After

reading the letter, Huria forgives the brothers and makes them restored to human form. After they arrive at Janibu, Adili and his brothers get married to Mwelekevu and two friends of hers.

In the first episode, the first conflict of the story is introduced. A problem in the collection of tax disrupts the order of peaceful Ughaibu. The conflict is simply resolved when the investigator discovers a mistake in the calculation of tax. The first episode contains a set of conflict and resolution. However, the resolution introduces the conflict of the next episode.

The weird action of Adili represents the conflict of the second episode. To resolve this conflict, the investigator reports the event to the king of Ughaibu, and Adili is brought to the king's court. Adili starts to testify what happened to him and his brothers. This is the transition between the second and third episodes.

Episodes 1 and 2 constitute the first part of the work. The events in this part play a role in introducing the main story of the work. Since the weird action of Adili is witnessed by the tax investigator, he has to testify in the court of the king. His testimony constitutes the main part of the work. This is a "story-within-a-story" structure, and the frame device is often found in early fictional prose works. For example, the stories in The Thousand and One Nights are contained within Scheherazade's story. We will take a closer look at the frame device in a later chapter.

In the third episode, a conflict arises when the brothers return home with empty hands. Adili resolves the conflict by sharing his fortune with the brothers, but it is a partial resolution because it leads the conflict of the next episode. The greedy brothers entice Adili to take an adventurous journey. Their journey marks the transition into the fourth episode.

Adili and his party arrive at a rocky hill not long after departing from Janibu. The conflict of the fourth episode arises when Adili sees a centipede chased by a snake. By killing the snake, he resolves the conflict. This resolution provides him with a helper in a later episode.

In fifth episode, when the fresh water in the ship runs out, everyone in the ship is afraid of exploring a strange place to get water. To resolve this conflict Adili volunteers to take the risk. Instead of facing a dangerous situation, however, he encounters a city of stone and discovers a lot of jewels and a beautiful girl. She explains why the whole city has turned to stone. Her story makes the transition into the sixth episode.

The people in the city practise pagan worship despite the warning of a prophetic figure, Mrefu. Here, God resolves this conflict by punishing the people except the girl who has been faithful to him. Adili and the girl return to the ship together, shifting the narrative into the seventh episode.

On returning, Adili shares the treasure with his two elder brothers, but the conflict of

this episode arises when they want the princess. The two wicked brothers try to gratify the desire by throwing Adili into the sea. The removal of Adili provides an immediate and partial resolution for the brothers, but it causes another conflict in a later episode.

Adili faces death in the deep sea, but this conflict of the eighth episode is resolved by Huria who was saved by Adili in the forth episode. She introduces him to her parents and asks them for a reward. Adili gets the great treasures of genie. Their returning to the ship is the transition between the eighth and ninth episodes.

After Adili and Huria get aboard, Huria wants to execute the two brothers. Their wicked action in the seventh episode has created the conflict of this episode. With the help of Adili's solicitation, they escape death, but Huria punishes them by transforming them into monkeys. The end of Adili's story marks the transition into the tenth episode.

The third to ninth episodes form the second part of the story. This is the main part of the story because it is much longer than the other parts, and the main conflict of the story is revealed.

The partial resolution that is provided by Huria in the ninth episode becomes the conflict of the tenth episode. Adili is badly affected by the unfavourable situation. Hearing Adili's story, the king resolves the conflict by writing a letter that asks for mercy. Huria then forgives the wicked brothers and restores them to human form. Adili and his brother get married, and they resume their proper place in Janibu.

The last episode is the third part of the story. After Adili's testimony is ended, the narrative returns to the frame story. In this part, the main conflict is resolved by the king of Ughaibu.

These ten episodes are unified by the sequence of the plot development. Most of the episodes in each part are arranged chronologically, but the frame device makes the plot trace back to the past. The plot also goes back to the past in some of the episodes in the second part. These scenes are found when the princess of the stone city tells Adili what happened to the city in the sixth episode, and Huria explains why she was chased by a snake in the eighth episode.

In addition to this diachronic mode, the non-sequential relationships between the episodes constitute the synchronic mode. The repeated relationships within the different episodes create the structural patterns that constitute the synchronic dimension of the narrative.

The main conflict of <u>Adili na Nduguze</u> is focused on the ensuing relationship between Adili and the brothers. For example, Adili shares his wealth with his brothers who lose their inheritances in the third episode, and he keeps Huria from killing his brothers in the ninth episode. In both cases, the elder brothers confront crises, and in each case, Adili helps them escape the dangerous situations. Therefore, the third and ninth episodes of the work are structurally parallel. The similar relationships between the

characters establish a pattern.

This involves the setting up of a parallel image set. It is noteworthy that we have seen the Swahili oral narratives that contain parallel image sets in 2.2. Through the juxtaposition of parallel images within the linear sequence of plot development, the narrator creates a particular meaning of oral narratives. Adopting the device that has been widely used by oral narrative performers, Shaaban Robert evaluates and presents his characters in the work.

Apart from the parallel image set, we can also observe an episodic structure in the work. It does not have a single unified conflict and its resolution. Most of the episodes contain the different conflicts and their full or partial resolutions. For example, even if the conflict in the first episode, the problem in tax collection, plays a part in introducing the conflict of the second episode, the weird action of Adili, the conflicts in both episodes are different. The different sets of conflict and resolution among the episodes contribute to form the episodic structure.

Besides the difference of the conflicts among the episodes, the linear links between some of the episodes in the work are not tight. They are not directly related to the development of the main story line. This can be demonstrated by comparing the work with a similar story. The second part of Adili na Nduguze, which is constituted by Adili's testimony in front of the king's court, shares the same motif with "Kisa cha Mzee wa Pili na Mbwa Wawili Weusi" (The story of the second old man and two black dogs) in

Mazungumzo ya Alfu Lela Ulela au Siku Elfu na Moja[1] (Mbatiah 1999: 147-149). In both works, the two elder brothers, who entice their little brother to take a voyage, try to kill him and turn into animals because of the crime. Although the development of the story line in both stories is generally similar, it is apparent that Adili na Nduguze is much longer and more elaborate than "Kisa cha Mzee wa Pili na Mbwa Wawili Weusi." This is partly because Shaaban Robert's work has more episodes. In the content of "Kisa cha Mzee wa Pili na Mbwa Wawili Weusi," there is no episode about the stone city or the kingdom of genies which can be found in the fifth, the sixth and the eighth episodes in Adili na Nduguze. As we noted that in 2.2, the narrative that has an episodic pattern is flexible. Adili na Nduguze has an episodic structure which allows the insertion of episodes. Shaaban Robert exhibits creativity by using the episodic structure in his work.

As we have seen in the above discussion, the use of the narrative patterns found in the formal structures of Swahili oral narratives are reflected in Adili na Nduguze. The ten episodes outlined above are arranged like Swahili oral narratives that have a parallel image set and an episodic structure.

4.2 KUFIKIRIKA

Kufikirika is based on a motif common in the Swahili oral narrative tradition. It is a story of the barren king who wants an heir. As we did in 4.1, the analysis of the formal structure of the work begins with breaking up the story into episodes, and then we study the relationships between the episodes in order to elucidate the formal structure

of this work.

The following are the five episodes that constitute the fictional prose work.

1. The king of Kufikirika who is rich but has no child desperately needs a proper heir. He then summons all doctors in the country in order to treat his and his wife's sterility.

2. The five groups of doctors have failed to cure the sterility and damaged the natural resources of Kufikirika. At last, the king gets a baby boy in accordance with Utubusara Ujingahasara's prediction.

3. The king and the prince's teacher have different opinions on the curriculum for the prince. The king then dismisses the teacher. The prince becomes sick because of his new teacher's harshness.

4. As Utubusara Ujingahasara warned, the king has decided to sacrifice two men in order to cure his son's illness. The governing council is summoned to discuss the matter and the sacrifice is approved.

5. Two men are chosen for the sacrifice, but it is canceled by Utubusara Ujingahasara. The prince's illness is cured after he is admitted in a hospital.

In the first episode, the first conflict of the story is revealed. Although the king is rich and his country is flourishing, he needs an heir. To resolve this conflict he summons all doctors in the country.

The conflict in the first episode remains valid in the second episode. Doctors who are summoned by the king try to resolve the conflict. However, the five groups of doctors successively have failed to cure the sterility. Moreover, they have damaged the natural resources of Kufikirika. At last, the head of the group of prophets resolves the conflict. As he predicted, the king's wife gets pregnant and gives birth to a baby boy. He also foretells that the boy will die of an incurable disease. This prediction introduces the conflict of the next episodes.

Episodes 1 and 2 constitute the first part of the work. The two episodes share the same conflict, the king's sterility. The conflict is resolved by Utubusara Ujingahasara, the main figure of the story. This resolution marks the transition into the second part of the story.

The first conflict of the third episode arises when the king and the prince's teacher have a disagreement in the way of education. The king wants his son to learn only traditional knowledge, but the teacher, who is actually Utubusara Ujingahasara, teaches new knowledge and sciences and emphasizes the importance of physical training. The king tries to resolve the problem by firing the teacher and hiring a new one. This defective resolution of the king leads to the second conflict in the third episode. The new teacher

forces the prince to study incessantly. As a result, the prince gets sick as per the prediction made by Utubusara Ujingahasara.

The second conflict of the third episode remains unsolved in the fourth episode. To resolve the conflict, the king makes another faulty choice. He remembers the warning of the prophet and decides to offer two men, a clever man and a stupid one, in sacrifice. Despite the objection of many members, the sacrifice is approved in the governing council.

At the beginning of the fifth episode, the two men are chosen for the sacrifice. Before the execution, the stupid one, who is actually Utubusara Ujingahasara, proves his wisdom and rescues himself and the clever one from the sacrifice. He then resolves the conflict of the prince's illness by suggesting to the king that his son should be treated at a hospital in a foreign country.

The second part of the story is composed of the third, the fourth and fifth episodes. They share the same conflict, the prince's illness, and Utubusara Ujingahasara resolves the conflict as he does in the first part. Although Utubusara Ujingahasara's prediction forms a narrative link between the first and the second episodes, the two parts are clearly demarcated by the separate narrative events.

The linear sequence of the plot development in the story is chronologically arranged, but we find structural patterns in the synchronic dimension of the narrative. In this work,

similar relationships between the characters and the situations establish patterns.

The first and the second parts of <u>Kufikirika</u> are structurally parallel. In both parts, the king confronts crises and fails to get over the problems at first. Moreover, his defective efforts cause other problems. While the doctors whom he has summoned try to cure the sterility, the natural resources of Kufikirika are wasted in the first part. In the second part, not only does his narrow-minded way of education bring about the prince's illness, but also his decision on the human sacrifice gives rise to a controversy in the governing council. In each case, the conflict is resolved by Utubusara Ujingahasara. He predicts the birth of the prince in the first part and saves the sick prince in the second part, suggesting the proper treatment in a foreign hospital. He also criticizes the king's defective efforts in both cases. In the first part, he deplores the loss of the natural resources in Kufikirika. When he is chosen to be a victim of the sacrifice in the second part, he nullifies the legality of the human sacrifice. The conflicts and the resolutions are different in both parts, but the relationships between the characters and the situations are similar.

The juxtaposition of similar images in the two parts reveals a pattern. The repetitive relationships in the first and second parts set up a parallel image set. The formal structure of <u>Kufikirika</u> is developed through the parallel image set. We noticed that the setting up of parallel image sets is often found in the formal structures of Swahili oral narratives. In this written fictional prose work, Shaaban Robert tries to express themes through the structural device. We will discuss this in a later chapter.

In addition to the parallel image set, we have identified another structural pattern often found in the formal structures of Swahili oral narratives. When we looked into the formal structure of the first episode of "Sultani Majinuni" in 2.2, we observed that the successive attempts and failures of the sultan's six sons establish a pattern. In the second episode of Kufikirika, the same pattern is found. The six groups of doctors have been summoned by the king. After they draw lots for turns, each group of doctors tries to cure the king's sterility. The first five groups not only fail to cure the sterility, but also cause damages to the natural resources of Kufikirika. Their repetitive attempts, failures and damages form the same pattern. Variations in the pattern occur when the groups of doctors are changed, for instance, from the doctors of traditional medicine to the doctors of devils. The kinds of natural resources that the doctors have wasted also constitute variations. For example, the doctors of traditional medicine have devastated the large forest area of Kufikirika, and the doctors of charm have drained the country of fuel resources. The breaking of the pattern comes when the head of the doctors of prophecy predicts the birth of a baby boy, and the queen is pregnant. In the second episode, the movement of the plot is mainly provided by the variations in the repeated pattern and the breaking of the pattern leads to the resolution of the conflict. It is reasonable to suppose that the structural pattern in the second episode of Kufikirika is modelled on the same pattern that is inherent in the formal structures of Swahili oral narratives.

In the discussion above, we have found out that the formal structure of Kufikirika

also is influenced by the Swahili oral narrative tradition. While the most noticeable element in the formal structure of the work is the setting up of the parallel image set, the repetitive pattern is also found in the second episode.

4.3 KUSADIKIKA

In this section, we investigate the formal structure is Kusadikika. As in the two fictional prose works of Shaaban Robert whose formal structures we have examined, the formal structure of this work resembles that of Swahili oral narratives. We demonstrate this point in the following discussion.

These are eight episodes in Kusadikika.

1. A minister of Kusadikika accuses Karama, who tries to introduce legal studies into the country, of challenging the authority of government, and Karama gets an opportunity to explain the meaning and reason of legal studies.

2. The first messenger, who rep   d the various aspects of development in construction, medical science and agriculture in the northern countries, was put in prison by the authorities.

3. The second messenger tried to teach the people of Kusadikika what he learned in the eastern countries, but he was also accused of spreading false information by the authorities.

4. The third messenger sent to the southern countries experienced the virtues of moderation and self-control and attempted to teach the lesson, but he also ended up in prison.

5. The fourth messenger also attempted to preach what he learned in the western countries to the people of Kusadikika, but he was accused of gossiping by the authorities.

6. The fifth messenger sent to the heavens learned many things and presented a written petition for social reform to the councilors of Kusadikika, but he was imprisoned too.

7. The sixth messenger sent to the ground saw the various aspects of prosperity and returned to Kusadikika with a lot of useful information, but the authorities put him in jail.

8. After they listen to the explanation of Karama, the king and the councilors of Kusadikika decide to dismiss Karama's case and to release the messengers from prison.

In the first episode, the conflict of the story comes up. Karama, the main figure of the work, tries to introduce legal studies into Kusadikika. This causes him to be indicted by

the oppressive authorities. He asks the court of Kusadikika for an opportunity to defend himself in order to resolve the conflict. The beginning of Karama's explanation marks the transition into the second episode.

The first episode forms the first part of the story. This part plays a role in introducing the messengers' stories. As in Adili na Nduguze, this work also has a story-within-a-story structure. This structure involves the narrative framework in which the main figure, Karama, is accused of challenging the authority of the government of Kusadikika and explains why legal studies are needed in Kusadikika by taking the instances of the six messengers who visited neighbouring countries.

From the second to the seventh episodes, the tribulation of the six messengers, who are sent at various times from Kusadikika in order to study social conditions in the neighbouring countries, is narrated by Karama. The messengers return home with the reports about the development achieved in the other countries and useful information and try to teach what they have learned in the foreign countries for the progress of Kusadikika. However, all these recommendations are rejected by the oppressive government, and the messengers are imprisoned. The end of Karama's explanation is the transition between the seventh and the eighth episodes.

The second part of the work is composed of the second to the seventh episodes. It is Karama's explanation of the cases of the six messengers. This part plays a role in providing a basis for the resolution to the main conflict of the work.

In the eighth episode, the conflict of the story is resolved. The king and the councilors of Kusadikika are impressed by Karama's reasonable explanation. The court of Kusadikika decides in Karama's favour, and the messengers are saved from prison. In addition to this measure, the recommendations of the messengers are implemented a few years later.

The eighth episode is the third part of the story. The end of Karama's explanation leads the narrative back to the frame story. The conflict of the story introduced in the first part is resolved, and all the messengers who were imprisoned in the second part are released.

The linear sequence of the plot development in the work moves from the case of Karama in the court to his confutation. He defends himself and his idea by taking the cases of the six messengers sent to the neighboring countries. His explanation is made up of the six episodes that constitute the second part. In all the cases, the relationships between the characters and the situations are similar.

A paradigmatic structure is established through the similar relationships that are repeated from the second to the seventh episodes. In each case, a messenger who would be sent to neighbouring countries is selected at first. They are all described as intelligent, brave and dignified people. While they are travelling in the neighbouring countries, they see the various aspects of development achieved by the other countries

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or learned useful lessons that could improve the social condition of Kusadikika. They then come back to Kusadikika and attempt to educate the people, proposing the social reform of the country. However, the oppressive authorities of Kusadikika take no notice of their recommendations and put them into prison. These relationships between the characters and the situations are almost identical throughout the episodes in the second part. The structural repetition of the six episodes creates a pattern.

Variations among the episodes are provided not only by the different identity and destination of each messenger, but also by what they learn in the foreign countries. For example, while the first messenger, Buruhani, who is sent to the northern countries, sees the development in building and road construction, medical science and agriculture in the countries, the second messenger, Fadhili, who is sent to the eastern countries, learns how the people of the countries get rid of all kinds of bones of contention.

The plot development in the second part involves the setting up of a parallel image set. As we already mentioned in the earlier discussion of this study, we can often find the formal structures that are constructed by the narrative pattern in Swahili oral narratives. It is important to identify such structural patterning in Kusadikika because the paradigmatic pattern plays a crucial part in conveying the themes of the work. We will expound on this later in the chapter dealing with themes.

We have seen the influence of the narrative pattern in Swahili oral narratives on the

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formal structure of <u>Kusadikika</u>. The parallel image set in the second part of the work is the most noteworthy feature in the formal structure of the work.

We have looked at the formal structures of the three early fictional prose works of Shaaban Robert. What has been stressed is that the narrative patterns of the three works resemble those of Swahili oral narratives. Although they are written works, we have identified parallel image sets, an episodic pattern and a repetitious pattern in his works.

In the following sections, we discuss the formal structures of fictional prose works written by Mathias Mnyampala and Muhammad Saleh Farsy who were contemporaries of Shaaban Robert.

4.4 <u>KISA CHA MRINA ASALI NA WENZAKE WAWILI</u>

This work is a story of the adventures, marriage and achievement of a brave and faithful hunter. A youngster's journey is a common motif in the Swahili oral narrative tradition. Besides, its formal structure has an affinity with that of Swahili oral narratives.

We begin our exercise with breaking up the work into episodes. Thirteen episodes can be enumerated in this work.

1. Three young men set off to a forest to get honey. Despite the warning about the dangers, they go into the forest.

2. While they are gathering honey, they face various dangerous animals. At first, they meet a rhino but manage to escape from it.

3. One of them is victimized by a lion. Although they lose their friend, they keep on staying in the forest.

4. When Mauya goes hunting for meat, he slips into a swamp by mistake but is saved by a zebra.

5. They meet another rhino and are chased by it. One of them gets injured on the buttock.

6. The remaining two young men move to another region, but the threat of wild animals continues. They meet a big python and are chased by a group of elephants.

7. Although Mdoma is killed by a leopard, Mauya remains in the forest and continues his work.

8. Mauya slips down into a deep hole, but he is saved by shocking a python.

9. On the way home, Mauya meets a lion, but he escapes from the danger and

arrives at home safely with much honey and beewax.

10. At his hometown, he makes a small fortune by selling the honey and gets married to a girl.

11 He leaves home to learn the modern technology of agriculture and stock raising. For six months, he has studied very hard.

12 By making use of his knowledge, he earns a lot of money and becomes a man of great renown with a political career. He also teaches what he learned to his villagers.

13. He makes a big fortune and continues to teach the people of his country. In the end, he is made king.

The first episode can be regarded as a departure episode that relates the three young men's journey. A conflict arises when they are warned about the dangers in the forest. To resolve the conflict, Mdoma and Mbalayi try to make an offering in order to propitiate the spirit of the forest, but Mauya, the main figure, refuses to do it because of his belief in God.

From the second to the ninth episodes, they face various dangers in the forest, such as wild animals, a swamp and a deep hole. These dangers in the forest cause the conflicts

in the episodes. For instance, they encounter a rhino in the second episode, and Mauya slips into a swamp in the fourth episode. In some of the episodes, they manage to escape from the dangers without any loss, but Mauya loses his friends to wild animals in the third and the seventh episodes. Despite the loss of friends, he decides to remain in the forest in order to accomplish his goal. In the forth, the eighth and the ninth episodes, Mauya resolves the conflicts with his wisdom. He rescues himself from the dangers of a swamp, a deep hole and a lion.

The first to the ninth episodes form the first part of the story. These episodes are about the adventure of the three young men who go into the forest in order to get honey. At the end of the part, Mauya overcomes all the dangers in the forest and returns home safely. His arrival marks the transition between the first and the second parts of the story.

The tenth to the thirteenth episodes deal with Mauya's life after he gets back from the forest. While his financial success is mentioned, various stages of his life are depicted in the episodes. For example, the narrative is focused on his marriage in the tenth episode, the eleventh episode is about his education and the twelfth and the thirteenth episodes concern his acts of charity and political achievement. The episodes are demarcated not only by the stages of Mauya's life, but also by the passage of time. The following sentence is the beginning of the thirteenth episode.

Huo ulikuwa mwaka wa kumi na tano tangu Mauya aliporudi toka

kule porini (p. 54).

Fifteen years have passed since Mauya came back from the forest.

The tenth to the thirteenth episodes constitute the second part of the work. It is hard to find any conflict in the episodes. There is no trouble that gives an ordeal to the main figure. This part of the story is more like an account of Mauya's life after his coming back from the forest.

Although the linear sequence of the plot development is arranged chronologically in this work, the non-sequential relationships between the episodes are observed. As in the early fictional prose works of Shaaban Robert, the narrative patterns that are common in the formal structures of Swahili oral narratives are identified especially in the first part of the work.

Here again, paradigmatic relationships between the characters and the incidents form a pattern. The third and the seventh episodes are structurally parallel. While one of Mauya's friends, Mbalayi, is killed by a lion in the third episode, another friend of his, Mdoma, is attacked by a leopard in the seventh episode. In both cases, Mauya overcomes the grief and continues to do his work. The repeated relationship of each character to the conflicts involves the setting up of a parallel image set. This kind of structural pairing can be found in other episodes. The fourth and the eighth episodes also have a parallel structure. In the fourth episode, Mauya slips into a swamp and is saved by a zebra. He slips into a deep hole and is rescued by a python in the eighth

episode. Although variations are provided by the different dangers that he gets into and animals that rescue him, the internal relationships between the elements remain unchanged. Another parallel image set is recognized by the repetition of relationships in the two episodes.

It should be pointed out that the juxtaposition of parallel images in the different episodes is a proof of the influence of the Swahili oral narrative tradition on the formal structure of <u>Kisa cha Mrina Asali na Wenzake Wawili</u>. In a later chapter, we will take a close look at the meaning created by the setting up of the parallel image sets.

Besides the parallel image sets, we also observe an episodic structure in the formal structure of the first part. The successive adventures of the three young men in the forest are arranged episodically. Although the three young men's constant efforts to get honey and the recurrence of their encounters with the dangers in the forest relate the episodes, the narrative links between the episodes are relatively tenuous. The main reason of the loose connections is that they are not tightly constructed by a single unified conflict and its resolution. The episodes in the first part are mostly demarcated by the series of adventures in the forest. Each episode has a conflict and its full or partial resolution. For example, the conflict of the second episode is three young men's encounter with a rhino. They manage to resolve the conflict by escaping from it. In the eighth episode, a conflict arises when Mauya accidentally slips into a deep hole. He resolves the conflict by shocking a python in order to get out of the hole.

We have found the narrative patterns influenced by the Swahili oral narrative tradition in the first part of the story, but it is difficult to find any relation between the formal structure of the second part and that of Swahili oral narratives. It is apparent that most of what is narrated in the second part involves what Mauya does. The episodes in the second part are linked only by the successiveness of the events in the main figure's life. It is possible that this kind of formal structure can be compared with that of Swahili chronicles. However, we shall not attempt to go into the issue because we have decided to devote ourselves to the investigation into the link between the early works of Swahili fictional prose and the Swahili oral narrative tradition.

We have looked at the formal structure of <u>Kisa cha Mrina Asali na Wenzake Wawili</u> in this section. From our discussion above, we find the narrative patterns often found in the formal structures of Swahili oral narratives, especially in the first part of the work. While the parallel image sets formed by structural repetition are observed, the episodes are constructed by the episodic structure in the first part. However, the formal structure of the second part is different from that of the first part.

4.5 <u>KURWA NA DOTO</u>

Muhammad Saleh Farsy's <u>Kurwa na Doto</u> is a story of two twin sisters. While the first-born, Kurwa, is depicted as a good sister, Doto is portrayed as a bad one. The sibling rivalry between a good sister and a bad one is a common motif in the Swahili oral narrative tradition. In this section, we concentrate on the formal structure of the work.

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In order to investigate the influence of the Swahili oral narrative tradition on the formal structure of this work, we identify the structural patterns found in Swahili oral narratives. This work can be broken up into six episodes.

1. On the death of their father, Kurwa gets a job in order to support her family, but Doto keeps on leading a dissipated life.

2. Kurwa meets a young man, Faki, and they become close friends. However, despite Kurwa's effort to keep him away from her sister, Doto takes him from Kurwa and gets married to him.

3. After the marriage of Doto, Kurwa meets another young man, Vumbwe. They get to love each other. However, when he goes boating and swimming, he is accidentally drowned and goes missing at sea.

4. Doto and Faki are estranged from each other because of her life style, so she goes back to her mother's place. When Doto goes hunting with her friends, she dies from a viper bite.

5. After Doto dies, Faki moves into Kurwa's hometown. Love grows between Faki and Kurwa again, and then they get married.

6. Vumbwe, who was saved from drowning, gets married and visits Kurwa's home.

In the first episode, a conflict arises when the father of Kurwa and Doto dies. The sisters' family then undergoes the difficulty of earning a living. To resolve this conflict, Kurwa decides to work for her family's living. However, Doto does not care about her family circumstance and continues to lead her dissipated life style.

The second episode concerns the sibling rivalry between the sisters over a man. Faki and Kurwa become close friends. He wants to visit her home, but Kurwa does not want that because of her sister. Kurwa's dilemma represents the conflict of this episode. Nevertheless, Faki falls in love with Doto and gets married to her.

In the third episode, Kurwa falls in love with another young man, Vumbwe. However, he is drowned and gets lost at sea when he goes boating and swimming during the feast of New Year. This accident creates the conflict of the third episode. Kurwa suffers from the loss of Vumbwe.

The first to third episodes constitute the first part of the story. This part mainly involves Kurwa's suffering. While she takes up the burden of supporting her family in the first episode, Kurwa loses her lovers in the second and the third episodes. Although the first episode contains a conflict and its partial resolution, the conflicts in the second and the third episodes remain unsolved.

The fourth episode is about Doto's life. She and her husband live a peaceful life at first

in her husband's hometown, but the two do not get along so well as time passes on. This becomes the conflict of the episode. When Doto goes hunting in her hometown, she dies from a viper bite.

In the fifth episode, Faki decides to move out and settle down in Kurwa's hometown. He and Kurwa fall in love again, and then they get married. After a while, Kurwa gives birth to twin brother and sister.

The sixth episode begins with the news of Vumbwe who was saved from drowning and lives at Udebulini. He gets married and becomes the father of a baby girl. The last episode ends when Vumbwe's family visits Kurwa's hometown. His family and Kurwa's are highly delighted.

The second part of the story is composed of the fourth to the sixth episodes. This part concerns the reward given to the good sister, and the punishment to the bad one. In the fourth episode, Doto is punished by being killed. However, the love between Kurwa and Faki is restored in the fifth episode, and in the sixth episode, she meets Vumbwe who has been missing. By being given a happy life, the good sister is rewarded. The conflicts caused in the first part are resolved in the second part.

The linear sequence of the plot development in <u>Kurwa na Doto</u> is mostly arranged chronologically. However, some of the episodes are arranged according to the character focused on in the story regardless of the passage of time. From the first to

the third episodes, the plot develops chronologically. In the fourth episode, the plot moves to Doto's married life. In the fifth episode, the plot goes back to Kurwa, concentrating on her marriage with Faki. The plot traces back to what happened to Vumbwe in the sixth episode. Vumbwe's visit to Kurwa's hometown marks the end of the story.

As in the other works whose formal structures we have discussed, similar relationships between the characters and the situations are identified in the formal structure of Kurwa na Doto. We have found structural resemblance between the second and the third episodes. The situations may differ, but the results are the same. In the second episode, Kurwa's sister takes her lover from her. Kurwa's other lover is drowned and goes missing at sea in the third episode. In each case, the good sister loses her lover. These repeated relationships between the characters and the situations in the different episodes entail the setting up of a parallel image set. This structural pattern is also found in the first and the fourth episodes. When the father of the two sisters dies, the bad sister keeps on leading her dissipated life in the first episode. After Doto gets married to Faki, she becomes infatuated with the dissolute life style again in the fourth episode. Although the situations are different in both episodes, the similar images are recognized by the character's responses to the situations. The relationships between Doto and the situations also form another parallel image set.

The parallel image sets in Kurwa na Doto are evidence to suggest that the formal structure of this work is influenced by the Swahili oral narrative tradition. However, the

parallel image sets do not share the tightness of structure found in the narrative patterns of Swahili oral narratives and the early Swahili fictional prose works whose formal structures we have examined. Although we have identified the repeated relationships in the different episodes, the paradigmatic structures are rather weak because of the involvement of other elements. For example, the relationships between the characters and the situations establish the parallel image set in the second and the third episodes. However, the second episode deals with the sibling rivalry, which is not found in the third episode, between the good sister and the bad one. Doto's dissolute life style entails the setting up of the parallel image set in the first and the fourth episodes. While we cannot find any punishment to the bad sister in the first episode, the fourth episode contains one.

We have looked at the formal structure of <u>Kurwa na Doto</u>. As in the other works, the narrative pattern inherent in the Swahili oral narrative tradition is observed. However, we have notice that the parallel image sets in the work are not tightly constructed as those in the other works.

The typical narrative patterns found in the formal structures of Swahili oral narratives are crucial to the maintenance of the Swahili oral narrative tradition. By means of patterning, performers of Swahili oral narratives construct the formal structures of their stories. Westley notes,

The development of pattern in oral narrative . . . has a great deal to

do with the way in which narrative traditions preserve themselves. Patterning provides a model which oral performers rely on (Westley 1986: 115).

From our discussion above, we have seen that, in the transition from the oral to the written narratives, the narrative patterns also played a part in the shaping of the formal structures of the early written works of Swahili fictional prose. It may be well to say that the writers of early Swahili fictional prose develop the formal structures of their works by using the narrative patterns. Structural repetition is the most dominant feature in the formal structures of the early works of Swahili fictional prose.

NOTES

[1] This work is a translation of <u>The Thousand and One Nights</u>. Although the written Swahili version of the Arabic stories has been available from as early as 1928, we think that it is difficult to prove whether Shaaban Robert was directly inspired by the written work. As we mentioned in 3.3, there is possibility that Shaaban Robert drew his inspiration from Swahili oral narratives because the stories that have Arabic origin had become part of the Swahili oral narrative tradition.

CHAPTER FIVE
CHARACTERIZATION

5.0 INTRODUCTION

In the last chapter, we looked at the narrative patterns in the formal structures of the early Swahili fictional prose works and elucidated their relation to the Swahili oral narrative tradition. This chapter is devoted not only to illustrating the characters who are found in the early written works, but also to examining the way in which the characters are recognized and described. More importantly, we demonstrate the influence of the Swahili oral narrative tradition on the characters of the early works of Swahili fictional prose.

When we examined characters in Swahili oral narratives in 2.3, we studied characters' roles. These include heroes, villains, helpers and tricksters. In each section, we begin our discussion by applying these roles to the characters in the early works of Swahili fictional prose, focusing on the similarity to those in Swahili oral narratives.

It is also important to discuss how the characters in the written works are presented. In 2.3, we noticed that characters in Swahili oral narratives are portrayed by their actions and relationships. This chapter deals with the way in which the authors of early Swahili fictional prose develop their characters.

The exercises outlined above help to reveal the relationship between characters in

Swahili oral narratives and those in the written works. We start our study with an analysis of the characters in Shaaban Robert's <u>Adili na Nduguze</u>.

5.1 <u>ADILI NA NDUGUZE</u>

When we look at the characters in <u>Adili na Nduguze</u>. we notice that the characters are composed of various classes of people from the feudal society. These characters include the king of Ughaibu, his emissary, the ruler of his subject kingdom, the princess of the stone city and so on. As in "Sultani Darai" and "Hadithi ya Mtoto wa Sultani na Tajiri" whose characters we examined in 2.3, there appear kings, princes, princesses, viziers and subjects in many Swahili oral narratives, especially the stories about the human world. It is apparent that Shaaban Robert presents his characters in <u>Adili na Nduguze</u> according to the feudal model.

In addition to the human characters, genies also appear in the work. Huria, Hunde and Kisasi, who are from the kingdom of genies, play parts in the story. Characters from the fantastic world are often found both in the Arabic literary tradition, such as <u>The Thousand and One Nights</u>, and in the Swahili oral narrative tradition. We see that the fantastic character in Swahili oral narratives served as a model for the development of the characters in this written work. The presence of genies represents one of the fantastic elements of the work.

The characters' roles in the story closely correspond with the usual cast of characters in Swahili oral narratives which includes heroes, villains and helpers. While the main

figure, Adili, can be compared with heroes in Swahili oral narratives, the roles of his two wicked brothers and Huria coincide with those of villains and helpers respectively. We take a close look at the roles of the characters in <u>Adili na Nduguze</u>. Each role is studied separately.

The hero of the work, Adili, exhibits similarities with heroes of Swahili oral narratives which have the quest motif. Heroes in some Swahili oral narratives tend to follow a pattern. As in "Kisa cha Binti Matlai Shems," heroes are removed from their home at the beginning of stories. They then encounter various people, animals, or objects that ask for their help on the way. Heroes always provide the needed assistance. When they are in danger, the ones that owe them a debt of gratitude help to overcome the difficulty. At last, they resolve the conflict, performing various tasks and return home with rewards.

This hero pattern is not unique to the Swahili oral narrative tradition. Scholars have identified this pattern in oral narratives from all over the world.[1] The adventure of Adili in the written work conforms to the pattern. He is removed from his home, when the elder brothers entice him to take a voyage. When he meets a centipede in danger, the hero saves it. In the course of the journey, everyone in the ship is afraid of exploring a strange place to get water, but Adili volunteers to fulfill the task. He then is given rewards, lots of jewels and a beautiful girl. When he faces the danger of being killed by the brothers, the genie, who received assistance from the hero, saves him from drowning at sea. After the main conflict is resolved, he returns home with his brothers.

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Besides the hero pattern, events associated with rites of passage are evident in Swahili oral narratives. For example, birth is emphasized in "A Maiden in Disguise," marriage in "Hadithi ya Mtoto wa Sultani na Tajiri" and the threat of death in both stories. These stories contain the crucial transitions in life, such as from youth to marriage. In <u>Adili na Nduguze</u>, the births of the three brothers are described, and they get married at the end of the story. The involvement of rites of passage can be an aspect of the influence of the Swahili oral narrative tradition. The hero pattern and the involvement of rites of passage have metaphorical meaning. This will be discussed in the next chapter where we deal with the themes of the work.

The two wicked brothers, Hasidi and Mwivu, play roles as villains. The characters of wicked elder brothers or sisters are often found in Swahili oral narratives. In "Kisa cha Binti Matlai Shems," there appear six elder brothers who try to kill their little brother, and the six elder sisters in "Six Tarnished Mirrors"(Poster 1984: 265-275) steal their little sister's mirror in order to hide their impurity. Villains in oral narratives harm heroes. They are usually motivated by greed, jealousy or lust. At the end of the story, they always are punished for doing evil. They may be killed, decapitated, eaten or turned into animals. The two elder brothers in <u>Adili na Nduguze</u> follow the similar pattern. They try to kill their little brother and are punished for it.

In the story of Huria, the princess of the kingdom of genies, Hunde is a villain. He is a vizier of the kingdom of genies. The villain harasses and pursues Huria everywhere

she goes, but he gets killed. It should be pointed out that the character of wicked vizier is common in Swahili oral narratives. For example, in "A Maiden in Disguise," a vizier tries to seduce and rape a daughter of sultan.

Huria can be regarded as a helper. Genies in the Swahili oral narrative tradition can appear as helpers as well as villains. In Swahili oral narratives, there exist various forms of helpers, such as small animals, old men and women and ogres, but they have a function that is to enable heroes to overcome difficulties. Helpers accomplish somewhat different objectives from story to story. While some of them just help heroes to fulfill their tasks, others not only provide aid to heroes but also punish villains. In "The King and Two Poor Men," the big bird helps the hero to cure his blindness and punishes the villain by eating him. The helper in Adili na Nduguze rescues Adili, gives him rewards and punishes his brothers.

In addition to Huria, the prophetic figure, Mrefu, also plays a role of a helper in the story of Mwelekevu, the princess of the stone city. He tries to help the people of the stone city by warning them, provides aid to the surviving princess and saves her from drowning at sea.

As we have made an observation here, it is reasonable to suppose that characters in Swahili oral narratives which have the quest motif, such as heroes, villains and helpers, had influence on Shaaban Robert's creation of the characters in the written fictional prose work.

Apart from the characters mentioned above, the character of the unjust king appears in Adili na Nduguze. Tukufu, the king of the stone city, is depicted as an unjust king. In the story of Mwelekevu, he encourages the people of the stone city to practise pagan worship. As a result, his erroneous belief brings about a disaster in the city. This type of character is often found in Swahili oral narratives. For instance, in "Kisa cha Mtu na Wanawe" (The story of the man and his sons, Hekaya za Abunuwas na Hadithi Nyingine 1950: 81-91), a sultan tries to kill the brothers. In the story, the ruler's misdeed is emphasized.

In addition to the character of the unjust king, another image of ruler is presented in Adili na Nduguze. Rai, the king of Ughaibu, is described as an ideal ruler, and Rai's kingdom is portrayed as a peaceful country in which social ills have been eliminated. The efforts of the king enable the people of Ughaibu to live comfortably. His mercifulness is shown when he deals with the case of Adili and the two brothers.

We have examined the characters in the work, focusing on similarities with characters in Swahili oral narratives. Now, we turn to a discussion about Shaaban Robert's characterization in the written work and its affinity to that of the Swahili oral narrative tradition.

It is notable that a character in Adili na Nduguze is illustrative of a certain quality, and the character remains fundamentally static throughout the work. An example is Adili.

Adili is illustrative of goodness. This goodness is shown in many situations. He makes a fortune through hard work, helps his brothers, saves a creature in danger and so on. The illustrative use of character makes the character unrealistic. Adili is unbelievably good, brave and generous. His actions thus take on a quality quite separate from real life through his unreality and fidelity to the type. According to Forster's distinction which we introduced in 2.3, he can be considered as a flat character. Adili's flatness and unchanging nature are equivalent to such features in characters of Swahili oral narratives.

Another example of the illustrative use of character is Adili's brothers. The two wicked brothers are illustrative of evil-mindedness. They are incredibly greedy and jealous, and they act accordingly throughout the story. They lose their inheritances, refuse to take a risk and try to kill their little brother. Their vice is always a contrast with Adili's virtue. This kind of character split is often found in Swahili oral narratives. For instance, in "The King and Two Poor Men," character split occurs between virtuous Nia Moja and vicious Nia Mbili. Through the splitting characters, the themes of stories are revealed. In order to express themes, Shaaban Robert developed this character split. His concepts of good and evil are elaborated by the splitting characters. We discuss more of this in the next chapter.

In Adili na Nduguze, as in the Swahili oral narrative tradition, characterization is achieved primarily through the actions of the characters and their interplay in the story. The identity of each character is mainly defined by his or her actions and relationships

to other characters in various situations. For instance, Adili's goodness and his brothers' evil-mindedness are developed through their actions and relationships in a series of incidents. When his brothers come back home with empty hands, Adili shares his fortune with them. However, the wicked brothers try to kill their little brother because of their greed and lust. As we can see here, the traits of characters are revealed by their response to the ensuing situations. The repetitious relationships between the characters in different situations enforce the recognition of each character's trait.

Although Shaaban Robert's characterization in the work is generally external rather than internal description, it is apparent that his descriptions of the characters are more complex than those of Swahili oral narratives. He presents his characters with details that can hardly be found in Swahili oral narratives. An example of his description can be seen in the following text.

> Rai alikuwa kiongozi mwadilifu na mfalme mwema sana. Hakusita kufanya kazi kidogo wala kubwa kwa mikono yake mwenyewe. Kazi nyingi za ufalme alizitenda yeye mwenyewe. Zile ambazo hakuwahi kuzitenda yeye mwenyewe alipenda kuziona kwa macho yake zilivyofanywa. Kwa bidii zake kubwa aliweza kushiriki katika mambo mengi ya maisha akasaidia maendeleo makubwa ya nchi yake (p. 2).

> Rai was a just leader and a very good king. He did not hesitate to do small or big jobs with his own hands. He did many royal duties by himself. For the jobs which he could not do by himself, he liked to watch the way in which they were being done. With his great efforts, he could devote himself to many things in life and help the extensive development of his country.

As we noticed earlier in the discussion, Rai is illustrative of good leadership. His quality is portrayed not only through the way in which he handles Adili case, but also by the writer's direct description.

It should be pointed out that the names of the characters in the work play a part in the characterization. A name of character that has a meaning reflects a character's trait in Adili na Nduguze. While the name of the hero, Adili, means "justice" or "good conduct," his brothers' names, Hasidi and Mwivu, stand for "envy" and "jealous person" respectively. In addition to the main figures' names, almost all the characters have names with meanings. In most of the cases, the names of the characters represent their traits. Exceptionally, the name of the prophetic figure, Mrefu, implies his physical appearance. In 2.3, we noted that characters in Swahili oral narratives are sometimes given names. These names also function as illustrations of characters' traits. The naming of characters according to their trait can be considered as an aspect of influence of the Swahili oral narrative tradition.

We have looked at the characters in Adili na Nduguze and the way in which the characters are presented. It has been shown that the characters in the written work are closely related to characters in Swahili oral narratives. It is appropriate to say that the images of the characters in the work are originated from those of the Swahili oral narrative tradition.

We have also seen that the characterization in the written work is basically similar to

that found in Swahili oral narratives. The use of illustrative character and the names that are related to the characters' traits can be considered as examples of the influence of the Swahili oral narrative tradition. Although Shaaban Robert's characterization is mainly achieved through the characters' actions and relationships, his detailed and elaborate descriptions of character, which can hardly be found in Swahili oral narratives, are observed.

5.2 KUFIKIRIKA

As in Adili na Nduguze and Swahili oral narratives, the characters of Kufikirika are also originated from the feudal model. There appear a king, a queen, a prince, viziers and subjects. However, as we noticed in 3.3, the story remains on the realistic level. We cannot find a character from the fantastic world. Although the setting of the work is situated in an imaginary country, it seems that the absence of fantastic characters makes Shaaban Robert's creation of characters in the work more realistic than that in Adili na Nduguze.

The hero of the story is Utubusara Ujingahasara. He appears in various forms. When the doctors in Kufikirika are summoned by the king in order to cure the king's sterility, he is the head of the group of prophets. In the third episode, he is the teacher who imparts new knowledge to the prince. He then acts as the farmer who is chosen to be sacrificed. In each situation, he plays a crucial role in resolving the conflicts caused by the king's stupidity. By predicting the impending pregnancy of the queen, he prevents the king from damaging further the natural resource of Kufikirika. When the human

sacrifice is needed for treating the prince's illness, he nullifies the legality of the human sacrifice and gives the king a piece of advice about proper treatment of the prince's illness. In this work, the hero always confronts the king's stupidity and resolves the problem with his wisdom.

The image of hero's confrontation with a king's stupidity is common in Swahili oral narratives. In most of the stories that contain the image, heroes are from the lower class of the feudal hierarchy. However, they resolve the conflict with their wisdom and give kings lessons, satirizing the kings' stupidity. In "Tongue Meat" (Knappert 1970: 132-133), a poor man teaches a stupid king how a man entertains his wife. Another example can be found in "Sultani na Mkwewe" (The king and his son in law, Hekaya za Abunuwas na Hadithi Nyingine 1950: 25-28). A king refuses a poor man to be his son in law, but the poor man proves his wisdom and gets married to the king's daughter.

As we mentioned in 2.3, the heroes who bring boons to the people of their communities are called culture heroes. Utubusara Ujingahasara in Kufikirika can be regarded as a culture hero. He improves the living of the people of Kufikirika by preventing any further damage on the natural resources of the country in the first part of the story, and in the second part, he brings order to the country.

As we mentioned in 2.3, the character who performs the acts in which there are elements of deception, disguise and concealment can be considered to have trickster characteristics. In the last episode that concerns human sacrifice the hero disguises

himself as a farmer in order to show the wrongfulness of human sacrifice. The hero in the work has a trickster quality. As in some Swahili oral narratives, Utubusara Ujingahasara who is identified as a hero shares features of trickster. However, it must be emphasized that while most tricksters in Swahili oral narratives, such as Abunuwas in "Hekaya za Abunuwas," are motivated largely by malice or greed, the hero of the work deceives the king for the benefit of the country.

Another main figure is the king of Kufikirika. As we pointed out in 5.1, the image of the unjust king is emphasized in the Swahili oral narrative tradition. The king is portrayed as unjust and stupid. His stupidity causes several conflicts. In the first part, the people of Kufikirika suffer from the king's stupidity because the doctors' practices badly affect the lives of the people. In the second part, the king is responsible for his son's illness because of his way of education, and he undermines the legal system of Kufikirika in order to justify human sacrifice.

Besides the main figures, several characters play auxiliary roles in <u>Kufikirika</u>. One of them is the Prime Minister of the country who puts forward the approval of human sacrifice in spite of the opposition of the public in the governing council. He is depicted as a villainous courtier who is obsequious to the powerful, overriding the justice of the country.

Another auxiliary character is the queen of Kufikirika. Although the stupid king fails to recognize the real identity of the farmer in the court, his wife recognizes Utubusara

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Ujingahasara by his necklace at the end of the story.

We have looked at the characters of Kufikirika. The king and Utubusara Ujingahasara are the main figures because most of what happens involves what the two characters do. It is certain that the images of the characters are influenced by the Swahili oral narrative tradition.

As in Adili na Nduguze, Shaaban Robert's characterization in the work is concentrated on illustrating a single trait of each character. For example, the hero, Utubusara Ujingahasara, is illustrative of wisdom. His wisdom is shown in his resolving the conflicts caused by the king. He always copes with the stupidity of the king with his wisdom. Another example Is the king of Kufikirika. He is illustrative of stupidity. This trait is emphasized by the disastrous consequences of the measures that he takes. It should be pointed out that the characters in Kufikirika share much in common with those in Swahili oral narratives in terms of their flatness.

Through the interplay of the two splitting characters who have the opposite traits, wisdom and stupidity, the main characters are effectively presented. In each situation, the focal point of characterization is their actions and relationships to each other. Here again, we can see that the way in which the characters are developed in Kufikirika is fundamentally similar to that of the Swahili oral narrative tradition.

However, the author's direct descriptions of a character's trait can be found in the work.

In the following text, the character of the Prime Minister of Kufikirika is presented in detail.

Mkuu wa Baraza alikuwa hana upole wala hakujishughulisha kupendeza. Tabia yake ilikuwa ngumu na adabu yake ilichukiza. Alizoea kuwa na hasira, wivu na kiburi mara kwa mara. Alikuwa ni mtu wa hila na choyo kikubwa cha mamlaka. Mara nyingi alilazimisha wanachama wa baraza waliompinga kustaafu au kuacha kazi. Kwa ushupavu alikuwa hana kifano katika nchi nzima. Sifa yake ilikuwa katika usemaji. Katika jambo hili alikuwa ni bwana wa maneno na mbishanaji wa kusadikisha. Jambo hili ndilo lililompa uongozi mbele ya Serikali (p.33).

The head of council did not have gentleness nor trouble himself to be pleasing. His character was obstinate and his manner was disgusting. He became used to have anger, jealousy and arrogance time after time. He was a man of deceit and great greediness of possession. Many times, he forced the members of the council who opposed him to retire or to leave work. In his obstinacy, he did not have a match in the whole country. His reputation was in his eloquence. In this respect, he was a master of words and persuasive debater. This trait made him a leader of prominence in the government.

Although the Prime Minister's image as a villainous courtier is revealed mainly by his actions and remarks in the court, this iniquitous quality is also described in the writer's words.

As in <u>Adili na Nduguze</u>, Shaaban Robert's naming of character in the work plays a role in his characterization. However, while most of the characters in <u>Adili na Nduguze</u> have

the names which indicate their traits, in <u>Kufikirika</u>. we have found only one name of this kind. The hero's name, Utubusara Ujingahasara means "wise humanity damaging stupidity." As we mentioned earlier, the hero is illustrative of wisdom. The first part of the name, Utubusara, represents his wisdom. However, the second part of the name, Ujingahasara, has nothing to do with the hero's nature. It is probable that the second part implies the opponent's trait. In the story, the king's stupidity causes unfavourable situations several times. The second part of the hero's name alludes to the harmful influence of stupidity. Although this kind of naming of character is not applied to most of the characters in the work, through the device, which is often found in Swahili oral narratives, Shaaban Robert effectively illustrates the qualities of the hero and the opponent.

Having studied the way in which the characters in <u>Kufikirika</u> are presented, we have noticed that Shaaban Robert's characterization in the work has affinities with that of Swahili oral narratives. In the work, the illustrative characters' qualities are revealed primarily through their actions and relationships. However, as in <u>Adili na Nduguze</u>, the writer's direct descriptions of character, which are much more complex and detailed than storytellers' descriptions in Swahili oral narratives, also play a role in the characterization.

5.3 <u>KUSADIKIKA</u>

As in the two works whose characters we have studied earlier in this chapter, the characters in <u>Kusadikika</u> also consist of various classes of the feudal society. While the

hero of the story is a common subject of the kingdom, there appear a king, viziers and messengers. In this section, we attempt an analysis of the characters of the work. We then touch upon Shaaban Robert's characterization.

We mentioned in 4.3 that this work has a story-within-a-story structure. While the first and the last episodes are concerning Karama's case in the court of Kusadikika, the second to the seventh episodes are about the stories of the six messengers sent to various neighbouring countries. In order to discuss the characters in the work comprehensively, it is necessary to deal with the characters in the frame story and those in the messengers' stories separately.

The main figures in the frame story are Karama and Majivuno. The hero of the story is Karama who tries to introduce legal studies in Kusadikika. When he is accused of challenging the authority of the country, he devises an opportunity to defend himself. He then acts as a narrator who tells the stories of the messengers, criticizing the oppressive authorities of Kusadikika.

Karama in fact does not share much in common with traditional heroes in Swahili oral narratives who repeatedly set forth in quests associated with rites of passage. However, the image of a hero's struggle against unjust authorities is often found in Swahili oral narratives. In "Vyombo Vitupu," a young man copes with a sultan's unreasonable demands. Another example is "Kisa cha Mtu na Wanawe." Three brothers in the story cleverly cope with a sultan's attempt to kill them.

In addition to the image, Karama can be regarded as a culture hero, like Utubusara Ujingahasara in <u>Kufikirika</u>. He brings a boon to the people of Kusadikika. His meritorious deed in the court has a good influence over the ruling party of the country. Consequently, the messengers' recommendations are implemented, and Kusadikika becomes one of the most developed countries. At the end of the work, his contribution to the country is appreciated by the king.

> Kusadikika inamshukuru sana Karama kwa kuitanabahisha wajibu
> wake (p. 57).

> Kusadikika thanks Karama very much for him to alert its duty.

Although Karama lacks the mythic dimensions of the traditional hero in the Swahili oral narrative tradition, with his image of confronting unjust authorities and the contribution to his community, elements of heroes in Swahili oral narratives are reflected in this character.

Majivuno, a vizier of Kusadikika, can be regarded as a villain. He is the one who accuses Karama of challenging the authority of Kusadikika, and he tries to deter Karama from defending himself. He is portrayed as a vicious and influential statesman who overrates his own merit. The oppressive power of the authorities of Kusadikika is represented by this character.

Although the authorities of Kusadikika are unfavourably presented in the work because of its oppressiveness, the king of Kusadikika who plays an auxiliary role is depicted as a reasonable person. He gives Karama an opportunity to defend himself. After listening to Karama's explanation in the court, he decides to dismiss Karama's case and release the messengers.

After studying the characters in the frame story, we now turn to look at the characters in the stories told by Karama in the court. His six stories concern the tribulation of the six messengers. In each story, the hero is the messenger involved in the journey. Each of them is depicted as a brave, faithful and honourable person. The messengers are always at the centre of action in their respective stories. They learn useful things and get important information for the development of Kusadikika through their journeys. An example can be provided by the story of the messenger sent to the western countries. Auni, the messenger, learns the consequence of jealousy from the meeting with two blind men in a western county.

This pattern resembles heroes' journeys in Swahili oral narratives. Their journeys are not merely adventures to a strange world, but they often experience something important in their lives. For example, in "The King and the Skull"(Knappert 1970: 127-129), a king learns a lesson about the greed of humans through his journey.

Some of the messengers travel to the fantastic world with the help of fantastic characters, such as an angel and a gigantic bird. As we mentioned earlier, fantastic

characters are prevalent in Swahili oral narratives. The fantastic characters in the written work can be considered as an aspect of the influence of Swahili oral narratives.

We have discussed the characters in Kusadikika. What has been emphasized is the influence of the Swahili oral narrative tradition on the characters. We have demonstrated the similarity between the heroes of the written work and those in Swahili oral narratives.

In Kusadikika, the way in which the characters are presented is similar to that of Swahili oral narratives. Characterization in the work is focused on illustrating a single trait of each character. While Karama is illustrative of progressiveness, for instance, Majivuno represents authoritarian oppressiveness. The characters displaying the opposite qualities are developed by their actions and relationships to each other.

Besides, the speech of each character in the court plays a part in elaborating the character's quality. The following is a part of Karama's speech. It shows his characteristic veracity.

> "Msema kweli hukimbiwa na marafiki zake. Nikipatwa na ajali kama hiyo sitaona wivu juu ya watu wawezao kudumu na marafiki zao sikuzote. Siwezi kuikana kweli kwa kuchelea upweke wa kitambo, nikajinyima ushirika wa milele unaotazamiwa kutokea baada ya kushindwa kwa uongo... (p. 9).

> "One who tell the truth is usually avoided by his friends. If I had an

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accident like this, I would not be jealous about people who have ability to remain with their friends everyday. I cannot deny the truth for fear of solitariness for a period, and I withhold myself from permanent partnership which is expected to appear after being overcome by a lie...

Shaaban Robert's direct descriptions of character also show the qualities of the characters. The following text is the writer's detailed description of the vicious vizier of Kusadikika.

Umri wake mkubwa ulizifanya nywele zake kichwani kuwa nyeupe kama fedha. Kwa haiba hii aliweza kuyavuta macho ya watu; na kwa ufasaha wa maneno aliweza kufanyiza fungu au mwamba wa kuyavunja maisha ya mtu ye yote kama chombo. Kipawa cho chote cha mtu kama hakikuongozwa vema huweza kuwa hatari au maangamizi kwa wengine. Mtu huyu alikuwa maarufu na mashuhuri lakini alijaa tadi na inda kama hadithi hii inavyosimulia (p.1).

His old age made his hair white like silver. Because of the appearance, he could attract eyes of people; and with the elegance in speaking, he could cause to make a shoal or a rock destroying anyone's life like a vessel. If any talent of a person is not used properly, it can usually be a danger or a disaster to others. This man was well known and famous, but he was filled with rudeness and meanness as this story explains.

Majivuno's appearance and trait are well depicted here. A noteworthy element of the description is the writer's complex understanding of the quality that the character represents.

As in the two Shaaban Robert's works whose characters we have discussed, the names of the characters in <u>Kufikirika</u> also play a crucial role in revealing their qualities. The name of the hero, Karama, stands for "gracious gift." His brilliant capability is effectively reflected by the writer's naming. Another example is the name of the minister, Majivuno, which means "boasting." The writer explains directly how the minister gets the name.

> Waziri wa Kusadikika alikuwa mtu mwenye haiba kubwa na uhodari mwingi. Kwa hivi aliitwa Majivuno (p.1).

> The vizier of Kusadikika was a man of immense reputation and much competence. For this reason, he was called Majivuno.

In the name, there is satire on the individual who misuses his official authority. The messengers' names are also given according to their qualities. Buruhani means "power with God," Fadhili "kindness," Kabuli "favour," Auni "aid," Ridhaa "acceptance" and Amini "belief." These six names represent their qualities of determination, self-respect, helpfulness and so on.

We have looked at characterization in <u>Kusadikika</u>. The use of illustrative character, the setting up of the splitting characters and the naming according to the trait of character can be considered as aspects of the influence of the Swahili oral narrative tradition on Shaaban Robert's characterization in the written work. However, the quality of each character is also displayed through the writer's direct and detailed comments on the character and the character's speeches in the court.

After having studied the characters in the early fictional prose works of Shaaban Robert and his characterization, we study the characters and the characterization of the works written by Mathias Mnyampala and Muhammad Saleh Farsy.

5.4 KISA CHA MRINA ASALI NA WENZAKE WAWILI

This work is about adventures of three young men who depart from home and enter a forest to get honey. Youngsters who take journeys for various reasons are often found in Swahili oral narratives, and their adventure is one of the most common subjects in oral narratives. In this section, we examine the characters in the written work, concentrating on their similarities with characters in Swahili oral narratives. We then discuss how the characters are presented in the written work.

Although in the title of this work, Kisa cha Mrina Asali na Wenzake Wawili, three young men are mentioned, the story is highly focused on the leader of the group, Mauya. It is apparent that most of what happens involves what Mauya does. In fact, he is the only main figure and hero of this story. The rest of the group, Mbalayi and Mdoma, play merely auxiliary roles in the first part of the story.

The hero's images that are similar to those of heroes in Swahili oral narratives mainly appear in the first part. As we mentioned earlier, according to the universal hero pattern in oral narratives from all over the world, heroes leave home for various reasons and take adventures in the unfamiliar world. They then get over difficulties with their abilities

and return home safely with rewards. The hero and his two friends in the story leave home to get honey and experience many things in the forest. When the three young men face various dangers in the forest, the hero, Mauya, overcomes those with great determination, bravery and faith in God. Despite the loss of his friends, the hero accomplishes his goal and returns home. The hero's rite of passage is also accentuated in the work. In the beginning of the second part which concerns the life of the hero after he gets back from the forest, Mauya gets married.

As the heroes in <u>Kufikirika</u> and <u>Kusadikika</u>, the hero of this story can be regarded as a culture hero. The aspect of culture hero appears mostly in the second part. After he gets married, he leaves home again in order to learn new knowledge. He then comes back home and helps the people of his country by teaching them what he learned.

Unlike Swahili oral narratives and Shaaban Robert's fictional prose works, characters originated from the feudal model are not emphasized in the work. However, at the end of the story, the hero is selected as the king of his country. It should be pointed out that the image of heroes' promotion to higher social positions is often found in endings of Swahili oral narratives. For example, in "A Town Without Pity"(Poster 1984: 276-304), the hero, the youngest son. becomes a sultan after he overcomes the difficulties in his journey.

the first part, the hero's two companions who play auxiliary roles are depicted as vulnerable, cowardly and faint-hearted characters. The following text shows their

qualities.

Lakini mioyo ya Mbalayi na Mdoma ilikuwa na wasiwasi mkubwa
sana kwa sababu ya maneno yale waliyoyasikia kule Isseke juu ya
habari za yule Katawi, Mgonezi wa mapori na Mkuu wa mazimwi
ya porini humo, Hivyo, waliugua hofu hiyo, na kuugua kwao,
kulizidisha mashaka, na mashaka yao yalipunguza imani yao kwa
Mungu na hasa yule Mbalayi alieota ndoto yenyewe (p.4).

But in the hearts of Mbalayi and Mdoma, there was immense
perplexity because of the words that they heard in Isseke about
Katawi, the spirit of the forest and the leader of fairy in the forest.
So they became sick because of the fear, their sickness increased
distress, and their distress decreased their faith in God, especially
Mbalayi, the one who dreamed.

Before starting their mission, they are warned about the dangers in the forest. They
then become intimidated. Their traits are contrary to the hero's, making Mauya's
bravery outstanding in the story.

We have looked at the characters in the work. The hero's images in the written work
are influenced by the Swahili oral narrative tradition. His adventures in the forest
especially remind us of heroes in Swahili oral narratives who set off on journeys and
fulfill their quests.

Here again, characterization in Kisa cha Mrina Asali na Wenzake Wawili is
concentrated on illustrating a single trait of each character, as in the Swahili oral
narrative tradition. The writer presents the characters who have opposite traits. While

the hero is illustrative of bravery, his two friends represent faint-heartedness.

Their traits are primarily revealed by their actions when they repetitively encounter dangers in the first part. In each case, Mauya acts with courage and composure, whereas his friends lose the presence of mind and panic. In addition to the actions, their qualities are also expressed by the characters' words. The following speech by Mauya to his friends displays his courage and consideration for the future.

> "Mabwana wale mashuhuri tuwajuao kuwa ni wasafiri wakuu wa zamani na wale wagunduzi wa Afrika yetu hii walijitahidi kwa ujasiri mkuu hata mwisho wakafanikiwa katika kazi yao. Wakati huo kulikuwa na taabu nyingi na mashaka makubwa sana. Kuuawa kulikuwa kunawakabili lakini wao walipiga moyo konde hata wafanikiwe ili watimize wajibu kwa utume wao, na pia wajenge msingi bora kwa ajili ya watoto na wajukuu wao wanaokuja nyuma yao. Hao ni mfano kwetu ili nasi tujitahidi sana tupate mali ya kuwasaidia watoto wetu"(p. 5).

> Those famous men whom we know are great travelers of the past and those explorers of our Africa made an effort with immense bravery, succeeding in what they did finally. At that time, there were many troubles and much uncertainty. The threat of being killed were approaching, but they took courage to succeed in order to complete the duty and build a better foundation for their children and grandchildren who would come after them. They are an example of our side for us, so that we can also try to get wealth to help our children."

In the second part, characterization is mainly achieved by the writer's monotonic narration concerning what Mauya does after he gets back from the forest. His success

and benevolence are emphasized in the second part.

Having discussed the characterization in <u>Kisa cha Mrina Asali na Wenzake Wawili</u>, we have observed the similarities with the way in which characters are presented in Swahili oral narratives. The flat qualities of characters are stressed, and their traits are revealed mainly by their actions in dangerous situations.

5.5 <u>KURWA NA DOTO</u>

This story is about sibling rivalry between two twin sisters who have different qualities. Although this work is situated in a realistic setting, aspects of the Swahili oral narrative tradition are found. In this section, we discuss the characters and the way in which their qualities are presented. Our interest lies in identifying the influence of the Swahili oral narrative tradition on the characters and characterization in the written work.

Unlike many Swahili oral narratives based mainly on human characters, the feudal model is not emphasized in <u>Kurwa na Doto</u>. However, the roles of the main figures, the twin sisters, generally correspond with the usual cast of Swahili oral narratives. While the elder sister, Kurwa, can be considered as a hero, the younger one, Doto, acts as a villain.

At the beginning of the story, the hero of the story, Kurwa, is depicted as an unappreciated girl. Although they closely resemble, Doto is more popular than Kurwa because of Doto's witty and extroverted nature. The image of unappreciated and

underestimated heroes is common in Swahili oral narratives. For example, in "Sultani Majinuni" and "Kisa cha Binti Matlai Shems," the heroes, the youngest sons, are underestimated by their fathers. The fathers take skeptical views of the heroes' ability in the first place. In spite of the underestimation, like heroes in Swahili oral narratives, the hero of the work is rewarded for her good quality. At the end of the story, Kurwa gets married to her former lover, meets the one whom she has been missing and leads a happy life ever after.

As we mentioned in 5.1, villainous characters who are brothers or sisters of heroes are often found in Swahili oral narratives. Like villains in Swahili oral narratives, Doto hurts Kurwa's heart by taking his lover, and in the fourth episode, she gets punishment for her bad quality.

As in Swahili oral narratives, rites of passage are emphasized in <u>Kurwa na Doto</u>. The birth of Kurwa and Doto, the funeral service of their father and the weddings of the sisters are described in detail. Actually, the descriptions of rites of passage in this work are unique. As we mentioned in 3.3, the writer highlights ethnographical descriptions.

In addition to the main figures, several characters play auxiliary roles in <u>Kurwa na Doto</u>. The sisters' mother always tries to soothe the elder sister's heart when Kurwa is emotionally hurt by the losses of two lovers, Faki and Vumbwe. The lovers disappoint Kurwa at first, but both of them make her happy at the end of the story.

Having looked at the characters in <u>Kurwa na Doto</u>, we have identified the similarities with characters in Swahili oral narratives. The main figures' images are influenced by the Swahili oral narrative tradition. Now, we discuss Muhammad Saleh Farsy's characterization in the work.

As in the other works of early Swahili fictional prose, the illustrative use of character is notable in <u>Kurwa na Doto</u>. The hero, Kurwa, is illustrative of virtue. She is depicted as a diligent, modest and kind girl. However, her sister, Doto, is illustrative of vice. She loves to play and decorate herself. Their traits remain fundamentally static throughout the story. The characters exhibit the opposite qualities. Kurwa's virtue is contrasted with Doto's vice. By developing the splitting characters, the writer expresses his concept of virtue and vice. We expound more on this point in the next chapter where we study the themes of this work.

Through the actions and the relationships of the splitting characters in the various situations, their qualities are revealed. For example, when their father dies, the twin sisters' actions are completely different. While Kurwa gets a job to support her family, Doto continues to lead a dissipated life. Kurwa's virtue and Doto's vice are reflected in their actions.

As in the works of Shaaban Robert, the writer's direct descriptions of characters play a part in presenting the characters' qualities in <u>Kurwa na Doto</u>. The following text is the portrayal of the traits of the main characters.

Wtoto hao walipokuwa chuoni ilidhihirika ya kuwa ingawa walikuwa wameshabihiana sana sana kwa umbo, sura na sauti, lakini tabia zao zilikuwa tofauti kabisa. Kurwa alikuwa mtulivu na mkinaifu; akipenda kufanya kazi kusaidia watu na kujisaidia nafsi yake. Hakushughulikia mchezo na kujipamba, kadhalika alikuwa hapendi kusema sana. Doto alikuwa kinyume sana na Kurwa, yalaiti ingelikuwa si kushabihiana kwa umbo, sura na sauti, wasingedhaniwa kuwa ni ndugu kwa jinsi tabia zao zilivyo tofauti. Doto akipenda sana mchezo na kujipamba. Alikuwa heshi hina na wanja na nguo mpya mpya, na siku zote alikuwa magomani na kwenye mataarab. Kwa ajili ya bashasha na uzungumzaji wake, alikuwa na mashoga na marafiki wengi. Kwa hakika Doto akipendeza na kuvutia zaidi kuliko dadaye Kurwa, hasa alivyokuwa laghai, mcheshi na mrembo mpenda mambo (pp. 11-12).

When those children were in school, it is clear that even if they resemble closely in shape, appearance and voice, their characters are t␣ ␣ly dif␣ ␣nt. Kurwa was a quiet and moderate person; she loved to do work to help people and her soul for herself. She did not engage herself in play and decorating, and she did not love to say too much. Doto was very contrary to Kurwa, and if they were not resembled in shape, appearance and voice, they would not be considered as sisters because of their different characters. Doto loved to play and decorate herself very much. She hennaed, blackened the eyebrows and wore new clothes, and everyday she was in places for dance and taarabu music. Because of her joy and amusement, she had a lot of friends. In fact, Doto was more attractive and popular than her sister, Kurwa, especially as she was a sly, entertaining, beautiful person who loved affairs.

In the above text, the sisters' qualities are depicted by writer's words. Such detailed and elaborate description of character's trait can hardly be found in Swahili oral narratives.

We have looked at the way in which the characters presented. The writer's characterization is focused on illustrating the single quality of each character and primarily achieved by the actions and the relationships of the splitting characters. Although there appear detailed descriptions of character's trait, the characterization in Kurwa na Doto has affinities with that of the Swahili oral narrative tradition.

We have studied the characters and the characterization in the early works of Swahili fictional prose. From the discussion above, it is clear that the authors of early Swahili fictional prose modelled their characters on the Swahili oral narrative tradition. Various images of characters in Swahili oral narratives are found in the written works. Some of the heroes in the works follow the universal hero pattern, and ritual contexts are emphasized in most of the works.

When we discussed the characters in Swahili oral narratives in 2.3, we noticed that a character in a Swahili oral narrative is illustrative of a single trait. His or her personality tends to remain static throughout the story. This illustrative use of character is continued in the early written works. While the heroes are extremely virtuous, wise or brave, the villains are incredibly vicious, stupid or cowardly. It is reasonable to suppose that the flat quality of character inherent in the Swahili oral narrative tradition is preserved in the early works of Swahili fictional prose.

As in Swahili oral narratives, the characterization in the written works is mainly

achieved by the characters' actions and relationships in various situations. Through this way, the characters' qualities are revealed. However, writing offered potential for depth to the authors of early Swahili fictional prose. Detailed and elaborate descriptions of the characters' qualities are occasionally found in the written works.

NOTES

1 *See*, for example, Campbell(1949) and Van Gennep(1960).

CHAPTER SIX
THEMES

6.0 INTRODUCTION

In the last chapter, we studied the characters in the early Swahili fictional prose works and the way in which the characters are presented. We demonstrated the influence of the Swahili oral narrative tradition on the characters and the characterization in the written works.

This chapter is concerned with themes in the works. We discuss not only what the authors of early Swahili fictional prose try to convey to the reader through their works, but also how their thematic purposes are achieved. In each section, we go through themes of the written work under discussion and examine how the authors developed the themes.

Since our study is focused on the interface between the oral and the written narratives in Swahili literature, we elucidate the influence of the Swahili oral narrative tradition on the themes of the written works. In 2.4, we dealt with various themes in Swahili oral narratives and the way in which themes are expressed. In order to identify elements of the Swahili oral narrative tradition in the written works, we look for common themes of Swahili oral narratives in the works and similar points in the way in which the themes are made explicit.

6.1 ADILI NA NDUGUZE

In the preface of Adili na Nduguze, Shaaban Robert makes clear that even if there appear fantastic characters in the work, it deals with various things about human life. In fact, events in the story reflect the author's thematic interests. In this section, we examine themes expressed in Adili na Nduguze and how the themes are developed in the written work.

It is certain that the main theme of the work is the conflict of good and evil. We mentioned earlier that the conflict between Adili and his two brothers, which is depicted in various incidents, is the main conflict of the work. The theme is couched in the conflict.

The conflict between them can be observed in a series of incidents involving the brothers. In each incident, the difference between Adili and the two elder brothers is emphasized. In the last chapter, we mentioned that Adili is illustrative of goodness, and his brothers represent evil-mindedness. The writer's presentation of the characters who have the opposing qualities has a thematic purpose. His concept of good and evil is elaborated through the interplay of the splitting characters.

The first conflict occurs when the two brothers return home with empty hands. While Adili enjoys increasing prosperity through careful operation of his property, his brothers are lazy in managing theirs and lose all of the possessions in an accident. The difference between the brothers in how they handle their fortunes implies the

importance of careful management of property. This minor theme is made explicit not only by the actions of the brothers but also by the maxims that the author inserts into the text. The following sentence is presented, after the author describes Adili's careful management of his property.

> Hakika mtu anayehesabu mapato na matumizi yake hafi maskini (p.16).

> In fact, the one who calculates his profits and expenditure does not die of poverty.

Instead of scolding his brothers, Adili shares his fortune with them. This suggests that the hero responds to the fault of his brothers with mercy and generosity.

On their voyage, an unfavourable situation in a ship provides another example of the conflict of good and evil. Here again, the difference between the brothers is accentuated in the incident. When fresh water in the ship is exhausted, Adili volunteers to find fresh water in a strange place with courage, but his brothers refuse to follow him because of their cowardice.

> Moyo wake ulikuwa imara sana. Alitaka kujaribu kujiokoa kwanza kabla ya kujitolea kushindwa . . . alitaka kwenda na ndugu zake. Lo, ndugu zake waliruka wakakataa kufuatana naye (p. 24).

> His heart was very strong. He wanted to try to save himself first before offering himself to defeat . . . he wanted to go with his brothers. Lo, his brothers jumped and rejected to follow him.

At the end of the incident, Adili returns to the ship with lots of treasures and a beautiful girl. This can be considered as a metaphorical expression of the value of courage.

The conflict of good and evil finds its clearest expression in an event in the ship after Adili gets back from the stone city with rewards. The conflict occurs when the evil-minded brothers seek to destroy their little brother to satisfy their desires. They try to kill Adili, but he is saved by Huria. The brothers then get punishment for the crime: being turned into monkeys. At first, Huria who punishes them tries to kill the brothers, but Adili pleads that they be shown mercy.

> Hakuvumilia kuona hilaki yao akamwomba Huria kuwasamehe
> (p.50).

> He could not stand to see their deaths and begged Huria to forgive
> them.

It can be noted that Adili's merciful response to his brothers' fault continues in the event. In other words, the relationship between Adili and the brothers is repeated. According to the repetitive relationship, we identified the parallel image set underlying the formal structure of the work in 4.1.

This narrative pattern leads us to a consideration of its meaning for the reader. There must be a thematic purpose in having the formal structure conform to the particular pattern. The juxtaposition of these two similar images produces a metaphor that expresses an abstract concept. In each case, Adili's mercifulness and generosity are

emphasized. The fact that the image is repeatable is essential since it is through its appearances in the different circumstances that its significance comes to be known. Shaaban Robert used the parallel image set in a metaphorical way to reveal the theme of mercifulness and generosity.

We demonstrated Adili's similarity to heroes in Swahili oral narratives in 5.1. In oral narratives, heroes' journeys to the strange world can be metaphors for the process of their maturation. The adventures of heroes correspond to difficulties which they experience in growing up.

Adili's transition from youth to marriage is dealt with in Adili na Nduguze. He experiences many things and learns about human nature through the journey. His journey is itself an appropriate metaphor for the young man's personal development. Mbughuni also mentions in her doctoral dissertation that Adili's journey can be regarded as "a testing ground" and "a learning experience" (1978: 97). As in the Swahili oral narrative tradition, Shaaban Robert develops the theme of the youngster's maturation through Adili's journey in the story.

In addition to the themes which we have examined, other minor themes are also articulated in the work. One of them is the theme of desirable leadership. Shaaban Robert's concept of desirable leadership is developed through the portrayal of the king of Ughaibu. The country is depicted as an ideal place to live in. With his good leadership, the king brings harmony, peace and prosperity to the country. The essential

point of his leadership is to set an example of righteous behaviour by himself.

> Hakulazimisha mtu ye yote kutenda tendo fulani, lakini alishawishi kila moyo wa mtu kuiga alivyotenda kwa hiari yake mwenyewe. Alikuwa na mvuto mkubwa juu ya mioyo ya watu. Alitumia mvuto huu juu ya watu mpaka nchi yake ilikuwa haina mvivu, goigoi wala mwoga (p. 2).

> He did not force anyone to do a certain deed, but he persuaded each person to imitate in their hearts what he did of his own volition. He had an immense influence on people's hearts. He used the influence on people until his country did not have a slack, a useless person or a coward.

By providing himself as a standard model to his subjects, the king guides his people to the right way.

This notion of desirable leadership is emphasized again in the story of Mwelekevu, the princess of the stone city. Her father, the king of the city, is presented as an example of an undesirable leader. Despite a warning of Mrefu, the prophetic figure, he persists in the blasphemy of worshipping trees. In the homiletic speech of Mrefu, Shaaban Robert's concept of desirable leadership is revealed again.

> Mrefu alimwambia Tukufu kuwa mfalme ni naibu wa Mungu duniani. Kwa hiyo, ufalme ni amana kubwa. Amana hiyo ilitaka uangalifu mkubwa kwa sababu ni dhima bora iliyowekwa mikononi mwa wanadamu. Wajibu wa kwanza wa mfalme ni kuwa mwadilifu katika matendo yake. Kila tendo, jema au baya, ni mfano kwa raia wake (pp. 35-37).

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Mrefu told Tukufu that a king is God's deputy in the world. So, kingship is a great blessing. This blessing needs to be handled with great care because it is special responsibility which is placed in humans' hands. A king's first duty is to be righteous in his deeds. Each deed, good or bad, is an example to his subjects.

In the end, his pagan belief has disastrous consequences for the city. God punishes him and his subjects by turning them into stone.

Besides the theme of desirable leadership, another theme is developed in the story of Mwelekevu. The pagan belief of the people of the stone city clashes with transcendental reality, God. All the people are punished for the pagan belief except the princess who has been faithful to God. This incident serves to elucidate the importance of faithfulness to God. The author's Islamic background evidently conditions much of the argument in the story.

In Huria's story, another minor theme is revealed through the reckless behaviour of Hunde, the lustful vizier of the kingdom of genies. He indulges himself in sensual desire for the princess, so he stalks her tenaciously.

Kila mahali Huria alipopita, Hude alifuata nyayo zake mpaka aligundua alikokuwa . . . Kila alipoingia yeye alipajua kwa kufuata nyayo zake. Wanaume wana inda mbaya ufisadi unapowapofusha (p. 45).

Everywhere Huria passed, Hunde followed her traces until he found where she was . . . He knew everywhere she went to by

following her footsteps. Men are badly mean when lust blinds them.

The last sentence of the quoted paragraph shows Shaaban Robert's view on lustful men. In the conflict between Huria and Hunde, the theme of harmful effect of lustfulness is emphasized.

We have looked at the themes expressed in <u>Adili na Nduguze</u>. The theme of the conflict of good and evil is elaborated in the various incidents involving Adili and his brothers. As in Swahili oral narratives that share the same theme, the good is encouraged and the evil is reproved in the written work.

In addition to the theme of the conflict between good and evil, several minor themes are also introduced in <u>Adili na Nduguze</u>. We have demonstrated that the themes of youngster's maturation, desirable leadership, faithfulness to God and harmful effect of lustfulness are developed in various parts of the work. It is notable that all these themes are often found in Swahili oral narratives.

We have also examined the way in which the themes are developed in the written work. What have been stressed are the uses of the splitting characters and the parallel image set. Through these devices, which are frequently observed in Swahili oral narratives, the main theme of the work is effectively elaborated.

6.2 KUFIKIRIKA

In the last two chapters, we looked at the reliance of the written work on the Swahili oral narrative tradition in terms of its formal structure and characterization. In the following discussion, we go through the themes expressed in Kufikirika and investigate how the themes are made explicit. Our interest lies in demonstrating the influence of the Swahili oral narrative tradition on the themes of the written work.

In Kufikirika, one of the minor themes of Adili na Nduguze is treated as the main theme of the work. The story explores the question of desirable leadership. The theme is primarily developed through a series of conflicts between Utubusara Ujingahasara and the king of Kufikirika. As we mentioned in 5.2, the hero is illustrative of wisdom, and the king represents stupidity. The conflict between them can be viewed as the conflict of wisdom and stupidity. The common concern in all the cases is the misuse of power by the king.

The first conflict is caused by the king's sterility. All kinds of traditional doctors are summoned for curing the king's illness, but they have failed and damaged the natural resources of Kufikirika. Because of the king's misuse of power, the people of Kufikirika suffer from poverty. This situation shows the consequence of undesirable leadership. In the following text, Utubusara Ujingahasara deplores the destruction provoked by the traditional doctors, implicitly criticizing the king's fault.

Mkuu wa kundi hili alisema kuwa alisikitika sana kuwa kura

haikuangukia kundi lake kwanza kama alivyotazamia. Hii ilikuwa ni bahati mbaya sana ambayo hakupata kuona katika maisha yake yote. Kama wangalipata kura ya kumtumikia Mfalme wao mwanzo kama walivyotamani alikuwa ana hakika kuwa mali za nchi ya Kufikirika zingeokoka au maangamizi yake yangalikuwa ya wastani au kidogo sana. Badala ya muda wa miaka sita kazi yao ingalileta matokeo mema baada ya mwaka mmoja au chini yake (p. 12).

The head of this group said that he was very sorry that the lot did not fall on his group at first as he wished. This was the kind of bad luck he had not seen in his whole life. If they had drawn the first lot to be used for their king as they hoped, he was certain that the resources in the country of Kufikirika would be saved or its destruction would have been moderate or very slight. Instead of six years, their work could have brought good results after a year or less.

The conflict is solved by Utubusara Ujingahasara's wisdom. His solution seems to be a matter of course. He just predicts the queen's pregnancy, explaining that she is still of childbearing age.

It must be emphasized that the essential qualities of the hero's wisdom and the king's stupidity are connected to the question of the reasonable understanding of the physical world. The writer ascribes the king's stupidity to overcredulity in various traditional treatment methods and superstitious practices that are proved ineffective in the story. His false concept of the physical world makes the king blind as regards the destruction of his country. In contrast, the hero's wisdom stems from the profound knowledge of the physical world. It is shown in Utubusara Ujingahasara's solution of the conflict that the local point of the hero's knowledge is the understanding that everything in the world

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would eventually take its course by provision of nature.

The theme of desirable leadership is continuously made explicit in the second conflict between the king and the hero. The conflict arises when they realize the difference in their views on the education of the prince. In this situation, the discord between the hero and the king is aggravated. While the king wants the tutor to teach the prince only traditional knowledge, Utubusara Ujingahasara, tries to introduce new knowledge and sciences. In addition, the hero also emphasizes recreation and physical training.

By firing the teacher and hiring a new one, the king makes another stupid decision, misusing his power again. The fact that the prince becomes sick under the instruction of the teacher newly appointed by the king is another tragic consequence of the king's stupidity.

As in the case of the first event about the king's sterility, understanding the essential qualities of the hero's wisdom and the king's stupidity is crucial to an appreciation of the theme of Kufikirika. In the story, the hero attempts to educate the prince to get modern knowledge. Furthermore, his ultimate purpose is to enlighten the public about modern knowledge by educating the future leader.

> . . . mwalimu alifikiri kuwa yeye alijaliwa kuwa mwalimu wa mtoto ambaye siku moja atatawala nçhi ya Kufikirika. Akifaulu kumwonyesha au kumwongoza mtoto wa Mfalme katika elimu alizoona kuwa ni bora njia ya kueneza maarifa mapya itaanza kusakifiwa. Watu watafungua milango yao na kwa mikono miwili

watapokea eimu zote mpya. Alinuia kujaribu kumfunza mtoto wa
Mfalme elimu hizo (pp. 22-23).

> . . . the teacher thought that he was born to be the teacher of the
> child who would govern the country of Kufikirika someday. If he
> succeeded to show or lead the child of the king into the education
> which, he thought, is the better way of spreading new knowledge,
> he would be creating a firm foundation. People would open their
> door and they would receive all new education with both hands. He
> considered trying to give the education to the child of the king.

However, the essential quality of the king's stupidity can be regarded as stubborn
dependence on traditional knowledge that turned out to be ineffective in the first part of
the story.

It is apparent that the nature of the hero's wisdom and the king's stupidity in the second
conflict do not make much difference with those in the first one. While the hero's
wisdom, which is based on reasonable and scientific understanding of the world, is
portrayed as progressive, the king's adherence to traditional knowledge, which is
described as absurd throughout the work, represents reactionary power.

It is important to notice that Shaaban Robert depicts the thematic conflict concerning
progressive and reactionary powers in Kufikirika. The writer's view on this matter is
explicitly expressed by unfavourable situations in the story which are caused by the
reactionary power.

The state of the conflicts in <u>Kufikirika</u> is the persistent problems of undesirable leadership throughout the story. In the process of resolving the problem of the prince's illness, the king makes another stupid decision, and Utubusara Ujingahasara confronts the king's stupidity with his wisdom again. In order to cure his son's illness, the king decides to sacrifice a clever man and a foolish one. With the help of the Prime Minister of Kufikirika, human sacrifice is legalized in the governing council. The misuse of power by those in authority is plainly portrayed in this case. The hero, who has been selected as a victim of the sacrifice, nullifies the legality of human sacrifice with his wisdom and suggests proper medical care for the prince.

The essential qualities of the hero's wisdom and the king's stupidity in this case are much the same as those in the previous incidents. While the king sticks to the belief in human sacrifice, which is assumed an unavoidable practice, the hero emphasizes the irrationality of human sacrifice in the following speech in the court.

> " . . . kama tulikusudiwa hasa kwa kafara la kuponya maradhi stahili yetu si kuwekwa gerezani. Tulistahili kutiwa katika mikoba au chupa za dawa kama ilivyo desturi ya dawa nyingine za kutibu maradhi . . ." (p. 44).

> " . . . if we are intended especially for the sacrifice of treating a disease, we do not deserve to be put in prison. We deserve to be placed in medicine bags or bottles as the norm of other medicines curing diseases . . ."

The fact that the solution to the prince's illness turns out to be reasonable medical

treatment in a hospital implies the superiority of modern and scientific knowledge to the traditional and superstitious one.

As we saw in 4.2, the repetitive actions and relationships of the two characters set up a parallel image set. The presence of the pattern not only reveals the inner coherence of the work and consistent character interaction, but also plays an important role in the development of the theme of the work. The writer presents tension between the opposite forces represented by the polarized characters in the various situations. By repetitively experiencing the dialectical tension and its resolution, the reader comes to terms with the concept of desirable leadership.

We have looked at the themes of Kufikirika. The theme of desirable leadership, which is often found in Swahili oral narratives, is dealt with more elaborately in the written work. In a variety of situations, the conflicts of the hero's wisdom and the king's stupidity are emphasized in order to develop the theme. By making use of the motif originated from the Swahili oral narrative tradition, Shaaban Robert advocates the ideal model of leadership in the work. The author is very emphatic about the responsibility of the leader for the people who follow him.

We have also noted that another level of thematic conflict is discernible in Kufikirika. In the light of the essential qualities of the hero's wisdom and the king's stupidity, this work can be regarded as a call for liquidating the unhelpful knowledge of the old and receiving reasonable and modern knowledge. This reformative vision is also observed

6.3 <u>KUSADIKIKA</u>

Although the author was inspired by the Swahili oral narrative tradition, the concept of progress and reform in the building of an ideal society is one of the themes of <u>Kufikirika</u>. This idea is treated more elaborately in <u>Kusadikika</u>. We demonstrate this point and examine how the idea is developed in the following discussion.

The theme of progress and reform is made explicit in several incidents in the work. The writer emphasizes various aspects of development making people's living conditions better and criticizes the reactionary powers which obstruct the developments.

As we mentioned earlier, this work has a story-within-a-story structure. In the frame story, there is a conflict of the characters who represent opposite qualities. Karama, the hero of the work, is a reformer who tries to introduce legal studies in Kusadikika. When he gets the chance to defend himself in the court, he explains why legal studies should be introduced in the country.

> "Uanasheria ni elimu ya hukumu kwa mujibu wa sheria zilizokubaliwa. Hamna kitu cho chote katika utaalamu huu cha kuhofia kuwa kama pingamizi katika sheria. Elimu hii hasa husaidia sheria kuenda katika njia ya haki. Haina budi kukumbukwa kuwa kugawanya haki kwa watu ni dhima itakayo hekima, hadhari na saburi yote iwezekanayo kufanywa na mwanadamu (p. 9).

"Legal studies are the education of legal process according to the approved law. There is nothing to be afraid of, such as an obstacle to the law, in this expertise. This education often helps the law to go the way of justice. It must be remembered that to divide justice to people is the responsibility which requires wisdom, caution and patient, each of which is possible to be done by a human being.

However, his effort to reform the legal system of Kusadikika is hindered by a self-conceited minister who clings to old customs. Karama is indicted by Majivuno, and the case is brought to the court of Kusadikika. In the endless stream of speech, the minister vilifies Karama, charging the hero with a crime of plotting a rebellion against the authority of the country.

Karama represents progressive power, while Majivuno belongs to a reactionary camp. The conflict of the splitting characters in the frame story can be viewed as a thematic conflict concerning progressive and reactionary powers. The theme of progress and reform is developed by the conflict.

At the end of the frame story, the case is decided in favour of Karama. The king and the councilors of Kusadikika are persuaded by the hero's argument about the basic elements of fair procedure in the court. Furthermore, they become ready to accept reforms. The king's speech in the last chapter of the work shows the change of view on reformation.

Dhana ya kuwa kila kitu kigeni ni pingamizi au kibaya inataka mathibitisho. Kama mathibitisho hayapatikani, fikira hiyo lazima

ibadilike (p. 56).

> The belief that everything new is an obstacle or a bad thing needs
> to be proved. If the proofs are not available, the idea must be
> changed.

This is an eventual triumph of the progressive force. The theme of progress and reform

is evident in the frame story. The author's reformative vision is reflected in the work.

The theme of progress and reform is the most pervasive thematic element in the work.

This theme is also expressed in the stories of the messengers sent to the neighbouring

countries. Just as the reform of legal system is an issue of the frame story, so various

aspects of reform are dealt with in the stories of the messengers.

Buruhani, the messenger sent to the northern countries, sees diverse levels of

prosperity during his journey. As soon as he gets back, he tells the people of

Kusadikika about all phases of current development in the northern countries with the

intention of fostering the growth of the country.

> Waliambiwa habari za miji mkubwa na majengo ya aushi;
> mabarabara yaliyosakifiwa na madaraja ya ajabu; utabibu wa watu
> na wa wanyama; ukulima, mbolea na hifadhi ya udongo; na kuwa
> wafugaji walikuwa hawashirikiani nyumba zao na wanyama
> waliowafuga (pp. 14-15).

> They were told about information on big towns and long lasting
> buildings; roads paved by wonderful bridges; medical treatment for
> people and animals; agriculture, conservation of the rich soil; and

that breeders of animals did not share their houses with the animals which they kept.

The messenger tells the people of improvement in buildings and social facilities, construction, better health care and development in agriculture and stock raising. The economic progress is emphasized in the story of Buruhani.

Emphasis on economic progress can also be found in the story of Amini, the messenger sent to the ground. He witnesses development in transportation and social overhead capital systems during his journey. In both cases of the messengers, the theme of progress and reform is articulated by the writer.

Apart from the theme of progress and reform, <u>Kusadikika</u> also embodies other literary truths. These themes are made explicit in the messengers' stories.

The theme of peace is distinct in the story of Fadhili, the messenger sent to the eastern countries. In the story, the messenger learns how the people of the eastern countries get rid of all kinds of bones of contention. Their government makes an effort to unite the people in friendship through public education. This theme is also observed in the story of Amini.

In the story of Kabuli, the messenger sent to the southern countries, the theme of moderation and self-control is emphasized. While he travels around the southern countries, he sees the malignant effects of greed in two countries, Juju and Hasira. To

the contrary, the messenger is impressed by the moderation and self-control of the people of Kiasi. The fact that the people of Kiasi enjoy prosperity implies the beneficial value of moderation and self-control.

The story of the messenger sent to the western countries deals with the themes of jealousy and extravagance. Through the encounter with two blind people, Auni, the messenger, sees the tragic consequence of jealousy. In Iktisadi, he learns the way in which the people of Iktisadi prevent themselves from wasting their wealth.

As in <u>Adili na Nduguze</u>, Shaaban Robert elaborates a religious theme in <u>Kusadikika</u>. The theme of fatalism is developed in the story of the messenger sent to the heavens. The messenger witnesses the way in which the important things in the human world are decided by the committees in the heavens.

> Naam, hizo zilikuwa ni halmashauri zilizoongoza mabadiliko makubwa na yaliyo magumu kabisa kutabirika katika maisha ya wanadamu (p. 41).

> Yes, these were committees that direct big changes which are difficult to predict in the lives of human beings.

Muslims believe that God controls everything that happens in a way that human beings cannot prevent or change. Fatalism is one of the basic beliefs in the religion. The author's religious background reflects itself again in the work.

As we have demonstrated, the messengers' stories contain various themes. Besides, the linear repetition of essentially similar stories results in a unity in thematic concept. At the end of each story, the messenger who tries to teach what he learned in foreign countries to the people of Kusadikika is unreasonably put into jail by the authorities. The parallel image set, which we recognized in 4.3, is created by this structural repetition, and it reveals the theme of unfair treatment of the ruling class.

We have gone through the themes expressed in Kusadikika. The central theme being raised in the work is the concept of progress and reform. This theme is mainly developed through the conflict of two opposite entities. It is appropriate to say that this work can best be viewed in terms of the struggle between progressive and reactionary powers.

In regard to the relationship between the oral and the written narratives, it is difficult to find the main theme of Kusadikika in the Swahili oral narrative tradition. However, some of the minor themes, such as jealousy and moderation, have parallels in many Swahili oral narratives. Furthermore, the way in which the themes are developed in the written work is similar to that of Swahili oral narratives. The juxtaposition of similar images in the different episodes and the creation of the splitting characters give more magnitude and depth to the themes.

6 4 KISA CHA MRINA ASALI NA WENZAKE WAWILI

In the preface of the work, the author portrays the struggle of Tanzanian people in the

forest to improve their living conditions and introduces the story of three young men who enter a forest in search of honey. The good qualities of the leader of the group are also stressed in his introduction. However, <u>Kisa cha Mrina Asali na Wenzake Wawili</u> is not limited to the description of the leader's intense determination and bravery in the strange world. The story's main concern is to depict the transition of the hero from one social status to another.

In this section, we go into this point and examine other themes expressed in the work. The way in which the themes are made explicit is also discussed. More importantly, we elucidate the relationship between the Swahili oral narrative tradition and the written work in terms of themes.

As we indicated in 4.4, the story can be broken up into two parts. While the first part is about the adventure of the hero, Mauya, in the forest, the second part deals with Mauya's life after he gets back from the adventure. In the first part, the development of a young man into a fully-grown member of society is dramatized, and the second part concerns the transition from an ordinary man to a leader. In both parts, the theme of transition between social statuses is emphasized.

At the beginning of the story, the hero is portrayed as a young man who leaves home to make money by harvesting honey. The goal is itself an appropriate metaphor for the young man's personal development. He is searching for wealth that would make him an independent and respectable member of society.

The hero and his companions face a series of dangerous situations. Wild animals, a swamp and a deep hole in the forest are the obstacles which interrupt their progress. The forest in the story serves as a testing ground for the group. They are tested in order to make the transition. The obstacles represent the problems and hardships of the transition into adulthood.

While they are struggling to do their job, the hero's two companions fail to achieve their goal. They are killed one after another by wild animals in the forest. These incidents illustrate unsuccessful cases of maturation. It is apparent that the reason for their failure is the lack of qualities that the hero has.

Unlike his two friends, the hero safely returns home with a lot of honey and beeswax and is welcomed by the members of his community at the end of the first part. This means that he has completed his goal successfully and made a transition to a respectable member of society.

The theme of transition continues to be developed in the second part of the story. The second part begins with the hero searching for a mate. Marriage is one of the most important events in the life of a human being. The hero's sexual transition is also elaborated in the work.

The next stage of development that the hero has made is the transition from an

ordinary man to a leader of his community. After marriage, he leaves home again to acquire modern technology in agriculture and stock raising. The hero does not use the knowledge only for his economic success. He shares his knowledge by educating the people of his community. At the end of the story, he becomes very successful in his life and is made king.

At this juncture, it must be pointed out that stories of individuals who overcome difficulties and make transitions between social statuses are often found in the Swahili oral narrative tradition. We noted in 2.4 that the maturation of the youngster is a common theme in Swahili oral narratives. These stories contain journeys of youngsters, and they serve as testing grounds. In the end, the youngsters successfully complete the quests assigned to them, and their homecomings are welcomed by the people of their communities. In some stories, they are awarded a sultanship or a viziership. These stories depict the transitions of unappreciated youngsters into respectable members of society.

It has been shown that the main theme of <u>Kisa cha Mrina Asali na Wenzake Wawili</u> is the transition of the hero from one social status to another. It is reasonable to suppose that the author of the written work is inspired by the same theme in the Swahili oral narrative tradition.

In addition to the theme of the transition between social statuses, other themes are also developed in the work. These themes are closely connected with the hero's

personal virtues.

The themes of bravery and determination are evident in the first part of the story. Despite a warning of the danger in the forest, the hero does not appear bothered, and he goes into the strange world in order to achieve his goal. Even if he has lost his friends in the forest, he proceeds to complete his job. These incidents show that the hero is a man of immense bravery and determination.

Whenever the hero faces the danger in the forest, his equanimity is emphasized in the first part. Under any circumstances, he remains composed. While the hero is being chased by wild animals, he does not abandon his belongings. When he falls into a swamp and a deep hole, the hero does not lose his presence of mind and gets through the crises. In each case, the theme of equanimity is noticeably made explicit.

In 4.4, we identified structural repetitions in the first part of story. The juxtaposition of essentially similar images in different episodes has specific thematic associations relevant to the hero's personal virtues. This structural device plays a crucial role in revealing his qualities.

In addition, the author's creation of splitting characters also has a thematic purpose. The hero and his companions can be regarded as splitting characters. They exhibit opposite qualities. The companions are portrayed as timid and feeble-minded men in the work. The contrast between the hero and his companions makes the hero's

qualities outstanding.

While the hero's bravery, determination and equanimity are treated in the first part, in the second part, the theme of enthusiasm is highlighted. He is depicted as a person full of zeal for acquiring new technology, practising what he learned and helping the people of his community.

The most distinct quality of the hero is the submissive spirit to God. On every occasion, he keeps praying to God for guidance. When his two companions suggest that they should make an offering to propitiate the spirit of the forest, the hero rejects the belief in supernatural agencies which is an essentially pagan theology. Furthermore, he preaches the greatness of God to his companions.

> "Mtegemea Mungu si mtovu," yaani, "Mungu aliyekuwa akituchunga huko nyumbani ndiye atakayetuchunga hata humu porini tukimtegemea Yeye. Hakuna mwenye nguvu na uwezo kumshinda Yeye. Mungu ni Mkuu na Bwana wa mabwaba kuliko wote. Mashaka si mema, maana hayo humletea mtu bahati mbaya" (pp. 5-6).

> "One who trusts God lacks not," in other words, "God who had guarded us at home will guard us even in the forest, if we trust him. There is no one who has power and ability that surpasses his. God is the ruler and the master of all masters. Distress is not good, because it often brings one bad luck."

The hero adheres to the monotheistic belief from the beginning of the story, and he

embraces the Christian religion in the last chapter of the work. The theme of submission to God is developed throughout the work.

From the discussion above, we see that these themes are developed by the virtuous behaviour of the hero. The author suggests in the work that these personal qualities make his successful transition between social statuses possible.

Apart from the hero's virtues, the theme of economic progress is also expressed mainly in the second part of the story. The hero not only learns and practises modern technology of agriculture and stock raising to maximize the production, but also teaches the knowledge to the public in order to foster the economic development of his community.

We have discussed the themes expressed and how these themes are elaborated in Kisa cha Mrina Asali na Wenzake Wawili. While the main theme is transition between social statuses, several minor themes are developed in the story.

In the written work, we have also found the elements of Swahili oral narratives in terms of themes. It must be emphasized that the main theme of the work is common in the Swahili oral narrative tradition. As in Shaaban Robert's early works of Swahili fictional prose, Mathias Mnyampala uses structural repetition and splitting characters to develop the themes of the work.

6.5 KURWA NA DOTO

In the preface, the author makes clear that he wrote the story with the intention of explaining village life, presumably in Zanzibar, and enhancing understanding of characters and conditions of people. Indeed the ethnographical descriptions of diverse indigenous customs are embedded in the story. On the other hand, the narrative concerns sibling rivalry between two sisters who have different qualities.

As we mentioned in 5.5, Kurwa, the elder sister and hero of story, is illustrative of virtue, and Doto, the younger one, is the embodiment of vice. In fact, the movement of the narrative depends on the actions and interplay of these two characters who exhibit the opposite qualities. The themes of the work are closely related with their specific traits and mainly made explicit through the contrast between the splitting characters. The author's concept of virtue and vice is reflected in the work.

When the sisters' father passed away, their behaviour is contrary to each other. While Kurwa gets a job in order to provide for her family, Doto keeps on leading a dissipated life.

> Baada ya eda Kurwa na mama yake walikubaliana kugawa kazi.
> Kurwa akifanya kazi za nje, mama mtu akifanya kazi za ndani.
> Doto alikuwa akijua kujipamba na kutaka pesa za kutumia.
> Mengine yalikuwa hayamshughulishi wala haulizi pesa hizo
> zinatoka wapi (P. 14).

After the time of customary ceremonial mourning, Kurwa and her

mother agreed to share work. Kurwa did outdoor work, and her
mother indoor work. Doto knew how to adorn herself and get
spending money. Other things did not bother her, and she did not
ask where the money came from.

The theme of social responsibility is developed in the incident. Kurwa shows a strong

sense of responsibility by supporting her family. However, Doto disclaims all the

responsibility and maintains her fast life style. The theme of dissoluteness is also

expressed in the situation through the reprehensible behaviour of Doto.

Later in the story, after Doto gets married to Faki, she cannot be prudent in her conduct

and gives herself up to debauchery.

Doto alitekwa na malaghai hao, akawa anatembea nao, na
walikuwa wamemganda kama kupe. Itakumbukwa ya kuwa maisha
ya namna hiyo ndiyo aliyokuwa akiyapenda Doto tangu zamani.
Basi kwa hivyo kulikuwa wepesi sana kwake kurejea kwenye
maisha ya namna hiyo (P. 37).

Doto was captured by the tricksters and hung with them, and they
pursued her like bloodsuckers. It will be remembered that that was
the kind of life that Doto loved in the past. Therefore, it was very
quickly that she returned to that kind of life.

Here again, the theme of dissoluteness is developed through her behaviour. As we

discussed in 4.5, the repetitive actions of Doto form a parallel image set. In different

incidents, the juxtaposition of the similar image of Doto is noticeable. The identification

of the parallel image set underlying the story leads us to a consideration of its thematic

association. Through the structural device, the author emphasizes the theme of dissoluteness.

Doto's dissolute nature finally breaks through to the surface later in the story in a manifestation of symbolic retribution. Not only does her marriage end up in failure, but she is also killed by a snake. The writer's view on dissoluteness is explicitly enunciated in this punishment. However, Kurwa is rewarded with love and a happy life in the conclusion of the story. She gets married to Faki and meets her former lover's family. The writer tells us that the virtuous acts will ultimately be recognized and rewarded.

Through the comparative images of the sisters in Kurwa na Doto, the story presents a dialectical world view, in which acts and characters are neatly polarized into virtue and vice, in order to demonstrate the validity of the effect of their personalities. The ending shows that virtue returns a reward and vice returns a punishment, which verifies that the characters are living in a just world.

The stories that contain polarized views are often found in the Swahili oral narrative tradition. Various opposing themes are developed in Swahili oral narratives through the interaction of characters who are illustrative of antithetical traits. Therefore, it is appropriate to say that the opposing themes and the splitting characters in the written work can be regarded as an aspect of the influence of the Swahili oral narrative tradition.

The thematic focus of <u>Kurwa na Doto</u> is not only on the specific personalities of the sisters, but also on their process of maturing. Although it begins with the birth of twin sisters, the plot of the story is concentrated on dramatizing the stage of pubertal transition in their lives. The story, thus, serves to illustrate the transition of young girls into mature women.

The sisters go through tests that will prove their social competence and sense of responsibility required in order to be regarded as respectable members of society. When they are in the first stage of socialization in the work, their father dies. Kurwa recognizes the basic requirements of adult responsibility as a step to personal maturation. However, Doto is depicted as an immature juvenile who lacks a sense of responsibility and independence in the incident.

The predominance of the sisters as the main characters of this story suggests that one main problem interfering with the characters' ability to grow up concerns sibling rivalry. The mistreatment of heroes in favour of their siblings is one of the most common images in the Swahili oral narratives that contain the theme of the youngster's maturation.

In <u>Kurwa na Doto</u>, sibling rivalry finds its clearest expression in the event involving Faki, a desirable match for both of the sisters. Despite Kurwa's effort to keep him away from Doto, Faki falls in love with Doto and gets married to her. Kurwa's resentment of what she perceives to be the preferential treatment that her sister receives is a difficulty that

she has to overcome to be a mature woman. In the work, sibling rivalry is considered as a problem facing a young girl in the process of maturing.

Besides, the incident also serves to develop the theme of appearance and reality. Faki chooses Doto as his wife instead of Kurwa because the younger sister has an appearance that is more appealing. However, this external appearance is an illusion which masks the real Doto, a young girl leading a fast life style. After the marriage, he becomes unhappy due to her life style. The author stresses the importance of discovering people's true inner personalities that lie behind the masks which they present to the world.

The ending of <u>Kurwa na Doto</u> entails the difference between successful and unsuccessful maturation of the sisters. The elder sister's reward and the younger one's punishment illustrated in the story are a simplified way of depicting proper and improper socialization in order to emphasize the appropriate model of maturation. The story shows that Kurwa has the personality which makes the successful transition between social roles possible.

From the contrast of the sisters' behaviour and their corresponding treatment in the concluding part, we see that the author is teaching young girls what social duties they will be expected to perform when they grow up and influencing them to accept proper social roles in life.

As we repetitiously indicated in 2.4, 6.1 and 6.4, the theme of maturation of the youngster is one of the most common themes in the Swahili oral narrative tradition. This thematic resemblance between the written work and oral stories shows an example of the interface between the oral and the written narratives in Swahili literature.

We have examined the themes found in <u>Kurwa na Doto</u>. While the themes concerned with specific personal virtues and vices are developed through the sisters' opposite qualities, the theme of the youngster's maturation is made explicit. Suffice it to say that <u>Kurwa na Doto</u> contain the themes which are often found in Swahili oral narratives.

We have also noted that the way in which the themes are expressed in the written work is influenced by the Swahili oral narrative tradition. Through use of splitting characters and structural repetition, the author reveals the themes more apparently on the surface of the narrative.

From the discussion above, we can arrive at several conclusions in relation to the themes of the early works of Swahili fictional prose. In the works, we have found the themes which contain moralistic visions The authors are promoting virtue and reproving vice in their works. As in many Swahili oral narratives, in the early Swahili fictional prose works, moral lessons are at the forefront.

Besides, the themes of desirable leadership and the youngster's maturation, which are common in Swahili oral narratives, are observed in the written works. It is fair to say

that these themes can also be regarded as the influence of the Swahili oral narrative tradition.

However, in some of the works, the theme of progress is evident. The early works of Swahili fictional prose were written in the middle of the twentieth century, when Western material and institutional civilization were being introduced in East Africa. The authors' responses to the call for development are revealed in their works.

Apart from the themes themselves, the early written works exhibit similarities with Swahili oral narratives in the way in which the themes are made explicit. Some of the themes in the works are emphasized through structural repetitions and splitting characters which are common in Swahili oral narratives.

CHAPTER SEVEN
STYLE

7.0 INTRODUCTION

In the previous chapters, we examined the narrative patterns, characters and themes of the early works of Swahili fictional prose. In the discussion, we found various elements of Swahili oral narratives in the written works. However, we have not yet investigated the language used in the early written works. The study of language is essential for us to appreciate literary works because the linguistic form is closely related to its artistic functions. In this chapter, we look at the text itself to see the ways in which the words are organized in the Swahili fictional prose works.

It is agreed that the language of oral narratives is quite different from that of written fictional prose. This is mainly because oral narratives are meant to be orally performed, and fictional prose works exist in written words. However, stylistic qualities of oral narratives remain in the early written works.

In 2.5, we discussed the use of linguistic form in Swahili oral narratives. For the purpose of this study, which is to interpret the interface between the oral and the written narratives in Swahili literature, the primary focus of this chapter is on identifying stylistic qualities of Swahili oral narratives in the early works of Swahili fictional prose.

7.1 ADILI NA NDUGUZE

As we discussed in the third chapter, no tradition of written fictional prose developed in Swahili literature until Shaaban Robert wrote imaginative works. It is reasonable to suppose that the introduction of Western culture to East Africa brought about the emergence of Swahili fictional prose in the middle of the twentieth century. However, as we demonstrated in the previous chapters, the author modelled his works on the conventions of the Swahili oral narrative tradition.

In this section, we examine the linguistic characteristics of Shaaban Robert's Adili na Nduguze. After we briefly discuss the general linguistic features of the work, we concentrate on the stylistic qualities of Swahili oral narrative in the written work.

The type of language used in the work seems to be much the same as that of ordinary speech used in reporting of events, description of people or places, explanation of situations and everyday conversations. In other words, the vocabulary and the syntactical structure of the work rarely deviate from the everyday Swahili discourse. In this light, the characteristic of the language of the written narrative differs not much from that of Swahili oral narratives.

However, there is an important difference. This written narrative is much longer than any Swahili oral narrative. While its length reaches sixty four pages, among the Swahili oral narratives which we examined, the longest transcription does not exceed thirty pages.

This does not mean Adili na Nduguze has a more complex formal structure than the ones found in Swahili oral narratives. Instead, the expressions in the written work are more detailed and elaborated than those of Swahili oral narratives. For example, the author spares four pages for the description of the king of Ughaibu and the prosperity of his country. It is apparent that Shaaban Robert uses a lot more words than oral performers do to develop their stories.

Another difference can be observed in the written work, and this has to do with the use of repetition. As we indicated in 2.5, the language of oral narratives is highly repetitious, and the repetition is one of the most fundamental characteristic features of oral literature. This characteristic of oral narratives is closely related to the nature of oral literature. In actual performances of Swahili oral narratives, oral performers continuously repeat the same phrases, songs and formulas. These expressions disappear, almost but not entirely, from the written narrative. Lexical repetition, which is referred to as being essential in oral literature, is not only unnecessary but also deleterious in written narratives.

However, we believe that some stylistic qualities found in the written text of Adili na Nduguze cannot be fully appreciated, if we exclude the influence of the Swahili oral narrative tradition from the interpretation of the style of the work. We intend to demonstrate this point in the following discussion.

The most evident case of the influence on the linguistic form of the work is that Shaaban Robert tries to contact with the reader in the written text, just like oral performers induce the participation of audience in actual performances of oral narratives. For example, while they are telling a story, from time to time oral performers suggest to the audience to imagine the situations they are describing and address direct questions to the audience. Through this process, oral performers get assurance from their listeners that they are following the story.

The actual performances of oral narratives cannot exist without the physical presence of both oral performers and their audience, and in the actual performances, oral performers and their audience actively interact and get direct responses from each other immediately. This practice is almost impossible in written texts because writers' writing and readers' reading are not likely to happen in the same place and time. The writer's audience is only implied. The acts of writing and reading by their nature are solitary experiences.

However, Shaaban Robert adopts the device in his written work. When the writer describes the good leadership of the king and the prosperity of Ughaibu, he suggests to the reader to think about the uniqueness of the king. In the following text, an imperative sentence directly addressed to the reader is observed.

> Kwa hivi, **fikiri wewe mwenyewe** jinsi Rai alivyojipambanua mwenyewe na wafalme wengine (P. 1).

Therefore, think about it yourself the way in which Rai
distinguished himself from other kings.

Throughout the work, the narrative is delivered in the omniscient third person point of
view, but at this point, the writer exposes himself and addresses the reader in the text.
The same kind of imperative sentence is found in the scene when Adili is saved by a
bird from drowning.

> **Fikiri wewe mwenyewe** hofu aliyokuwa nayo Adili (P. 43).

> Think about it yourself the fear which Adili had.

Apart from the imperative sentences, the writer exposes himself to the reader and tries
to explain the obviousness of a situation in the work through a subjunctive sentence.
When Adili and the monkeys are brought to the court of the king, the monkeys try to tell
something to the king through body language. After the writer indicates the king
immediately understands their gestures in the work, he addresses the following
sentence to the reader.

> Licha ya Rai, hata **mimi na wewe** tungalifasiri hivi kama
> tungalikuwa katika baraza hiyo (P. 13).

> In addition to Rai, even I and you would have translated like that, if
> we had been in the court.

As we mentioned in 4.1, <u>Adili na Nduguze</u> has a story-within-a-story structure. This
convention is also related to the concept of the presence of audience. If we look at the

fictional prose works written early in the literary history, such as <u>The Thousand and One Nights</u>, <u>Canterbury Tales</u> and <u>Decameron</u>, we can notice that frame devices are used in most of the works.

The early writers of fictional prose emphasize the storytelling events in their written works. For the events, the presence of an audience for storytelling to take place is crucial, as in the performances of oral narratives. In <u>Adili na Nduguze</u>, Shaaban Robert supplies an audience setting through the frame device. By introducing an audience, the author prepares the reader for what is to follow.

Another case of the interface between the Swahili oral narrative tradition and the written work is found in the repetitious use of an expression. We mentioned that repetition is obviously reduced in the transition from oral literature to written literature. However, the following two sentences are repeated at the end of every one of the eight chapters concerning Adili's testimony in the court.

> Adili aliyageukia manyani akauliza kama yaliyosemwa yalitokea au hayakutokea. Manyani yaliziba nyuso kwa viganja vya mikono yao kwa aibu (P. 17, 20, 25, 38, 42, 47, 52, 54).

> Adili turned to the monkeys and asked them whether the said things happened or not. The monkeys covered their faces with the palms of their hands because of the shame.

The fact that the same expression is used at the ends of the chapters suggests that it can be compared with closing formulas in Swahili oral narratives. Although it is different

from the conventional closing formulas in Swahili oral narratives, the expression functions as a means of announcing the end of each chapter.

The poems found in <u>Adili na Nduguze</u> can also be considered as an example of the influence of the Swahili oral narrative tradition. Three poems appear in the text. The following poem is about the beauty of the princess of the stone city.

> Miguu ya msichana
>> Na Mwendo aliokwenda,
> Adili alipoona
>> Moyowe ulimshinda.
>
> Alikuwa na miguu
>> Mfano wa charahani,
> Wala ulimwengu huu
>> Hajatokea kifani (P. 33).
> (The rest omitted)
>
> The legs of the girl
>> And the way she went,
> When Adili saw
>> His heart conquered him.
>
> She had the legs
>> Like a sewing machine,
> And in this world
>> A match has not yet appeared.

Songs are commonly introduced into many, though not all, Swahili oral narratives. The songs in oral narratives not only play a role in carrying the narrative forward and

entertaining the audience, but also occur in climactic points in the story. The poems in the written work mark climactic points. The poem cited above is introduced when Adili falls in love with the princess at first sight. The other two poems also occurred when the hero is under severe stress and with great joy. These poems at such crucial points add emotional intensity of the written work.

The use of Swahili proverbs is also found in both Swahili oral narratives and the written work. In most cases of Swahili oral narratives, proverbs are introduced at the ends of stories, but in Adili na Nduguze, proverbs appear in the middle of the text. The following proverb occurs when the two wicked brothers realize that they fail to get the princess of the stone city and feel ashamed.

> **Atakaye makaa ya mgomba hapati kitu ila jivu tupu.** Ndugu
> hawa wawili walimtosa ndugu yao kwa tamaa ya kupata msichana,
> lakini walipata aibu tupu(P. 50).

> One who wants charcoal of a banana plant does not get anything
> but mere ash. The two brothers threw away their brother because
> of the desire to get the girl, but they got mere shame.

Proverbs used by oral performers at the end of Swahili oral narratives play a part in reminding the audience of the meaning of stories. By presenting proverbs relevant to the moral of stories, oral performers make sure that their messages are correctly conveyed to the audience. Proverbs in the written work fulfill the same function. The writer provides proverbs pertinent to the situations in order to clarify the meaning of those situations.

As we have discussed, lexical repetition has almost disappeared in the written work. However, Shaaban Robert still uses structural and semantic parallelism as a repetitive device in the work. The following text is an example of parallelism.

> Alitupa chini vito vilivyotengenezwa akachagua yakuti; aliacha yakuti akashika almasi; alikataa almasi akatwaa fususi; alitaka lulu badala ya fususi, na feruzi kwa majohari mengine (P. 29).

> He threw away the gem stones on which is worked and chose rubies; he left rubies and grabbed diamonds; he refused diamonds and took precious stones; he wanted pearls instead of precious stones, and turquoises for the other jewels.

In the text, semantic and structural parallelism can be observed. The parallelism holds where five sections of the text which are divided by semi-colons and a comma. Each section has a similar meaning that Adili replaced a kind of precious stone with a better kind. The structurally parallel parts are the first three sections of the text. These are parallel in that they have the same phrase and word classes in the same order.

Another example of parallelism can be seen in the following text.

> Vinywa vya umati wa watu vilikuwa wazi kwa kivumo cha Lo salala! Wakati umefika **mawe kusema, miti kujibu na wanyama kuwa watu!** (P. 13).

> The mouths of crowds were open because of rumbling sound of Oh, God help us! The time has come for stones to talk, for trees to

answer and for animals to become humans.

The marked part of the text is also semantically and structurally parallel. The three phrases have a similar meaning of personification and a basic sequence of plural noun and infinitive.

Parallelism is widespread in Swahili oral narratives. Just like oral performers use this device to please the audience, so the writer enhances the artistic quality of the written text through parallelism.

Enumerative expression can also be regarded as an example of the influence of the Swahili oral narrative tradition. In actual performances of Swahili oral narratives, oral performers tend to enumerate words to express and substantiate a certain idea. In Adili na Nduguze, we have found many cases of enumeration. The following text is one of them.

> Majini katika Jua, Mwezi, Mushtara, Zebaki, Zuhura . . . hayakuweza kushindana na watu katika ardhi (pp. 60-61).

> Genies in the sun, the moon, Mars, Mercury, Venus . . . could not compete with people in the earth.

In the text, the writer enumerates a list of genies to mean 'all the genies.' To give images that are more concrete to the reader, Shaaban Robert prefers enumerative expression in many parts of the work, as oral performers do.

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We have looked at the style of Adili na Nduguze, focusing on the stylistic qualities influenced by the Swahili oral narrative tradition. It is clear that Shaaban Robert, to some degree, exploits the potentials of literary composition in the written work. Repetition is considerably reduced, and his description of character and incident is more elaborated. However, a variety of expressions common in Swahili oral narratives are found in the written work. It is appropriate to say that the stylistic devices often used by oral performers had an influence on his writing.

7.2 KUFIKIRIKA

In the previous chapters, we mentioned that a common motif in the Swahili oral narrative tradition is found in Kufikirika. Although Shaaban Robert did not directly copy the Swahili oral narratives which contain the same motif, the written work bears traces of the oral tradition. We identified the traces in its narrative patterns, characterization and themes.

In this section, we are concerning ourselves with questions of the linguistic features found in Kufikirika. Our main interest lies in demonstrating the stylistic qualities of Swahili oral narratives in the written work.

As in Adili na Nduguze, repetition has almost disappeared in Kufikirika, and the descriptions are more detailed and elaborated than those of Swahili oral narratives. An obvious feature in the style of the written work is the use of dialogues. They play a

crucial role in moving the narrative forward and developing the themes of the work. In the first chapter, a conflict is introduced through the endless stream of the king's speech in front of his viziers. In the dialogue between the king and the teacher in the fourth chapter, the acute conflict between them is exposed. At the end of the work, the dialogue between characters recapitulates the themes of the work.

Despite the differences, Shaaban Robert employs some linguistic forms influenced by the Swahili oral narrative tradition. In many parts of the written work, the stylistic qualities of oral narratives are observed.

The most remarkable stylistic feature of oral narratives in the written work is enumerative expressions. The following text is an example of enumeration.

> Hazina hizo zimejaa tele fedha, dhahabu, almasi, yakuti, zumaridi, feruzi, johari, na kila namna nyingine ya vito vya thamani bora. Mashimo ya chuma, pua, shaba, bati, madini nyingine na makaa. Ghala za nafaka, meno ya tembo, pembe za faru, ambari, sandarusi, pamba, hariri, manyoya, sufi, katani, ngozi, nta, ng'amba, zari, ubani, mashanga, vioo, majora ya nguo kila namna, chumvi, sukari, mafuta, vileo na bidhaa nyingi nyingine mbalimbali. . . (P. 2).

> These treasures are full of silver, gold, diamond, ruby, emerald, turquoise, jewel and all the other kinds of superbly precious stone. Mines of iron, steel, copper, tin, other minerals and coal. Storehouses of grain, ivories, horns of rhino, ambergris, gum copal, cotton, georgette, feathers, kapok, hemp, leather, wax, turtle's shell, golden embroidery thread, incense, shirts, glasses, rolls of all kinds

of clothes, salt, sugar, oil, liquors and many other various goods. . .

In the speech of the king of Kufikirika, the writer describes the king's wealth in this way. All sorts of property are successively named one by one. In actual performances of Swahili oral narratives, enumeration is sometimes used in an exaggerated way for effect. The stylistic device gives the vivid and concrete image of the riches of the king to the reader in the written text.

In actual performances of Swahili oral narratives, rhythmical enumerative expressions are often appreciated by the audience. However, the writer's repetitive use of enumeration in the written text can be considered as somewhat redundant.

Another stylistic quality of oral narratives found in the king's speech is the use of proverbs. When the king bewails his ill fortune in front of the viziers, he makes a point with a proverb.

> Wazee wa Kufikirika wameacha nyuma yao methali isemayo kuwa
> **nyumba ya mgumba haina matanga**. Mwaweza kufikiri wenyewe
> kweli iliyomo katika maneno hayo (P. 5).

> The old people of Kufikirika left behind the proverb that said there
> is no mourning period in a childless person's house. You can think
> yourselves about the truth contained in the words.

Through the proverb in the text, not only does the king's lament for his childlessness come to be known, but also one of the reasons why the sterility is regrettable is

revealed. As we mentioned in the last section, proverbs are used by oral performers to convey the meaning of a story. Likewise, the writer describes the king's problem effectively by means of the proverb.

As in Adili na Nduguze, poems are inserted in the middle of the prose text of Kufikirika. The following poem occurs when the king, the queen and the people of Kufikirika are all in a festive mood because of the birth of the prince.

> Mfalme na Malkia
>   Katika Kufikirika
> Siku ya kuzaliwa
>   Mtoto tuliyetaka
> Wote tumependezewa
>   Mtabiri twataka —
> Makumbushoni kutiwa
>   Watu kukumbuka (P. 18).
> (The rest omitted)
>
> The king and the queen
>   Of Kufikirika
> The day of birth
>   The child whom we wanted
> All of us are pleased
>   The predictor we want
> In museum to be placed
>   For people to remember

This poem appears first in the text. The second one is also introduced at the emotional moment when the prince and the teacher feel sorrowful at parting. The two poems occur when the characters are at the emotionally climactic points. As we mentioned

earlier, sometimes songs in Swahili oral narratives are used to express strong emotions of characters. Therefore, the poems can be regarded as the influence of the Swahili oral narrative tradition.

However, the third poem in the work plays another role. This poem appears when human sacrifice is made lawful in the council of Kufikirika. Members from citizen's side resist approving the bill, but their truth is rejected by the authoritative government.

> Kweli kama lebasi
> Uongo nao matusi
> Tena kweli almasi
> Kitu azizi halisi
> Uongo pia najisi
> Mtu mwema haugusi (P. 37).

> Truth is like clothes
> Falsehood is abuse
> Again truth is diamond
> Something really valuable
> Falsehood is also filth
> A good person does not touch.

Shaaban Robert emphasizes the importance of truth through this poem. The poem enhances the meaning of the situation rather than expresses the emotional feeling of character.

Repetitious exclamations in the scene of the birth also function as a means of expressing the emotional intensity of the incident.

> ...Kila mganga katika kundi hili atapewa ijara mara mbili."
> **Shangwe!... Shangwe!** "Nimetoa idhini maalum jina la mtabiri
> huyu liandikwe ... **Shangwe kubwa!** (pp. 17-18)

> ... each doctor in this group will get double the wage." Rejoicing!
> ... Rejoicing! "I have given special permission that the name of the
> predictor will be written ... big rejoicing!

As we can see in the marked parts, the same word, 'shangwe' is repeated three times
in the text. Like repetition in Swahili oral narratives, the repetitious exclamations give
the written text the sense of rhythm. Besides, the addition of 'kubwa' in the last
exclamation can be considered as an example of gradation.

The following is another example of gradation. Various images of genies and devils are
described in the text.

> ... nusu moja mtu na ya pili mnyama; thuluthi moja ndege, ya pili
> samaki na ya tatu mtu, robo moja nyoka, ya pili dudu, ya tatu jiwe
> na ya nne mnyama ... (P. 20).

> ... the first half is a human and the second is an animal; the first
> part of tripartite body is a bird, the second is a fish and the third is
> a human, the first quarter is a snake, the second an insect, the
> third is a stone and the fourth is an animal...

The monster firstly portrayed has two different bodies, the second one three and the
third one four. This gradational variation can be considered as an aspect of the
influence of Swahili oral narrative tradition on the written text. In actual performances of

Swahili oral narratives, oral performers often use this stylistic device in order to heighten the aesthetic appeal to the audience.

Parallelism is also observed in <u>Kufikirika</u>. When Utubusara Ujingahasara is asked to give instances of cleverness and stupidity, he responds with the following text.

> ...mtu aoaye mke mtaalamu ni mmoja wa werevu kwa sababu hukuza hali yake na kuweka tayari malezi bora kwa watoto wake; na mtu aoaye mke ambaye si mtaalamu ni mmoja wa wajinga kwa sababu hujidunisha mwenyewe na huhatirisha malezi ya watoto wake (P. 45).

> ... one who gets married to an educated woman is one of the clever people, because he stabilizes his life and prepares a better upbringing of his children; and one who gets married to a woman who is not educated is one of the fools because of dishonouring himself and endangering the upbringing of his children.

Structural parallelism is evident between two sections of the text that are divided by a semi-colon. Each section has almost the same word orders and shares most of the words. On the other hand, semantically, the meanings of the two sections are in contrast to each other.

In the following text, semantic and structural parallelism can be observed.

> Ustawi uliofanyika katika nchi hii tangu mwanzo wa ufalme wangu umeniletea heshima, lakini **ugumba umemeza heshima yangu na utasa umetia vumbi fahari ya Malkia** (P. 3).

> The prosperity achieved in this country since the start of my
> kingship has brought me honour, but the sterility has swallowed my
> honour and the barrenness has disgraced the glory of the queen.

Two sections of the marked part divided by 'na' are structurally and semantically parallel. The sequences of words are almost identical, and both sentences have a similar meaning.

We have discussed the language used in Kufikirika. As in Adili na Nduguze, many cases of the interface between the Swahili oral narrative tradition and the written work are demonstrated. Suffice to say that the writer exploits various stylistic qualities used in Swahili oral narratives in Kufikirika.

7.3 KUSADIKIKA

In this section, an attempt is made to examine the use of language in Kusadikika. Since our study centres on the interface between the Swahili oral narrative tradition and the early written works of Swahili fictional prose, we concentrate on discussing stylistic features of Swahili oral narratives found in the written work.

The most distinct characteristic of style in Kusadikika is that most of the narrative moves forward through the speeches and the dialogues of characters. As we mentioned in the previous chapters, this work has a story-within-a-story structure. In the frame story, the main conflict of the work is introduced in the speech of Majivuno, and the resolution of the conflict is presented by the king of Kusadikika as he makes a

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speech at the end of the story. Moreover, all the messengers' stories are delivered through the speeches of Karama in the court of Kusadikika.

As we discussed in Adili na Nduguze, the frame device itself can be considered as an aspect of the influence of the Swahili narrative tradition. There is an emphasis on the storytelling event in the written work. Westley discusses the function of frame devices, when he researches them in early written works of Hausa fictional prose.

> There must be some function for the use of the frame device in these disparate literatures. Oral narrative derives its power in part from the performer's presence, from the use of gesture, facial expression and voice. The full meaning is lost in the reduction to the printed word. A frame device provides continuity and often allows for commentary to be made on the stories which enhances or makes more obvious their meanings (Westley 1986: 85).

Through the frame device, the hero of the work becomes the narrator of the stories. While he narrates the stories of the messengers, Karama makes many comments on the stories as oral performers do in actual performances of oral narratives. It is important to notice that the frame device of the written work makes it possible.

The stories of the messengers are delivered from the omniscient point of view. The character himself delves into the thoughts and motivations of the other characters. However, a change in the point of view is observed in the story of the messenger sent to the western countries.

Auni alishangaa sana kwa kuona vile, akasema moyoni mwake kuwa watu hawa wana vilema namna moja, lakini mmoja amekinai na mwingine hakukinai. **Ajabu kubwa ilioje hii! Afadhali niulize ili nielewe sababu yake.** Baada ya kukusudia hivyo alitamka . . . (P. 32).

Auni was very surprised at the sight, and he said in his mind that these people had the same deformity, but one is contented and the other is not. What a big wonder! I had better ask so that I understand its reason. After planning like this, he stated . . .

The whole story is delivered in the third person, but the point of view temporarily switches to the first person, the messenger himself, as his own thought is exposed. The marked two sentences exhibit the change of point of view. The messenger's soliloquy is presented as it is without quotation marks.

In actual performances of Swahili oral narratives, oral performers often take on the personalities of the various characters and act out their soliloquies, dialogues, facial expressions, gestures and reactions in order to make their stories lively and entertaining. By means of the dramatic device, they can vividly suggest the acts and feelings of their characters.

The hero as the narrator of the story takes on the messenger's role and acts out the character's soliloquy to convey vivid impression to his audience as oral performers do. Therefore, the change of point of view in the written work can be considered as the influence of the Swahili oral narrative tradition.

As in the two early works of Swahili fictional prose whose style we examined, several Swahili proverbs are found in the work. The following text is an example of the use of proverb.

> Wazo hili lilipotolewa, Mfalme alishawishika kuwaza kuwa **kitanda usichokilalia huwajui kunguni wake,** na kuwa ilikuwako sababu njema ya kumwamuru mshtakiwa kueleza mwenyewe maana ya uanasheria na sababu zake (P. 8).

> When this idea was proposed, the King was persuaded to suppose that you do not know the bedbugs of the bed on which you have not slept, and that there is a good reason for ordering the accused to explain himself the meaning of legal studies and their reason.

The above marked sentence is one of the well-known Swahili proverbs. When the people of Kusadikika are not sure about the chief justice's interpretation of 'uanasheria,' the proverb occurs in the king's mind. As oral performers use Swahili proverbs to make clear the meaning of the stories they are telling, the writer gives the reader a better understanding of the situation by introducing the proverb in the written text.

Another example of the use of Swahili proverbs can be seen in the following.

> **Lila na Fila hawatangamani.** Kinywa cha Lila kikisema, sikio la Fila hujidai halisikii; jicho la Lila likiona, lile la Fila hujifanya halioni; moyo wa Lila ukijilainisha kwa mapenzi na huruma, ule wa Fila hujifanya mgumu kama jiwe lisilo maisha kwa chuki na uadui . . . Kwa bahati mbaya, Fila na watu wake wachache iliyashika

mamlaka ya Kusadikika, lakini kwa bahati njema, Lila na watu wake wengi ilikuwa chini ya mamlaka haya (P. 30).

> Good and Evil are not compatible. If the mouth of Good talks, the ear of Evil does not listen; if the eye of Good sees, that of Evil pretends not to have seen; if the heart of Good makes itself soften with love and mercy, that of Evil pretends to be hard like a lifeless stone with bad temper and enmity. . . Unfortunately, Evil and its few people hold the authority of Kusadikika, but fortunately, Good and its many people are under the authority.

The marked sentence is also a common Swahili proverb. Before the hero begins the story of the messenger sent to the western countries, he addresses the proverb to the audience in the court of Kusadikika. Through the proverb, he effectively describes the current political situation of the country.

Another stylistic quality of the above text we have to point out is the use of parallelism. Patterned pairs of phrases appear repetitiously in the written text. The pairs are syntactically similar, because each of them has a basic sequence of conditional and negative clauses. The meanings of both phrases in each pair are in contrast to each other. While the first part exhibits the characteristic of good, the second displays that of evil. In actual performances of Swahili oral narratives, oral performers tend to pass on information in patterned ways. Some of their expressions come into being in balanced patterns, such as parallelism.

The following text is a part of Majivuno's speech concerning the accusation of the hero.

Here again, parallelism is evident.

> ...raia mmoja, anayelindwa na ulinzi wa Mfalme, lakini si
> mwaminifu; anayefaidi haki na mapendeleo ya utawala huu, lakini
> hana shukurani; na aliye chini ya bendera ya nchi hii, lakini si mtii
> (P. 1).

> ... a subject, who is protected by the protection of the King, but is
> not a trustworthy person; who enjoys the justice and development
> of this rule, but has no gratitude; and who is under the flag of this
> country, but is not an obedient person.

In the text, the same pattern of phrases recurs three times. These three sections divided by semi-colons are structurally and semantically parallel. They have almost the same phrases and word classes in the same order, and each section has a similar meaning which means that Karama who benefits from the authority of Kusadikika does not appreciate it.

Gradational expressions are also found in <u>Kusadikika</u>. In each story of the messenger, the scale of audience is repetitiously described before the hero starts narrating. When he tells the first story, the scale of audience is a sixth (sudusi moja) of the people of Kusadikika. It gradually grows to a third (thuluthi moja) in the second story and to a half (nusu moja) in the third. Finally, the entire people gather together to listen to the last story. As we mentioned in the last section, the use of gradation can be regarded as the influence of the Swahili oral narrative tradition.

In this section, we have examined the style of <u>Kusadikika</u>. While the dominant linguistic feature of the work is identified as the use of speeches and dialogues of the characters, the stylistic qualities often found in Swahili oral narratives are observed in many parts of the written text.

So far, we have gone through the use of language in Shaaban Robert's early works of Swahili fictional prose. It has been shown that not only the content of the works is influenced by the Swahili oral narrative tradition, but also the various stylistic qualities of Swahili oral narratives are found in the linguistic form of the written works. It is apt to say that the writer ably exploits the stylistic qualities of the Swahili oral narrative tradition to put in print.

7.4 <u>KISA CHA MRINA ASALI NA WENZAKE WAWILI</u>

As we discussed earlier, the motif of the youngster's journey, which appears in the written work, is often found in many Swahili oral narratives. We also noticed that the formal structure, characterization and themes of the work are influenced by the Swahili oral narrative tradition.

In this section, we explore the questions concerning the linguistic form of the work. After briefly discussing the general feature of the language used, we concentrate on identifying stylistic qualities of oral narratives in the written work, in order to elucidate the interface between the early Swahili fictional prose work and the Swahili oral narrative tradition in terms of style.

The type of language used in <u>Kisa cha Mrina Asali na Wenzake Wawili</u> seems to be simple and straightforward. In other words, the language of the written work shows little of allusive and obscure quality. Throughout the work, the hero's adventure in the forest and his life after the adventure are narrated in the omniscient third person point of view.

In the eleventh chapter of the work is made up of the hero's address in the provincial conference. Through the speech, he educates the public to practise the new technology of agriculture and stock raising. The speech itself does not contribute to moving the narrative forward; rather it seems to be inserted in order to give some useful information to the reader.

As we mentioned in 3.3, the writer is one of the most famous Swahili poets. In his fictional prose work, thirteen poems are more or less skillfully embedded in the narrative. The interposition of the poems in the fictional prose work can be compared with the use of song in performances of Swahili oral narratives.

The poems are introduced by the hero, Mauya. The following text contains the first poem of the work. Before the poem begins, the writer explains why the poem is presented in the middle of the prose narrative.

> Bwana Mauya alikuwa na desturi moja kwamba kila mara akiisha
> simulia habari fulani, huishiliza kwa namna ya ushairi; kwa hiyo,
> alisema hivi:

'Ndotoyo haina heri,
Yabashiria hatari,
Porini siwe kiburi
    Tutakuja Kuumia

'Mimi sinaya hiyari,
Ya shari wala ya heri.
Nyegere livyomshari,
    Mojapo litatokea (P. 3).
(The rest omitted)

Mr. Mauya has a tradition that every time he finishes telling a story,
he often brings to an end the story with a poem; thus:

'The dream has no peace,
It foretells a danger,
In the forest, no arrogance,
We will come to be hurt.

'I do not have the choice,
Of trouble nor of peace.
As the mongoose harms him,
A similar thing will happen.

The hero recites the above poem, after one of his companions, Mbalayi, recounts to

him a dream. It says the dream has an ill omen. In the work, a poem often appears at

the end of an episode. Most of the poems contain the contents of the incident that

happened in the episode. They play a part in expressing the hero's thoughts and

feelings.

Another example of the interface between the written work and the Swahili oral narrative tradition can be found in the formulaic beginning. The following text is the first sentence of the work.

> **Paliondokea** watu watatu waliofunga safari kwenda kurina asali katika mapori ya Ukimbu (P. 1).

> There came three people who prepared a journey to harvest honey in the forest of Ukimbu.

It is noticeable that the way the written work starts is almost identical to that of Swahili oral narratives. The marked part is one of the most common opening phrases that Swahili oral performers use to begin their stories. The use of the formulaic beginning clearly shows that the writer was influenced by the linguistic form in Swahili oral narratives.

As in the fictional prose works of Shaaban Robert, several Swahili proverbs are observed in the work. The use of proverbs is also a stylistic feature of Swahili oral narratives. The following text contains a Swahili proverb.

> Walitumaini kuwa wataendelea na kazi yao tu mpaka watakapofaulu katika shida na mashaka; wakiisha fanikiwa, ndipo watakaporudi kwao. Waliongeza kusema: "Bwana, **baada ya dhiki huja faraja**" (P. 10).

> They hoped that they would just continue with their work until they would be successful in hardship and difficulty; when they

succeeded, that would be the time they go back to their home.
They continued to say: "Mr., after distress, comfort often comes."

After the burial of their companion, the hero and his friend decide to remain in the forest in order to achieve their goal despite the hardships. The meaning of the above marked proverb is closely related to this situation.

We discussed in 2.5 that the consecutive use of '-ka-' tense is a stylistic device often employed by Swahili oral performers. The grammatical is element also repeatedly used in a sentence in the written work.

> Nyama nyingine aliichoma na nyingine akaipika akala, kisha akalala (P. 28).

> He roasted one piece of meat, and then he cooked the other, and then he ate, and then he slept.

In the above text, we notice that the sequence of the hero's actions is effectively described with the tense marker.

The use of onomatopoeia in the written work can also be considered as an aspect of the influence of the Swahili oral narrative tradition. In actual performances, oral performers exploit the linguistic form to embellish their narration. This stylistic device makes oral narratives more vivid and amusing. A form of onomatopoeia is found in the following text.

Alianguka ndani yake kwa kishindo kikuu mno: **"puuu"**! (P. 30).

He fell into it with a really big noise:"puuu"!

The above marked onomatopoeia occurs when the hero accidentally falls into a hole. By making use of the device, the writer vividly describes the happening.

After narrating Swahili oral narratives, sometimes, oral performers explain the meaning of the stories that they have just finished to the audience in actual performances. This is their attempt to make sure that the audience understands the morals of the stories. At the end of the written work, the same kind of attempt is made by the writer in the following text.

Wasomaji wa kitabu hiki watajifunza kwamba hadithi hii yafundisha kuwa ni bora kupata mapato yetu kwa njia halali, yaani kwa bidii na jasho letu; hivyo mwisho jasho huleta fanikio (P. 63).

Readers of this book will learn that this story teaches that it is better to get our income legally; in other words, with our effort and sweat; in the end, the sweat often brings success.

We see that it confirms the teaching of the story. The writer of the story gives a lesson to the reader by himself.

We have discussed the language used in Mathias Mnyampala's Kisa cha Mrina Asali na Wenzake Wawili. As in the linguistic form of Shaaban Robert's early fictional prose works, the influence of the Swahili oral narrative tradition is observed in the style of the

written work. The writer employed some of the stylistic conventions of Swahili oral narratives in the written work.

7.5 **KURWA NA DOTO**

In the previous chapters, we demonstrated that this written work is close to Swahili oral narratives in several aspects. In this section, we discuss the linguistic form of Kurwa na Doto. As in the last sections, our interest lies in identifying stylistic qualities of Swahili oral narratives in the written work.

As we indicated in 3.3, the most obvious feature in Kurwa na Doto is the ethnographical descriptions. They coincide with the rites of passage involving the characters in the work. In the beginning of the narrative, the twin sisters, Kurwa and Doto, are born. At the same time, the Zanzibari customs concerning new babies are described in detail. The following text is a part of the description.

> Watoto walipelekwa kila kipembe cha nyumba na kuambiwa hapa ukumbini, hapa chumbani, hapa barazani, hapa uwani, hapa jikoni na kadhalika (P. 9).

> The babies were sent to all the corners of the house and told this is the hall, this is the room, this is the verandah, this is the open space, this is the kitchen and so on.

In addition to the birth of the sisters, whenever the important events in the characters' lives occur, such as the deaths of the sisters' father and Doto and the weddings of Doto and Kurwa, the ethnographic descriptions of Zanzibari customs are given in the work.

At the end of the ethnographic descriptions, the writer frequently points out that the customs he has described are not religious, emphasizing that faithful Muslims consider them as pagan practices. The following text appears when the description of a custom of mourning is finished.

> Niliyotaja ni machache katika itikadi za kijinga zinazofanyawa mtu anapokuwa kizuka. Mambo haya yote hayamo katika dini na yanakatazwa sana (P. 14).

> What I mentioned are few things in backward practices happening when a person is a widow living in seclusion. These things are not sanctioned by religion and are strictly prohibited.

On the whole the story is narrated in the omniscient third person point of view. However, as we can see at the marked subjective prefix, the writer often exposes himself to the reader in the written text. The exposure of the writer is not confined to the warning about the pagan practice. The following text is another example.

> Sasa na tutazame maisha ya Doto. Baada ya matembezi yao, Faki na Doto walirejea kwenye mji wao (P. 36).

> Now let us look at Doto's life. After their journey, Faki and Doto returned to their town.

These two sentences are the beginning of the third chapter of the work. The first sentence leads to the story of the married life of Doto through the narrative technique

of flashback. In the text, the writer mentions himself and the reader by using the marked subjective prefix. As we discussed in 7.1, the direct address to the reader in the written text is related to the concept of the presence of an audience. During actual performances of Swahili oral narratives, oral performers often try to communicate with the audience. Thus, it can be considered as an aspect of the influence of the Swahili oral narrative tradition.

Another example of the interface between Swahili oral narratives and the written work is found in the use of the formulaic beginning of the story. The following is the first sentence of the written work.

> **Katika zama za zama** kwenye visiwa vya Azania, vilivyouwa kwenye bahari ya Ajeani Karibu na Bara ya Dhulumati, **paliishi mtu na mumewe** (P. 1).

> Once upon a time in the islands of Azania, which are in the sea of Ajeani near the continent of Dhulumati, there lived a person and her husband.

It is certain that the marked two phrases are usual openings for Swahili oral narratives. However, there is a different point between the beginnings of the written work and Swahili oral narratives. Specified and realistic settings can hardly be found in Swahili oral narratives. In Kurwa na Doto. however, the writer clearly points out where the events take place in the beginning.

As in the other works whose linguistic form we looked at, the use of poetry is evident in

<u>Kurwa na Doto</u>. There appear eight songs in the written work. The songs are recited by all of the main characters. The following is Faki's song.

> Nyimbo alizoimba ni hizi:
>
> 1. Shika kite nami nishike huruma,
>   Sinitupe wala sitakusukuma,
>   Tuwe sote hata siku ya Kiama.(P. 52).
>   (The rest omitted)

The songs he sang are these.

> 1. Have trust with me and hold me kindly,
>   Do not abandon me and I will not push you away,
>   We be together every time even the Judgement day.

Faki sings the song when he falls in love with Kurwa. His feeling is well manifested in the song. Most of the other songs in the work occur when the characters are in emotionally high points. Likewise, oral performers often introduce songs at climactic points in their story.

Enumerative expressions are found in the written work. The father of the twin sisters prepares many things before his wife gives birth. The following is the list of the things he buys.

> Alinunua malegeni, mabirika, sufuria, samawari, seredani, taa, nguo, mikeka, nyungo, majamanda; muru, kaumwa ... na vingi vinginevyo. . . (pp. 7-8)

He bought bread tins, kettles, metal pans, heaters, stoves, lamps, clothes, mats, clay pots, cases, stomach medicines, calumba roots ... and many others...

Through the enumeration, the writer not only lists the necessities of infant rearing in Zanzibar, but also describes the excitement of the father effectively. As we mentioned earlier, oral performers give more vivid and concrete images to the audience by use of the stylistic device.

The Swahili proverbs in the work can also be considered as an aspect of the influence of the Swahili oral narrative tradition. The following text contains a common Swahili proverb.

Mama yake na dada yake wakimpenda sana Doto na wakichelea kumwudhi. Kwa hivyo, wakiogopa kumwasa, hawakupenda kumkaripiakaripia kila wakati. Lakini kwa hakika hayo hayakuwa mapenzi kwani watu wamesema '**mchelea mwana kulia hulia mwenyewe**' (P. 13).

Her mother and sister loved Doto very much, and they were afraid of annoying her. Thus, they were afraid of forbidding her from doing things and did not like scolding her every time. However, in fact, this is not love, because people say 'one who is afraid of the crying of one's child often cries by oneself.'

The writer points out why Doto becomes ill-mannered. He cites the marked proverb, comparing it to the situation in the work. The challenge of discipline is well demonstrated by the use of the proverb.

We have examined the language used in <u>Kurwa na Doto</u>. While the ethnographic descriptions are the dominating feature of the work, the stylistic qualities influenced by the Swahili oral narrative tradition are observed. The writer selectively uses the stylistic resources of Swahili oral narratives in his written fictional prose work.

So far, we have discussed the linguistic form of the early written works of Swahili fictional prose. In some degree, the writers exploit the potentials of writing. This has been shown in the lengths of the works and the disappearance of lexical repetition. The literary composition allows writers to have much time for deliberation over the choice of language to be used.

However, we have demonstrated that a proper appreciation of the style of the early written works can only be gained by considering the influence of the Swahili oral narrative tradition. Various stylistic qualities of Swahili oral narratives are found in the written texts of the early Swahili fictional prose.

CONCLUSION

From the second half of the twentieth century, Swahili fictional prose works began to be published. It is apparent that the emergence of Swahili fictional prose is a result of the introduction of the Western literary tradition. However, the early written works reveal considerable similarities with Swahili oral narratives.

In the introductory chapter, we clarify the objective of the study, which is to demonstrate the interface between the Swahili oral narrative tradition and the early works of Swahili fictional prose. To undertake this subject, we decided to analyze the narrative patterns, characterization, themes and style of Swahili oral narratives and the early works of Swahili fictional prose. Our assumption is that the elements of Swahili oral narratives are observed in the written works in terms of these four aspects.

After studying the elements of Swahili oral narratives in the second chapter, we concentrated our study on identifying the influence of the Swahili oral narrative tradition on the written works on the basis of the discussion about Swahili oral narratives in the last four chapters. Despite the fundamental difference between the oral performance and the literary composition, we found various characteristics of Swahili oral narratives in the written texts.

Structural repetition is an obvious feature in the formal structures of Swahili oral narratives. Repetitious relationships between characters and situations in different

episodes create narrative patterns in Swahili oral narratives. The juxtaposition of similar images is identified in all five written works considered here. It is plain that the setting up of parallel image sets is the most marked element in the formal structures of the works. In some of the works, episodic structures that contain different sets of conflict and resolution are observed.

A character in a Swahili oral narrative is normally illustrative of a single quality, and he or she tends to remain static throughout the story. The characters of the early written works also exhibit the flat quality. The usual cast of Swahili oral narratives, heroes, villains, helpers and tricksters, provides a model for the writers of early Swahili fictional prose to create their characters. Although they describe some of their characters in detail, the characterization in the written works is mainly achieved through the characters' actions and the interplay between the splitting characters.

The themes developed in the early written works have affinities with the themes found in Swahili oral narratives. The writers elaborate the characters' personalities as the themes of the works, and their fictional world is governed by the laws of conventional morality. In addition, all of them deal with the theme of the your   maturation. The way in which the themes are developed in the written works is also similar to that of Swahili oral narratives. Structural repetitions and splitting characters play an essential role in revealing the themes. However, some of the writers discuss the theme of progress. In their works, the concept of the good is often related to reformative visions.

The writers' closeness to the Swahili oral narrative tradition can also be seen in the language used in their written works. Various stylistic qualities influenced by the linguistic form of Swahili oral narratives are observed in the written texts. In some of the works, the concept of the presence of an audience is emphasized. Written composition itself, however, necessarily disposes of the most striking feature of lexical repetition in Swahili oral narratives.

It was shown in this study that the early works of Swahili fictional prose bear direct relation to the Swahili oral narrative tradition. In the beginnings of fictional prose, we see the influence of the oral narrative tradition on the written texts. The writers looked for the closest equivalent of fictional prose in their oral tradition with which they were familiar. By turning to the Swahili oral narrative tradition, the pioneers of Swahili fictional prose found a mode that enabled them to create the written works.

The oral narrative tradition is an important source of inspiration for writers of fictional prose. Apart from the early written works considered in this study, the influence of oral literature is found in recent works of Swahili fictional prose. For example, scholars point out oral elements in Aniceti Kitereza's Bwana Myombekere na Bibi Bugonoka, Ntulanalwo na Bulihwali (1980) and K. W. Wamitila's Bina-Adamu (2002). Without the study of oral-written interface, these works cannot be properly appreciated. This task will remain for other researchers.

APPENDIX

Transcriptions of Swahili oral narrative Texts

Binti Baharaza

Performer: Mama Kursum Daudi

Place: Lamu, Kenya

Date: November 5, 2002

Paukwa.

Pakawa.

Paliondokea hadhithi ya zamani, alikuwa mfalme moja. Alikuwa mfalme moja akawa na mwanamke. Akawa na mwanamke, akaishi naye miaka kumi. Akasema, "Mke wangu, wewe huzai mtoto. Sasa nitafanya nini?" Mwanamke akamambia, "Si tutakwenda tutembea nje."

Pana sharifu moja ambaye amekufa. Sasa yule sharifu amekufa iko ziara yake. Wakienda wakatembea nje kidogo. Basi, wakienda yule mwanamke na yule mwanamume. Mwanamke akasema, yule mwanamke akasema, akasema, "Mimi naomba mtoto." Kwa ile ziara pale, ile ziara. Akaambia, "Mimi naomba mtoto. Nikipata mtoto, mke, mume yo yote mtoto. Mimi nataka, nitaweka hekima yako kwa ziara. Na kisha kuweka hekima yako, kisha mimi nitakwenda kumjengea nyumba. Nje kidogo. Nikamjengea nyumba nje. Nimweke mtoto wangu. Nita… Na watumishi wake. Hiyo nyumba mimi nitajenga ghorofa saba. Na mtoto wangu akae hapo na watumishi wake. Nitaweka na kitu ambacho… Kiunzi." Ile kiunzi kinavuma. "Vu! Vu! Vu! Vu! Vu!" "Nitafunga na mtoto wangu na watumishi wake. Mimi nitakaa mjini. Yeye nitamwekea nyumba nje ya mji."

Sasa akaweka. Akiweka ile nyumba, akamweka mtoto wake akazaa. Mtoto wake akishika nyakati ya kama miaka kumi na mbili, akampeleka mtoto wake kule kwenye ile nyumba, akamweka na watumishi wake.

Sasa yule mtoto amekaa mpaka amezoea pale. Amekuwa msichana wa sawa. Na mtoto akiitwa 'Hiza,' mtoto akiitwa 'Hiza.' Babake ni mfalme akiitwa 'Baharaza.' Sasa yule mtoto amekaa, ameshika sawasawa. Kuwa mtoto wa sawasawa. Amefika sawasawa miaka zake … Mwanamke anaitwa 'Hiza.'

Sasa akanenda shetani mkubwa usiku. Amekuwa huyu mtoto amelala, lakini haona kama bado usingizi haujaingia machoni yake. Akinenda, mara akasikia. "Buu! Buu!" "Pu! Pu! Pu! Pu! Pu!" Ile shetani ikaweka mabawa zake katika ile kiunzi kama kamba. Ikakatika. "Ka!" Ile Kiunzi. Sasa akaita, "Hiza! Hiza, Binti Baharaza! Hiza, Binti Baharaza!" Akamambia, "Usikatae kuitikia. Itikia! Mimi nakuja kukuambia maneno ya sawasawa. Wewe itikia!" Yule mtoto anafanya kutetema hivi. Anaogopa. Tetema. Akamambia, "Hiza, Binti Baharaza! Wewe usiache kuitika, maana yangu, mimi nakupenda. Nakuambia wewe ni mtoto moja uliombwa kwa ziarani. Na ukaweka starehe kama hizo nyumba mzuri na starehe zote. Basi, na wewe mwenyewe unaona katika starehe. Lakini wewe nakuhofia utakaa… Kisha utapata shida kubwa sana." Yule Hiza akafanya kutetemeka.

Sasa yule mama akija asiseme. Mama akaja kumangalia asubuhi, akipanda mpaka ghorofa saba. Anamona yule mtoto anakaa. Amambia, "Mwanangu, una nini?" Amambia, "Hakuna neno mama." Amambia, "Watumishi wanakuuzi wewe." Amambia, "Mama, hakuna neno. Watumishi wako sawa na mimi." Akamambia, "Huna kitu?" Amambia, "Sina kitu. Niko sawa tu." Akaenda zake yule mama. Na wale watumishi hawasikii ile fuzo ya usiku, ile shetani. Wale watumishi hawasikii wanakaa naye.

Akakaa. Sasa yeye, wale watumishi wameitia chakula… asubuhi wameitia chakula, na saa

sita wameitia chakula. Yeye anaingia huzuni siku ile. Akala kiasi, akaweka chini ya mvungu wa kitanda. Na akalala, akaweka pale.

Hata siku ya pili anakaa tena. Akipata usiku, saa sita ile, anasikia ile. "Pu! Pu! Pu! Pu! Pu! Pu!" kama mashini, ile mabawa ya shetani. Akija, akaweka mabawa zake. "Bum!" Katika ile kiunzi. Kama hii. Akatua namna ile. Akitua, basi, ile ikakatika. "Ka!" Basi, akaita, "Hiza! Hiza, Binti Baharaza!" Maana yake ni Hiza, baba yake ni Baharaza, mfalme. Akamambia, "Hiza! Hiza, Binti Baharaza!" Akamambia, "Usiache kuitika. Itikie! Mimi nakupenda. Natakuambia maneno mazuri. Nakupenda mimi." Akaita, "Hiza! Hiza, Binti Baharaza! Ah! Mwanangu! Mimi nakuambia wewe mwenyewe mtoto mzuri ulikwenda kuomba ndani ya maziara, ukawekewa starehe. Mamako na babako, basi, wakakuweka starehe mzuri sana. Sasa kisha utapata taabu. Wewe mwenyewe kisha utakumbuka. Mimi nakupenda, ikakatika ile kiunzi ambao iliwekwa na mama na baba." Ikakatika… viunzi viwili. Viunzi ni saba. Akamambia, "Haya, mimi naenda zangu." Yule shetani amaga. Akamambia, "Mimi naenda zangu." Akamambia, "Haya." Yeye akaenda zake. Basi, yule shetani akienda, yeye akaanza homa. "Bu! Bu! Bu! Bu!"… kutetemesha.

Hata, asubuhi imepambazuka, siku ya mbili asubuhi imepambazuka. Akitekewa chakula, yeye hali na hasemi kitu gani kimemuzi. Hawasemi watumishi. Kimya. Hata asubuhi mama akaja kumangalia. Amekuja kwa mtoto wake amekundakunda. Amambia, "Mwanangu Hiza! Kitu gani ambacho kwamba kimekuuzi wewe cha kuuziki? Tangu jana mimi nakuja hapa, wewe hali yako si nzuri." Amambia, "Ah! Mama, hakuna kitu. Hakuna kitu." Amambia, "Hakuna kitu." Akauliza wale watumishi. Akaambia, "Huyu mtoto wangu kitu gani ambacho kwamba kimemuzi?" Wamambia, "Sisi mama, hatukumbuki yule mtoto wako tunamuzi." "Ni nini?" Akawaambia, "… tangu jana mtoto wangu hali yake si mzuri. Aniambia, 'Hana kitu.'" Haya, akienda zake yule mamake, akaenda kwake. Akienda kwake, akamaga Hiza vilevile.

Hata siku tatu, siku ile ya tatu akaja tena yule shetani. Ameshazoea kuja, huja tu sasa. Akaja tena. Saa sita usiku asikia ile mabawa zake zinavuma. "Pu! Pu! Pu! Pu! Pu!" Kisha

zikatua pale katika kiunzi. "Ka!" Basi ile kiunzi ikakatika. "Ka!" Kiunzi tatu, siku tatu. Sasa akija, akamambia, "Hiza! Hiza, Binti Baharaza! Hiza, Binti Baharaza!" Ameanza kutetema. Amambia, "Mwanangu, usiteteme wala usifanya cho chote. Usiogope mimi. Mimi ni kama wewe. Na mimi ni kama wazazi wako. Nakuambia kitu ambacho kwamba… mimi. Wewe ni mtoto moja waliomba kwa raha. Na wakaomba, wazazi wako wakupenda. Na wakakufanyia mambo ya starehe. Basi, hakuna wazazi wanamjengea watoto wake nyumba kama hii. Wewe unamjengewa nyumba mzuri ya ghorifa saba na kula kitu, na kula kitu na watumishi. Wewe hupiki… Unalishwa na kula kitu. Sababu wazee wako wanakupenda. Walikuomba kwa raha. Sasa kwa nini mwanangu? Wewe, mimi nakikuita kukuambia, wewe ukatetema. Basi, nakuambia raha ulio nao. Una shida itakalokupata. Basi mimi nasikitika na wewe mtoto." Akazidi yule Hiza kutetemeka, akatetemeka…

Lakini yeye haneni kwa wale watumishi wala kwa mamake. Mamake akija, akamambia, "Hiza mwanangu." Akija, akaona ana wasisi. Amambia, "Hiza mwanangu, kitu gani ambacho kwamba kinakuuzi? Mimi nakija sasa wewe hakuna raha. Wewe mtoto ulicheka na mimi, ukizungumza na mimi. Sasa huzungumzi tena na hali yako si nzuri. Una nini?" "Sina neno mimi mama." Akamambia, "Niambia. Cho chote kimechokuuzi wewe. Tutachengeza." Akamambia. Akienda, akauliza mtumishi. Akamambia, "Ana nini mtoto wangu? Nini inamuzi?" Mtumishi amambia, "Mimi siuziki kwa mtoto wako. Mimi siuziki." "Kwa nini," akamambia, "mtoto yangu mimi kuwa… ana simanzi? Ni nini kimuzicho?" Basi, akamambia, "Hakuna kimuzicho mtoto wako. Na kama kuna kimuzicho, haneni." Maana wale wakinena yeye, wale watakatwa shingo. Baba ni mfalme. Eh!

Basi, hata akatoka yeye. Yule mama akaenda zake. Akienda zake, yule mama anaye ana shida na mtoto wake, hali yake ile. Anaye ana shida. Akazungumza na baba. Akamambia, "Mtoto wangu… mimi simoni hali yake mzuri. Ana nini?" Akamambia, "Basi, uacha tu kwanza." Yule baba akamambia, "Uacha." Kisha yeye mwenyewe hata "Tunena." Akinena, "Tutafanya uchunguzi. Tuangalie kitu gani kinammuzicho."

Hata siku ya nne akalala. Ikifita saa sita, anakuja tena yule shetani. Anasikia mabawa zake zivuma kama masini. "Pu! Pu! Pu! Pu! Pu!" Kisha akatua. "Ka!" katika ile kiunzi cha nne. Kiunzi ikakatika. "Ka!" Sasa akaita, "Hiza! Hiza, Binti Baharaza! Hiza, Binti Baharaza!" Akamambia, "Mwanangu, kitu gani ambacho kwamba ukifanyacho, mimi nakikuita, wewe usiitikie. Hiza, Binti Baharaza! Hiza, Binti Baharaza!" Akamambia, "Mwanangu, itika. Mimi naja hapa. Naona zile shida zako ulizo nazo. Naja kukuambia. Basi, wewe ni mtoto moja una raha. Uliombwa na wazazi wako kwa raha. Na wazazi wako waliwekea mambo ya starehe. Basi, walikuwekea mambo ya starehe, maana wakupenda. Na mimi nakupenda. Ndio mimi nikaja kukuambia dhiki zako. Na zile dhiki naona. Sasa wewe utapata dhiki na mpaka kisha nitakumbuka. Kwa kuwa mimi nimekuja kukuambia." Akanyamaa, akalia yule Hiza. Yule shetani akisema, "Wewe hulia." Basi, Akamambia, "Mwanangu, usilie." Yeye aliona... Amambia, "Usilie. Wewe chukua hii sauti yangu. Uangalie kitu gani utafanya." Akalia, akalia, akalia. Shetani amambia, "Haya, naondoka. Mimi nakwenda zangu." Akienda zake. Akienda zake, yule shetani akamambia, "Kesho, nitakuja tena."

Siku ile mama akija... Yule Hiza amefanya simanzi. Amambia, "Mwanangu, Hiza. Kitu gani wewe. Mwanangu, niambia. Na mimi nimeshakuwa na kunena na babako. Amesema kufanya uchunguzi kitu ambacho kwamba kitakuuziki. Yeye hatakiweza ku..." Akamambia, "Sina dhiki mama." Amambia, "Mbona umekuwa namna hii?" Akamambia, "A-a." Mama akamambia, "Mgonjwa?" Akamambia, "A-a, si mgonjwa." Akamambia, "Haya, mwanangu. Mimi naenda zangu." Akauliza wale watumishi. Wale watumishi wakamambia, "Mama, usinipe shida kwa sababu sisi hatumoni Hiza ana shida. Kama umona Hiza ana shida, wewe tuweka hapa kama ... wenye kumlinda huyu Hiza. Sasa kama Hiza ana shida, sisi tunaweza kukuambia." Akawaambia, "Haya."

Akanenda zake. Akienda zake, akakaa hata usiku...Na ile chakula yake wale watumishi ikamletea, yeye hataki... huchukua akaangalia kisha akiweka chini wa kitanda chake yeye analala. Weka chini pale. Na wale watumishi... Maana mtoto wa mfalme hawawezi kunena kufanya nini nini, kuweka maneno. Eh!

Akakaa mpaka usiku tena. Siku ya sita hiyo. Eh! Akaja, akasikia ile mvumo ile shetani. Shetani mkubwa avuma kama ndege, kama ile. "Pu! Pu! Pu! Pu! Pu! Pu!" Kisha akatua. "Ka!" Ile kiunzi. Akitua ile kiunzi ikakatika. "Ka!" Katika. Basi, akaita, "Hiza! Hiza, Binti Baharaza! Hiza, Binti Baharaza! Hiza, Binti Baharaza!" Akamambia, "Mwanangu, usiache kuitika. Itike. Mimi nakaja kuona zile shida zako kukuambia. Na ukishika maneno yangu, wewe utakuwa na mambo mazuri lakini shika maneno yangu, basi, wewe hulia." Akamambia, "Mimi nakuambia wewe mtoto wa sawa. Uliombwa kwa maziarani. Na ukawekewa mambo mazuri ya starehe kama hizi. Hii starehe yake ulio nao hakuna mtoto aliwekewa. Uliwekewa wewe. Na leo mambo umekupata namna hiyo, basi, wewe usilie." Akamambia, "Mimi nasikitika na wewe. Mimi naona shida kubwa utapata." Basi, akalia, akalia. Akamambia, "Usilie, usilie." Yule akamambia, "Haya, basi, naenda zangu. Mimi naenda." Akaenda yule shetani. Yule shetani...

Hata asubuhi akaja yule mamake. Mamake akimona, Hiza amezidi. Na mtoto wake mzuri meupe amekuwa meusi hivi. Eh! Rangi yake imebadilika. Amambia, "Mwanangu, mimi nikiona wewe una shida za ugonjwa. Naona shida labda unataka jambo upati. Uniambie. Mimi nitamambia baba yako utafanywa kila jambo." Amambia, "Sina jambo Mama. Na sina shida yo yote." Amambia, "Kuna shida?" Amambia, "Sina shida." Amambia, "Basi, naenda zangu." Akienda zake. Akienda zake.

Hata siku ile ya saba usiku. Akaja tena yule. Akija tena akamambia, "Hiza, Binti Baharaza! Hiza, Binti Baharaza! Hiza, Binti Baharaza! Mwanangu, leo ni mwisho. Ile... nilipokuambia na hukushika. Basi, leo ni mwisho mimi naenda zangu. Shida zako tayari zitakupata." Akamambia, "Haya." Akaenda zake. Akaenda zake.

Hata asubuhi kama saa kumi, ile saa kumi ya alfajiri. Ile kuku aliwika, jimbi ile huwika. Yeye akatoka. Akitoka, akachukua ile nguo, nguo yake, yeye ametoka. Akatoka amekwenda. Akanenda, akanenda, akanenda, akanenda, hata akasikilia kama kutoka Lamu mpaka kwa

Matondoni kwa miguu. Akinenda kule. Alipokwenda akapata nyumba ya kizee kama mimi. Akalia, akamambia, "Hodi, bibi." Akamambia, "Hodi." Akamambia, "Karibu." Akamambia, "Wewe ni kama nani?" Akamambia, "Mimi ni mgeni." "Mgeni? Kutoka wapi?" Akaambia, "Mimi mgeni, natoka mbali sana." Ako na pengine... Akisema utoka ... hata kutafuta wale wazazi wake. Akamambia, "Mimi natoka mbali. Kutoka mbali mimi nakuja hapa kwako. Nipe pahali nikae." Basi, yule akamambia, "Haya, mwanangu. Kaa." Mzee peke yake pale. Ana mtoto mmoja ambaye kwamba naye kuleni mfalme. Mtoto wake mfalme wa kiume. Basi, akakaa. Akaambia, "Kaa mwanangu." Akakaa.

Sasa yule akamweka ile rumu yake. Yule mzee akampa yule mgeni, yule Hiza. Akampa ile rumu yake. Na yule mzee, yule mtoto wa mfalme akampikia... chakula. Basi, yule Hiza akapika yeye chakula. Akapika chakula, hata yule mtoto wa mfalme akija, amambia yule mzee. Akamambia, "Mama." Akaambia, "Nini pikiwa na leo? Mbona chakula aina ningine ningine?" Amambia, "A-a. Napika mwenyewe, napika mwenyewe." Akamambia, "Naona chakula ni namna ingine." Akanyamaa. Siku ya pili akanyamaa... Lakini yule mtoto wa mfalme hamoni. Yeye, yule mtoto wa mfalme akiingia kula chakula, yeye hakukwenda kuingia ndani, hakajificha ndani.

Hata, kama wiki mzima, sasa yule mtoto wa mfalma akaingia ghafla. Hivi. "Bu! Bu!" Yeye, yule Hiza anachukua kile chakua, anakwenda kuweka na meza. Na akitoka, akapambana na yule mtoto wa mfalme. Mtoto wa mfalme anamambia, "Bibi." Yule mzee anamambia, "Bibi, wewe, mimi nakuambia 'Hizi chakula unapikiwa.' Wewe ukasema, 'Mimi sipikiwi.' Na wanapikiwa. Na nimemona msichana ametoka ndani, akaweka chakula. Amambia, "Kweli, Mwanangu. Msichana ameingia, amenisaidia kazi." Amambia, "A-a... Kuingia." "Huyu msichana namona kama ni mgeni amekuja." "Ah!" Akakubali wewe bibi, akakubali.

Akikubali, akakaa bibi... kama siku kumi. Anamambia, "Bibi, sema kweli. Yule msichana ni wa wapi?" Akamambia, "Hata mimi siwezi kukuambia ni wa wapi. Kwa sababu yule msichana mgeni amekuja hapa, fikia hapa, ame... ingia hapa kwangu. Na anasema, 'Mimi

ni mgeni. Basi." "Sasa bibi, yule msichana mimi nataka kufunga ndoa kwa yule msichana. Na yeye ni mgeni hujui kwao. Sasa itakuwa namna gani? Yule msichana nampenda. Nifunge ndoa." Amambia, "Basi, ngoja! Nitamuliza zaidi kama kwao ni wapi, kwao ni wapi. Mimi nitakuambia." Akamuliza. Akamambia, "Mimi kwetu, si ni wapi wala ni wapi. Maana, nilipotoka, hali yangu si nzuri. Na siwezi kukuambia kwetu ni wapi wala ni wapi." Akamambia, "Sasa." Akamambia, "Nini?" Akamambia, "Sasa, mwanangu. Nikuona wewe, nataka kufunga ndoa na wewe. Kisha na wewe kwenu hujui ni wapi." Amambia, "Sasa." Amambia, "Sasa, hata siwezi kusema nini wala nini."

Yule... yule kijana akataka kusema kwao, kwa yule mfalme. Kwao... Mji ingine kama Matondoni kuna mfalme mwingine. Akienda, akasema kwao. Akaambia, "Mimi, kule kwetu, ... kwa nyanyangu namona mgeni. Na mgeni... na fulani. Sasa, nimemuliza yule nyanyangu. Sema ni mgeni. Hajui kwao ni wapi wala ni wapi. Sasa mimi, nimependa baba. Nataka kufunga ndoa na yule mgeni." Sasa... akiitwa yule nyanya, akazungumza na mama wa mtoto wa mfalme yule, akazungumza. Akizungumza, akasema, "Mimi siishi kwao. Lakini, sasa, nitauliza zaidi." Aki... yule mfalme... yule mvulana akaambiwa. Alipoambiwa, "Sasa mimi, hajulikani mtoto. Sasa sisi tutafunga ndoa. Tufunga ndoa kama babake akija, basi tutaweza mfalme na mfalme... atazungumza." Akamambia, "Haya." Wakafunga ndoa yule... funga ndoa.

✔

Hata, lakini yule mfalme, babake Hiza, yule Baharaza anauliza kwa simu kule. Anasema, "Kuna mtoto wangu ametoka. Aitwa Hiza, Binti Baharaza. Aki... amekimbia, hajulikani shida za... kimbiza ni shida gani. Basi, mimi huko natafuta, simoni. Basi kama mtu amemona, akinileta, basi, nitampa kilemba chake, ile malipo yake. Nitamlipa." Amambia, "Basi, kama tutakimona," Ameambiwa yule mfalme yule kwa simu, "...ona, tutamambia. Tutamshika, tumlete."

Sasa yule Hiza hakusema, "Mimi jina langu ni Hiza." Amesema jina yake ameitisha ingine ile sijulikani. Basi, hata siku hiyo amekaa, mpaka ameshakuzoeana. Kama mwezi moja na

nusu hivi, ama miwili.

Sasa yule mfalme huku, babake Hiza, amelia mpaka macho yake yanaharibika kumtafuta mtoto wake.

Hata siku hiyo wana... Kama sherehe hii. Na watu wanakwenda mandhari kula... Sherehe ya Ramadhani. Siku hiyo wamekwenda kule yao. Wamechukuana, wamekwenda shamba yao. Shamba ya yule mwanamume. Wamekwenda na watu wengi sana. Wame... watu wengi sana. Wamekwenda hata hapo. Wamekaa pale. Wamepikawa chai. Wao wamefanya... kitu. Maana ile shida alimambia yule shetani ndiyo hiyo sasa. Wao wamefanya kufua nguo, yule Hiza. Na yeye alikuwa... fua nguo, mtoto wa mfalme. Na yeye... kufua, vyombo kuosha, kupika. Mambo ya nyumba yote yule Hiza sasa amekuwa yeye... ya kufanya. Na kule kwao alikuwa hafanyi, mtoto wa ufalme.

Basi, hata siku hiyo alipokwenda hapo, ndio amegundua sasa. Yule shetani yule alikuja kule. Sasa amefuata. Ehe! amefuata sasa. Hiza amekwenda hapo shamba, amekwenda kufanya shehere la kula fungo. Aki...kwenda kula chakula. Saa sita amekwisha. Sasa ile saa kumi amekunywa chai. Saa kumi yule amemshika chai, amemshika chai yote. Na yeye yule Hiza ndio akakwenda kwa... kwenda kwa... Akaenda, akaja yule katika mti moja mkubwa kama mpapai, mkubwa... weka pale akasimama. Akija, akapiga kelele, "Hiza! Hiza, Binti Baharaza! Hiza, Binti Baharaza! Ah! Mwanangu, ni mimi. Mtu wako kule, kule mtu wako. Nimekuja na hapa. Nakuambia mwanangu, nilikuambia kwa wewe una raha, uliombwa kwa mazirani, kisha na ukawekewa kula starehe. Na starehe uliwekwa. Hakuna mtu aliwekewa peke yako. Na nakuambia utapa shida. Shida ni kama hizi. Wewe, Hiza, mtoto wa Baharaza, mtoto wa mfalme. Wewe ni mtu wa kutumia... kufanywa mtumishi. Wewe kwenu ulikuwa na watumishi. Ukitumikiwa kula kitu, kula kitu. Hata kuogeshwa, ukiogeshwa. Wewe huogi kwa mkono wako. Sasa leo, ile dhiki nalokuambia ni ndio hii. Sasa umekuwa wewe ni mtumishi, mtumwa. Mamako na Babako wakikutafuta kukupata, sasa hali yao si nzuri... Basi, akamambia, "Sasa naomba, hii ni nakuambialo, ulishike.

Sasa, kama lile... Sasa utakwenda urejea starehe zako. Karibu utakwenda nini... urejea starehe zako."

Pale wote waka...wote wakafanya wasiwasi. Basi wote wakainua macho. Wasema, "Mtu amekuja hapa, aita, 'Hiza, Binti Baharaza! Starehe gani? Shida gani? Ana nini? Hiza hapa ni nani?" Wale wote wakaulizana, "Hiza nani? Hiza nani?" Basi, yeye akanyamaa, akanyamaa, akaambiwa, "Hiza ni wewe." Yule Hiza akafanya macho namna hii. Ameangalia chini. Na... kama akafanya hulia. Basi, amambia, "Ni wewe." Amambia, "A-a."

Akakaa mpaka jioni. Jioni wakaondaka. Wakiondika, wakaenda nyumbani. Wakienda nyumbani... sasa yule Hiza akachukuliwa nyumbani kwa mama mume na baba mume. Akawekwa pale. Akamambia, "Hiza ni wewe. Yule aliokuwa shamba jana, ukiitwa na yule mtu." Akamambia, "A-a." Mara amekuja pale yule. Akija jioni. Akija amambia, "Hiza, Binti Baharaza! Hiza, Binti Baharaza!" Amekaa juu sakafuni, amambia, "Hiza, Binti Baharaza! Hiza, Binti Baharaza! Wewe ninakuambia usi..." Yeye amenyamaa yule Hiza. Amambia, "Usinyamae! Itikia! Wewe nilikuwa pale, nilipokuambia. Ni mimi. Nikakuambia raha zako mpaka shida zako. Ni mimi. Na jana nakaja hapa shamba nikakuambia. Ni mimi. Unasikia." Akamambia, "Ni mimi. Na leo ni mimi pia vilevile. Nakuambia ni hivyo wewe utakaa, kisha utakaa, kisha utawenda katika raha zako. Shida zako nilizokuambia ndizo hizi. Sasa utakaa, kisha utakwenda katika raha zako." Amambia, "Ni mimi ni mtu wako. Usisahau."

Sasa yule mfalme, yule babake yule mume amsema, "Hiza ni wewe." Yule Hiza kisha alia. Amambia, "Usilie. Mimi nakuambia Hiza ni wewe." Amambia, "Eh! Ni mimi." "Kwa nini mwanangu? Tangu siku uliokuja hapa, kwa nini usineni kwa mimi jina langu inaitwa fulani. Na kwetu pale fulani. Na sasa mpaka sasa. Huyu Baharaza amenitumia mimi simu. 'Nitafute Hiza.' Mtoto wake ambaye kwamba mmoja tu. Hana mwingine. Na ametoka kwake amtafute. Sasa miezi mitatu hii kwenu... mtafuta. Sasa wewe hukunena. Kwani sasa mimi nimefanya makosa sana. Kwa kuwa mimi ni mfalme na yule Baharaza ni mfalme. Yeye ameniuliza mimi mtoto wake. Mimi sikuweza kumambia, sababu ilikosea kwa jina.

Wewe kuwa na jina ingine. Jina lako ni Hiza, Binti Baharaza. Mimi nitapata shida sana kwa mfalme mwenzangu." Amambia, "Sasa twende. Twenda, tukaombe msamaha."

Akatoka yule mfalme aka... na... bibi yake, mamake mume na ndugu za mume wakaenda na meli, wakaingia kwa baharini, wakaenda mpaka kwa wazazi wa Hiza. Wakija, wakaambia, wakateremka. Kabla ya kuteremka wakaweka kama hapo baharini, wakapiga mzinga ya kwanza. Mfalme zamani, Swahili kupiga mzinga ile. Sasa hakuna tena. Sasa zamani walipiga mzinga. Wakapiga mzinga ya kwanza, wasipokewe. Wakapiga mzinga ya pili, wasipokewe.

Sasa ikiisha, akatoka waziri, akaenda pale. Akamambia, "Baharaza!" Akamitika. Akamambia, "Wamekuja na meli iko mbali. Na wamepiga mzinga ya kwanza, pili na tatu. Hawakupokewa. Sasa wao wako kule wana wasiwasi sana." Yule akamambia, "Mzinga ni nini? Ni mwenyewe. Nina msiba wa mtoto wangu Hiza. Amekosekana miezi mitatu. Sasa mimi nina msiba. Sasa nipokea mzinga ya nini?" Akamambia, "Pokea mzinga. Pengine una... Hiza pengine amechuliwa mbali, amerudi, amerejeshwa." Akapokea ile mzinga. Lakini mzinga ilipokewa na yule waziri. Akamambia, Baharaza yule mfalme akamambia, "Nenda wewe. Nenda, ukapokea mzinga. Kisha lolote litakuwa liko sawa tu kwangu."

Akienda kupokea mzinga yule waziri. Pokea mzinga, akapokea mzinga ya kwanza, akapokea mzinga ya pili, akapokea mzinga ya tatu. Kisha ikapiga mzinga tena, ile meli ikaingia. Ikiingia, ikaenda. Watu wakwenda kupokea. Wakienda kupokea, ni yule Hiza na mume na mfalme yule wa kule na waziri wake na mama na yule mtoto. Wamekuja naye na ndugu...

Wakiteremka, akamambia, "Baharaza, Hiza anarudi." Akamambia, "Usiniche kunifanya mimi mjinga. Hiza, mtoto wangu alikwenda kitambo, miezi mitatu sasa. Ikiwa... amekuwa nini... nini. Usicheze kwamba Hiza..." Akienda yule Hiza, akamshika babake. Akamambia, "Baba! Ni mimi, mwanao." Akamambia, "Wewe mwanangu?" Akamambia, "Mimi mwanao.

Mimi Hiza." Akamambia, "Hiza, mwanangu?" "Eh! Babangu." "Ni wewe mwanangu?" Akamambia, "Ni mimi mwanao, Hiza." Akamambia, "Ulikuwa wapi mwanangu Hiza?" Ah! wakapiga...na nini, wakalia. Mtoto analia na baba alia na mama alia. Akamambia, "Mimi nilipotea. Nilikwenda mji fulani, nikapotea."

Basi, akamambia, "Sasa... mimi nikupiga simu. Haiingii simu huko?" Yule mfalme akamambia, "Ilikuwa Ikiingia sana simu... Kupokea... kujibisha. Kwa kuwa mtu huo kwangu hako wala mji wangu hako, basi." "Kwa nini," akamambia, "huyu mtoto aliitwa jina si Hiza. Na mimi na wewe tukisema Hiza. Na mimi nilikuambia, 'Hiza hako hapa.' Basi, Baharaza nakujua ni wewe. Lakini Hiza alibadilisha jina. Ndiyo mimi, sasa nimesalia... bakia. Nimesalia sasa mimi na wewe tuombane msamaha. Tuliziane moyo wako na wangu. Basi, Hiza nimekuja naye."

Akamambia, "Sasa ndio... hapo tena tukafanya sherehe." Na yule mfalme macho yake yakawa mazuri. Na yeye amona Baharaza mtoto wake amekuja, basi macho yake yakawa mazuri. Hiza akarejeshwa nyumbani kwake. Akapikwa ile chakula kingi, watu wakala, waka... sherehe. Kisha Hiza ndio hapo akakaa na mtoto wake, akakaa na mamake, basi. Na yule mume akakaa naye hapo Hiza. Yule wazazi wake na ndugu zake wakasafarisha kwa uzuri. Wakaenda zao. Na Baharaza akakaa na bibi wake na Hiza wake, na mkewe wake, yule mume.

Basi, ikawa mambo mazuri. Akachukua ile ufalme, yule Baharaza, akachukua ufalme. Maana hana mtoto wa kiume. Akachukua ufalme, akam... wake, bwana yake Hiza. Akampa ufalme. Hapo wakakaa kwa uzuri.

Hadithi ikiendelea.

Paka wa Mfalme

Performer: Bibi Amira Msellem Said

Place: Mombasa, Kenya

Date: May 6, 2000

Paukwa

Pakawa

Hapo kale, palitokea mfalme na waziri na amiri na tajiri na watu katika mji. Sasa yule mfalme alikuwa na paka yake mdogo. Alikuwa akimlea. Basi, yule mfalme akamlea yule paka, mpaka yule paka amekuwa mkubwa. Sasa, yule mfalme alikuwa akimpenda sana.

Yule paka akawa sasa ameshakuwa mkubwa. Akiona vijisu, vile vitoto wa kuku, akaanza kuvila. "Kwak!" Haya, watu wakienda, wakamambia, "Bwana mfalme, huyu paka wako alivila vijisu vyote." Akawaambia, "Paka ni wangu, na vijisu ni wangu. Mnanisema..." Ah! Sasa, yule paka akawa kula kutoka vile vijisu mpaka akawa kula mbuzi mzima. Watu akienda "Bwana mfalme, huyu paka alikula mbuzi yetu." "Mbuzi ni wangu na paka ni wangu. Nendeni zenu!" Eh! Huyu mfalme. Lakini paka huyu toka mbuzi mpaka anakula ng'ombe. Ilikuwa si paka tena, paka jini. Haya, wakaketi, kila anayekwenda, "Paka alikula ng'ombe." "Ng'ombe ni wangu na paka ni wangu." Toka katika mashamba kuna mambuzi na mang'ombe mpaka katika mashamba hakuna mambuzi wala mang'ombe. Mfalme akiuliza, "Mbona hakuna maziwa?" "Eh! Wewe tukikuambia sisi, 'paka alikula ng'ombe.' Wewe husema, 'Ng'ombe ni wangu na paka ni wangu.' Basi, hakuna maziwa tena."

Akatoka sasa yule mfalme, "Ah! yuko kabisa." Yule paka si paka tena yule. Paka tena akaanza kula watu, akaanza kushika watu moja kwa moja. Akaanza kula watu, akaanza kula watu, mpaka kile kijiji ikawa hakuna watu.

Sasa, kuna mzee mmoja ana watoto wake wawili. Wazee wawili wana watoto wake wawili. Moja kiume, moja kike. Lakini wanaketi shamba. Sasa, yule mtoto wa kike akamambia, "Ndugu yangu, wewe wajua…?" Baba yao na mama yao wamekufa. Wameketi wao wawili. Akamambia, "Kuna paka huyu anakula watu. Kwa hivyo, tufunge safari. Tuondoke katika mji huu. Twendeni mji mwingine." Akamambia, "Sawa."

Yule paka akaingia katika mji. Watu wote akawala, mpaka mfalme mwenyewe akamla. Sasa, hakuna watu mjini. Yule paka sikia njaa, akaingia mashambani sasa. Na akajua kama kuna watoto wawili bado.

Haya, wale watoto wakienda zao mbali, wakajenga nyumba yao juu. Maana yake hata yule paka akipanda, hawezi kupanda, wakajenga juu ya mti huko nyumba, Yeye na ndugu yake. Sasa, yule paka akaanza kujua, akasema, "Ho! Hawa wananifanya mimi ni mjinga. Wanajenga mti, wanajenga nyumba pale. Ngoja." Haya, akatoka yule paka… Akasema, "Mimi mpaka nimpate yule binti, na yule kisha nitamla huyu."

Sasa, wale ikiwa… Yule ndugu yake ya kiume atakakwenda kutafuta chakula… Akishukisha kikafu. Unaona? Akishukisha kikafu, ikiwa amekuja, akaimba nyimbo. Akishaimba nyimbo, ile akapandisha kikafu, ile akipandisha kikafu, ndio mlango ikafunguka. Basi, yule paka akasema, "Ee! Sasa, nimeshajua. Kumbe! Ni ile nyimbo. Ngoja."

Haya, akatoka yule baba… Akaondoka kwenda zake mwituni, akatafuta chakula, akaja zake, akampigia, "Mizee." Akamfungulia mlango, akapita. Paka siku ya pili akangojea ile… Huyu iwaja wakati huu, huyu iwaja ngojea na… kupigie. Akaanza kubadilisha ile sauti, akaifanya ni mtu huyu. Akaibadilisha ile sauti, "Mizee nifungulia." Yule akafungua mlango. Akafungua. Ni paka! Paka akamambia, "He! He! He! He! Wewe ulijifanya ni wajanja nini. Umekuja kujificha huku, kusudi mimi sijua. nini… Basi, leo mimi nimeshajua. Nimeshakupata. Sasa, huyu ndugu yako nitamona atakuja wapi?" Eh! Sasa, yule ndugu yake akamambia, "Basi, Ni subiri. Na kitu changu nataka kuchukua." Akienda kuchukua

shanga. Unajua shanga. Akachukua zile shanga.

Sasa yule mtoto kila anapokwenda, anatupa zile shanga. Anatupa shanga zile moja moja, anatupa. Anatupa mpaka akienda. Yule paka akienda kule kwenye mti wa mbuyu mkubwa. Akamambia huyu, "Keti hapa. Wewe utanipikia. Siku ukikosa nyama, wewe ndio wa mwisho." Akamambia, "Haya, sawa bwana."

Sasa ndugu yake akija, akiangalia nyumbani. "Sioni ndugu yangu. Wewe hayuko. Nifanya nini? Hakuna la kufanya, afadhali sasa niende nikamtafute ndugu yangu." Yule mtoto akienda, akiangalia hivi, aona ile shanga moja moja. Akasema, "Ah! Hizi shaga za ngudu yangu! Ngoja niziandame." Akaanza kuandama moja moja, akaanza kuandama, akaanza kuandama, akichoka, akalala. Siku ya pili akaanza tena, akaanza kuandama, akaanza kuandama. Siku saba akaandama zile shanga, mpaka akaenda, akamona ndugu yake yule.

Sasa yule ndugu yake alipomona yule nduguyake iwaja, akaanza kuimba nyimbo ili kufahamishe wewe usije huyu huko hapa. Unaona? Akamambia,

> "Babu wale akishakula nami ya ile. Um ha! Um ha!
> Babu wale akishakula nami ya ile. Um ha! Um ha!"

"Ah! Mizee! Hebu, imba tena." Akamambia tena,

> "Babu wale akishakula nami ya ile. Um ha! Um ha!"

Yule ndugu yake akafahamu kwa, "Oh! Huyu ndugu yangu anaimbia hivi, kusudi kwa yule jini iko pale."

Basi, akatoka yule ndugu yake, akienda mpaka mahali akajificha. Akimona yule paka ameshakwenda, akajitokeza sasa. Akamambia, "Ndugu yangu, panda mbio kwenye mti."

Yule ndugu akapanda mbio. "Zi! Zi! Zi! Zi! Zi!" Akamambia, "Sasa tufanya kitu gani?" Akamambia, "Yeye hufanya nini huyu?" Akamambia, "Huyu bwana huja na chakula. Akija na chakula, humfanyia... Waona lile tungu pale." Akamambia, "Lile tungu lile humchemsie na ile chakula, ikatilia na maji. Iikiiba, akala kile chakula." Akamambia, "Leo hivi, hana chakula. Chakula ni mimi." Akamambia, "Basi, leo ndio atakula chakula kizuri." Akatoka yule mtoto, akamambia, "Kuna jiwe pale la manga." Akamambia, "Lile jiwe lile leo... lipike moto lililoje ekundu." Akamambia, "Sawa." Akamambia, kisha kuambia, "Haya, tayari. Njoo nipe lile. Wewe utie jiwe la manga." Akamambia, "Sawa, ndugu yangu." Akamambia, "Haya, tufanye kazi sasa."

Akaanza kutiatia kuni zake, akachukua lile jiwe la manga, akaliweka pale. Wajua lile jiwe likishakuwa ekundu liona kama nyama. Yule akija, "Eh! Mimi niliona... chakula. Kwa hivyo, chakula ni nani ni wewe?" Akamambia, "Haya, baba."

"Babu wale akishakula nami ya ile Um ha! Um ha!"

"Mpata leo! Mpata leo! Maana yake, leo ndio siku katika tukula nyama. Mbona kunanukanuka kimtu?" Ameshasikia ile harufu ya mtu mwingine. Akamambia, "Ah! Hakuna mtu. Mimi na wewe babu. Kwani mimi ni nani? Mimi si mtu?" Akamambia, "Hapana, mimi nasikia harufu ya kimtu." Akamambia, "Ah! Hakuna mtu. Mimi na wewe."

Basi, yule mtoto wa kiume ameshanoa upanga wake kwa eupe. Pata makali kulikuwa sharti la hapa. Haya, ikipika, "Haya, babu. Chakula tayari." "Haya, nilisha. Nitia ndani ya mdomo." Yule mtoto wa kiume alilitia ndani ya mdomo. Alikuwa alifunga macho. Akifungua ile mdomo, alimtia lile jiwe. Akimtia lile jiwe. "Ah! Mdomo! Mdomo!" Alipiga hivi. Akishika upanga, akamtia nao. Akamtia... lile. "Pa! Pa! Pa! Pa! Pa!" Mpaka likafa.

Likifa, akapasua ile tumbo sasa. Yule mtoto akapasua ile tumbo sasa. Akipasua. Ah! Ulimwengu mzima ulitoka. Wale watu wote ambao wale walimezwa wote wametoka. Sasa

ambaye hakutoka alikuwa moja, akakatika. Akamambia, "Angalia! Umenikata wewe. Kwa sababu gani ulinikata?" Akamambia, "Eh! Mimi nakuokoa huko ndani ya tumbo. Wewe uniambia, 'mimi nilikukata.'" Watu tena kuanza kumambia, "Wewe! Wewe una akili? Una wazimu wewe? Huyu ametuokoa. Amepata nini hiyo fursa ya kuchinja. Huyu alituokoa. Wewe sema hivi?"

Lakini mfalme alikuwa amekufa na wazee wake pia walikuwa wamekufa. Basi, ikawa sasa mfalme ni yule mtoto ambaye amemchinja yule paka. Sasa mfalme akawa yeye, wakaketi raha na mstarehe yeye na nduguwe.

Hadithi yangu ikakomelea hapo.

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