Narrative Voice and Focalization in the Narration of Generational Conflicts in Selected Kiswahili Novels

By

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Dedication

This dissertation is dedicated to my beloved mother Frida Namarome.

Mama, you often cut short your sleep in search for my school fees.

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List of Acronyms/Abbreviations

HMNV	Homodiegetic Narrative Voice
HTNV	Heterodiegetic Narrative Voice
PRNV	Private Narrative Voice
PUNV	Public Narrative Voice
IA	Implied Author
IR	Implied Reader
CF	Character Focalizer/Focalization
IF	Internal Focalizer
NF	Narrator Focalizer
EF	External Focalizer
TUM	Tumaini
KK	Kufa Kuzikana
KCM	Kipimo cha Mizani
VN	Vuta n'kuvute
MOT	My Own Translation

Definition of Operational Terms

Focalization refers to the orientation/angle from which the story is presented to the narratee. It is concerned with the question; 'Who sees?'

Generational conflict broadly refers to differences in social, cultural, political and economic ideals, values or opinions upheld by people within a generation or between generations or age groups.

Heterodiegetic narrative voice designates the voice of a narrator who is not part of the story s/he is telling.

Homodiegetic narrative voice refers to the voice of a narrator who tells his/her own story within the story world.

Implied author is a textual construct realized in the form of the extra diegetic/ heterodiegetic narrator. It is a text's projection of an overarching intra-textual authority above the narrator.

Implied reader is a text's overall projection of a reader role super ordinate to any narratee addressed by of the implied author.

Narrative strategy is a narrative device that a real author uses to construct a narrative text.

Narrative voice denotes a textual construct that tells the story in a narrative text. It addresses the question: "Who speaks?"

Private narrative voice is associated with a character(s) that interact within the story world responsible for the performance of a fictional communicative act.

Public narrative voice denotes a textual construct associated with the implied author responsible for the performance of an actual/ cultural communicative act in a narrative text.

Kiswahili novel denotes a fictional novel written in Kiswahili whose themes and literary style generally reflect specific historical periods of the East African communities.

Vocalization here refers to the act of telling the story by a narrator. It is contrasted with **focalization** which is the action undertaken by a focalizer in orienting the narrated story.

My Own Translation: All the English translations of the Kiswahili excerpts are undertaken by the author of this dissertation.

Summary of the Study

This study explores the deployment of narrative voice and focalization in the narration of the theme of *generational conflict*. The focus is on four Kiswahili novels: *Vuta n'kuvute*, (Shafi, 1999) *Kufa Kuzikana*, (Walibora, 2003) *Kipimo cha Mizani* (Burhani, 2004) and *Tumaini* (2006).

The study is motivated by the fact that little attention has been paid on the theme of generational conflict in the Kiswahili novel. As a narrative text, the Kiswahili novel is an important medium through which generational conflict as a cultural concept can be communicated. Although generation like any other categorization construct is one of the most powerful analytical tools for studying social relations depicted in literary texts, no literary study in the East African region has so far examined it as an analytical tool in its own right. Moreover, Kiswahili literary studies rarely combine content and form in examining literary works. In an attempt to address this need, the study objectives were first and foremost to explore the nature of cultural communication in the form of generational conflicts in the selected novels. Secondly, the study was to comparatively examine the deployment of literary techniques in the selected Kiswahili novels. In order to achieve these objectives, the researcher sought to answer the following questions:

 i. What is the nature of generational conflicts depicted in the selected novels?
 ii. How have the authors deployed narrative voice and focalization techniques in the depiction and reading of the generational conflicts in the novels?
 iii. How does the implied author in each novel perform a cultural communicative act with the implied reader?
 iv. How do the different authors compare and contrast in their narration of the generation conflict theme?

Four Kiswahili novels written and published between 1999 and 2009 were considered. This period is deemed to be the peak of globalization from a point of view of sustained and intensified process. High technological advancement with fast means of transport and electronic media has enhanced international and cultural interactions. Globalization has thus precipitated a sense of post-modernism which has in turn brought about discontinuities and created rifts between different generations of people in many societies (Giddens, 2001: 61).

In this regard, it is envisaged that Kiswahili novels published within this period can best capture the theme of generational conflict.

In Kenya and Tanzania, the curriculum is expected to address emerging issues such as peace, gender, child abuse and generational conflict which is a contemporaneous phenomenon (K.I.E. Curriculum Watch, 2008). The selected works are typical realist Kiswahili novels recommended for class readership in higher institutions of education by the Kenya Ministry of Education (K.I.E., 2007) and the Tanzanian Ministry of Education and Vocational Training (T.E.T., 2010). The novels are authored by some of the renowned educationists and novelists in the East African region (Mazrui, 2007: 36-7; Bertoncini, 2009: 2). Subsequently, their works are likely to influence the youth in schools and colleges.

The Kiswahili novel as a genre is chosen in this study mainly because the novel is the literary form most closely identified with real world representation. It is historical in nature in that it tells of how people lived (or live), their manners, and their achievements, their errors and even their conflicts (Washington 1978: 3; Morris: 2003: 10).

Narrative theory is the framework within which the narration of generational conflicts in the four novels is examined. Specifically, representational narrative theory is preferred because it takes into account the text and its context in the analysis of narrative texts. Narrative voice and focalization are delineated out as the devises that relate and orient the reading of the narrated story. However, since narrative texts are communicative artefacts, the Speech Act theory is also incorporated in this study to elucidate how the implied author in the novel performs a perlocutionary act with the implied reader. A textual analysis based on the Hermeneutic triad reading model yielded data from the four Kiswahili novels. In addition, biographical and autobiographical data was obtained through interviews and focus discussion groups. The target groups were authors, editors, literary scholars and critics (University lecturers), Kiswahili high school teachers and pupils.

The textual analysis revealed various inter-generational conflicts namely: inter-generational conflicts on gender roles/ relations, circumcision/ marriage rites, professional ethics/ mutual respect, ethnic/ racial prejudice and political ideology/ governance. Virtually all the generational conflicts captured in the novels are caused by economic social and political systems in the depicted communities. For instance, generational conflicts on gender roles/

relations, ethnic/ racial prejudice are linked to the structural conditions such as oppressive social structures and exploitative economic systems in the portrayed communities.

The study also demonstrates that the authors' gender and historical backgrounds impact on the narration of generational conflicts. Walibora gives more prominence to ethnic prejudice in *Kufa Kuzikana* while Shafi foregrounds racial prejudice in *Vuta n'kuvute*. Ethnic discrimination is indeed a major problem in Kenya while in Tanzania racial segregation between the African, Arab and Asian communities is more prominent. Moreover, male authors portray male characters as the main victims of ethnic and racial prejudice. This is exemplified by characters such as Denge and Bukheti in *Vuta n'kuvute* and Tom, Tim, Jerumani and Akida in *Kufa Kuzikana*.

Comparatively, female authors are more explicit in depicting inter-generational conflicts on family and gender relationships. For example, beneath the conflict on professional ethics and mutual respect in *Kipimo cha Mizani*, there is a struggle for power between men and women. The right to inheritance is challenged when female characters marshal their support for Halima to obtain the custody of her children and her late husband's property. In *Tumaini*, Amina decides to sabotage her husband's egoistic tendencies to side-line her in family decisions. She realizes the need to challenge customs that are oppressive to the female folk, (TUM.52-3). Moreover, while male authors foreground generational conflicts on ethnic/ racial prejudice female authors are silent on the issue.

Although inter-generational conflicts abound in the four novels, there are a few cases of intra-generational conflicts which cut across the older and younger generations. Indeed, the study reveals that a generation is not necessarily homogeneously constituted. Nonetheless, the few cases of intra-generational conflicts in the novels come out to enhance the specific inter-generational conflicts. For instance, although the inter-generational conflict on circumcision rite is championed by young characters, Tina (in *Kufa Kuzikana*) and Halima (in *Tumaini*) differ with their generational cohorts by campaigning against the circumcision of girls. In *Vuta n'kuvute*, young Mwajuma clashes with Yasmin over the choice of a marriage partner just like Yasmin's parents (VN.170-71). Western form of education has empowered young characters (Denge, Jerumani, Akida, Cynthia, Tom and Tumaini) to fight for their rights.

Vuta n'kuvute, *Kipimo cha Mizani* and *Tumaini* predominantly exhibit authorial/ heterodiegetic narration modes in the depiction of the generational conflicts. Moreover, in *Vuta n'kuvute* and *Kufa Kuzikana* generational conflicts are presented from the protagonists' ideological standpoint. This in turn reflects the implied author's attitude towards the conflictual issue. *Kufa Kuzikana* adopts a homodiegetic/ first person-narration narration mode with character focalization while *Vuta n'kuvute* utilizes authorial narration with external focalization in relaying the generational conflicts. The first person-narration mode creates the impression of an existing bond between the narrator and the author. It is therefore more effective in performing a perlocutionary act since it readily enlists the emotions of the audience as demonstrated in the generational conflicts on the circumcision rite, ethnic prejudice and governance in *Kufa Kuzikana*.

Both Walibora and Momanyi show that young characters are opposed to the circumcision rite but Walibora gives more prominence to the male characters as seen in the conflict on the circumcision rite. Subsequently, character-focalization in this study reveals how the author's gender impacts on the narrated story.

The study also illustrates that extra-fictional text(s) can reveal the implied author's position on the narrated story. In all the four novels, the titles and the images on the front covers reveal the implied authors stance on the depicted generational conflicts. For, instance, the title and image on the cover page of *Kufa Kuzikana* capture the inter-generational conflict on ethnic prejudice. They also divulge the implied author's stance on this conflict. The same conclusion can be drawn for the other three novels. Contextual data obtained through autobiographies and biographies proves that sometimes the implied author in a literary text is identical to the real author. This is especially the case when the ideological focalization is lodged in the main character(s) whose gender coincides with that of the real author. With the exception of *Vuta n'kuvute* where we have Denge (male) and Yasmin (female) as the main characters, the other three novels confirm this hypothesis.

The responses of the pupils and teachers who read *Vuta n'kuvute* indicate that literally creators write within a given cultural context and for a particular audience. *Vuta n'kuvute* challenges some negative cultural practices in the author's community in Tanzania. By virtue of its publication and selection in the school curriculum, the novel contains an authorised public voice that has successfully performed a cultural communicative act with its public recipient (reader).

Based on the findings of the study, several conclusions can be drawn. First, the study affirms that the authors' ideological stances on the conflictual issues are relayed through the deployment of narrative voice and focalization narrative techniques. Narrative voice and focalization come out as complimentary devices that aid the writing and reading of the theme of generational conflict in the studied novels. Secondly, representational narrative theory is effective in analysing the Kiswahili novel. It takes into account the text and the context in which the novel is written and read. Thirdly, the implied author is a key entity in the transmission of ideals, values and beliefs and ideology inherent in the Kiswahili realist novel to the public reader. Finally, gender and biographical information of an author impacts on what s/he writes and how s/he writes it. Female authors of the selected novels are more inclined to telling as opposed to showing in their narration of generational conflicts. Hence, gender is a relevant concern to the writing, reading and interpretation of the generational conflicts represented in the four Kiswahili novels.

This research contributes to the growing literature on Kiswahili literary criticism which encompasses two inseparable aspects: content and form. The study demonstrates how different yet interdependent narrative voice and focalization are as narrative techniques. Furthermore, the focus on generational conflict as a theme in this study reveals the interrelationship between such disciplines as Literature, Anthropology, Sociology and Sociolinguistics.

Zusammenfassung der Studie

Die Studie erforscht den Einsatz der erzählerischen Stimme und die Konzentration auf erzählerische Strategien in Erzählungen zum Thema *Generationenkonflikt*. Der Schwerpunkt liegt auf vier Kiswahili-Novellen, die analysiert werden: *Vuta n'kuvute*, (Shafi, 1999) *Kufa Kuzikana*, (Walibora, 2003) *Kipimo cha Mizani* (Burhani, 2004) and *Tumaini* (2006).

Der Studie liegt die Tatsache zugrunde, dass bisher in der Kiswahili-Novelle dem Thema Generationenkonflikt wenig Aufmerksamkeit gezollt wurde. Die Kiswahili-Novelle als erzählerischer Text ist ein wichtiges Medium, um den Generationenkonflikt als kulturellen Begriff zu kommunizieren. Obwohl „Generation" - ebenso wie jede andere Kategorisierung – eines der stärksten Werkzeuge für die Analyse und das Studium der Darstellung von sozialen Beziehungen in literarischen Texten darstellt, hat bisher keine literarische Studie diese als analytisches Werkzeug an sich in literarische Arbeiten aus der Region Ostafrika analysiert. Außerdem verbinden swahilisprachige literarische Studien bei der Erforschung von literarischen Arbeiten kaum Inhalt und Form.Die Studie versucht, diese Lücke zu füllen und hat in den ausgewählten Novellen zum Ziel, das Wesen von kultureller Kommunikation in Form von Generationenkonflikten zu erforschen und vergleichend die Anwendung literarischen Techniken zu untersuchen. Um dieses Ziel zu erreichen, versucht die Forscherin, Antworten auf folgende Fragen zu finden:

i. Was ist das Wesen der Generationenkonflikte, die in den ausgewählten Novellen beschrieben werden?

ii. Wie haben die Autoren die erzählerische Stimme und Fokussierungstechniken in der Beschreibung und dem Lesen von Generationenkonflikten angewendet?

iii. Wie führt der betreffende Autor in jeder Novelle mit dem betreffenden Leser einen kulturellen Austausch durch?

iv. Wie vergleichen und unterscheiden die verschiedenen Autoren das Thema Generationenkonflikt in ihren Erzählungen?

Es werden vier Kiswhali-Novellen betrachtet, die zwischen 1999 und 2009 veröffentlicht wurden. Diese Zeitspanne stellt den Höhepunkt des Globalisierungsprozesses dar. Hoher technischer Fortschritt, verbunden mit schnellen Transportmitteln und elektronischen Medien hat den internationalen und kulturellen Austausch begünstigt. So hat die Globalisierung eine

Art Postmodernebefördert, die in der Folge in vielen Gesellschaften Brüche und Diskontinuitäten zwischen den verschiedenen Generationen verursacht hat (Giddens, 2001: 61). Daher ist davon auszugehen, dass die Kiswahli-Novellen, welche in diesem Zeitraum veröffentlicht wurden, das Thema Generationenkonflikt am besten erfassen.

In Kenia und Tansania soll sich der Lehrplan mit aufkommenden Themen wie Frieden, geschlechts-spezifische Fragen, Kindesmissbrauch und dem Generationenkonflikt befassen, was ein zeitgenössisches Phänomen darstellt (K.I.E. Curriculum Watch, 2008). Die ausgewählten Werke sind typisch realistische Kiswahli-Novellen, die vom kenianischen Bildungsministerium (K.I.E. 2007) und vom tansanischen Ministerium für Bildung und Berufsbildung (T.E.T. 2010) als Klassenlektüre für Höheren Bildungsinstitutionen empfohlen werden. Weiterhin sind die Novellen von einigen führenden Erziehungswissenschaftlern und Romanautoren in der Region Ostafrika verfasst (Mazrui, 2007: 36-7; Bertoncini, 2009: 2). Folglich beeinflussen ihre Werke sehr wahrscheinlich die Jugendlichen in Schulen und Hochschulen.

Der Hauptgrund für die Wahl des Genres der Swahili-Novelle in dieser Studie ist die literarische Form der Novelle, die am ehesten die Lebenswirklichkeit darstellt. Die Novelle ist in ihrer Art historisch, da sie erzählt, wie Menschen lebten (oder leben), ihre Verhaltensweisen und ihre Errungenschaften, ihre Fehler und sogar ihre Konflikte (Washington 1978: 3, Morris 2003: 10) beschreibt.

In den vier Novellen wird die Beschreibung von Generationenkonflikten im Rahmen der Erzähltheorie untersucht. Insbesondere wird die repräsentative Erzähltheorie bevorzugt, da diese den Text und seinen Kontext bei der Analyse von erzählerischen Texten berücksichtigt. Erzählstimme und Fokussierung werden als Werkzeuge zur Interpretation und zur Orientierung beim Lesen der erzählten Geschichte herausgehoben. Da jedoch Erzähltexte kommunikative Schöpfungen darstellen, schließt diese Studie auch die Theorie des Sprechaktes mit ein, um zu zeigen, wie der betreffende Autor der Novelle einen perlukotiven Akt mit dem betreffenden Leser durchführt. Eine Textanalyse auf Basis des Modells der hermeneutischen Triade lieferte Daten aus den vier Kiswahili-Novellen. Zusätzlich wurden biografische und autobiografische Daten mittels Interviews und Fokusgruppendiskussionen erhoben. Die Zielgruppen waren Autoren, Herausgeber, Literaturwissenschaftler und Kritiker (Universitätsdozenten), Kiswahilileher in der Oberstufe und Schüler.

Die Textanalyse brachte verschiedene Generationenkonflikte zum Vorschein, nämlich: Generationenkonflikte in Geschlechterrollen /-beziehungen, Beschneidung/ Hochzeitsrituale, Berufsethos/ gegenseitige Achtung, ethnische und rassistische Vorurteile und politische Ideologie/ Regierungsführung. Praktisch alle Generationenkonflikte, die in den Novellen enthalten sind, werden durch ökonomische, soziale und politische Systeme in den beschriebenen Gemeinschaften verursacht. Beispielsweise stehen Generationenkonflikteim Bereich Geschlechterrollen/ -beziehungen, bei ethnischen/ rassistischen Vorurteilen in den beschriebenen Gesellschaften in Bezug zu den strukturellen Bedingungen wie soziale Unterdrückung und ausbeuterische Wirtschaftssysteme.

Die Studie zeigt auch, dass der geschlechtliche und historische Hintergrund der Autoren die Erzählweise von Generationenkonflikten beeinflusst. Walibora misst in *Kufa Kuzikana* dem ethnischen Vorurteil mehr Bedeutung zu, während Shafi in *Vuta n'kuvute* rassistische Vorurteile in den Vordergrund stellt. In der Tat ist ethnische Diskriminierung ein Hauptproblem in Kenia, während in Tansania die Rassentrennung von afrikanischen, arabischen und asiatischen Gemeinschaften bedeutender ist. Darüber hinaus porträtieren männliche Autoren männliche Charaktere als die Hauptopfer von ethnischen und rassistischen Vorurteilen. Dies wird exemplarisch dargestellt bei Charakteren wie Denge und Bukheti in *Vuta n'kuvute* und Tom, Tim, Jerumani und Akida in *Kufa Kuzikana.*

Im Vergleich dazu beschreiben weibliche Autoren deutlicher die Generationenkonflikte in Familien- und Geschlecherbeziehungen. Zum Beispiel gibt es in *Kipimo cha Mizani* neben dem Konflikt bei Berufsethos und gegenseitigem Respekt auch den Machtkampf zwischen Männern und Frauen. Das Erbrecht wird in Frage gestellt, wenn weibliche Charaktere sich geschlossen hinter Halima stellen, damit sie die Vormundschaft für ihre Kinder und den Besitz ihres verstorbenen Ehemannes zugesprochen bekommt. In *Tumaini* sehen wir, dass Amina die Notwendigkeit erkennt, Bräuche in Frage zu stellen, die Frauen unterdrücken. Sie beschließt, die egoistischen Tendenzen ihres Ehemannes, der sie bei Familienentscheidungen in den Hintergrund drängt, zu sabotieren (TUM.52-3). Außerdem stellen männliche Autoren Generationenkonflikte bezüglich ethnischer/ rassistischer Vorurteile in den Vordergrund, während weibliche Autoren sich zu diesem Punkt ausschweigen.

Obwohl in allen vier Novellen intergenerationale Konflikte auftauchen, gibt es wenige Fälle von intragenerationalen Konflikten, die sich zwischen der älteren und jüngeren Generation abspielen. Dies bewahrheitet sich besonders, da eine Generation nicht notwendigerweise homogen aufgebaut ist. Trotzdem dienen die wenigen intragenerationalen Konflikte in den Novellen dazu, die speziellen intergenerationalen Konflikte zu vergrößern, vor allem wenn Charaktere innerhalb der eigenen Generation sich in puncto Respekt gegenüber der anderen Generation unterschiedlich verhalten. Beispielsweise wird der intergenerationalen Konflikt zum Beschneidungsritus von jungen Charakteren angeführt, doch Tina (in *Kufa Kuzikana*) und Halima (in *Tumaini*) unterscheiden sich von ihrer Truppe der gleichen Generation, indem sie eine Kampagne gegen die Beschneidung von Mädchen anführen. In *Vuta n'kuvute* gerät die junge Mwajuma mit Yasmin wegen der Wahl eines Ehemannes aneinander, genauso wie Yasmins Eltern (VN.170-71).Anscheinend hat eine westliche Erziehungsform die jungen Chaktere wie Jerumani, Denge, Akida, Cynthia, Tom und Tumami darin bestärkt, um ihre Rechte zu kämpfen.

Vuta n'kuvute, *Kipimo cha Mizani* und *Tumaini* weisen in der Beschreibung von Generationenkonflikten vorwiegend auktoriale/ heterodiegetische Erzählweisen auf. Darüber hinaus werden Generationenkonflikte in *Vuta n'kuvute* und *Kufa Kuzikana* vom ideologischen Standpunkt des Protagonisten aus dargestellt. Dies wiederum spiegelt die Einstellung des impliziten Autors gegenüber dem Gegenstand des Konflikts wider. *Kufa Kuzikana* übernimmt eine homodiegetische Erzählweise/ Ich-Erzählweise mit figuraler Fokalisierung; *Vuta n'kuvute* hingegen verwendet bei der Wiedergabe der Generationenkonflikte eine auktoriale Erzählweise mit externer Fokalisierung. Die Ich-Erzählweise erzeugt den Eindruck, dass zwischen dem Erzähler und dem Autor eine Verbindung besteht. Sie ist daher wirkungsvoller im Vollzug eines perlokutionären Aktes, da sie leicht die Gefühl der Leserschaft gewinnt, wie an den Generationenkonflikten gezeigt wird, in denen es um das Beschneidungsritual, um ethnische Vorurteile und um Herrschaft geht. Sowohl Walibora als auch Momanyi zeigen, dass junge Romanfiguren das Beschneidungsritual ablehnen. Aber Walibora lässt die männlichen Figuren stärker hervortreten, wie sich beim Konflikt um das Beschneidungsritual zeigt. Daran anknüpfend, macht die vorliegende Studie deutlich, wie sich das Geschlecht des Autors auf die erzählte Geschichte auswirkt.

Die Studie veranschaulicht auch, dass außerfiktionale Texte den Standpunkt erkennen lassen, den der implizite Autor gegenüber der erzählten Geschichte bezieht. In allen vier Romanen offenbaren die Titel und Bilder auf dem Buchumschlag die Einstellung des impliziten Autors gegenüber den beschriebenen Generationenkonflikten. Der Titel und das Bild auf der vorderen Umschlagseite von *Kufa Kuzikana* werfen ein Licht auf den Konflikt zwischen den Generationen in Bezug auf ethnische Vorurteile. Die gleiche Schlussfolgerung kann man für die anderen drei Romane ziehen. Kontextbezogene Informationen, die man durch Autobiographien und Biographien gewinnt, beweisen, dass manchmal der implizite Autor in einem literarischen Text mit dem realen Autor identisch ist. Dies ist speziell dann der Fall, wenn die ideologische Fokalisation in einer oder in mehreren Hauptfiguren verankert ist, die das gleiche Geschlecht wie der reale Autor hat bzw. haben. Mit Ausnahme von *Vuta n'kuvute*, wo wir es mit Denge (männlich) und Yasmin (weiblich) als Hauptfiguren zu tun haben, bestätigen die anderen drei Romane diese Hypothese.

Die Antworten von Schülerinnen und Schülern sowie von Lehrerinnen und Lehrern, die *Vuta n'kuvute* lesen, weisen darauf hin, dass Schriftsteller in einem gegebenen kulturellen Kontext und für eine besondere Leserschaft schreiben. *Vuta n'kuvute* stellt einige negative kulturelle Praktiken in der Gemeinde des Autors in Tansania in Frage. Aufgrund seiner Veröffentlichung und seiner Aufnahme in das schulische Curriculum hindert der Roman eine anerkannte öffentliche Stimme, die erfolgreich einen kulturellen kommunikativen Akt mit dem allgemeinen Empfänger (Leser) vollzogen hat. Ausgehend von den Ergebnissen der Untersuchung lassen sich eine Reihe von Schlussfolgerungen ziehen.

Zunächst einmal bestätigt die Studie, dass ideologische Einstellungen der Autoren zu konfliktgeladenen Themen durch den Einsatz einer erzählerischen Stimme und durch erzählerische Techniken der Fokalisation vermittelt werden. Erzählerische Stimme und Fokalisation erweisen sich als komplementäre Hilfsmittel, die in den untersuchten Romanen das Schreiben und Lesen über das Thema des Generationenkonflikts unterstützen. Zum zweiten erweist sich die figürliche Erzähltheorie bei der Analyse des Swahili-Romans als aufschlussreich. Sie zieht den Text und auch den Kontext in Betracht, in dem ein Roman geschrieben ist und gelesen wird. Drittens ist der implizite Autor eine Schlüsselentität, wenn es darum geht, Ideale, Werte, Meinungen und ideologische Einstellungen, die dem realistischen Swahili-Roman inhärent sind, dem allgemeinen Leser mitzuteilen.

Schließlich haben genderbezogene und biographische Kenntnisse über einen Autor einen

Einfluss darauf, worüber er oder sie schreibt und wie er oder sie darüber schreibt. Weibliche Autoren sind bei ihrem Erzählen über Generationenkonflikte stärker geneigt, darüber zu berichten anstatt diese auf zu zeigen. Daher ist das Geschlecht des Autors relevant und interessant für das Schreiben, Lesen und Interpretieren bezüglich der in den vier Swahili-Romanen dargestellten Generationenkonflikte.

Die vorliegende Untersuchung ist ein Beitrag zu der wachsenden literaturwissenschaftlichen Auseinandersetzung mit Swahili-Literatur, die sich auf zwei untrennbare Aspekte erstreckt: Inhalt und Form. Die Studie zeigt, wie verschieden und doch voneinander abhängig erzählerische Stimme und Fokalisierung als erzählerische Techniken sind. Darüber hinaus lässt die Studie, indem sie den Fokus auf Generationenkonflikte als literarisches Thema legt, deutlich werden, dass Disziplinen wie Literaturwissenschaft, Anthropologie, Soziologie und Soziolinguistik aufeinander bezogen sind.

Chapter One: Introduction

1.0 General Introduction

This study examines how narrative voice and focalization strategies are deployed in the narration of the theme of generational conflict. Mazrui (2007:36-37) observes: "Much of the modern Swahili literature-especially in prose and drama seems to revolve around common themes of conflicting values such as the conflict between tradition and modernity..." Mazrui's assertion alludes to the existence of generational conflicts because the concepts; *modernity* and *traditional* are best understood from a temporal perspective. Subsequently, generational differences can lead to generational conflicts as captured in the current study.

Four Kiswahili novels namely: *Vuta n'kuvute* [Tug of War] (Shafi, 1999), *Kufa Kuzikana* [True Friendship] (Walibora, 2003), *Kipimo cha Mizani* [The weighing Scale] (Burhani, 2004) and *Tumaini* [Hope] (Momanyi, 2006) are selected as the narrative texts to be analysed. Within the framework of narrative theory, narrative voice and focalization are delineated as the techniques which provide the voices and perspectives of the implied author. As textual constructs, narrative voice tells the story: the theme *generational conflict*. Conversely, focalization reveals the angle from which the story is narrated in the four novels.

The entire study is sub divided into six chapters. Chapter one constitutes the background to the study, statement of the problem, research objectives and subsequent research questions. Highlights of the research theory, methodology, scope and the justification of the study are given. Chapter two focuses on literature review. Postulations of previous studies about the concepts of conflict, generation and generational conflict are discussed. The chapter also outlines a brief history of the development of the Kiswahili novel and narrative theory.

Chapter three considers the theoretical frame work(s) upon which the study is grounded and the methods of data collection and analysis. On the methodology section, the basic research design of the study is discussed clarifying the methods of data collection, analysis, and presentation of the study findings. Chapter four gives a background to the authorship of the novels and a synopsis of each novel. A detailed discussion of the specific generational conflicts captured in each novel is also given. In chapter five an analysis of the specific generational conflicts is undertaken. The focus is on how narrative voice and focalization opine the specific generational conflicts to reveal the implied author's stance on the conflicts.

In addition, the chapter elucidates the impact of the authors' gender and historical backgrounds on the narrated conflicts. Finally chapter six outlines the findings of the study and conclusions in respect to the study objectives.

1.1 Background to the Study

Strangely, the concept of generational conflict has been immensely overlooked within Kiswahili literary studies up to now. Generation is one of the social classification constructs like gender, class and even ethnicity. It is indeed, one of the most powerful analytical tools for studying society. Whether we think of (inter-)generational links within families or across historical periods, generation is about connections and contacts across social categories and often conflicts over time (Alber et al, 2008:1).

Every generation is defined by specific characteristics determined by biological, psychological and social factors in their dispensation. Therefore, age mates are expected to display certain mannerisms and attitudes as they move towards maturity. Since, each stage of life is associated with its own orientations, needs and interests, relations between generations are not likely to be smooth and this is what brings about *inter-generational* conflicts (Braungart & Braungart, 1986:208). Subsequently, generational conflicts are immanent in any living society. Nevertheless, like any other social conflict generational conflicts can be detrimental to social cohesion if they are not well managed.

Our focus on generational conflict is anchored on the premise that literary works are the best channels through which human behaviour can be interrogated. As cultural products, literary works are created by human beings based on their interactions in a given social environment for the service of the same human beings. Discussing generational conflict, though an anthropological and sociological concept as it were, it is here studied from a literary perspective. The focus is on how the actions and interactions between characters in the fictional world imitate what goes on in the imagined human societies.

In the novel characters are the actors or actants[1] involved in plot events. From the perspective of the reading experience, character is an especially important ingredient of a narrative. This is because characters make a special invitation to readers in that they connect their fictional experiences with real experiences of the readers (Keen, 2003:4). Moreover, characters are

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[1] Some critics use the term 'actants' to emphasize the human-like quality of characters in narrative (Keen, 2003).

often vested with worldviews, beliefs, values and ideologies whose determined espousal often leads to conflicts (Keen, 2003:30). It therefore follows that characters are the means through which the reader identifies with the fictional world, the conflicting parties and the possible sources of a given conflict.

The Kiswahili novel and literature in general draws its thematic and artistic resources from the society in which it is produced. Also, every text contains a selection from a variety of social, historical, cultural and literary systems that exist as referential fields outside the text (Iser, 2000:18). Attridge's assertion on the interplay between literature and society captures this point aptly. He writes:

> The experience of immediacy and vividness which we often gain from literary works of the past leads naturally to their being pressed into service as a source of evidence for lives led before ours or in foreign; and although there is a danger that the "reality", the created illusion of a real referent, may interfere as much as it adds accurate historical and human judgement, the judicious use of literary evidence is clearly as valid as other modes of access to vanished or otherwise inaccessible culture (2005:7).

As a matter of fact, literary texts are suitable means through which cultural values, ideals and beliefs of a given community are communicated to the reader. Stressing the importance of treating literary narratives from a Speech Act approach, Mary Louise Pratt contends that within literature, writers can explicitly lay claim to degrees of historical accuracy. She observes: "We have a category called the historical novel for works claiming a high degree of factual accuracy" (1977:96).

Subsequently, a study of the Kiswahili novel is likely to reveal some of the social conflicts including generational conflicts. It is evident that the Kiswahili novel has tended to develop in correspondence with the socio-economic and political changes in the East African societies. Most of the Kiswahili novelists like Euphrase Kezilahabi, Said Ahmed Mohamed, Shafi Adam Shafi, and Zainab Burhani have attempted to respond to the various issues affecting their communities in a manner to show their causes and suggest possible solutions (Njogu & Chimera, 1996:26-29; Bertoncini, 2009:2). Actually, the Kiswahili novel like any other literary work all over the world has been changing both in form and content (Larson, 1972:280-810; Lichatschow, 1975:158). Indeed, as Madumulla (1992:29) notes, it is the environment in which the Kiswahili novel finds itself that dictates its changes. The Kiswahili novel has also been changing in its literary form in line with the historical epochs reflecting different socio-cultural, economic and political 'realities' of the day (Khamis, 2005:91-95).

As Wamitila (2008:130) rightly notes, every novel and virtually every narrative is anchored on the principle of conflict. Therefore, an analysis of the contemporary Kiswahili novel is likely to reveal specific social conflicts within the East African communities. Currently, the East African societies in which and for which the Kiswahili novel is largely produced is experiencing numerous conflicts. To give a vivid evidence of this, we cite serious political conflicts that have characterised elections in Kenya and Tanzania in recent years. A case in point is the 2007 general elections during which, Kenya was almost paralyzed due to post-election violence (The East African Standard, Friday, February 29, 2008). In the 2010 general elections in Tanzania, incidences of political conflicts were reported (Daily Nation, Saturday, November 6, 2010). One wonders the extent to which these conflicts could be a manifestation of generational conflicts within the East African region. Based on the thesis that the Kiswahili novel tends to reflect the social realities of the day, one would be curious to find out the extent to which the contemporary Kiswahili novelists have captured this notion of generational conflict.

The twenty-first century has particularly been marked by an increase in Kiswahili novel production by older and younger generation authors (Bertoncini, 2009:2). From the older generation we have Said Ahmed Mohamed who has authored among others *Asali Chungu* (1977), *Utengano* (1980), *Dunia Yao* (2006) and *Mhanga Nafsi Yangu* (2012) is his latest novel. Euphrase Kezilahabi who has authored *Rosa Mistika* (1971) and *Kichwamaji* (1974) is credited to be the pioneer of the experimental novel captured in *Nagona* (1990) and *Mzingile* (1991). Shafi Adam Shafi who entered the Kiswahili novel scene with *Kuli* (1974) followed by *Kasri ya Mwinyi Fuad* (1978) is the author of *Vuta n'kuvute* (1999) and *Mbali Na Nyumbani* (2012). Zainab Burhani has written several novels including *Kikulacho* (1985) *Mwisho wa Kosa* (1987) and *Kipimo cha Mizani* (2004) is the latest one.

In the 1960s to the 1980s, Tanzanians dominated the Kiswahili novel scene. However, from the 1990s to 2000s, more Kenyans have come in vehemently. Among the younger generation novelists we have Ken Walibora, K.W. Wamitila, Mwenda Mbatiah and John Habwe[2] among others. Regrettably, we have very few female Kiswahili novelists in Kenya. Clara Momanyi is among the few Kiswahili novelists credited for writing *Tumaini* (2006) and *Nakuruto* (2009).

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[2] Wamitila has authored *Nguvu ya Sala* (1999), *Musaleo* (2004) *Bin-Adamu!* (2002) and Harufu *ya Mapera* (2012), Mwenda Mbatiah wrote *Upotevu* (1999) and *Vipanya vya Maabara* (2007) while John Habwe authored *Maisha Kitendawili* (2000), *Paradiso* (2005) and *Cheche za Moto* (2007).

Kiswahili is both the official and national language in Kenya and Tanzania. Subsequently, Kiswahili and its literature are among the compulsory subjects examined at the primary and secondary school levels in these countries (Momanyi et. al, 2012:9, 14). Moreover, today Kiswahili is an important regional lingua franca in East Africa and Central Africa. Anna Kishe (Momanyi et al, 2012:150) points out that Kiswahili is one of the official languages of the African Union (AU) since July, 2004.

Therefore, the Kiswahili novel is an important medium for cultural communication among Kiswahili speakers. For this reason, an analysis of the contemporary Kiswahili novel can yield vital information on some of the social, political and economic changes and challenges within and outside the East African region. This is based on the premise that the novel as a genre can best represent social life. Mlacha alludes to this fact as follows:

> *Riwaya, tofauti na tanzu nyingine, inakuwa na wahusika ambao hujengwa kutokana na hali ya kimaisha ya binadamu ili kumwakilisha binadamu katika kuufikisha ujumbe wa msanii... ni utanzu unaowaelezea watu kwa undani zaidi na jinsi wanavyoishi. Ikiwa na mchanganyiko na matukio, hali, mazungumzo na majadailiano, maelezo na kauli za msanii, riwaya imejizatiti kwenye kuelezea nyanja nyingi zaidi za maisha kuliko tanzu nyingine za fasihi... Riwaya kama kazi zote nzuri za fasihi, inaweza kusaidia kufafanua na kutoa mambo yaliyojificha au yasiyoonekana katika maisha ya kila siku... Riwaya huyatoa matendo ya binadamu kwa uwazi na ukamilifu wa kutosha kuweza kumfanya binadamu ajione, ajifunze na kujikosoa* (1991:10).

> [Different from other genres, the novel constitutes characters that are constructed based on human experiences in life in order to represent mankind with a view to communicating the author's message… it is a genre that explains the nature of human beings and their life styles in detail. Equipped with a mixture of episodes, settings(hali), conversations and discussions, descriptions(maelezo) and statements(kauli) of the author, the novel is committed to explaining(kuelezea) various aspects(Nyanja nyingi) of life more than any other genre in literature… The novel like all other good works of literature can help elaborate (kufafanua) and reveal hidden unseen ideas in daily life…The novel exposes human actions(matendo) clearly and more accurately (kwa uwazi na ukamilifu) that enables an individual to see himself, to learn and to correct himself] (MOT).

Within the framework of Narrative theory, narrative voice and focalization are the narrative strategies upon which the analysis of the theme *generational conflict* in the Kiswahili novels is undertaken. As Wamitila (2008:84-95) observes, focalization plays a key role in deciphering as well as comprehending the total make up of narrative texts. The current study postulates that focalization and its counterpart; narrative voice, play a major role in not only revealing the specific generational conflicts but also the reading of the conflicts in the selected novels. The 'Hermeneutic triad' reading model developed by Paul Hernadi (Czarniaswska, 2004:60) is adopted and adapted for the analysis of the four novels. This being a case study, an extensive library research, textual and contextual analyses were carried

out. Furthermore, interviews were conducted with authors of the four novels as well as Kiswahili literary critics to illuminate the textual analysis.

Against this background, the study examined the deployment of narrative voice and focalization in portraying generational conflicts in the four contemporary Kiswahili novels. The argument is that literature, and specifically the Kiswahili novel, is a key space through which implied authors relay certain social values, beliefs and ideals to the implied or targeted readers. In this sense, the Kiswahili novel becomes a channel through which authors perform what Mary Louise Pratt (1977:86) calls 'a cultural communicative act'. Narratives are meant to communicate a message from the implied author to the implied reader (Chatman, 1978:149). Indeed, narration is a common mode of communication since people always tell stories to entertain, to teach and to learn, to ask for an interpretation and to give one (Czarniaswska (2004:10-11).

1.2 Statement of the Problem

Age and generational differences, just as social status and gender differences are part and parcel of our daily interactions. Indeed, generational differences are among the most basic and crucial aspects of human life and determinants of human destiny. However, despite its obvious importance, age and its close associate 'generation' have neither been explored by sociologists nor scholars in the humanities as thoroughly as might be expected. As a categorization social construct, generation is a significant tool for analyzing social relations depicted in the Kiswahili novel. Hence, it suffices to explore how conflicts involving Kiswahili novelists within or between generations play out in terms of how motifs and/ or literary techniques are deployed to capture the theme of generational conflict.

1.3 Aim and Research Objectives

Generation is deemed as one of the most powerful analytical tools for studying society and human interactions (Turner, 1998:303; Alber et al., 2008:1). Therefore, the current study sets out to investigate how four Kiswahili novels: *Vuta n'kuvute, Kufa Kuzikana*, *Kipimo cha Mizani* and *Tumaini* have undertaken to communicate to the public an important cultural concept such as *generational conflict*. Specifically the study objectives are to:

a) Determine the nature of cultural communication in the form of generational conflicts in the selected novels.

b) Comparatively examine the deployment of narrative voice and focalization narrative strategies in the narration of generational conflicts in the selected Kiswahili novels.

c) Establish the reception of the novels in the implied readership.

1.4 Research Questions

To achieve the study objectives, the researcher set out to answer the following questions:

i. What is the nature of generational conflicts depicted in the selected novels?

ii. How have the authors deployed narrative voice and focalization techniques in the depiction and reading of generational conflicts in the novels?

iii. How does the implied author in each novel perform a cultural communicative act with the implied reader?

iv. How do the different authors compare and contrast in their narration of the generation conflict theme?

1.5 Scope of the Study

In analysing the generational conflict theme, the study focused on four Kiswahili novels namely: *Kipimo cha Mizani* (Burhani, 2004) and *Tumaini* (Momanyi, 2006) written by female authors from Tanzania and Kenya respectively. *Kufa Kuzikana* (Walibora, 2003) and *Vuta n'kuvute* (Shafi, 1999) also written by male authors from Kenya and Tanzania correspondingly. Produced within the twenty-first century, the novels vividly capture the radical changes especially in the East African region. Increased generational conflicts are among the consequences of changes brought about by intensive globalization enhanced by developments in media and electronic communication (Steger, 2009:78).

Certainly there are many more Kiswahili novels especially authored by men that capture the theme of generational conflict between 1999 and 2009. Such novels include but not limited to Mwenda Mbatiah's *Upotevu* (1999), Mohammed Ahmed's *Babu Alipofufuka* (2001) and *Dunia Yao* (2006), and Wamitila's *Msimu wa Vipepeo* (2006) and *Unaitwa Nani?* (2008). However, Zainab Burhani and Clara Momanyi are the only female novelists that portray this theme vividly. Reading literary texts with gender on the agenda is crucial in emphasizing

how context impacts on literary texts (Goodman, 1996: vii). It was therefore expedient to consider only two novels by both male and female authors for an in depth analysis and for comparative purposes.

Two key and complimentary narrative strategies; narrative voice and focalization within the framework of Narrative theory were considered. The selected novels were analysed on the basis of the two narrative techniques. Subsequently, specific generational conflicts were identified and the implications of their narration on the reader(s) were established.

1.6 Justification of the Study

To date, no Kiswahili literary study has explored how narrative voice and focalization strategies are utilized in the narration of a specific theme. Most studies tend to concentrate on either themes or literary techniques independently in a given Kiswahili literary work (Tchokothe, 2014: 4). Yet, a comprehensive literary criticism ought to strike a balance between two inseparable elements: form and content (Lanser in Warhol, 1991:613; Khamis, 2005: 414). Exploring how authors deploy narrative voice and focalization narrative strategies to capture the theme of generational conflict in the selected Kiswahili novels, the current study contributes towards addressing this gap.

Moreover, it appears that much of the modern Kiswahili literature especially in prose and drama revolve around common themes of conflicting values such as the conflict between tradition and modernity. According to (Mazrui, 2007: 36-37), these common conflicts have sometimes been presented merely as a contrast between Africa and the West, between the indigenous and the foreign. In this regard, the focus on the concept of generation in this study creates the necessary variety in Kiswahili literary studies. As a social construct, generation can be a fundamental concept in studying literary texts. Its significance as feature of social stratification can not be underestimated. Yet, generation has tended to be neglected as a sociological dimension (Turner,1998:303).

Generational relations between younger and older age groups are the heart of societal continuity and cohesion (McDaniel, 2001:197). This is in line with McDaniel's earlier observation that inter-generational transfers are the essence of societal reproduction, continuity, interaction and exchange. Without inter-generational transfers, societies would cease to exist (1997a: 2). In this sense, generation organizes our social worlds in ways as

profound as gender, class or ethnicity. McDaniel contends that as a social construct, generation may be even more socially timeless than gender, class or ethnicity. Yet it embodies the paradox of being, of necessity, constantly in flux. Social conflicts in the selected novels involve characters that belong to specific generations. It is on this principle that various conflicts on gender roles/relations, circumcision/marriage rites, professional ethics/mutual respect, political ideologies/governance and ethnicity/race are here referred to as *generational conflicts*.

The focus on generational conflict as a theme in this study is based on the fact that few studies have considered *generation* as a classification category in society in its own right. Yet, various conflicts captured in most of the Kiswahili novels reveal that differences in age and modes of socialization play a key role in the way characters act and interact in fictional realms. While characters are fictional entities, they are meant to mimic what goes on in real human societies. While conflicts involving characters from the older and younger generations may not attest to historical truth, they may, to a large extent, reflect what actually happens or could happen in real life situations.

Generational conflicts have especially intensified with heightened globalization in the twenty-first century. With advanced transport and communication systems, interaction of cultures and ideas is taking place at an unprecedented quantity and speed. The older members of society always strive to maintain the status quo while the younger ones agitate for a modern outlook on issues affecting their daily life (Giddens, 2002:63). While generational conflicts may be inevitable in society and in fact can be constructive in checking excesses in behaviour, they can also be counterproductive if they are not checked. This point is reiterated by Mohamed Rabie as follows:

> Conflict is one thing that no human being or functioning organization can escape. We all experience conflict and deal with it routinely as we interact to build families, make friends, earn a living, define ourselves, enhance our social status, and carry out our duties towards others. Conflict may destroy existing relationships and may create opportunities for the establishment of new ones, making it both painful and promising. (1994: vii)

Indeed, social conflicts such as generational conflicts are expected in human societies. Yet, they must be checked to ensure harmonious social life. This is the only way to ensure that accrued valuable cultural heritage is transmitted from one generation to the next. This scenario is well articulated by Lancaster and Stillman who studied the collision of generations in the America. They observe that although generations in America have always

clashed, the gaps in the workplace are wider than ever and of greater strategic importance today. With a longer life expectancy, it is not surprising to have four generations with varying sets of values, beliefs, life experiences and attitudes are converging in one work place. As illustrated by typical generations in America[3] generational conflicts can be a major social problem (Lancaster and Stillman, 2002:4-5). Problems emanating from inter-generational differences in the contemporary American society are or could be replicated in other parts of the globe. This is well netted in the selected novels where generational conflicts are manifested in such institutions like the hospital, family and school.

A number of literary critics insist that African literature(s) need and should in fact among other issues, address the social conflicts prevalent in the continent. Gikandi (2007:17) in his article, "African Literature and Modernity" is emphatic on this when he asserts: "Today when the African continent is facing multiple crises, the novelist has to address the social realities". On the same argument, Chapman in his article, "African Literature, African Literatures: Cultural Practice or Art Practice?" states:

> "The African literary text should be regarded primarily as a social document since it is the direct result of a political act: that of colonization. It is expected that the African writer addresses the big socio-political issues of the day. The writer who does not do so may end up being considered irrelevant". (2007:154)

However, insisting that the African literary text should be engaged with the social issues of the day as its key role mitigates artistry. The African literary text is both an aesthetic and a social document. The Kiswahili novel has been developing in response to the changing world in its themes and literary form (Khamis 2005:91-95). Subsequently, to appreciate the development of the Kiswahili novel comprehensively, one needs to look at it thematically and and aesthetically. This study attempts to meet this need by exploring how narrative voice and focalization narrative strategies are deployed in capturing generational conflict as a major theme in the selected novels.

Four Kiswahili novels spanning the decade between 1999 and 2009 are considered. At the moment, this period is deemed to be the peak of globalization from a point of view of sustained and intensified process. It is an epoch that is characterized with high technological

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[3] Typologies of generations are given in detail by Lancaster and Stillman Lynne C. Lancaster and David Stillman, *When Generations Collide: Who they are. Why they Clash. How to Solve the Generational Puzzle at Work,* 2002, pp. 18-32. Harper Collins Publishers Inc. 10 East 53rd Street, New York.

advancement with fast means of transport and electronic media. This has in turn enhanced international and cultural interactions which have had enormous impact on the local social-cultural, economic and political structures demanding their revision (Giddens, 2002:63). As traditional societies undergo profound transformations, the established institutions which used to underpin these societies are becoming obsolete. Therefore, a redefinition of intimate and personal aspects of our lives, such as the family, gender roles, sexuality, personal identity, our interaction with others and our relationships to work is crucial. Moreover, globalization has precipitated a sense of post-modernism which has in turn brought about discontinuities and created rifts between different generations of people in many societies (Giddens, 2001:61).

It is therefore envisaged that the Kiswahili novels published within this period can best capture the concept of generational conflict. Members from diverse generations are likely to respond to social, political and economic issues in different ways. Subsequently, generational conflicts are inevitable in any dynamic society. This study sheds light on how the authors of the four Kiswahili novels capture this fact as part of the social realities affecting human interactions in the twenty-first century.

Moreover, it is observed that female artists have tended to be relegated to the background when it comes to Kiswahili written literature. Brown (1981) contends that interest in African literature has, with very rare exceptions excluded women writers. Mazrui is concerned that female writers are less prominent in the creation of Kiswahili literature. He observes:

> In all these developments within Swahili literature, women writers are grossly underrepresented. It is as if a de facto gender division has willed itself into the space of modern Swahili literature, with women as the main custodians of oral creativity and men as the main custodians of the written…But it is only Zainab W. Burhani who has risen to become a writer of imaginative prose of regional repute… It is true that Swahili written literature betrays a disturbing gender gap. (2007:36-37)

It is a fact that in the twentieth century, the Kiswahili novel scene was dominated by male authors like Mohamed Said Abdulla, Mohamed S. Mohamed, Euphrase Kezilahabi, Said Ahmed Mohamed, Shafi Adam Shafi, and Katama Mkangi (Bertoncini, 2009:2). However, the twenty-first century has seen the emergence of some prominent female novelists like Zainab Burhani and Clara Momanyi. Hence, the inclusion of Clara's and Zainab's novels in this study is an appreciation of the efforts of the upcoming Kiswahili women novelists. In this sense, the study also sheds light on the question of gender and literary representation

(Goodman, 1996:1). More emphatic on this point is Warhol in Hermann; et al. (2010:250) who points out that gender not only influences narrative (narration) but also reading narrative influences the reader's gender. The analysis of the nature and manner in which generational conflicts are captured in the four novels affirm Goodman's observation.

The selected novels actually exhibit generational conflicts that are manifested in the actions and interactions of the characters in various settings. These particular works are authored by prominent novelists that have made commendable contributions to the Kiswahili literary scene (Mazrui, 2007:36-7; Bertoncini, 2009:2). Furthermore, the four novels are among the Kiswahili novels recommended for class readership in higher institutions of learning by the Kenya Institute of Education (K.I.E., 2007) and the Tanzania Ministry of Education and Vocational Training (T.E.T. 2010).[4] In Kenya and Tanzania, the curriculum is expected to address emerging issues such as peace, gender and child abuse among others (KIE Curriculum Watch, 2008). An article in the *Daily Nation newspaper* (Friday, January 4, 2013) affirms this argument. It raised a concern that one of the set books in literature for the Kenya Certificate Secondary school Examination (KCSE) should be banned. However, curriculum developers defended it vehemently. They argued that the book suitably imparts to the child values such as environmental conservation, promotion of the status of women in society in line with the syllabus specifications.

It therefore follows that the curriculum advocates for didactic realist literary texts that address emerging issues in the society. *Vuta n'kuvute, Kufa Kuzikana, Kipimo cha Mizani* and *Tumaini* can be described as realist novels befitting the secondary and college audience. Through them, the implied author vividly performs a cultural communicative act with the implied reader(s). Although experimental fictional narratives[5] are not devoid of certain realist features, their literary style renders them transgressive and difficult for the secondary school audience (Tchokothe, 2014:129). From a didactic perspective, the experimental Kiswahili novels might not effectively perform the perlocutionary act and hence the educative role as compared to the realist novels.

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[4] Books recommended by the Kenya Institute of Education are listed in the Orange book.
[5] *Nagona*, *Mzingile*, *Babu Alipofufuka* and *Binadamu* are among the Kiswahili experimental novles. For more details read *Transgression in Swahili Narrative Fiction and its Reception* by Remi ArmandTchokothe (2014).

The Kiswahili novel as a genre was chosen for various reasons. First and foremost, the novel is an inter-generical literary genre that is predominant in most literate societies. The novel draws upon all other genres like drama and poetry in its form and in its fictionalization process. This is vividly captured by Jahn when he sates:

> Novels are an extremely rich and varied medium: everything you can find in other types of narrative you find in the novel; most of what you find in the novel you can find in other types of narrative, whether in nonfiction, natural narrative, drama, film, etc. (2005:N1.1)

Subsequently, the fluidity of the novel in terms of its form makes it a better genre in representing the world compared to poetry and drama which tend to be fixed in their forms (Fowler, 1977:1-2). The selected novels indeed demonstrate the inter-generical aspect of the novel. For instance, *Kipimo cha Mizani* displays several instances of dramatized conversations between the protagonist and other characters. These conversations together with comments from the heterodiegetic narrator are instrumental in orienting the reading of the captured generational conflicts. A case in point is the scene about the panel that resolves the conflict between Salama (the young nurse) and Dr Juma (KCM.182). In *Kufa Kuzikana,* the conflict between Tim and his uncle (Samson Tungu) over his relationship with Akida is actually a dramatized conversation (KK.25). By deploying drama in its fictionalization process, the novelist is able to capture the reader's interest and imagination which are crucial in deciphering the meaning of the narrated story (Mackay, 2011:39-40).

There are also instances of poetry/songs in novelistic prose. We see how Akida sings a song that causes Pamela to shed tears of joy in *Kufa Kuzikana*. Furthermore, Akida recaptures a stanza composed by his father warning him (Akida) of the dangers of anger (KK.38, 42). In addition, we come across poetic captions like Tumaini's favourite poem entitled 'Ukaidi' in *Tumaini* (TUM.46). There is also the song 'Hasidi' sung by Halima (TUM.57). All these instances not only enhance the narration process but also reinforce the narrated story.

Secondly, the novel is historical in nature. As a genre, the novel tells of how people lived (or live), their manners, their achievements, their errors and even their conflicts. This is articulated by Geoffrey Gent (Washington, 1978:3). This fact is closely related to the third reason. The fact that the novel has always been thought of as the literary form most closely identified with real world representation. Pam Morris (2003:10) observes; "Perhaps…, the literary genre most closely associated with realism is the novel, which developed during the eighteenth century alongside Enlightenment thought…" The novel genre is indeed a narrative

that tells several stories that represent or mimic certain social realities. One of the stories inherent in each one of the selected Kiswahili novels in this study is *generational conflict*.

By examining some of the literary techniques deployed in the construction of a narrative, we are in a position to decipher its meaning. By nature, a narrative form (structure) does not so much convey meaning as create it (Chatman, 1978:41; Mackay, 2011:39-40). Therefore, the Kiswahili novel and particularly the four novels are the most suitable works to investigate the representation of generational conflicts.

1.7 Research Theory

This study is grounded on the Narrative theory as developed by Genette (1972) and expounded by Lanser (1981). Narrative theory emerged in the early 1970s as an ofshoot of Structuralism (Herman, 2007:11-13). However, today, it has become a truly international phenomenon inspiring extensive research in many countries. That French theorists have been central to this development is reflected by the status of Genette's *Narrative Discourse* as a major theoretical reference (Lothe, 2000:9).

The term 'Narratology'/ 'Narratologie' was coined by the French Structuralist Tzvetan Todorov (1969:9) to refer to the theory of the structures of a narrative (Chatman, 1978: 9, 19; Onega and Landa, 1996:1). Narrative theory and 'narratology' are sometimes treated as synonyms (Hogan, 2013:4, 22). However, narratology is concerned with *all* types of narratives, literary and non-literary, fictional and nonfictional, verbal and nonverbal. It encompasses all studies related to narratives and especially studies of narrative theories (Jahn 2005: N.2.2.2). The term *narratology* thus refers to a whole discipline related to narratives and narrative theory is just one of the narratological theories. Narrative theory is specifically the theoretical basis of the current study.

One way to map out recent developments in narrative inquiry is to draw a distinction between "classical" and "post classical" approaches to the study of narratives. The term "classical" here refers to the tradition of research that is rooted in Russian Formalist literary theory. It was in turn extended by Structuralist narratologists starting in the mid-1960s. It was refined and systematized up through the early 1980s by scholars such as Mieke Bal, Seymour Chatman, Martin Wallace and Genette Prince (Herman, 2007: 11-13).

Convwversly, "post classical" approaches encompass frameworks for narrative research that build on this classical tradition. In developing post-classical approaches, theorists not only expose the limits but also exploit the possibilities of older models. Narrative theorists have drawn on a range of fields such as gender theory, philosophical ethics, sociolinguistics and even philosophy of language (Herman, 2007:14). Postclassical narrative scholars have attempted to incorporate ideas about language and communication in structuralist research. Subsequently, these developments have led to the two narratological investigations namely: classical or structural narratology and representational narratology.

Manfred Jahn observes that narratological investigation has tended to pursue one of the two basic orientations: discourse narratology and story narratology (2005:N2.1.3). Discourse narratology analyses stylistic choices that determine the form of a narrative text or performance. It is also concerned with pragmatic features that contextualize text or performance within the social and cultural framework of a narrative act. Conversely, story narratology focuses on the action units that fix and arranges a stream of events into a trajectory of themes, motives and plot lines. Its emphasis is on textual analysis as opposed to contextual analysis of narrative texts. Jahn's story narratology and discourse narratology corresponds with what I call *classical narrative theory* and *representational narrative theory* respectively.

1.8 Conclusion

The current study makes a major contribution in Kiswahili literary criticism that strikes a balance between form and content; an aspect that is still lacking in Kiswahili studies (Racard, 2006, Tchokothe, 2014). Firstly it focuses on the Kiswahili novel and the manner in which it negotiates generational conflict as a fundamental social phenomenon. Secondly, it explores how Kiswahili novelists deploy narrative strategies in depicting the theme; *generational conflict*. The subsequent implication of the depiction on the reading of specific generational conflicts is also examined.

Chapter Two: Review of Related Literature

2.1 Generational Conflict

Several scholars attest to the fact that generational conflict is an important concept. For instance, Eisenstaedt (1956) observes: "Age and differences of age are among the most basic and crucial aspects of human life and determinants of human destiny". Indeed, while we may take gender and class differences for granted ageing is a continuous process, the consequences of which keep confronting us (O'Donnell, 1985:1). Generation is arguably one of the most powerful analytical tools for studying society and human interactions due to its temporal nature (Turner, 1998:303; Alber et al., 2008:1).

Nonetheless, as a social construct, generation means different things to different people. It may mean a stage in one's life as well as a progression to another stage. This is in line with the thesis that the generated entity has the potential to generate others of its kind albeit not necessarily identical. Hence, while generation has been conceived in the passive sense, it has an active connotation too (Giddens, 2002:63; Alber et al., 2008:3). In this study, I adopt O'Donnell's view that a generation is a form of age group. It comprises all those members of a society who were born approximately at the same time irrespective of genealogical descent (O'Donnell, 1985:2). This is in line with Manheim's description of a generation as a biological and social placement. As a biological placement, a generation refers to an individual's position in kinship terms (Manheim, 1952).

Manheim insists that a generation is not just a particular group but it has to be conceived as a cluster or connection of individuals that he calls *Generationszusammenhang* (1970:531). He is critical of the biological use of the term 'generation'. In biological framework, a generation is seen within family relationships and described as the temporal distance between parent and child, mostly between 15 and 30 years. Therefore, individuals of one generation are born at a similar time, grow up within the same social-historical landscape, participate in the same events, and share similar experiences or fates (Mannheim, 1970:536). However, as a social placement, a generation refers to the position that a person occupies in terms of the age group in which s/he belongs. This is in relation to other members born at about the same period in the entire society. This is what is referred to as a cohort (Braungart and Braungart, 1986:215). A cohort is defined as a group of "persons born in the same time interval and aging together"

(Ryder, 1965:844). Therefore, the terms; 'cohort', 'age group' and 'generation' are conceived to be synonyms and are sometimes used interchangeably in this study.

The term *generation* thus designates a social construct that places people in different groups on the basis of their position in familial descent or social age group. In most of the African societies, generation/ age group is the main principle of social organization. This is in accordance with expectations and roles of the members of a given society (Arnold, 1960; Lowie, 1961). Each generation is defined by certain biological factors and cultural values at a particular point in time and place. Generational change, Manheim (1970:536) insists is brought about by culture rather than nature. Similarly Heinze (2013:22) postulates that not biological but rather social-historical factors determine a connection within a generation when these individuals participate in the same political events. However, I contend that both biological and social factors play a role a generational change. Human behaviour and attitude are influenced by genealogical and social factors. Moreover, cases of intra- generational conflicts in the Kiswahili novels realized in the current study reveal that a generation is not necessarily a homogenous phenomenon.

It is worth noting that the twin concepts of *generation* and *conflict* in this study go hand in hand. A conflict necessarily implies conflicting members within a generation or between generations. Essentially, a conflict is 'a struggle over values and claims to scarce status, power and resources'. The sources of adversarial relationships are not limited to tangible economic interest or control over power by the conflicting parties. They also extend to value and identity differences (Boulding, 1962:5. Differences in perceived interests, values and needs are the most basic elements in the motivations behind social conflict (Jeong, 2008:5). The essential nature of a conflict situation is understood in terms of difficulties involved in meeting everyone's aspirations simultaneously (Pruitt and Kim, 2004). Tensions basically emerge due to the pursuit of different outcomes or disagreement on the means to attain the same end. Thus a conflict situation and inter-generational conflict in particular is represented by perceived goal incompatibilities involving parties from varied generations. Additionally, attempts to control each other's choices can generate adverse feelings and behaviour toward each other (Lulofs & Cahn, 2000:4). This thesis is upheld by cases of conflicting characters brought out in the the four Kiswahili novels analysed in this study.

Moreover, feelings of injustice emerge from the suppression of inherent social needs and values that have existential meanings and which cannot be compromised. Inter-group conflict

often represents different ways of life and ideologies. Furthermore, inter-group relations are constrained by a superimposed political structure in addition to their internal dynamics. (Jeong, 2008:6). Hence, the analysis of social conflicts (including generational conflict) must take into account structural conditions such as oppressive social structures and exploitative economic systems.

Generational conflicts are mostly associated with conflicts involving members from diverse generations hence the term 'inter-generational conflict' (Braungart and Braungart, 1986:215). However, Boulding (1962:5) points out that a conflict represents the persistent and pervasive nature of struggles within or between groups and international competition among disparate interests and values that underlie power dynamics. It is therefore possible to have inter-generational and intra-generational conflicts. It is on this premise that the term 'generational conflict' is here used to designate a clash involving members within one given generation (intra-generational conflict) or between members of different generations (inter-generational conflict).

However, to underscore the fact that generational differences account for some of the social conflicts depicted in the selected novels, the current study mainly concentrates on inter-generational conflicts. Intra-generational conflicts are only cited to reinforce the conflictual issues upon which characters within the selected novels collide. Subsequently, focussing on the selected novels, the study explored how the authors deploy narrative voice and focalization as the tools to capture the forces behind generational conflicts.

2.1.1 Levels of Generational Conflicts

Besides describing generational conflicts as *inter-group* versus *intra-group*, sociologically, generational conflicts can be classified as *latent* versus *patent* or even *overt* versus *covert* (Rapoport, 1960; Kihlman & Thomas 1977; Freiberg, 1990). A *latent* generational conflict here refers to a conflict in its potential stage; a state where a conflict is both possible due to unequal distribution of resources, differences in opinion or attitude towards a given issue. It is also a situation where a conflictual action has taken place although no counter conflictual action has been taken by the affected party. Such a conflict is also covert in nature. In literary texts such as the novel, the various manifestations of conflicts can be inferred in the actions and interactions of characters in the fictional world. For instance, the relationship between Masumbuko and his wife Amina exemplifies a latent conflict in *Tumaini*. Although she

dislikes Masumbuko's decision to force their daughter (Tumaini) to undergo the circumcision rite, Amina is unable to object because of her subordinate status in the family institution (TUM.13, 16). Similarly Selina's subordinate position deters her from confronting her husband for his lecherous behaviour (TUM.92-3). In *Kipimo cha Mizani*, although the older nurse is aware that Dr Juma is contravening the professional code of conduct, she is afraid to challenge him due to his senior position (KCM. 3, 4).

Therefore, a latent generational conflict in this context exists in the mind of the less powerful party who is compelled to suppress it. However, once s/he is sufficiently empowered, s/he is likely to take a counteracting action. This is demonstrated in the generational conflict between two characters; Jerumani and Johnstone Mabende in *Kufa Kuzikana*. The area Member of Parliament; Johnstone Mabende is portrayed as a key proponent of ethnic prejudice (KK.2). It is evident that Jerumani is in conflict with Mabende when he labels him a 'murderer' (KK.162).

A conflict is at a *patent* stage when a dispute occurs as a result of competing interests. It is also an *overt* conflict in the sense that the conflicting parties experience grounds for conflictual action and as a result take such an action. This may involve a physical fight or even an exchange of words between the conflicting parties. However, sometimes only one party may take a conflictual action. This occurs when for example one party offends a group and it becomes difficult to predict how individuals within the group are likely to react. This is the scenario involving Jerumani and Johnstone Mabende in *Kufa Kuzikana*. The latent inter-generational conflict cited earlier transits into a patent one when Jerumani assassinates Mabende for inciting ethnic clashes in Korosho district (KK.173). Another patent inter-generational conflict involves Tim and his uncle Samson Tungu. The two verbally display conflicting views on ethnic prejudice (KK.25). Practically, only an experienced conflict is analysable in terms of the conflicting parties, the conflictual issue, the behaviour and attitude displayed by the conflicting parties. It is for this reason that only patent and overt generational conflicts are citically analysed in the current study.

Narrative voice (the agent that tells the story) and focalization (the orientation of the story) are crucial in exposing the actions and interactions of characters in a given novel and the subsequent implications on the narrated story. Literary works tend to depict human interactions in specific social settings. It is therefore envisaged that a discussion of the theme of generational conflict, though a sociological and anthropological concern, it can

nevertheless be discussed from a literary perspective. Literary works create a fictional world inhabited by characters that are often vested with world views, beliefs, values and ideologies whose determined espousal often leads to conflicts. Therefore, the focus of this study is on how the actions and interactions between characters in the fictional world created by the novelists imitate what goes on in the represented human societies.

From a sociological point of view, generational conflicts are brought about by sociological and biological factors. Braungart & Braungart (1986:208) point out that people's behaviour and the attitudes they uphold are a product of biological and social factors. As individuals grow older, they undergo certain qualitative changes in physiology, cognitive functioning, emotional patterns and needs. Therefore, age mates are expected to display similar characteristics at various stages in their lives as they move towards maturity. However, because each stage of life is associated with its own orientations, needs and interests, relations between members of different age groups are not likely to be smooth and this is what brings about inter-generational conflicts. Each cohort grows up with a particular set of age norms, expectations, and opportunities that help condition the attitudes and behaviour of its members throughout life (Ryder, 1965:844). Consequently, social and political events may have differential effects on the various age cohorts in society depending on each cohort's stage in life-cycle development and its previous experiences.

Sometimes a society changes rapidly and cohorts come of age under different conditions, the members of each cohort are likely to develop their own perception on a myriad of issues. When the perceptions of each cohort are substantially different from the experiences of others, they may provoke generational conflicts (Braungart and Braungart, 1986:213). Moreover, social-historical factors can lead to a splinter group within a given generation (Braungart and Braungart, 1986:215). Hence, belonging to the same cohort is not a guarantee for unity among members of a given generation. Individual differences such as genealogical descent, gender as well as social exposure may account for their different outlook on various issues. Mlacha (1988: 45-46) alludes to this fact in his assertion that the coming of Europeans to the African continent disrupted the economic, political and social structures of the African traditional society resulting to conflicts not only between the members of the younger generation and the older ones, but also between the members of the younger generation. This is well captured in the discussion of the specific generational conflicts in the selected Kiswahili novels. Biological and social factors are played out in the conflicting characters.

2.2 The Kiswahili Novel

There exist two camps of 'Ki'-users and 'Swa'-users in reference to the Swahili language and its literature (Mazrui, 2007:5). The terms 'Swahili novel' and 'Kiswahili novel' are sometimes used interchangeably. Kiswahili literary scholars that use the term 'Swahili' include Bertoncini (1989, 2009), Mlacha and Madumulla (1991:10), Mbatiah (1996), Ellbboudy (2005) Mazrui (2007) and Rettova (2007). Conversely, Senkoro (1987), Gromov (1996), King'ei (1999:83), Wamitila (2007), Diegner (2001) and Khamis (2007) use the term 'Kiswahili' in reference to Kiswahili literature in general and the Kiswahili novel in particular. The choice of whichever term is largely dictated upon by the syntax of the language within which it is used. For instance, if one is using English as the medium of communication, the term "Swahili novel" is more appropriate. However, when one is writing in Kiswahili, the natural term will be "Kiswahili novel" (Riwaya ya Kiswahili). This is demonstrated by Diegner (2001, 2012) and Khamis (2005, 2007).

The term 'Swahili' generally refers to the people and culture of the Waswahili (Mazrui, 2007:5). In this study, the term 'Kiswahili novel' is preferred basically because it brings out the idea that the novel is written in Kiswahili. Senkoro (1988:11) Philipson (1990:2) observe that Swahili literature is one that is originally created in the Swahili language and reflects the Swahili culture in its hybridity. Mlacha (1991:10) also defines the Swahili novel as a fictional prose literature that is originally composed in the Swahili language. However, 'Swahiliness' should be seen as an abstraction that transcends both ethnic and national boundaries (Mazrui, 2007:5).

The Kiswahili novel thus refers to any novel that is originally written in Kiswahili and whose themes and literary style reflect specific historical periods of its composers and their respective communities. Kiswahili literary scholars concede to the close link between society and its literature. As Njogu and Chimera (1999:35) have pointed out, literature is intertwined with society and is concerned with the social life; how members of a given society interact with their environment. Indeed, close look at the development of the Kiswahili novel attests to the fact that it mirrors specific epochs within the East African region (Mlacha and Madumulla, 1991:7; Bertoncini, 2009:2).

2.2.1 Inception of the Kiswahili

Kiswahili literary scholars have varied opinions as to when the Kiswahili novel emerged (King'ei, 1999:83). Senkoro (1976:75) considers *Uhuru wa Watumwa* (1934) to be the first Kiswahili novel while Ohly (1981:13) traces the origin of the Kiswahili novel from the time when Edward Steere collected and edited the oral traditions of the people of Zanzibar in 1870. However, other scholars like Bertoncini (1983), Schlegov (1976), Rollins (1983) and Rettova (2007:281) claim that the Kiswahili novel proper begins with the writings of Shaaban Robert in the 1950s. On the contrary, Mlacha and Madumulla (1991:7-8) postulate that the Kiswahili novel emerged at the end of the nineteenth century from the oral folk tales. However, Mbatiah (1999) insists that *Rosa Mistika* is actually the earliest Kiswahili novel. More interesting on this issue is Cuddon who remarks:

> The absolute origins of the genre are obscure, but it seems clear that in the time of the XIIth Dynasty Middle Kingdom (1200BC) Egyptians were writing fiction of a kind which one would describe as a novel today…The development of the novel as a popular form in the 19th century was a European phenomenon, and one of the most remarkable features of its history is the speed with which it matured. (1998)

Despite the divergent views about the exact date when the Kiswahili novel came into existence, it is a fact that the Kiswahili novel is a product of the twentieth century literary creation. Besides, the the novel genre is unique to the nineteenth-century European bourgeoisie class (Watt, 1957:9). This point is vividly captured by Ellboudy who asserts:

> There is a lot of evidence to show that the Swahili novel has been greatly influenced by the European novel, taking as its essence the 'poetics' of the European realist novel such as the presentation of realistic character and events, varying narrative techniques with voices and perspectives, the development of characters through the psychological motivation, sense of individualism that permeates the novel, plot construction(s) in relation to sequences of time and space and many other novelistic elements of this complex genre. (2005:24)

Indeed, the emergence and development of the Kiswahili novel has been influenced by local and global socio-political and economic circumstances surrounding its production (Mohamed, 1995:53). It has grown to become a unique genre in its own right by appropriating local and global features reflected in both the themes and the literary techniques deployed by various authors. In African literature the argument is that the African novel is really derivative and thus a hybridized form of the former. The same argument can be applied to the Kiswahili novel (Mazrui, 2007:6).

Several scholars attest to the fact that Kiswahili written genres have been nourished by Kiswahili oral literature. Njogu and Chimera (1999:35) assert that in all human societies the very first written genres are directly related to oral literature. According to Larson (1972:280-1) and Mlacha (1991:9), Kiswahili oral literatures have played a key role in the development of the Kiswahili novel right from its inception to its present state. The Kiswahili novel has always incorporated aspects of the Kiswahili oral literature at varying degrees in response the socio-political and economic changes affecting the global society (Mlacha and Madumulla, 1991: 29). Although not every Kiswahili novel can be said to have developed from oral tales (*ngano za kisimulizi*), Matteru (1983:36) is right in citing Shaaban Robert's *Kusadikika* and *Kufikirika* as taking the style of oral tales. The Kiswahili novel is to a large extent nourished by Kiswahili oral literature. There is a close relationship between the early Kiswahili novels and Kiswahili oral literature especially in the narration modes (Mlacha, 1992:11). In the same vein, Mohamed (1995:53) asserts that after its inception, the Kiswahili novel has been nourished by oral narratives that are stored in the brains of the elderly up to date, including others that may have gotten lost in the original writings like letters, memoirs, biographies and autobiographies. On his part, Ellbouldy (2005:25) states that right from the pioneering Kiswahili novels such as Mbotela's *Uhuru wa Watumwa* (1934), Farsy's ethnographic novel *Kurwa na Doto*[6] (1960) and Robert's romance *Adili na Nduguze* (1952) to the post-modern novel of today, we see elements of Western novel. It equally reflects elements of what is regarded as continuity from Kiswahili epic narrative, oral tales, travel accounts, biography and autography. Subsequently, the beginning of the Kiswahili novel can be associated with the writing of tales from the residents of Zanzibar undertaken by Edward Steere in 1870. The close link between Kiswahili oral literature and especially the novel genre and its written genre is also captured by John Marani in his article: *Fasihi Simulizi nguzo ya Fasihi Andishi: Mfano wa Riwaya ya Walenisi* (Njogu et al., 2006:132).

Consequently, the Kiswahili novel can be described as a conglomeration of features from the Western novel and Kiswahili oral literature. Nonetheless, its aesthetics, themes and function are deeply rooted in traditional oral tales. One of the main features of the Kiswahili novel and to a large extent the African novel is its didactic nature. It can be argued that African literature, and indeed, the Kiswahili novel has always been created to meet the African's educative and recreational needs. Yet, after its inception, the Kiswahili novel developed

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[6] Ethnographic novel refers to a novel in which the author explanains the habits and customs of a particular society or ethnic group. *Kurwa na Doto* features the ways of lfe of the Swahili people.

tremendously taking on certain distinctive features in terms of its structure and content. As a result, the Kiswahili novel has been variously described as realist, didactic, serious, popular, modern, post-modern, and new or even experimental (Mlacha, 1992; Gromov, 1996, Wamitila, Khamis, 2005:95; Ellboudy, 2005:59; Diegner, 2012; Rettova, 2013).

2.2.2 Development of the Kiswahili Novel

To appreciate how the Kiswahili novel has proceeded after its inception, it is important to clarify key concepts namely: *reality, realism* and a *realist novel*. This is because, realism as an art form seems to characterize the novel genre and by extension the Kiswahili novel. Several scholars allude to the fact that 'truth' and 'reality'[7] are problematic concepts (Boulton (1954; Wellek 1963; Morris, 2003; Potolsky, 2006; Rettova, 2007).

Regarding the notion of 'reality' in fictional representations, Boulton (1954:110) points out that 'Realism' attempts to portray things as they are. Realistic novels tend to depict certain painful aspects of life such as slums, the horrible side of war, tragic racial problems and injustices, diseases and even social conflicts. This is in line with Pam Morris's assertion that literary realism has traditionally been associated with an insistence that art cannot turn away from the harsher, more sordid aspects of human existence (Morris, 2003:1-2). However, realism that is to be accepted and honoured is any serious and responsible portrayal of *some* aspect of real life. To be realistic is to have a feeling for truth and a sense of proportion (Boulton, 1954: 112). In the same vein, Rene Wellek (1963:224) states; '[a]rt cannot help dealing with reality' but the nature of that reality is flexible. No realist simply copies the given world, however much artists and writers may claim such a goal. Moreover, the reader of a realist novel is well aware that s/he is dealing with a work of art (Goodman, 1968:34-5). Arguably, if realism is meant to depict things as they are, then literary works should be able to reflect both the 'good' and 'bad' in a given social milieu.

Acknowledging the difficulty in defining the 'reality' and related concepts, Pam Morris asserts that the terms 'realist' and 'realism' are entangled with a series of other words equally resistant to clear cut definition: factuality, truth, reality, realistic and real. Sometimes these words are taken to have roughly the same meaning as realist but they are sometimes used to stake out the opposite. It suffices to state that the difficulty in defining realism largely lies in

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[7] The notions of 'truth' and 'reality' and 'realism' are problematic because they refer to abstractions which may have a variety of meanings. Reality or even realism does not imply a one to one relationship between art and reality. Moreover, realism also refers to an epoch in literary development as contrasted say with romance.

a crucial ambiguity of the words 'real' and 'realism'. The word 'real' can have almost diametrically opposed sense (Morris, 2003:2). This argument is reiterated by Potolsky who asserts that the word real is usually used in opposition to appearances or self-deceptive convictions (Potolsky, 2006:92-94). In this case, the real points to underlying or overlooked facts; to truths not apparent in everyday life. In fact the real is said to be precisely what we cannot know by senses or through material objects in the world (Williams, 1983:258).

Similarly, the term 'realism' always involves both claims about the nature of reality and an evaluative attitude towards it. Realism is a term that is frequently invoked in making fundamental ethical and political claims based on what is 'true' or 'real'. Hence, its usage is often contentious and polemical (Morris, 2003:2). Indeed, Potolsky affirms that the term 'realism' is contentious when he asserts; "'realism' is both a general concept and the name of a specific movement in the nineteenth-century art and literature. It is therefore is easy to confuse the practice of particular artists with the broader philosophical problem of art after Plato" (Potolsky, 2006:95). Subsequently, Alena Rettova concludes that the question of "what is reality?" or "what is true being?" remains one of the central questions of philosophy and of many disciplines that have originated in philosophy (Rettova,2007:237). The same argument applies to the notion of a 'realist novel'. Nonetheless, in literary realism, Morris observes:

> There is one distinction between realist writing and actual everyday reality beyond the text that must be quite categorically insisted upon: realist novels *never* give us life or a slice of life nor do they reflect reality. In the first place, literary realism is a representational form and a representation can never be identical with that which it represents. In the second place, words function completely differently from mirrored…no writing can encompass every tiny visual detail as a mirror faithfully does. Writing has to select and order, something has to come first, and that selection and ordering will always, in some ways, entail the values and perspective of the describer. Furthermore, no matter how convincing the prose is in its rendering of social reality, even the most realist of texts deploys writerly conventions that have no equivalent in experiential reality: use of punctuation, denotations like 'he said'…(2003:2-3)

Therefore, literary realism should be understood as one of the ways that human beings try to communicate some aspects of life that are of importance to the targeted audience. Two terms that vividly capture what literary realism entail are: 'Mimesis' and 'verisimilitude'. 'Mimesis' is a term that derives from classical Greek drama where it referred to the actors' direct imitation of words and actions (Morris, 2003: 4-5). Closely related to mimesis is the term 'Verisimilitude' which is defined as 'the appearance of being true or real; likeness or resemblance to truth, reality or fact'. From this perspective, realism as an art form entails an imitation of some aspect of life. For instance, characters in a novel are just imitations of real

people whom we encounter in our daily social interactions. However, our judgements about fictional charactres and novels are generally influenced by our attitudes to non-fictional reality (Morris, 2003:2). It is on this premise that fictional works serve as communicative artefacts.

Although it has been suggested that the term 'realism' be confined to the specific period of the nineteenth century, this ought not to be the case. Realist aspects can be found even in earlier classical literature while today artistically innovative realist novels are still being produced. Moreover, even in writing that seems to adopt a mode of expression very far from realist representation, there are frequently passages that move into realist style (Morris 2003: 6). The current study is particularly concerned with literary realism which Morris (2003: 9-10) defines as any writing that is based upon an implicit or explicit assumption that it is possible to communicate about a reality beyond the writing. Literary realism has an aesthetic and a cognitive dimension neither of which can be wholly separated one from the other. Aesthetically, realism refers to certain modes and conventions of verbal and visual representation that can occur at any historical time. At the same time, realism is associated particularly with the secular and rational forms of knowledge that constitute the tradition of the Enlightenment that emerged in the eighteenth century. In this sense, literary realism is synonymous with the nineteenth-century novel which gained prominence at this point in time (Morris, 2003: 9).

The term 'realism' or a 'realist novel' is to be understood on the basis that realist aspects can be traced in virtually every Kiswahili novel regardless of its stage in development. A literary work reflects a certain degree of the concrete world. In fact, when critics speak of "realist" fiction, they are typically not commenting on the likeness or plausibility of fictional content; rather they are registering the *effect* of reality produced by a given narration.This is what the word *re-* presentation denotes in literary works (Mackay, 2011:41).

To appreciate why the current study focuses on the Kiswahili realist novels, a brief discussion of literary realistic features will suffice. There are intrinsic formal aspects of realist writing that actually reveal the artistic achievement of creating the effect of 'being just like life'. Borrowing from Barthes' term of the 'reality effect' (Barthes [1973]1990:182), Morris (2003:97) outlines the artistic means by which literary realism authenticates itself in terms of what she calls the *empirical effect*, the *truth effect* and the *character effect.*

Empirical effect designates all those techniques by which realist writing seems to convey the experiential actuality of existence in physical space and chronological time. In novels this spatial and temporal reality has to be transposed into the order of words as they traverse the space of the page and as the linear sequence in which they are read. In addition to sequence of events, realist narratives also carefully manipulate the representation of temporal duration and frequency to authenticate the empirical effect (Morris, 2003: 109).

Despite this here and now feel of realist novels, they also offer us more than just forms of empirical knowledge of particularised lives within a more generalised social milieu. They also imply truth claims of a more universal philosophical or ethical nature. This is what Morris calls the *'truth effect'* and it functions ideologically to affirm the availability, ultimately, of at least a degree of knowledge and enlightening within the order of human existence. Two of Barthes' five codes particularly involved in this truth effect are: the hermeneutic code that he otherwise calls the voice of truth and the symbolic code or field. Novels typically begin by raising certain questions in the readers' mind that compels them to follow the plot to unravel the mystery. However, the hermeneutic code usually employs delaying tactics to build up this expectation. According to Barthes, 'Expectation thus becomes the basic condition for truth: truth, these narratives tell us is what is at the end of expectation.'([1973]:1990: 76). In other words, desire for truth produces our belief in truth (Morris.2003: 110).

The third aspect is the 'character effect' which is considered the primary means of entry into fictional world of a novel. The character effect is achieved through the semic code which Barthes calls 'the voice of the person'. A seme is simply a unit of meaning. Barthes emphasizes: 'When identical semes traverse the same proper name several times and appear to settle upon it, a character is created…The proper name acts as a magnetic field for the semes'([1973]1990:67). For Morris, 'character', which is so often taken as a privileged index of individual particularity, is largely the location of a network of codes upon which novels draw those cultural semes of personality while at the same time contributing powerfully to them (Morris,2003:114). It is pre-eminently the proper name that functions ideologically to sustain belief in human identity as unique, coherent and individual rather than as amorphous clusters of attributes. Hence, "all subversion… begins with the Proper Name' (Barthes, [1973]1990:95). This point is of crucial importance in this study where the identity of

conflicting characters go along way in revealing specific generational conflicts in a given novel.

Barthes further acknowledges that 'the character and the discourse are each other's accomplicence ([1973]1990:178). Direct dialogue purporting to be a character's spoken words or sometimes the verbal articulation of their thoughts gives substance to the sense of an individual consciousness. The character dialogue is what Genette calls 'objectivised speech' which has a paradoxical effect (Genette: 1980:185). Thus dialogue is at once a primary means by which the ideological effect of a unique individuality is constructed but also deconstructed or at least discomforted in realist fiction. As demonstrated in this study, the ideological effect is crucial in reading out the specific generational conflicts in the selected Kiswahili novels.

The four Kiswahili novels under study exhibit all the realistic features outlined by Pam Morris albeit in varying degrees. Although most of the episodes described in *Vuta n'kuvute* are fictional, they are a reflection of what may have happened at that point in time in Zanzibar. Moreover, the names of people and places are quite realistic. There are real people who bear names such as Yasmin or Mwajuma from Indian and Swahili communities in Zanzibar respectively. The author's vast knowledge regarding trade unions and prison life can be inferred from the novel. In fact, some of the incidents captured in *Vuta n'kuvute* reflect the author's personal experiences. His *Mbali na Nyumbani* autobiography and my live interview with Adam Shafi attest to this argument. Shafi Adam Shafi went to Gulioni primary school which incidentally is the same school that his fictional character Denge attended (VN.72). Other toponyms such as Darajani and Mtendeni refer to places that actually exist to date in the island of Zanzibar.

Zainab brings out the life of a Swahili Muslim community vividly in her description of some of the pious characters like Amini and Mzee Hasani. She captures the cultural rituals associated with widowhood among the Muslim and Swahili communities. Indeed, both *Vuta n'kuvute* and *Kipimo cha Mizani* betray the authors' geographical location. The same scenario is replicated in *Kufa Kuzikana*. The names *Kibisi* and *Baraki* can be traced on the map of Kenya. Similarly in *Tumaini,* Mombasa and Unguja are well known regions in East Africa.

Apparently, right from its inception in the 1930s to the present, the Kiswahili novel has tended to oscillate between realism and romance[8] in its artistic representations. This point is reinforced by Gromov who postulates:

> …'Serious' or 'elite' works in the Kiswahili novel show two main trends, which can be defined as realistic and experimental. The first is represented by those writers who remain within the realm of the realistic novel. However, the thematic concerns and variety of forms chosen by these writers have become much wider. (1996: 149)

Different stages of the development of the Kiswahili novel are also described in relation to realism by Rettova and Diegner. Lutz Diegner in his paper:*'Wasifu wa Riwaya ya Kiswahili na Baada ya Miaka Hamsini'* claims that the Kiswahili novel has proceeded from classical realism, moved to post-realism and finally to a combination of the two categories (Diegner, 2012). Similarly, Rettova (2013) in a paper entitled: *Writing in the Swing of the Pendulum: Neo-Realism in Swahili Fiction*, she postulates that there are three basic reasons why the Kiswahili novel is now reverting to realism. The first one is for aesthetic reasons. She argues that fictional representation is an attempt to represent reality at a given period. Novelists have the choice to represent reality in the manner they deem it best. This kind of freedom is what has actually led to the development of the Kiswahili experimental novel.

However, the experimental novel has been criticized for glorifying chaos by undermining temporal and spatial orientation. Moreover, the experimental disorrients the reader by disrupting cognitive continuity and clarity and also the way it subverts language (Rettova, 2007:286, 2013, Gromov, 1998:73-78). Probably it is this criticism that has led the Kiswahili novel to revert to a new form that Alena Rettova has labelled "New realism" (Rettova, 2007:286).

Rettova seems to peg the newness in the Kiswahili realist novel on the differences in the artistic features manifested in earlier novels of the 1970s and 1980s like *Asali Chungu* (1980), *Nguvu ya Sala*(1999) and *Shida* (1975) among others. Incidentally, the authors who started writing in classical realism and transited to experimentation are the same ones who are engaging in new realism. This is seen in novels such as Mkufya's *Ua la Faraja* (2004), Mohamed's *Nyuso za Mwanamke* (2010), *Mhanga Nafsi Yangu* (2012), Wamitila's *Msimu*

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[8] Romance is a treatment of life different from realism, but still sincere and genuinely artistic. While realism seeks to give us knowledge of truth, romance gives a 'sense of glory' (Boulton, 1954:113)

wa Vipepeo (2007), *Dharau ya Ini* (2007), *Unaitwa Nani?* (2008) and *Harufu ya Mapera* (2012).

The second reason for reverting to realsim is psychological and didactic.The Kiswahili novel is committed to social realities in the sense that it is meant to convince, explain; educate African readerships (Mlacha,1993:1, Rettova, 2007:162, 2013). The experimental novel as much as it may play the same role, its readership is limited to graduate and postgraduate audience. In this sense, majority of the youth in high schools and tertiary institutions may not benefit from such works.

The third reason which is closely related to the second one is political. The political agenda of postcolonial fiction clashes with postmodernist relativism or nihilism and concomitant literary experimentation. While this may not apply to all the experimental Kiswahili novels, Rettova's observartion is quite valid. As a narrative text, the novel is a communicative artefact. When aesthetic experimentation hampers communication, then, a change to literary realism is deemed necessary.

From the foregoing discussion, realistic features are crucial in describing the progress of the Kiswahili novel. This fact becomes clear in the light of the development of the novel in general. Broadly, the history of the novel can be split into three phases (Malpas, 2005:27). The first phase is one marked by realism. At this stage, the novel aims to present life like an image of the world by masking the conventional character of its construction. Realism stage begins in the eighteenth century with the work of authors such as Daniel Defoe and Samuel Richardson. This is followed by the *modernism* of the late nineteenth and early twentieth centuries. The modernist novel aims to explore life and experience differently.The works of Virginia Woolf and James Joyce are good examples. At this stage, the novel is deliberately difficult and elitist in its experimentations.

The final phase is *postmodernism*. The postmodern novel is exemplified by the works of authors such as John Barth, Salman Rushdie and Alasdair Gray. The postmodern novel continues formally to experiment with literary techniques but to take up the elitist stance of the modernists. It plays with popular cultural reference and pastiche. Hence, the novel genre is said to have progressed gradually from the restrictions of the first phase to the freedom and experimentation of the last one (Malpas, 2005:28). Yet, all the three literary modes (realism, modernism and postmodernism) can be located throughout literary history. Malpas contends

that if postmodernism is thought of as a mode rather than a period, then texts and works of art from earlier times might be considered postmodern if they employ the range of formal devices associated with postmodernism (Malpas, 2005:27). The same argument applies to the Kiswahili novel. As Said Khamis (2005: 92) points out the Kiswahili novel has been undergoing change from the 90s to date, culminating in a kind of fiction that challenges the customary ontological boundaries of a hitherto "broadly" realist mainstream tradition.

The interconnection between the different phases of the novel is recapped by Lyotard who advocates for a stylistic rather than period-based account of postmodernism. In his essay '*An Answer to the Question, What is the Postmodern?*'Lyotard (1992:1-16) claims that *realism*, *modernism* and *postmodernism* coexist simultaneously in any culture. He contends that *Realism* is the mainstream style of a culture. Its task is to depict the world 'from a point of view that would give it a recognisable meaning' for its audience to 'decode images and sequences rapidly' and thereby 'protect (their) consciousness from doubt' (Lyotard, 1992:5-6). Essentially, realism aims at depicting the world according to conventions with which the reader or viewer is already familiar so that it can quickly and unproblematically be understood.

Vuta n'kuvute, *Kufa Kuzikana*, *Kipimo cha Mizani* and *Tumaini* are among the contemporary realistic Kiswahili novels. However, the twenty-first century Kiswahili novel tends to display both realist and postmodern features. This is in line with the argument that it is impossible to draw a concrete boundary between a literary style and and its epoch; a 'style is a product of the context" (Malpas, 2005:9). As noted earlier by Frederrick Jameson, postmodern does not just describe a particular style. It is also a periodising concept whose function is to correlate the emergence of features in culture with the emergence of a new formal type of social life and a new economic order. Yet, change in culture is not sudden but rather gradual (Jameson, 1983:113). Consequently, the various literary styles cut across different epochs in the sense that they reflect the gradual cultural changes within specific social milieu.

Therefore, the phases in the development of the Kiswahili novel suggested here should be understood in this sense. Different stages are labelled on the basis of the dominant feature(s) of a given literary style at a given point in the development of the Kiswahili novel. I maintain that virtually every Kiswahili novel displays realist features.

2.2.2.1 The Kiswahili Formal Realist Novel

It was in the 1930s that the Kiswahili novel attained the form as we know it today (Ellboudy, 2005:24). From this period the Kiswahili novel is greatly influenced by the English novel that embraced formal realism or realist features (Watt, 1957:13, 18; Morris, 2003:97). However, realism as used by African writers is peculiar. Firstly, African authors deal with social and political issues that are unique to their societies that are emerging from colonialism that lasted for decades. Secondly, African realism is distinctive in that African writers mingle characteristics from folklore with those from modern realistic trends universally circulating in graphic, sound film and electronic media (Ellboudy, 2005:33).

It is axiomatic that the Kiswahili novel is a hybridized genre (Mazrui, 2007:6). It instance, combies oral tales, chronicles, biographical and autobiographical prose narratives and elements acquired from Arab/Islam literature and later those from European influence. *Uhuru wa Watumwa* [The Freedom of Slaves] (1934), partly a historical and partly a fictitious narrative prose written in a folkloric style, shows the first signs of the Kiswahili realist novel (Khamis, 2003:1). The novel centres on the East African slave trade and the attempt of the British to abolish it. It depicts Arabs and generally Muslims as slave traders and the worst of villains. Conversely, the British and Christians are portrayed as selfless saviours and protectors of the victims of East African slave trade. It is from this thematic emphasis that the novel is praised by Richards (1956) as the best work of Kiswahili prose produced in the twentieth century. As a literary genre, Khamis (in Richard and Garnier, 2006:127-138) claims that *Uhuru wa Watumwa* has an important place in literary history. It is one of the rare examples of non-fairy-tale narratives of the period.

2.2.2.2 The Didactic/Critical Realist Kiswahili Novel

Although the Kiswahili novel still adheres to formal realism, it is more inclined to moral didactism. Didactism entails the view that literature is an illustration or manifestation of an idea: of a moral principle (Rettova, 2007:162). A didactic novel thus comes out as a tool for moral instruction besides entertaining the reader. The novels under study serve this dual purpose and hence our focus on the theme of generational conflict.

Several scholars attest to the didactic nature of the Kiswahili novel at this point in time. For instance, Mazrui and Syambo (1992:66) and Bertoncini (2009:1) allege that the Kiswahili novel in the1950s and1960s is especially didactic in nature. This is exemplified by John

Ndeti's *Kuishi Kwingi ni Kuona Mengi* [Living Long is Seeing Much] (1968) and *Alipanda Upepo Akavuna Tufani* [He Planted Wind and Harvested a Storm] (1969). The two novels stress the importance of Christian faith. Farsy's ethnographical novel *Kurwa na Doto* (Kurwa and Doto) (1960) is also didactic. It has well motivated characters and a fairly good plot of two sisters ruined by fate and egoism. In the novel the author moralizes and defends Islamic values. Farsy is also nostalgic about the Swahili traditional life.

The tendency to romanticize the Swahili traditional life is also manifested in John Buyu's *Mtugeni* (1971) and Shaaban Roberts' *Utubora Mkulima* (Utubora the Farmer) and *Siku ya Watenzi Wote* [The Day of all the Actors] (1968). A major criticism of the Kiswahili novel at this stage is that the majority of the African writers privileged the social and didactic function of literature and relegated aesthetic considerations to the background (Madumulla: 1991:41; Bertoncini et al., 2009:2).

The didactic-moralistic novels also strive to express absolutes; their characters are either totally good or completely wicked. They are depicted as such only because the author states it presumptuously without making it clear from their actions. Some Christian authors modeled their works on religious books like John Bunyan's: "*The Pilgrims Progress*" which had been translated in Kiswahili as *Safari ya Msafiri* in 1927 by Edward Steere. This is particularly true of earlier writings that pitted Christianity against Indigenous African religions as in Mbenna's *Kuchagua* [A Matter of Choice] (1972) (Mazrui, 2007:37).

Furthermore, the Kiswahili novel at this point in time does not address very serious problems affecting the society. The authors are more concerned with entertaining the reader even as they transmit moral lessons through their stories. While this does not necessarily apply to all the works mentioned before, Muhammed Said Abdulla's works have this tendency. Typical examples are: *Mzimu wa Watu wa Kale* (Ancestors' Graveyard (1960) and *Kisima cha Giningi* (The Well of Giningi) (1968), *Duniani Kuna Watu* (Strange People) (1973) and *Siri ya Sifuri* [The Secret of the Zero] (1974). Although Abdulla's novels portray some of the realities like witchcraft, crime and the status of women in the Swahili society of the time, they are more inclined to entertainment. For example, Abdulla does not address the injustices against the oppressed in his society emanating from the social political and economic circumstances of the day (Senkoro: 1987:29).

Conversely, majority of the Kiswahili writers of the 1960s, 1970s and 1980s are more interested in 'serious'[9] themes. One of the main themes in Kiswahili writing of the 1970s is the clash between traditional and modern life. The latter interpreted from the standpoint of the writer's social class, the bourgeoisie or middle class. This theme is closely related to the current study that pays attention the theme of generational conflict. Seen from a temporal perspective, a clash between traditional and modern life is manifested in the world views of the conflicting parties. These conflicting opinions are vested in the characters from varied generations.

The Kiswahili novel in this period is also critical and realist in nature (Lucacs, 1975:284).[10] As writers continue to highlight societal ailments, they also gradually tilt towards gender issues and the psychology of human relations (Madumulla, 1991:40-41). Social-cultural, political and economic conflicts feature prominently reflecting the failure of the post-independent leaders in most of the East African nations. Class problems feature prominently as seen in Said A.Mohamed's novels namely: *Utengano* (1980), *Dunia Mti Mkavu* and *Kiza katika Nuru* (1988). At this stage, the Kiswahili novel also shows internal conflicts within the East African community. I argue that such conflicts are essentially generational because the conflicting characters belong to specific generations.

Furthermore, Rajmond Ohly (1980:123-24) contends that the working class appears only in the late 1970s as in Safari's *Kabwela* (1978) and Shafi's *Kuli* (1979). Novels like Kezilahabi's *Rosa Mistika* (1971) and *Gamba la Nyoka* (1979), Mohamed Suleiman's *Kiu* (1972) and (*Nyota ya Rehema*(1980) or even Said A.Mohamed's *Asali Chungu* (1976) mainly focus on the challenges facing the East African communities soon after independence. Themes like corruption, prostitution, poverty, social conflicts and gender relations are also given prominence.

Moreover, in these novels, the authors are engaged in a sharp criticism on political debasement and social evils. For instance, *Kiu* emphasizes the power of money. Money is seen as the source of corruption. With money, people tend to indulge in crimes such as sexual

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[9] The term serious as opposed to 'popular' refers to what is also called elite novels which were concerned with moral issues affecting the society as opposed to popular literature that was more concerned with entertainment (Bertoncini et al., 2009:6-7).

[10] A 'critical realist novel' adopts a method in which the writer merely occupies an observation position in relation to reality, that means he regards bourgeoisie society critically, ironically, and often turns away from it in hatred and disgust.

promiscuity, alcoholism and murder as illustrated by the character Idi in *Kiu*. In *Asali Chungu* and *Nyota ya Rehema,* the injustices that arise from subjugation of the people in the feudal society of Zanzibar are exposed. The moral degradation and the passive influence of the family and society on women like Rosa in *Rosa Mistika* and Maimuna in *Utengano* are clearly noted (Ellboudy, 2005:38).

After witnessing what was happening before independence and after independence, the authors in this period write to castigate neo-colonialism. Such works include Mkangi's *Mafuta* (1984) and Burhani's *Mali ya Maskini* (1981) and *Mwisho wa Kosa* (1987). Moreover, the authors are more patriotic. They write in praise of what they regard as 'African culture' and condemn the Western way of life. Madumulla writes:

> The Kiswahili novel at the period between1970-1980 can be described as showing great maturity. Serious novels emerged in this period. Prominent authors such as Euphrase Kezilahabi, Said Ahmed Mohamed, Shafi Adam Shafi and many others wrote novels that attracted readers within and outside the East African region. Most of the works strived to portray the position of the youth at that time and their relationships with the preceding generation. In general, it was a period of educating the society about its traditions and politics (1991:27) (MOT).

Specifically, Burhani's novels point out the failures of the older crop of leaders who use their positions for selfish gains. She does this by portraying young and highly educated characters that are morally upright determined to challenge the older ones. This is illustrated by Muna, Ali and Karim in *Mwisho wa Kosa,* Ali in *Kikulacho* and Yusuf and Zahara in *Mali ya Maskini*.

Interestingly, Shafi Adam Shafi and Zainab Burhani continue highlighting the prevalent generational conflicts in their subsequent works. This is captured in *Vuta n'kuvute* and *Kipimo cha Mizani* respectively. This in itself confirms the thesis that generational conflicts are part and parcel of human life and a contemporary phenomenon. Although this is beyond the scope of the current study, it would be interesting to establish how generational conflicts depicted in the authors' earlier works compare and contrast their latter novels.

As the Kiswahili novel progresses in the 1980s towards the 1990s, it takes the form of a socialist realist novel (Abrams, 1988:154; Ellboudy, 2005:38).[11] Indeed, the question of political, economic and social independence from colonialism and neo-colonialism took a centre stage at this point in time. Moreover, the Kiswahili novel is seen to be Marxist in

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[11] 'Socialist' is a term that embody or reflect some aspects of the Marxist view that the struggle between economic classes is the essential dynamic society.

nature in the way it foregrounds the revolutionary theme by giving prominence to characters from lower classes in society (Madumulla, 1991:41). *Dunia Mti Mkavu* (Mohamed, 1980) and *Walenisi* (Mkangi, 1995) are good examples. These novels demonstrate a scientific trend and humanity in social issues and a mastery of the principles that determine the life and the progress of its people.

The Marxist novel reveals the existence of social classes and the subsequent class conflicts. For instance, *Walenisi* depicts a revolutionary young character by the name Dzombo. After witnessing the suppression of the poor by the rich, the perpetual inequality and the woes of capitalism in his country, he agitates for change. He is sentenced to death but he miraculously escapes to another planet. For Bertoncini et al. (2009:57), Dzombo's journey may be seen as a kind of introspective journey of self-discovery. Bertoncini further argues that the author (or rather the implied author) feels African countries would need to (re)define their own postcolonial identities. *Dunia Mti Mkavu* is considered to be a literary treatise on Marxism-Leninism of its kind (Mazrui, 1984:198). For Mazrui, this is what makes this particular novel the most progressive and most important work in the Kiswahili literary tradition.

Similarly, Madumulla considers *Dunia Mti Mkavu* and Safari's *Kabwela* to represent the most revolutionary novels which clearly shows the existence of social classes and the subsequent social conflicts. Indeed as Kimani Njogu (1997:44) rightly observes, social classes dictated by the economic disparities among the characters spark the revolution in *Dunia Mti Mkavu*. Different characters in *Dunia Mti Mkavu* represent different social classes; dock workers, peasants and elites (Ellboudy, 2005:50). Under the leadership of trade unionists, the workers unite to fight for their right and seek to remove the colonial power and its suppressive and exploitative economic structures. Besides, the characters in these novels are drawn from the common people unlike the earlier works that seemed to favour the middle classes (Mlacha and Madumulla, 1991:25, 40). Characters such as Dzombo (*Walenisi*) and Fumu and his cohorts (*Dunia Mti Mkavu*) represent ordinary people that play key roles in bringing about social change (Madumulla, 1991:41).

Essentially, what Ellboudy (2005:38) calls a 'socialist novel' can be categorized as a critical realist Kiswahili novel inclined towards socialist ideology. *Dunia Mti Mkavu* and *Walenisi* are similar in the sense that they are disposed to challenge the oppressive political systems based on capitalist ideologies. The implied authors seem to recommend a more egalitarian political system grounded on socialist ideologies that dominated the African mind in the

1970s. While retaining some realist aspects, the Kiswahili novel of the 1990s develops into 'the experimental novel'[12]. Apparently, the changes in society in which and for whom novelists were writing dictated the stylistic changes in the Kiswahili novel. Euphrase Kezilahabi, Katama Mkangi, and Said Ahmed Mohamed are smong novelists who are considered to be among the pioneers of the experimental Kiswahili novel (Ellboudy, 2005:69. This assessment is confirmed by Khamis who asserts:

> [T]he so called liberalization policies and openness brought about by the post-cold-war situation have created an opportune moment for literary artist in Tanzania to explore other venues artistically and thematically. The old and new breed writers, not only started to muse over artistic adventurism, but also avail themselves the opportunity to revisit their role in society. Instead of being mere passive defenders of national agenda, they are becoming more and more eager to venture into forbidden grounds or simply choose to no longer glorify the shameful. (2001:119)

Khamis's assertion is not limited to Kiswahili novelists from Tanzania. Kenyan Katama Mkangi's *Walenisi* and K. W. Wamitila's *Bin-Adamu!* and *Musaleo* are also experimental novels. The experimental Kiswahili novel has risen from the apparent need to depict the 'reality' in the 'unrealistic' way. This is articulated by Rettova as follows:

> Swahili prose since the 1990s experiments very consciously with the ontological conditions of the world, after a realist period in the Swahili novel. Euphrase Kezilahabi's novellas *Nagona* (proper name, 1990) and *Mzingile* (Labyrinth, 1991) pioneered a new trend in Swahili literature, divorcing the most fundamental truths of human existence. Not only are time and space transformed, but also the unity and identity of the subject (the person) are destroyed, cause and effect are reversed, perception does not correspond to events, and the boundary itself between states of mind (dream, hallucination, being awake etc.) or between being dead and being alive is blurred…(2007:287)

The experimental novel is no longer preoccupied with specific local issues. Instead, authors are concerned with the future of mankind. Apocalyptic pictures of mankind are drawn in these books through the use of varied artistic devices. In this way, the 'experimental' trend in the Kiswahili fiction moves close to post-modernism (Gromov, 2004:28-36; Bertoncini, 2009:5; Wamitila, 1991:65; Diegner 2005:35). Kezilahabi's *Nagona* (1987/1990) and *Mzingile* (Labyrinth) (1991), Mukufya's *Ziraili na Zraini* (Azrael and Ziraini) (1999) Wamitila's *Bina-Adamu!* (Man! (2000), S.A. Mohamed's *Babu Alipofufuka* (When Gradfather Resurrected) (2004) and *Dunia Yao* (Their World) (2006) are among the Kiswahili experimental novels.

The experimental Kiswahili novels indeed display postmodern elements. For instance, the habitual time is changed (Gromov, 2004:28-36). In Kezilahabi's novellas, we are presented

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[12] The experimental novel also referred to as the 'New' Swahili novel (Elboudy,2005:69)

with a transformed world where the most fundamental ontological regularities of the world as we know it are violated. Perception does not correspond to the actual situation, a person's states of consciousness are damaged, and personal unity and identity are disrupted (Rettova, 2007:307). The experimental novel also tends to combine elements of fantasy, fabullation, magical realism and science fiction. All these elements are deployed by the various novelists in varying degrees (Ellboudy, 2005:69, 85; Rettova, 2007:288). Apart from obvious post-modern elements, the 'experimental' trend is influenced by many other developments in world literature. A case in point is the effect of the Latin American novel with its specific kind of 'magical realism' to the twentieth-century Western dystopia, among others (Khamis, 2003:79). *Dunia Yao* and *Babu Alipofufuka* are typical examples.

Remarkably, the 1990s mark a new stage in the development of Tanzanian historical writing. Its main themes are based on the pre-colonial, colonial and post–colonial developments of East Africa that had been outlined in earlier decades. Adam Shafi's *Vuta n'kuvute* (1999) is a classic example. Published almost twenty years after *Kuli*, *Vuta n'kuvute* is the most memorable artistic recreation of the Zanzibar revolution (Wamitila, 2008:86). Ellboudy (2005:53) sees *Vuta n'kuvute* as a continuation of workers' struggle against British colonial injustice through workers' trade unions. This is captured in the political activities spearheaded by Denge; one of the main characters. However, *Vuta n'kuvute* equally features a tug of war involving Yasmin another key character in the novel. We see a love triangle between Yasmin and her Swahili lovers (Denge, Shihab and Bukheti) on one hand and her elderly husband (Raza) on the other hand. Shafi Adam Shafi has succeeded in bringing out these themes vividly through narrative voice and focalization strategies. Wamitila (2008:86) observes: "*Vuta n'kuvute* manipulatively uses point of view which is probably the single most powerful stylistic element in this particular novel and in this respect surpasses most of the novels by Zanzibari novelists." However, Wamitila's statement can only be validated against a wider scope of Kiswahili novels which to some extent has been realized in the current study.

Another trend in the Kiswahili novel output of the 1990s to date could be termed 'stories of manners'. This is based on the fact that some novels touch upon key aspects of the present-day reality. This includes issues such as, the AIDS pandemic; public morality and even the generation gap (Bertoncini, 2009: 122). This description fits the novels under study. The analysis of the various generational conflicts captured in the novels reveals that there is need

for cultural reformation. In *Vuta n'kuvute,* the generational conflict between the fifteen year old Yasmin and her fifty two year old Indian husband (Raza) and her parents is basically a cultural and moral conflict. Yasmin rebels against the elderly husband when he physically assaults her (VN.16). However, this emanates from the fact that she is forced into the marriage by her parents. She would have preferred a younger husband (VN.1). Yasmin is thrown out of her mother's house only to find refuge in the Swahili community. The same case applies to Bukheti who defies the Swahili culture where parents choose spouses for their children. The marriage between Bukheti and Yasmin is an attempt to suppress oppressive customs.

A custom that inhibits the youth from choosing their partners largely enhances racial discrimination. This is captured in the derogatory terms 'ponjoro' used by the Swahili to refer to the Indians and 'golo' used by the Indians to refer to the Swahili. The same scenario is replayed in *Kufa Kuzikana*. Here, ethnic prejudice leads to lose of life due to ethnic clashes in Korosho district. We witness an inter-generational conflict between Tim and his uncle when he (the uncle) despises his friendship with Akida on account of his ethnicity (KK.25).

Conversely, lack of mutual respect between young characters and older ones is the cause of the inter-generational conflict between the twenty three year old Salama (the nurse) and her senior (Dr Juma) in *Kipimo cha Mizani* (KCM.176). Likewise, *Tumaini* is accused of disrespect by her mother in *Tumaini* (TUM.16). Tumaini objects to her parents' failure to accord her the freedom to decide whether or not to undergo the circumcision rite. On her part, Salama opposes Dr Juma for contravening the medical profession code of conduct.

Therefore, the Kiswahili novel tends to traverse different developmental stages. Although the novels under study could fall under the postmodern epoch, they are typically realistic in nature. For instance, Shafi's *Vuta n'kuvute* is located in an easily identifiable setting, the author's native country of Zanzibar. This can be inferred from reference to real places like Mtendeni, Mlandege, Gulioni, Mnazi Mmoja, Mchangani, Kiponda and Darajani. Historically one can situate the novel within the colonial era although through reading the novel keenly one gets the impression that it combines two time spaces: one colonial and the other contemporary (Wamitila, 2008:86).

Although *Kipimo cha Mizani* is not so explicit about its setting, the reference to Gulioni and the general culture of the community depicted in the novel reveals that it is set in Zanzibar.

This is the birth place of Zainab Burhani. *Kufa Kuzikana* and *Tumaini* reflect realistic features of the post-colonial Kenya in the period between early 1990s and 2000s. This can be inferred from the political activities and education systems of the narrated time in the novels. Akida in *Kufa Kuzikana* undergoes the 7.4.2.3 education system. Historically, this system ended in 1985 ushering in the 8.4.4.4 system undertaken by Tumaini in *Tumaini*. Hence, this illustrates Wamitila's hypothesis that in Kiswahili fiction, the realistic method is far from being 'worn out' (Wamitila 1998: 90). He cites Chachage who notes that the literary creator is first and foremost committed to communicating with the public and to cooperating with it to castigate what is evil and to celebrate what makes us happy. Chachage explicitly states:

> Sisi waandishi, wahakiki, wachapishaji… hatuishi nje ya dunia hii. Kwa hiyo, swali la awali kuliko yote ni: kwa nini tunaandika? Ni dhahiri kwamba tunaandika ili *kuwasiliana* na *kushirikiana* na binadamu wenzetu. Tuandikapo, tunalaani yale yahuzunishayo na kuwashirikisha binadamu wengine katika yale yatufurahishayo. (Mulokozi and Mung'ong'o, 1993:19)

> We writers, critics and publishers do not live outside this world. Therefore the most important question is: Why do we write? It is obvious that we write to communicate and interact with fellow human beings. We write to condemn that which brings sorrow and to involve other human beings in what makes us happy.

Essentially, the Kiswahili novelist is concerned with communicating with the reader regarding issues that affect his day to day life. Gender-related themes are by and large common both in the 'serious' and 'popular' spheres of modern Kiswahili fiction. Whereas a few works idealize traditional society, many others are critical of it. For instance, Bertoncini (2009:6-7) observes that several authors attack the right of a relative to inherit property from a deceased man, excluding his wife and children. They generally denounce men's tyranny against their spouses. Kezilahabi's *Rosa Mistika*, Mohamed's *Utengano* are good examples of such works. These themes are still prevalent in the Kiswahili novel in the twenty-first century as demonstrated in all the novels under study.

The selected novels under study affirm the notion that the realistic approach in the Kiswahili novel is still relevant to the East African communities. While the teaching of Kiswahili and its literature does not necessarily create realist novels, the necessity to have 'accessible' novels as set books seems to favour realist novels to be written. Nevertheless, the curricula are just too static to 'dare' to include more complex texts. This is affirmed in an article published in one of the dailies featuring a case where an English set book in the Kenyan curriculum is apparently condemned on didactic basis (*Daily Nation* (Friday, January 4, 2013). Mlacha explicitly states the preference of the realist didactic novel in the East African region as follows:

Although the novel is a late literary form which has been preceded by drama and poetry, it has become a vital vehicle of impressions and expressions of life. It is one of the most important literary forms in the study of human behaviour as well as social relationships, if taken beyond the surface level of the themes, characters, plot or language used. Such a deeper understanding of a literary work, of the novel in particular, amplifies the strength of the educative role of literature as opposed to the recreational part. (1993:1)

Indeed, realist features are ican important aspect in selecting literary texts for Kenyan and Tanzanian curricula. This is probably the reason why *Kufa Kuzikana*, *Kipimo cha Mizani* and *Tumaini* are among the recommended novels for secondary schools and Primary Teacher Training colleges (Ministry of Education, 2007) in Kenya. Interestingly, *Vuta n'kuvute* has been one of the set books for Form Six pupils since 2001 to date in Tanzania (Diegner, 2011). A survey of the novels selected for examination at the secondary school level in Kenya and Tanzania indicates that realist novels are preferred as indicated in Table 1.[13]

Table 1: List of Kiswahili Novels Examined in Kenyan and Tanzanian Schools

Novel(s)	Period Examined	Country
Vuta n'kuvute (Shafi, 1999) *Mfadhili,* (Tuwa, 2007), Usiku *Utakapokwisha* (Msokile, 1990)	2001-2013	Tanzania
Kisima cha Giningi (Abdulla, 1958b), *Kusadikika*, (Robert, 1951), *Mui Huwa Mwema* (Jamaadar, 1978), *Kiu* (Mohamed, 1974)	1990-1994	Kenya
Siku Njema (Walibora, 1996), *Walenisi* (Mkangi,1995), *Mui Huwa Mwema* (Jamaadar, 1978), *Kusadikika*, (Robert,1951), *Shamba la Wanyama* (Orwell, 1945), *Kisima cha Giningi* (Abdulla, 1976)	1995-1999	Kenya
Mwisho wa Kosa (Burhani, 1987), *Walenisi* (Mkangi,1995), *Utengano* (Mohamed,1980), *Kiu* (Mohamed,1974), *Duniani kuna Watu* (Abdulla, 1973), *Nyota ya Rehema* (Mahamed,1976)*, Mwana wa Yungi Hulewa* (Abdulla, 1976)	2000-2004	Kenya
Kusadikika, (Robert,1951), *Mui Huwa Mwema* (Jamaadar, 1978)	2005-2009	Kenya
Kidagaa Kimemwozea (Walibora, 2012),*Utengano* (Mohamed, 1980)	2010-2013	Kenya

2.3 Related Studies

There are a few Kiswahili literary studies that shed light on the current topic. For instance, Mule (1991) examines how female writers have depicted women in Kiswahili drama. He states that when women engage in literary production, they in turn enhance the hitherto

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[13] The list of novels examined in Kenya was compiled by Jonathan Ndunde Korofia. This is one the senior Kiswahili High School teacher at Moi Girls' High School, Eldoret- Kenya.

lacking female voice in society. The implication is that female authors tend to stress the female voice in their works. In the current study, gender has been considered in the selection of the novels. The findings confirm Mule's argument in two ways. Firstly, the author's gender/sex is reflected in the nature of the generational conflicts captured in the four novels. Secondly, the male and female authors differ in the manner in which they deploy narrative voice and focalization to depict specific generational conflicts. For instance, apart from Shafi Adam Shafi who uses both male and female characters as the main characters (Denge and Yasmin), the other authors' protagonists can easily pass for being the image of their creators. There are incidences where Akida (male protagonist) in *Kufa Kuzikana* says he is the writer of the story that he is relating (KK.55). This insinuates an authorial voice manifested in the homodiegetic narrator in *Kufa Kuzikana*.

The female protagonist (Tumaini) together with other minor female characters like Halima, Amina, and Riziki are positively portrayed as the champions of the required change in their communities in *Tumaini*. They are particularly against cultural practices such as forced circumcision and early marriage for the girl child. On the contrary, most of the male characters are portayed as opponents of change. The same can be said of *Kipimo cha Mizani* where the two main characters; Salama and Halima are portrayed as victims of machismo. The positive portrayal of the majority of the female characters in the female authored novels clearly shows that gender counts in reading the Kiswahili novel. This captured point is well articulated by Warhol (in Herman et al, 2010:237) who stresses; "narratives not only reflect but reinforce gendered attitudes and behaviours in the reading audience".

Kimani Njogu analysed seven Kiswahili novels written by authors from Zanzibar. He rightly observes that Kiswahili novellists tend to highlight socio-economic and political conflicts in societies from which they hail (Njogu, 1997:9, 90). Generational conflicts captured in *Vuta n'kuvute* and *Kipimo cha Mizani* show that novelists not only obtain their resource materials from their social environment but also write for their communities (Vasquez, 1973:112). Focussing on the woman's voice in Unyago[14] oral poetry, Mwai (1999) examines how circumcision for the girl child was intended to socialize her into her adult social roles. During the seclusion period, the initiates were taught among other duties, how to take care of a

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[14] Unyago is a Kiswahili word referring to the traditional teachings given to girls on their roles as adult members of a given ethnic group. It is part of the circumcision rite initiating the youth into adulthood. *Kamusi ya Karne ya 21. Nairobi*: Longhorn Publishers, 2011

husband and the home. The current study goes further to show how the circumcision is contested as means of socialization. It is one of the factors spark generational conflicts in captured in *Kufa Kuzikana* and *Tumaini*.

Musyoka (2008) and Wamalwa (2009) examine power struggles between the youth and the elderly members of society and youth challenges in John Habwe's novels respectively. Wamalwa observes that the youth are faced with myriad socio-political, economic and psychological challenges beyond their ability. Based on the findings of the current study, the youth challenges and power struggles are a manifestation of generational conflicts captured in the Kiswahili novel.

In her analysis of Burhani's novels including *Kipimo cha Mizani*, Rose Mavisi (2007:102) pays attention on the portrayal of female characters. She concludes that the writer's gender and ideological background impacts on Burhani's portrayal of her female characters. By examining both male and female authored novels, the current study affirms Mavisi's claim. Moreover, Mavisi notes that there seems to be a conflict between Burhani's older and younger female characters. The current study clearly shows generational conflict to be a major theme in *Kipimo cha Mizani*. Moreover, the study findings show how gender and the socio-cultural background of the author determine the narration generational conflicts in the selected male and female authored Kiswahili novels.

The use of drama as a technique in the depiction of themes in is the focus of Ochenja (2008: ix-x) in the analysis of *Kufa Kuzikana*. The current study advances the idea that the deployment of HMNV together with CF in in the depiction of generational conflict on ethnic prejudice in *Kufa Kuzikana* basically entails drama or mimesis.

Bertoncini's overview of the themes and language use in *Kufa Kuzikana* is quite informative. She affirms that there are ethnic conflicts propagated by the elderly generation in the novel (2007, 2009:59). Bertoncini's overview thus warrants this study which considers ethnic prejudice as one of the factors that generates generational conflicts. The researcher in this study attempts to establish reasons why the older generation more than the younger one is inclined towards ethnic prejudice. Moreover, Bertoncini's allegation that *Kufa Kuzikana* is laden with moral didacticism goes further to affirm this study's thesis that the novel is a crucial tool in performing a cultural communicative act. The performance of the communicative act

is assessed through interviewing some of the pupils and teachers that studied *Vuta n'kuvute* in selected schools.

Three studies that focus on focalization and narrative voice are worth mentioning. These are: Mlacha (1991:54-61), Wamitila (2008:84) and Hailemariam (2010). As Wamitila (2008:85) rightly points out, Mlacha's essay is informative and enlightening but it eschews the intricacies and technicalities associated with point of view (focalization). In his article *Point of View in Kiswahili Narrative Fiction* Wamitila (2008:84) expounds the concept of focalization. He discusses how three planes (aspects) of point of view (temporal, linguistic and ideological) orient the reading of *Vuta n'kuvute*. He notes that a characteristic feature in *Vuta n'kuvute* is the fact that spatial-temporal facet of point of view involves the swift of temporal position by the narrator actualised through the use of present tense. This is what the current study calls homodiegetic narrative voice or character focalization. This is what happens when when characters engage in conversations, monologues or even a stream of consciousness. A demonstration of monologue and stream of consciousness is captured in the following excerpt:

> *Mwajuma…alijishika kiuno. "Wacha nikamtafute Denge, leo, ndo leo, lazima nitamwona…" Alitembea kama aliyeshikwa na kichaa na maneno ya yule askari kanzu yakivuma masikioni mwake. "Denge ni koministi, kasoma Urusi na watu namna hiyo ni hatari sana…"* (VN.66)
>
> [Mwajuma… held her waist. "Let me look for Denge, today is today, I must find him…" She walked around as if she had gone mad as the words of that police detective rung in her ears. "Denge is a Communist who studied in Russia and such people are very dangerous…"]

The incident captured in the excerpt discloses the conflict between the younger generation represented by Denge and the colonial officials represented by Koplo Matata over political ideologies. Conversations such as the one between Yasmin and Raza (VN.3), Yasmin and her uncle (VN.18) exemplify homodiegetic narration and character focalization. Moreover, as Traore (2002:39) points out, *Vuta n'kuvute* abounds with dialogues and interrogations like the one between Denge and Mwajuma (VN.68), Denge and Yasmin (VN.87) and Matata and Yasmin (VN.99). These examples affirm the assertion by Pinells (1983) that point of view is actually a key narrative device through which the 'dominant opposition' in a novel can be articulated. The current study demonstrates how focalization and narrative voice serve as the major devices through which the conflicting parties are identified in the selected novels.

Wamitila's essay sheds light on how how the ideological facet of focalization generally orients the reading of the narrated events in *Vuta n'kuvute*. However, due to the broad

spectrum of Kiswahili fiction undertaken, the essay does not carry out an in depth analysis based on one specific theme. This is achieved by examining the deployment of focalization and narrative voice in the narration of the theme; 'generational conflict' in *Vuta n'kuvute*, *Kipimo cha Mizani*, *Kufa Kuzikana* and *Tumaini*.

In his study, Hailemariam (2010) analyses the narrative voices employed in the narration of the story in R.C. Binstock's novel: *Tree of Haven* (1995). He observes that two homodiegetic narrators having distinct voices are engaged in narrating the events of the story. Hailemariam's study informs the current study on the typology of narrative voices and their communicative roles in a narrative text. Besides identifying various narrative voices, the current study advances the idea that both narrative voice and focalization are necessary in the communication process in a given narrative text. Indeed, narrative techniques are not ends in themselves but a means of achieving certain effects (Martin, 1986:152-3). We cannot know what a narrative is except in relation to what it does. This is the reason for our examination of narrative voice and focalization as narrating agents of the generational conflict theme.

Flavia Traore's article entitled: *Investigating Topics and Styles in Vuta n'kuvute* (2002:35-41) is informative too. She rightly observes that the novelist skilfully balances the techniques of *showing* (where the events are mimed by the characters) and *telling* (where the events are told by the narrator) (Chatman, 1978:30). The current study is a step further in the sense that it undertakes a comparative study of *Vuta n'kuvute* and three other novels.

2.4 Related Studies on Narrative Theory

David Herman's book: *The Cambridge Companion to Narrative* vividly explicates the narrative theory. Herman points out that the development of narrative theory can be placed in two major phases. The first one is the classical narrative theory and the second one is the post classical narrative theory (Herman, 2007: 11-14). Classical narrative theory is the initial stage of narrative theory that evolved from Formalism and Structuralism. According to Jonathan Culler (Genette, 1980:7), narrative theory is one of the central achievements of "Structuralism". Indeed, at its inception in the late 1960s and the early 1970s, classical narratology was a branch of Structuralism. Roland Barthes, Tzvetan Todorov and Gerard Genette are among the early scholars who undertook a structuralist study of literature. They sought not to interpret literature but to investigate its structures and devices. They were less concerned with developing a poetics that would explain what individual works mean. Instead,

they attempted to explicate the system of figures and conventions that enable works to have the forms and meanings they do (Herman, 2007: 11-14). Classical narratology was originally meant to analyse a narrative structure scientifically (Chatman, 1978:18-19). Subsequently, its main objective was to establish the basic elements that constitute a given narrative and how the art of narration is undertaken. Classical narrative theory is thus more oriented on textual analysis as opposed to contextual analysis of narratives (Jahn, 2005: N2. 1.3). Hailemariam's study of narrative voices in the *Tree of Heaven* (Binstock, 1995) is based on this theoretical model.

Nevertheless, the classical nature of narrative theory was deemed inadequate to study literary works. Onega and Landa observe:

> Classical narratology in its scientific and taxonomic pretension was less fruitful in the analysis of literary texts… However, today, narrative theory appears to be reverting to a multi-disciplinary study of narratives which negotiates as well as incorporates the insights of many discourses that involve narrative forms of representation. (1996:1, 24-25)

On the same argument, Lanser in (Warhol and Herndl, 1991:612-626) suggests a reformation of narrative theory to make it more representational in its approach. Subsequently, narrative theory has progressively moved from classical narrative theory to what this study refers to as representational narrative theory.

2.4.1 Representational Narrative Theory

A growing interest on establishing what a narrative text actually does as a communicative artefact is what led to what is here referred to as Representational narrative theory. Later narratologists (Lanser, 1981; O'Neill, 1994, Keen, 2003, Toolan, 2001 and Jahn, 2005) started looking at a narrative text in terms of how it communicates to the audience. They were also more interested in how contexts of language use bear on the production and interpretation of socially situated utterances (Herman, 2007:14). Indeed, the attempt by later narrative scholars to incorporate ideas about language use and communication on narrative texts has been a major factor in the advent of postclassical models for research on stories and storytelling. They have for instance, stressed the representational nature of literary narrative texts than their structure per se (Currie, 2010:1).

One of the main advocates of the postclassical models of narrative theory is Susan Lanser. She contends that Structuralist narratology has suppressed the representational aspects of fiction and emphasized the semiotic at the expense of mimesis (Warhol and Herndl:

1991:612). For this reason narratology (classical narrative theory) ought to be revised to accommodate a more political approach to narratives. Lanser continues to advocate for a narratology that recognizes the dual nature of narrative. A narratology that can establish categories and terms that are abstract and semiotic enough to be useful, but concrete and mimetic enough to seem relevant for critics whose theories root literature in "the conditions of our lives" (Newton, 1984:125).

Similarly, Mieke Bal claims that narrative theory is a way of interpretation which although not absolutely arbitrary, should interact with a text in unlimited manner. She stresses that narrative theory should be seen as a heuristic tool and not an objective grid providing certainty. This is because a narrative is basically a mode of cultural self-expression (Bal, 2009: ix-x). It is on this background that a literary narrative text is conceived as a means through which a cultural communicative act can be performed (Pratt, 1977:86).

Subsequently, Representational narrative theory also negotiates as well as incorporates the insights of many discourses that involve narrative forms of representation. It is interested in analysing the stylistic choices that determine the form or realization of a given narrative text. This is grounded on the premise that the way a given narrative text is structured impacts on the way it is read (Mackay, 2011:39-40). Furthermore, Representational narrative theory is also attentive to the pragmatic features that contextualize a text or performance within the social and cultural framework of a narrative act (Jahn, 2005:N2.1.5). Anchored on Representational narrative theory, this study explores the deployment of narrative voice and focalization techniques in the narration of generational conflicts in the four Kiswahili novels.

2.5 Conclusion

The chapter demonstrates that the Kiswahili novel has emerged from the oral traditions which are part and parcel of its identity as an African literature. Secondly, its thematic progress and literary styles have been changing in line with the socio-political and economic circumstances that inform its authors. Previous studies on the Kiswahili novel have only alluded to the fact that generational conflict is a characteristic feature of the Kiswahili novel.

The current study thus makes a departure from other studies by foregrounding the concept of generation as a unit of analysis. Biological, psychological and socio-historical factors indeed determine how different generations interact in a given society as depicted in the twenty first century Kiswahili novel. Since every literature reflects the society that produces it, whatever

is depicted in a given novel is a semblance of what happens or could happen in society (Vazquez, 1973:112-113). Hence, this study postulates that the Kiswahili novel at whatever stage of development has traces of realism since its producers are concerned with social, political and economic issues affecting their societies. However, the works under study are essentially realist Kiswahili novels.

3.0 Chapter Three: Research Theory and Methodology

3.1 Research Theory: Narrative Theory

This study is grounded on Narrative theory and specically representational narrative theory. Generally, narrative theory discusses central questions concerning human communication. It also investigates the conditions for, and form and content of such communication (Lothe, 2000: vii). Narrative theory is best suited for the analysis of literary texts and especially the Kiswahili novel whose key role is to communicate with its reader(s). Lothe further observes that modern narrative theory would have been unthinkable without the focus on the literary text that has been the characteristic of much literary criticism (Lothe, 2000:9).

3.2 Pertinent Elements of Narrative Theory

A narrative theory consists of two pertinent elements namely; story and discourse (Chatman, 1978; Bal, 1997; Rimmon Kenan, 2002; Jahn, 2005; Shen, 2007:566; Hogan, 2013:4). Patrick Hogan (2013:4) observes; "within narratology, discourse is separated from story". Similarly Dan Shen (2007:566) explains, "story in simplest terms, is *what* is told whereas discourse refers to 'how' the story is transimitted." That "how" crucially involves questions of who is speaking to whom, what information is conveyed (Hogan, 2013:4).

Discourse is the spoken or written presentation of the events. It is a text that we read and to which we have direct access. The order of events in the discourse segment is not necessarily chronological. People are represented through characters, and the transmitted content is filtered through narrative voices and perspectives (Lothe, 2000:6). The 'what' in this study constitutes the theme 'generational conflict' as a part of the story segment in the selected novels under study. The 'how' in turn constitutes narrative voice and focalization narrative strategies; devices that transmit the theme 'generational conflict' in the four Kiswahili novels.

Since no utterance is produced for its own sake except that it communicates a message to its intended recipient (Chatman, 1978:28), the study also considers the 'why' of a narrative text. Patrick O'Neill clearly states:

> While all narrative is a matter of both *what* and how, however, it is evident that in theoretical terms the fundamental of all narrative must ultimately be seen as being the telling: a narrative necessarily involves a story being *told*. Moreover, it is told *by* somebody and *for* somebody, since all stories are told to be received by some addressee…No series of events in the real world,…constitutes a story unless it is *made* to do so by a double process involving both coding and decoding as semioticians

would say, or… both writing and reading… 'Telling', in other words, is a two-sided affair: the teller tells what happened so that the audience can also tell what happened. (1994:14).

The '*why*' of a narrative essentially reveals the purpose for which the narrative is produced. This '*why*' is in turn derived from the '*how*' of the particular narrative. In current study, the '*how*' entails the deployment of narrative voice and focalization to relay the *'what?'*. The '*what*' is fundamentally the story consisting of a chain of events manifested in the actions and involving happenings caused and affected by characters in specific settings. As Lothe (2000:6) affirms, "*Story* refers to the narrated events and conflicts in narrative fiction, abstracted from their disposition in the discourse. Subsequently, the study examines how the theme; *generational conflict* is brought out in the four novels through narrative voice and focalization.

A literary text is basically a means through which a cultural or a real communicative act is performed (Pratt, 1977:88). This is in line with Representational narrative theory which is mainly concerned with a literary narrative text as a communicative entity (Lanser, 1981:202). This is particularly true when the implied author is seen as an image of the real author. Through the implied auther, the implied reader can infer certain values, ideals and ideologies inherent in the text as well as the context in which the narrative is written and read. It is on this background that the gender (male/female) and the social background of the authors are taken into account in reading the generational conflicts captured in the four novels.

Writers and readers of literary texts are positioned; they write and read from a given social or ideological orientation (Goodman, 1996: vii-viii). Subsequenttly, the social position of an author and the context in which s/he writes will determine the nature of the story and the purpose for which it is written. The same factors apply to decoding of the encoded story at the receiving end. Therefore, anchored on Representational narrative theory, this study first and foremost strives to establish how narrative voice and focalization strategies are deployed in the selected novels to depict generational conflicts. Secondly, it examines how narrative voice and focalization undertake to relay the 'implied' author's ideologies, norms and values to the 'implied' reader.

3.3 Communicative Process/Act in a Literary Narrative Text

Literary narrative communication involves the interplay of at least three communicative levels (Chatman, 1978:151; Jahn, 2005: N1.7. Schmid, 2010:35). These levels are clearly shown using the Chinese box in the following diagram (Jahn, 2005: N1.7.):
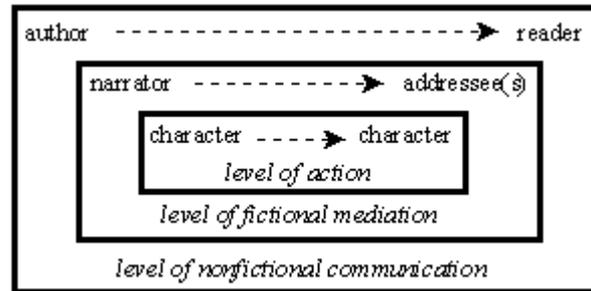
Each level of communication comes with its own set of addressers and addressees (Coste, 1989; Keen, 2003:32-33; Schmid, 2010:35). The first one is the non-fictional communicative level involving the real author and the real reader. In each linguistic communication, the two entities appear in two modes, as concrete and abstract (Schmid, 2010:35). The *concrete author*, the real historical figure is not part of the work but exists independently. Ken Walibora who wrote *Kufa Kuzikana* is presently living in Kenya. He is definitely different from the textual entity that readers reconstruct by reading his novel. Similarly, the *concrete reader* exists outside and independently of the work. This is not just one reader but an unending mass of people. These readers are located in specific places and at some point in time that have already read or are yet to read for example, *Vuta n'kuvute*.

The rationale of locating the real author(s) and real reader(s) at the 'non-fictional' communication level is because they do communicate within the fictional text. However, though absent physically in the fictional text, the real author and reader(s) are present conceptually. This point is captured by Schmid (2010:36) who points out that every linguistic expression contains an implicit picture of its creator and also its addressee.

Additionally, there exist two 'intra-textual' communication levels. One is the level of narrative mediation (or 'narrative discourse'). At this level, a fictional first-person narrator plays the role of the narrator. This is the case with Akida the protagonist in *Kufa Kuzikana*. The second one is the action level which is captured in dialogues and converasations involving characters in a fictional text. Examples of dialogues abound in the novels under

involving characters such as Akida and Tim (KK. 11), Tumaini and Amina (TUM.16), Salama and Dr Juma (KCM.2-3) and Yasmin and Koplo Matata (VN.100). This latter level is called 'level of action' because speech acts are not categorically different from other acts (Austin, 1962 [1955], Searle 1974 [1969]).

Some theorists add another intermediate level of implied fictional communication (a level below the author-reader level. This level comprises of an *implied author* (a text's projection of an overarching intra-textual authority above the narrator) and an *implied reader* (a text's overall projection of a reader role super ordinate to any narratee) Chatman (1978:148; Lanser, 1981: 130). The implied author is a textual construct that represents the society's ideals, values and norms that can be inferred from the literary strategies adopted in a given narrative text (Fowler 1977:76-80; Rimmon- Kenan, 2002:88-89).

It should be noted that although specific participants in the communication process can be delineated in a narrative text, these participants perform communicative acts simultaneously at different but related levels. Indeed, it is this distinction between the levels of action, fictional mediation, and non-fictional communication that the model establishes useful points of reference for key terms like author, reader, narrator, and narratee/ addressee (Coste, 1989).

Essentially, various communication levels co-occur. While the characters interact within the fictional world, the narrator and the narratee as well as the author and the real reader are also communicating at their respective levels. This is where narration becomes both a communicative process as well as a communicative act. Consequently, a narrative text does much more than revealing a literary structure. A narrative text is a mode of cultural self-expression (Bal, 1999: ix). Narrative texts such as novels are written purposely to communicate something to the implied reader (Herman et al, 2010:137; Currie, 2010:65). Arguably, in a narrative text, the implied author communicates something to the implied reader(s). What is communicated may be an ideology/ideologies, values, beliefs and norms of a given cultural milieu.

3.4 Narrative Strategies

A narrative strategy here refers to a device or technique that a real author uses to transmit a theme, subject or message (Cuddon, 1998). Novelists usually deploy a variety of narrative strategies in constructing their texts. Such narrative strategies include but not limited to free indirect discourse (FID), stream of consciuosness, soliloquy, narrative voice and focalization

(point of view). These strategies are artistically used by novelists to convey the story and to achieve a certain effect on the implied reader(s) (Mackay,2011:39-40).

Free indirect discourse (FID) as opposed to direct discourse(DD) is a narrative technique for rendering a character's speech or thought 'indirectly'. In a direct discourse the character's speech or thought is rendered directly using quotation marks. FID does this indirectly in the sense that it transposes pronouns and tenses into the pronoun/tense system of the narrative's ordinary narrative sentences. For instance, FID may shift a first person into a third person, and the present tense into the past. However, no quotation marks are used. Moreover, identification phrases for the speaker or thinker (*he said*, *she thought* etc.) are also dropped. As a result, there is often no formal difference between FID (reporting a character's speech or thought) and a plain narratorial statement (Toolan, 2001: 132). Here is a an example from *Vuta nkuvute*:

> *Kwa Yasmin huyo alikuwa n'do Mwafrika wa kwanza kuambiwa ametoka Ulaya. Shilingi mbili za kununua ukanda wa kufunga suruali yake zinamshinda, na ile suruali isiyokuwa na pasi aliyoivaa imezuiliwa kiunoni kwa tai, labda aliyorudi nayo kutoka huko Ulaya...*(VN.49).
>
> [For Yasmin, he (Denge) was the first African that she had ever encountered who has been abroad and yet can not afford two shillings to buy a belt for his trousers; and how about his un ironed pair of trousers that is fastened at the waist using a tie, one that he probably brought from abroad...](MOT)

The excerpt shows the use of the FID where the words or thoughts of the narrator are closely associated with the character (Yasmin). It is possible for a reader to think that the words in the excerpt are verbalized by Yasmin and yet they are narrated by the heterodiegetic narrator.

Soliloquy is a speech, often of some length, in which a character alone on the stage, expresses his/her thoughts and feelings. It is an accepted dramatic convention but novelists use it when they want a character to be more conspiquous than the narrator. Through soliloquy novelists allow the character to directly convey to the reader his/her state of mind or heart, his/her most intimate thoughts and feelings, his motives and intentions (Cuddon, 1976: 838). Closely related to this strategy is stream of consciousness. This is a technique that seeks to depict the multitudinous thoughts and feelings which pass through the mind. It is sometimes referred to as 'interior monologue'(Cuddon,1998: 866). This technique is vividly brought out in *Kufa Kuzikana* (KK. 7). Mezmerized by the multitude of viehicles on his first visit to Tandika city, the protagonist (Akida) says: "*na mtu aendaye kwa miguu huweza kupitaje*" ("And how can a pedestrian cross such a place? ").

This study argues that all other narrative strategies are subsumed under narrative voice and focalization since they entail the various ways in which the story is presented to the reader. In a narrative theory, narrative voice and focalization constitute the key entities (agents) that perform communicative acts. The rest of the devices are dependent on them (Chatman (1978:147). The communication process/act in a narrative text is normally undertaken by the entity that speaks or verbalizes the story (narrative voice) and the one that sees or orients the narrated story (focalizer) (Chatman, 1978; Genette, 1980; O'Neil, 1994; Keen, 2003:31; Jahn, 2005, Currie, 2010; Keen, 2011). Underscoring this point Marina Mackay states:

> That novels are never simply unfolding before our eyes but are narrated from somewhere is one of the important factors to keep in mind as we read them. While narrative forms such as theatre and film have strategies of their own to direct our perceptions and make particular meanings possible, they usually present events as if they are happening before our eyes rather than being "told" to us: unlike the events of a novel, dramatic and cinematic events are enacted rather than narrated. So when we read novels we must always be acutely conscious of the nature of the telling because it shapes to an immeasurable extent how we respond to what is being recounted. (2011:39-40)

Narrative voice and focalization in this study not only unveil the specific generational conflicts but also their interpretation as depicted in the four Kiswahili novels. The application of these narrative techniques is examined at two but related levels. The first level involves a textual analysis of how narrative voice and focalization strategies interact in the process of transmitting specific generational conflicts in each novel. Based on the narrative types of Genette (1980 [1972]) and the narrative situations of Stanzel (1984), the study concentrates on two main categories of narrative voice that go hand in hand with their subsequent focalization agents. These are the *homodiegetic narrative voice* with the *homodiegetic focalizer* and the *heterodiegetic narrative voice* together with the *heterodiegetic focalizer*.

The homodiegetic narrative voice belongs to the character-narrator within the story world. It usually relates the character's experiences. In most cases, the character is also the focalizer of the story that s/he tells. Conversely, the heterodiegetic narrative voice belongs to a narrator who is outside the story world. The heterodiegetic narrative voice may or may not be the focalizer of the story that s/he relates.

The second level of the application of the two narrative strategies is based on the Speech Act theory developed by J.L. Austin in the 1950s but as expounded by Susan Lanser (1981: 136,283-9). Lanser comes up with a third category of the *public narrative voice* (PUNV) and its subsequent public focalizer (PUF). Centred on Lanser's propositions of the communicative situation in a narrative text involving the *implied author* (IA) and the *implied*

reader (IR), the study also explores how the implied author performs an actual communicative act through narrative voice and focalization. The emphasis is on how the PUNV within the fictional and extra-fictional texts performs a cultural communicative act in narrating generational conflicts. In this case, the PUNV is associated with the implied author; an entity that is synonymous with the narrator and which precedes the text (Chatman, 1978:148; Lanser, 1981: 130).

In reality, it is only the real author that actually preceeds the text. This is the entity creditied for bringing the text into existence. Therefore, the implied author is basically the textual construct of the real author; the actual narrator of the story. As a narrator, the implied author dictates the extent to which s/he can be felt by either adopting an external narrator stance (as a heterodiegetic narrator) or an internal narrator stance (as a homodiegetic narrator) in the narrative process. Subsequently, while the PRNV performs a fictional communicative act (within the fictional world), the PUNV performs an actual or a cultural communicative act (Pratt, 1977:158) with the real reader.

The PUNV which is associated with the implied author is deemed to be more authoritative compared to the PRNV. This authority is derived from the publication of the literary work. It is this authority that warrants the implied author to perform a cultural communicative act in respect to the public audience (Lanser, 1981:117). Moreover, the implied author is a textual construct that represents the society's ideals, values and norms inferred from the literary strategies deployed in a given narrative text (Fowler, 1977:76-80; Rimmon- Kenan, 2002:88-89). The implied author's authority of can also be construed from personal credentials such as gender, age, level of education based on the language use and literary skills employed as well as the narrated story (Fowler,1977:76-80; Keen, 2003:31-33). More emphatic on this point is Chatman's assertion that the implied author (IA) is a textual construct that represents the real author's ideology (Chatman, 1978:148).

It is axiomatic that the distinction between the implied author and the real author can only be comprehended theoretically or conceptually. The originator of a narrative text that a flesh and blood reader encounters while seated at his/her desk is basically a flesh and blood author who constructed it at a particular point in time. The reader can only be credited for its recreation on account of making meaning out of the text in the act of reading (Iser, 1989:31). For this reason, the implied author is indeed, the textual representative of the real author who communicates with the implied reader (Currie, 2010:66).

It is only when the implied author is included in the communicative situation in a written narrative text that a literary narrative performs a cultural communicative act. This is because narratives are intentional communicative artefacts. Gregory Currie explicitly states:

> Narratives are artefacts of a special kind: they are intentionally crafted devices which fulfil their story-telling function by manifesting the intentions of their makers…I have insisted that narratives are understood by making inferences to the intentions of their makers. Narrative theory has a lively history of debating this issue, one often framed in terms of the 'implied author', an imagined or constructed agent, in the light of which the work is to be understood (2010: 25).

The public narrative voice (implied author) in the novel performs a communicative act with the public reader in the same way that a speaker relating a story orally performs a communicative act with the listener. This is realized in the form of illocutionary and perlocutionary acts.

By its very nature, the novel is polyphonic. Bakhtin (1990:262-3) defines the novel as a diversity of social speech types and a diversity of individual voices artistically organized to communicate the ideas and themes within it. Narrative voice and focalization are considered to be the artistic devices through which the theme of generational conflict is relayed to the audience in the current study. Through the manipulation of narrative voice and focalization, the implied author in each of the four novels is able to perform a cultural communicative act.

3.4.1 Narrative Voice and Focalization

Narrative voice and focalization are the main narrative strategies that authors use to communicate a story within a narrative text. Empasizing this point, Jahn (2007:96) notes; "If one aims at dividing narratology (narrative theory) into two major parts, narration and focalization appear as two suitable candidates". He defines narration as the telling of a story in a way that simultaneously respects the needs and enlists the co-operation of its audience; focalization as the submission of narrative information to a perspective filter. Manfred Jahn particularly stresses that focalization is a crucial tool in the reading of narrative texts as follows:

> Functionally, focalization is a means of selecting and restricting narrative information, of seeing events and states of affairs from somebody's point of view, of foregrounding the focalizing agent, and of creating an empathetical or ironical view on the focalizer. (2005: N3.2.2)

Indeed, narrative voice and focalization are the means through which narrative creators manipulate the perception of the narrated story (stories). The two strategies determine the reading of the narrated story in a given narrative text (Bal, 2009: 18; Mackay, 2011:39-40). For this reason, they are of paramount importance in the analysis of generational conflicts captured in the selected novels.

However, narrative voice and focalization are so closely related that they are sometimes confused for each other (Genette, 1980:10,186; Rimmon-Kenan, 1983, 2002:73). Most theorists have failed to distinguish between focalization and narrative voice; the character whose point of view orients the narrative perspective and the narrator who tells the story (Genette, (1980[1972]:10). Focalization refers to what was previously called 'Point of view'. Rimmon Kenan (2002:73) asserts; "Most early studies of 'Point of view' such as (Brooks and Warren 1959), Stanzel (1955) Friedman (1955), Booth (1961) and Romberg (1962) treat two related but different questions as if they were interchangeable".

The tendency to confuse narrative voice and focalization may be attributed to the fact that the two are basically textual constructs that are sometimes realized in one and the same entity. Several scholars (Fowler, 1977:76; Lanser, 1981:201-2; Rimmon-Kennan, 2002: 73-74) rightly observe that it is almost impossible to speak without betraying some personal 'point of view'. But a person (and by analogy a narrative agent) is also capable of undertaking to tell what another person sees or has seen. Therefore, speaking and seeing; narration and focalization, may, but need not be attributed to the same agent.

Certainly, confusing an entity that tells the story with one that only orients its telling can hamper the communication process. Yet, narrative voice and focalization are meant to facilitate communication in a narrative in a text (Currie, 2010:65). Affirming this thesis, Rimmon-Kenan (2002:74) declares: "… distinction between the two activities (narration and focalization) is a theoretical necessity, and only on its basis can the interrelations between them be studied with precision." Moreover, when no distinction is made between the agent that 'speaks'(narrator) and the one that 'sees'(focalizes) the story, it is difficult to describe adequately the technique of a text in which something is seen-*and* that vision is narrated (Bal (1997:143). Misreading the narrator and focalizer in a narrative text is tantamount to misreading the narrated. Subsequently, a clarification of what the terms *narrative voice* and *focalization* designate is crucial in any narrative analysis.

Gerard Genette is one of the prominent narratologists that is credited for coining the term focalization to ease the confusion between the entity that narrates the story and the one that orients its narration. Genette emphasizes:

> … If a story is focalized through a particular character (that is told from the point of view of a character), the question whether this character is also the narrator, speaking of him in the first person or whether the narrator is someone else who speaks of him in the third person, is not a question of point of view but rather a question of voice. In what is traditionally called a first-person narrative, focalization can vary depending on whether events are focalized through the consciousness of the narrator at the moment of narration or through his/her consciousness at a time in the past when the events took place .[1972]1980:10)

It therefore follows that narrative voice and focalization can manifest themselves in different forms in a given narrative text.

3.4.2. Narrative Voice

As already mentioned, narrative voice basically refers to the narrator or 'narrative agency' that answers the question: Who speaks? /Who is the text's narrative voice? (Jahn, 2005:N3.1.1; Bal, 2009:21). Narrative voice for Genette [1972]1980:186) is the speaker or 'voice' of the narrative discourse. This is the entity that establishes communicative contact with an addressee (the 'narratee'). This agent decides what is to be told, how it is to be told (especially, from what point of view, and in what sequence). If indeed, the narrative voice decides how a given story is to be told, it implies that narrative voice can also determine the angle from which a given story is to be read.

Sometimes the terms 'narrative voice' and 'voice' are used interchangeably (Genette, 1980; Jahn 2005). However, the term *narrative voice* is preferred in this study because it clearly brings out the idea that it is the voice of the narrator and not any other voice that does the speaking in a narrative text. Subsequently, narrative voice is the construct that undertakes the telling of generational conflicts as an aspect of the story element in the Kiswahili novels under study. Nonetheless, different as they may be, narrative voice and focalization go hand in hand in the process of narrative communication. Together, they determine the reading of novels (Bal, 2009: 18; Mackay, 2011:39-40).

It is important to point out that narrative voice can be realized in different forms in a narrative text. It is the failure to recognize various types of narrative voice (narrators) that has sometimes led to the confusion between narration and focalization. Genette observes:

> Sometimes the narrative voice is confused with point of view or perspective due to the fact that an omniscient narrator, for instance, tends both to tell and to view events. At times both the narrating agent and the focalizing agent of the story are one and the same thing ([1972] 1980: 186).

The form that a narrative voice takes in a narrative text has a great impact on the way the reader perceives the narrated story. Indeed, the manner in which an object is presented gives information about that object itself and about the focalizer who may or may not be the narrator of the story (Bal, 1997:152). This in turn leads us to the discussion of the various types of narrative voice.

3.4.2.1 Types of Narrative Voice

A narrative voice could take the form of the implied author, a character or both in a given narrative text (Fowler 1977: 76, 81; Wales 1989; Richardson, 2006:115; Jahn 2007: 102). Several scholars (Genette, [1972]1980; Lanser, 1981; Stanzel, 1984; Bal, 1997) have used diverse terms to refer to different types of narrators /narrative voices. Traditionally, first-person narrative and third-person narrative voices were used to describe the narrative instances involving a narrator who relates a personal story or another person's story respectively (Jahn, 2005: N1.10). However, considerable debate has raged among theorists about the suitability of these terms. While 'first-person narrative' is still widely used, the term 'third-person narrative' is considered to be misleading and controversial (Chatman, 1978:11; Bal, 1985: 119; Bal, 1997:22).

The opponents (Genette, [1972]1980:244; Lanser, 1981:157 and Bal, 2009:20-30) of the term 'third-person narrative' contend that in reality, the narrator is only understood in the first-person sense. The "I" and the "S/he" and "It" are essentially "I". The difference is only felt in the cases when the object and subject in the narration process are different (Bal, 2009:20-22). Moreover, there are instances when the narrating "I" that reports is different from the experiencing "I" that is involved in the unfolding events (Stanzel, 1984: 20). This is the case when for example a character retrospectively relates childhood experiences as with case of Akida in *Kufa Kuzikana*. For this reason, Mieke Bal proposes the adoption of the terms *external narrator* (EN) and *character bound narrator* (CN). She claims that when in a text the narrator never refers explicitly to itself as a character; we may speak of an external narrator. However, when the 'I' is to be identified with a character in the story that undertakes its telling we speak of a character bound narrator (CN) (Bal, 1997:22). Notheless, Bal's suggestion is only valid as long as the narration is limited to the dichotomy between a

narrator who is located with the story world and one who is not. In situations where an autodiegetic[15] narrator doubles up as an extradiegetic narrator, a more specific term to describe this scenario is necessary. The following example depicts such a scenario in *Kufa Kuzikana*:

> *Nilipotoka tu nje …, nikamuona Tim yuaja barabarani… "'Shemeji' vipi unarudi mapema leo?" nikamuuliza tulipokutana. "Ah! Na wewe umenuna nini?" akaniuliza…"Bora tu Mungu anipe uhai…" "Kwani kulikoni?" "Rafiki yangu nimepigwa kalamu kazini."*
>
> [As I stepped out …I saw Tim coming… "'My in-law' why have you come back so early today" I asked him as we met. "Ah! And why are you so annoyed?" he asked me… "All I ask is for God to grant me life…" "But what has happened?" "My friend I have been fired."]

In the excerpt, Akida is both an autodiegetic and extradiegetic narrator. He is relating his own experience which is unfolding as he interacts with the other characters in the story. Yet, at the same time, Akida is playing the role of the heterodiegetic narrator addressing the reader outside the story world.

The terms *public narrative voice* (PUNV) and *private narrative voice* (PRNV) are attributed to Susan Lanser. She claims that the narrative voice may belong to 'private' or 'public' narrators. Private narrators are basically characters (fictional entities) that undertake the communication of the story at the action level within the text itself. Conversely, public narrators belong to the implied author and exist before the text (Lanser, 1981:130-140). This public narrative voice is what Lanser associates with the implied author responsible for the performance of an actual communicative act with the implied reader in a literary text.

Remarkably, all the terms suggested by Gerard Genette, Susan Lanser and Mieke Bal point to two modes of narration in which the story is either told by an entity that is part of the narrated story or one that is not. They foreground the relationship criterion in respect to the narrated story world. The concern is whether the narrator is located within or outside the story world. On the contrary, Franz Stanzel is more interested in the nature of the narrators and their relationship with the narrated story. The key question is; whose story is the narrator telling? Is the narrator relating his/her own experience(s) or other people's experiences?

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[15] An extradiegetic narrator is one who narrates a story from outside the fictional universe of a particular text. This narrator communicates the primary narrative to an audience equally removed from the story world; this audience, then, is the extradiegetic narratee. Extradiegetic narrators may be characters in their narratives, but at the moment of narration they are operating from without its story world.

All the suggested terminologies refer to the entity that undertakes the telling of the story in a narrative text. The difference emanates from the aspect that each scholar intends to emphasize in view of the narrated story and its reading. This study postulates three criteria for classifying narrative voice. The first criterion is the *audibility* of the narrator. The narrative voice is said to be overt or covert if the narrating agent in a narrative text is so conspicuous or inconspicuous respectively (Chatman, 1978: 146). An obvious case is where the narration is presented in an indirect discourse (ID). In this case, the narrating agent reports the events and settings in the narrative text. The overt narrator may be outside the story world as is the case with *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini*. In these novels the narration is predominantly undertaken by an external narrator who reports and comments on events as they take place in the story world.

There are instances of overt narrators that are part of the story world as is the case with an autodiegetic narrator in *Kufa Kuzikana*. Moreover, an overt narrative voice is clearly marked. For instance, dialogues and conversations between characters are usually indicated with quotation marks. The conversations between Tim, Akida and Mzee Uledi at the hospital (KK. 76) and the dialogue that ensue between two nurses in the opening sentence in *Kipimo cha Mizani* illustrate this point.

Conversely, covert narrators have a largely indistinct or indeterminable voice Jahn (2005: N1.9). A covert narrative voice belongs to an inconspicuous and indistinct narrator; a narrator who fades into the background. Such a narrator tends to camouflage him or herself and goes into hiding. This is the case with *Internal focalization* (IF). Internal focalization is usually manifested in direct discourse (DD) or free indirect discourse (FID). A covert narrator goes into hiding by avoiding to draw attention to him-or herself. A covert narrator mainly avoids talking about him- or herself. Such a narrator avoids a loud or striking voice, and will also avoid any of the pragmatic or expressivity markers.[16] Covert narration is manifested in characters that are allowed to utter words and act by themselves as opposed to maintaining a passive state.

The second criterion is *reliability*. The narrative voice is either reliable or unreliable if his/her

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[16] 'expressivity markers' are words or phrases that indicate the narrator's education, his/her beliefs, convictions, interests, values, political and ideological orientation, attitude towards people, events, and things(Jahn,2005, N1.4).

values are consistent or inconsistent with those of the implied author correspondingly. What makes a narrator unreliable is when his/her values diverge strikingly from that of the implied author. Subsequently, a narrator is said to be unreliable when his/her presentation of the story conflicts with "the norm of the work". The reader thus becomes suspicious of his/her sincerity or competence to tell the "true version" of the story (Chatman, 1978:149). An unreliable narration is seen in *Kufa Kuzikana* where the extradiegetic narrator (Akida) contradicts himself in his attempt to play the role of an autodiegetic narrator. Akida is a character who is only fifteen years old. Yet, we see him engaged in a conversation at the same level with Tim and Tom that appear to be much older characters (KK.90).

The third criterion is the *location* of the narrating agent in relation to the story world. The narrative voice is said to be homodiegetic and heterodiegetic if the narrating agent is located within the story world or outside the story world correspondingly (Genette, [1972] 1980:245; Jahn, 2005: N1.10.). In other words, the narrator is either a character within the story world or a different entity located outside the story world.

The *relationship* of the narrating agent with the narrated story is the fourth criterion. Based on this aspect we get the categories of the first-narrative voice and the third-person narrative voice. In the first-person narrative voice ('I' narrator) refers to the narrator that relates his/her personal experience(s). On the other hand, the third-person narrative voice ('s/he, it' narrator) refers to the narrating agent that relates another person's experience(s) (Stanzel, 1984:141-184).

More important in the current study are the *location* and *experience* criteria. The key questions are first: "Is the narrator located within or outside the story world?" Secondly: Is the narrator relating his/her[17] own or another person's experience(s)?" The answers to these questions determine the narration process as well as the perception of the narrated story in a given novel. These two criteria are the most crucial in describing a narrative voice. The audibility and reliability of the narrative voice to a large extent depend on the location of the narrator in respect to the story world and its relationship with the narrated story.

Nevertheless, since this study is concerned with the manner (narration) in which generational conflicts are narrated, all possible ways in which the narrating agent presents the generational

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[17] *Lanser's rule* will be observed throughout; if the narrator is nameless, I will use a pronoun that is appropriate for the real author(Lanser, 1981:167; Jahn, 2005,N3.1.3)

conflicts are considered. Consequently, the various terms are applied where necessary to emphasize the narration process in each novel under study. However, Genette's and Lanser's terminologies are given prominence since they vividly capture the communicative role performed by literary texts and the novel in particular.

3.4.2.2 Homodiegetic versus Heterodiegetic Narrative Voice

Depending on whether they are located within or outrside the story world, narrators can either be homodiegetic or heterodiegetic.The terms homodiegetic narrative and heterodiegetic narrative were coined by Genette ([1972]1980:245)[18]. Homodiegetic narrators are analogous with the characters that participate in the story world. Heterodiegetic narrators are located outside the story world. These were conventionally known as first-person and third-person narrators respectively. However, homodiegetic narrators can only be synonymous to first-person narrators if they are relating their personal experiences (Stanzel, 1984: 141-184). In this case, the relationship of the narrator to the narrated story is also crucial in the identification of the narrative voice.

In a homodiegetic narrative, the story is told by a (homodiegetic/internal) narrator who is also one of the story's acting characters whereas in a heterodiegetic narrative, the story is told by a (heterodiegetic/external) narrator who is not present as a character in the story. Usually, (but not always) Genette's two categorical types correlate with a text's use of first-person and third-person pronouns - *I, me, mine, we, us, our*, etc., as opposed to *he, she, him, her, it, they, their,* etc. In this case, a text is homodiegetic if among its story-related plain action sentences[19] there are some that contain first-person pronouns. These are sentences that indicate that the narrator was at least a witness to the events depicted. On the other hand, a text is heterodiegetic if all of its story-related action sentences are third-person sentences (Jahn, 2005: N1.10, N1.11).

However, labelling a novel as a homodiegetic narrative on the strength of the single 'relation'condition that the narrator is present as a character in the story that s/he relates

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[18] Diegetic here means 'narrating' or telling; homo means 'of the same nature', and hetero means 'of a different nature' (Jahn, 2005:N1.10).

[19] The 'plain, story-related action sentence' refers to sentences which present an event involving one or more characters in the story. For instance, "He jumped from the bridge" (= willful action), and "She fell from the bridge" (= involuntary action), and "I said, 'Hello'" (= speech act) are all plain action sentences. By contrast, "Here comes the sad part of our story", and "It was a dark and stormy night" (i.e., a comment and a description, respectively) are *not* plain action sentences (Chatman, 1978; Jahn, 2005).

inadequate (Jahn, 2005:N1.13). To assess the typical implications of such a scenario, and put them to work in an interpretation, it is important to consider Stanzel's theory of typical narrative situations. According to Stanzel (1984:185-200, 225-236)), it is important to realize, first of all, that a homodiegetic narrator always tells a story of personal experience, whereas a heterodiegetic narrator tells a story about other people's experiences. Threfore, in the context of narrative situation, the term 'first-person' narrative brings out clearly the idea that the narrator is indeed relating his/her own experience(s) as opposed to reporting other people's experiences.

While the term 'homodiegetic' indicates that the story is being told by a narrator who is also a character in the story world, this narrator may not necessarily be relating his/her own experiences. For instance, a character in the story may undertake to report the experiences about other characters. In such a case, the homodiegetic narrator is playing the role of a heterodiegetic narrator in the embedded story in which s/he does not take part. This is captured in *Kufa Kuzikana* in an incident when Akida reports the words and actions of Tom before burying the remains of his father (KK.98-99). Hence, the criterion of the presence or absence of the narrator in the narrated story may not fully explain the various forms of narration in a given narrative text.

In order to determine the 'relation' type of a narrative, one must check for the presence or absence of an experiencing 'I' in the story's plain action sentences. A novel is a type of text that makes use of many kinds of sentences and not all of them are plain action sentences. For instance, descriptions, quotations and comments are not. For example, while prologues in novels introducing characters and settings may describe the quality of the narrative voice, they do not necessarily tell us whether the narrative is going to be homodiegetic or heterodiegetic. It is only when the story itself gets going, employing proper action sentences that we are able to judge whether the narrator is present or absent as an acting character in the story (Jahn, 2005:N1.13). Therefore, a combination of both Genette's relational condition of the narrator in respect to the story world and Stanzel's narrative situation in relation to the narrated story could best describe the narration process in a given narrative text.

Definitely, a narrator who relates his/her own experience(s) is likely to have more impact on the reading of a given story compared to one who just reports other people's experience(s). Such a narrator gives the impression that s/he has witnessed what s/he relates and hence has first hand knowledge of the story. Therefore, the reader is likely to adopt the narrator's

ideological stance on the narrated story. In this sense, his/her story may be seen to be more authentic. However, it should be noted that first-person narrators are subject to 'ordinary human limitations'. S/he is restricted to a personal and subjective point of view; s/he has no direct access to (or authority on) events s/he did not witness in person. Such a narrator cannot be in two places at the same time (this is sometimes called the law against bilocation). Furthermore, the first-person narrator has no way of knowing for certain what went on in the minds of other characters (in philosophy, this restriction is called the "Other Minds" problem) (Lanser, 1981: 161).

Indeed, a narrator's handling of these limitations, and a text's relative closeness to, or distance from, such typicality conditions can tell us a lot about the attitude of the narrative voice as well as the motives for telling the story (Jahn, 2005:N1.13). Although *Kufa Kuzikana* is largely a homodiegetic novel, the doubling up of the protagonist(Akida) as an autodiegetic narrator (Genette, [1972] 1980:251) overcomes the first-person narrator's limitations.

Heterodiegetic narration may have first- person pronouns such as 'I' and 'My' as is the case in *Kipimo cha Mizani* where the first sentence begins with the first-person pronoun as follows: *"SIJAPATA KUONA HUZUNI kama niliyoiona machoni mwa mwanamke huyu…"* ("I HAVE NEVER WITNESSED SUCH SORROW as what I saw in this woman's eyes…" (KCM: 1). In this case, the first-person pronoun is used to indicate the exact words of the character that happens to be the focalizer while the narrator is outside the story world. Hence, looking at first-person pronouns and overlooking the context may be misleading (Jahn, 2005: N1.14). The only factor that determines whether a text is homodiegetic or heterodiegetic is the relation of the narrator to his or her story. If the narrator(s) are present in the action, they are homodiegetic but if they are absent from the story, they are heterodiegetic.

Therefore, the terms "homodiegetic"/first-person and "heterodiegetic" in this study are used to include not only the aspect of location of the narrator in respect to narrated story but also the experience of the narrator in respect to the story (experiencing 'I' or reporting 'I'). A heterodiegetic narrator is somebody who is not, and never was, a character in the world of the story. The fact that a heterodiegetic narrator has a position outside the world of the story makes it easy for us to accept what we would never accept in real life; that somebody should have unlimited knowledge and authority.

Heterodiegetic narrators typically assume the power of omniscience; knowing everything about the story as it were. When inclined to speak overtly, heterodiegetic narrators can speak directly to their addressees. They can also liberally comment on the action, characters, and storytelling itself. Homodiegetic narrators can do that too but owing to their human limitations, especially their lack of omniscience, they tend to do it differently (Jahn, 2005: N1.15). One of the ways to overcome this limitation is to adopt a retrospective style where we have a narrated self and a narrating self as illustrated in *Kufa Kuzikana*.

Heterodiegetic narration is explicit in *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini*. For instance in *Vuta n'kuvute* the heterodiegetic narrative voice can be seen in the following comments:

> *Yasmin **ha**kupenda hata kidogo kuolewa na mume kama **yule** kwani **yeye** mwenyewe **a**ngelipendelea sana kupata mume ambaye yeyote angelimwona angelisema, "Kweli Yasmin kapata mume."*(VN.1)
>
> [Yasmin **did not want** to get married to such a husband because she **would have preferred** a husband whom people **would** say, "Truly Yasmin has a got a real husband."]

The bolded pronouns in the Kiswahili excerpt are indicators of an indirect discourse which is typical of heterodiegetic narratives.

3.4.2.3 Private versus Public Narrative Voices

Private versus public narrative voices are also considered in this study based on the notion that narratives are intentional-communicative artefacts (Currie, 2010:26). Private narrative voices are fictional entities that undertake the communication of the story at the action level within the text itself. Conversely, a public narrative voice belongs to the implied author and exist before the text (Lanser,1981:138). The public narrative voice is synonymous with the implied author who performs an actual communicative act with the implied reader. Insisting on the distinction between these narrators Lanser states:

> The distinction between public and private narration is useful for recognizing the different levels of authority, narrative autonomy, and narrative purpose implied by public and private narration. Public narrative acts are the closest to authorial speech acts and entail a public readership. Private acts of narration are ostensibly unaware of a public context; indeed, the reader of a public text may rightly identify with the implied audience, while the reader of a private narrative theoretically has access to that discourse only indirectly: it is discourse intended for a private audience only, and it is (supposedly) designed to serve private aims (1981:140).

Lanser's insistence on the terms 'private' and 'public' narrative voices is based on the argument that literary texts come with their own contexts. Therefore, the narrated story should be seen at two levels namely: at the textual and contextual level. The textual (fictional

level) involves characters within the text that perform private narrative acts. At the contextual level, we have the public narrative voice that performs public communicative acts or cultural communicative acts (Pratt, 1977). This public narrative voice is associated and sometimes equated with the implied author (omniscient narrator); the entity that generates the values, ideals and norms and virtually what constitutes the entire narrative text.

Basically, Lanser's private and public narrative voices (Lanser, 1981:137)[20] are synonymous with Genette's homodiegetic and heterodiegetic narrative voices. However, the term *public narrative voice* is of special importance in this study for two main reasons. It is the equivalence of the implied author that is responsible for performing a cultural communicative act. Secondly, it foregrounds the contextual aspect of literary narrative texts and of the Kiswahili novel in particular. While the private narrative voice is essentially a textual construct, the public narrative voice is both a textual and a contextual construct. Both the implied author and the public narrative voice are reconstructed by the reader from the text but whose reconstruction is informed by (the reader's) context.

Yet, the implied author is sometimes associated with the real author projected by the text itself and sometimes also conditioned by our knowledge about the author's life and career (Chatman, 1978:149; Booth, 1983:67; Keen, 2003: 32-3). Subsequently, a Kiswahili novelist essentially performs a public narrative act or a cultural communicative act. Affirming this argument Lanser states:

> Whether or not the public narrator is a character in the story, s/he is an author-narrator, bringing into existence a fictional world and thus performing a public communicative act. Although a public narrator may or may not address a narratee directly, the recipient of the public narrator's discourse is implicitly a reader-figure or audience "outside" the text. Public narrators are the only narrators capable of addressing a reader-construct who represents the public, rather than another persona within the fictional world. Because this narrator's speech context is public, s/he has, at least theoretically, an author's relation to the discourse act (1981:138).

Lanser's observation is in line with J. L. Austin's Speech Act theory where an utterance can perform one or several acts (Searle, 1976:1-23). Kiswahili novels are essentially cultural

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[20] The terms "private" and "public" as used by Susan Lanser should be understood somewhat metaphorically because obviously all fictional narration is "public" in the sense that it was written to be published and read by an audience. However, the terms are used here to distinguish fictional narrative acts designed for an apparently public readership and those narratives designed for reception only by other characters or textual figures.

artefacts that are deliberately written to relay some message to the implied audience. Phelan in Herman et al. is explicit on this fact when he declares:

> The question 'Who speaks?' entails the questions, what values are implied in that way of speaking? And what is the significance of these values in this context? Thus teaching voice also means examining the interrelations of form with ideology, politics and ethics. (2010:137)

The communicative purpose is best achieved through the public narrative voice that addresses the public reader. For the voice to communicate values and ideologies it must be anthropomorphic and hence it must be the authorial voice. The public narrative voice is deemed more powerful in the sense that s/he usually creates his/her own voice because s/he exists before the narrative text. Hence, the public narrator generally defines for the reader the story world in which s/he (narrator) will function as creator and authority (Lanser, 1981:140-141).

Certainly, the analysis of narrative voice in literary texts is cruitial yet a very complex venture. The variety of terms used to designate the narrating agent in a narrative text attest to this complexity. Yet, the importance of narrative voice in determining the narrative situation in a given narrative text can not be overlooked. Mieke Bal maintains:

> The narrator is the most central concept in the analysis of narrative texts. The identity of the narrator, the degree to which, and the manner in which that identity is indicated in the text, and the choices that are implied lend the text its specific character. This topic is closely related to the notion of focalization, with which it has, traditionally been identified. Narrator and focalization together determine the narrative situation (2009:18).

Indeed, a comprehensive discussion of a narrative situation in any narrative text will necessarily involve narrative voice and focalization. This is one of the reasons why the current study considers narrative voice and focalization to be complimentary concepts in the analysis of generational conflicts in the selected novels. Alluding to this fact, Jahn (2005: N1.10) stresses that whenever somebody undertakes speaking or writing, s/he will definitely employ a specific style. One selects expressions that are suitable to the purpose at hand. Suitable expressions essentially rely on assumptions about possible readers, their informative needs, intellectual capabilities and even their interests. In other words, the purpose for which a given story is narrated to a large extent determines the angle from which the story is presented in a narrative text. This angle is what is referred to as focalization.

3.4.3. Focalization

Focalization refers to the orientation/angle from which the story is presented to the narratee. Rimmon-Kenan captures this fact as follows:

> The story is presented in the text through the mediation of some 'perspective', 'angle of vision', verbalized by the narrator though not necessarily his. This mediation is what Genette (1980) refers to as 'focalization' …This is what Anglo-American readers refer to as 'point of view'. While narrative voice addresses the question; "Who speaks?" focalization is concerned with the question; "Who sees?" (2002:72-86)

Echoing O'Neill (1994:86), Wamitila (2008:87) states that to understand the term 'focalisation', critics and readers must have in mind the fact that a story is presented through a bipartite mediation, a voice that 'speaks' and the eyes that 'see.' The former is the narrator, while the latter is the focaliser or the perceived locus of consciousness 'who' may be identical with the narrator. Despite the anthropomorphic metaphor, focaliser refers to "the point from which the narrative is perceived as being presented at any given moment." [21] Yet, only human beings are endowed with perception, point of view or focalization or even ideology.

Several scholars attest to the importance of focalization in the analysis of narrative texts. Focalization is considered by Mieke Bal (1985:116) to be 'the most important, most penetrating, and most subtle means of manipulation' available to any narrative text. This manipulation is best seen in the way it orients the reading of the narrated story. Genette (1980:186) claims the term *focalization* dispels 'a regrettable confusion' surrounding an 'apparently obvious but almost universally disregarded distinction,' namely that 'between the question; *who is the character whose point of view orients the narrative perspective?* And the very different question; *who is the narrator*? Apparently, the confusion between narration and focalization emanates from terms that have traditionally been used to designate these activities. Mieke Bal writes:

> I shall refer to the relations between the elements presented and the vision through which they are presented with the term "*focalization*." Focalization is, then, the relation between the vision and that

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[21] Patrick O'Neill. The focalizer is not a 'person', not even an agent in the same way that narrator or implied author is a narrative agent in *Fictions of Discourse: Reading Narrative Theory*. Toronto/ Buffalo; University of Toronto Press, 1994 p.86

which is 'seen,' perceived. By using this term, I wish to disassociate myself from a number of current terms in this area… (1997:143).

Terms such as: *point of view* or *narrative perspective*, *narrative situation*, *narrative viewpoint* and *narrative manner* have in the past been used to refer to the agent that orients the narrated story (Bal, 1997:143). However, Bal contends that these other terms are merely elaborations of typologies of 'narrative points of view'. Moreover, they do not make a distinction between, on the one hand, the vision through which the elements are presented and, on the other the identity of the voice that is verbalizing that vision. Simply put, they do not make a distinction between those who see and those who speak.

Genette maintains that the term *focalization* has a degree of abstractness which avoids the specificity of visual connotations of point of view or vision (Genette, 1980 [1972]:206). However, focalization as a term is not free from optical-photographic connotations just like point of view (Rimmon-Kennan, 2002:73). Nevertheless, when used in a technical sense, the purely visual sense of the term focalization is broadened to include cognitive, emotive and ideological orientation (Genette [1972]1980:79-82). This is well captured by Toolan as follows:

> Focalization is Gerard Genette's term which refers to a view-point from which things are implicitly seen, felt, understood and assessed, reflecting the cognitive, emotive, ideological, and spatial-temporal perspective of the narration. Focalization highlights the "bidirectionality" of narrative. The focus on a particular object accomplishes two tasks namely: revealing the specific object (what is focalized) and secondly, it reveals the perspective or ideology from which that object is seen. (2001:132)

Toolan vividly captures the close relationship between narration and focalization. Indeed, one can only talk of focalization when narration has taken place. Moreover, Bortolussi and Dixon point out that "a theory of focalization should provide an account of the source of knowledge and perception within the text based on the relationship between the narrator and the characters". It can therefore be concluded that focalization is a means through which a reader is able to identify the theme; *generational conflict* as the focalized object. It is also the vehicle of the ideology behind the narration of this theme in the selected novels.

Since focalization refers to the agent that reveals the angle from which the story is narrated, it can also be placed under the the story segment of a narrative text (O'Neill, 1994:84). Narratologists differ on the exact location of focalization. While O'Nell places focalization in the story segment, others allege that it can be placed either under the story or discourse segment of a narrative text (Currie, 2010:65). The complexity of where location of

focalization in narrative texts is enhanced when we consider the fact that the narrating agent may double up as a focalizer in the narration process (Chatman, 1978:153).

From a representational point of view, the location of the focalizer only counts when it bears on the perception of the narrated story. This point is captured by Bortolussi and (Dixon, 2003:166-167) who stress that the way focalization appears in a text influences readers' understanding and interpretation of that text. What is crucial in view of the current study is the role that focalization plays in the reading of generational conflicts in the selected novels. To highlight the role of focalization in narrative transaction, we look at the postulations of Manfred Jahn (2005:N3.2.2). Jahn categorically states that the key functions of focalization are: to select and restrict narrative information, to reveal how events and states are perceived and the person that perceives them. It is a tool for selecting and of foregrounding the focalizing agent, and of creating an empathetical or ironical view on the focalizer. Secondly, it is the ideological stance of the narrating agent in view of the narrated story. It is for this reason that focalization is closely associated with the concept of the *implied author*. Simply put, through focalization the reader can first and foremost identify the narrator, what is being narrated (the story or the focalized), the orientation of the narration and the source of that orientation (the focalizer).

However, sometimes the narrating agent tends to narrate and focalize the story simultaneously (Chatman, 1978:153). In the selected novels, there are incidences where characters are privileged to vocalize their thoughts in the form of dialogues, conversations or even monologues. In such ciecumstances, it is possible to confuse narrators for focalizers. Subsequently, it is necessary to clarify various types of focalization before looking at its deployment in the novels understudy.

3.4.4 Types of Focalization

Two criteria are crucial in classifying focalization. The first criterion and the most relevant to the current study is the location of the focalizer in relation to the story world and the focalizing agent. This yields the dichotomy of character focalization (CF) or internal focalization (IF) and narrator focalization (NF) or external focalization (EF) (Genette, [1972]1980:189; Bal, 2009:150; Rimmon-Kenan, 2002:75; Jahn, 2005:N1.18). The second criterion considers whether the focalization focuses on the external or the internal features of

the focalized object. This criterion reveals the dichotomy of focalization from within and focalization from without (Bal, 2009:153; Rimmon-Kenan, 2002:77).

3.4.4.1 External Focalization versus Internal Focalization

External focalization (EF) is felt to be close to the narrating agent; hence its vehicle is called 'narrator-focalizer' (Bal: 1977:37). The focalizing agent is located outside the story world. *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini* display external focalization. This type of focalization is realized in instances where the heterodiegetic narrator makes evaluative comments on the characters and settings in the novel. For instance, in *Kipimo cha Mizani*, the heterodiegetic narrator assumes the role of an external focalizer in the following excerpt:

> *Yule mwenzake alimwonya hivyo, maana yeye alikuwa na maarifa zaidi kwa vile alivyokuwa ni mkubwa kwa umri na pia alikwisha fanya kazi miaka mingi katika mahala mbalimbali…* (KCM.3)
>
> [Her colleague had to caution her in that manner because she was wiser based on the fact that she was older in age and was more experienced in the profession having worked at various stations…]

From these comments, it is clear that the opinion given in regard to the narrated story actually belongs to the heterodiegetic narrator.

External focalization can also occur in first–person narratives when the temporal and psychological distance between narrator and character is minimal. It also ensues when the perception through which the story is rendered belongs to the narrating self as opposed to the experiencing self. On several occasions the protagonist in *Kufa Kuzikana* assumes the role of the heterodiegetic narrator reporting his past experiences and the thoughts of other characters. There is an incident where Akida narrates the episode where he recalls the Member of Parliament uttering prejudicial remarks at a public rally. He also recounts his reaction to that speech at that point in time (KK. 2).

Conversely, the locus of internal focalization (IF) is inside the represented events. The technique of presenting something from the point of view of a story-internal character is referred to as internal focalization. The character in whose eyes the action is presented is called an internal focalizer (Jahn, 2005:N1.18). In the same way that we have homodiegetic and heterodiegetic narrative voices, we can have homodiegetic (character/internal) focalization and heterodiegetic (narrator / external) focalization. If the focalizer is a character located in the story world, then we have a case of character/ internal focalization (CF/IF). On

the other hand, if the focalizer is a narrator who is not in the story world, then it is an instance of narrator or external focalization (NF/EF) (Rimmon- Kenan, 2002:77; Bal, 2009:160).

Stanzel (1984: 141-184, 185-200, 225-236) uses the term figural narrative to refer to the specific configuration of a heterodiegetic-covert narrative which backgrounds the narrator and foregrounds internal focalization. A figural narrative presents the story's events as seen through the eyes of a third-person internal focalizer who is a character within the story world. The narrator of a figural narrative is a covert heterodiegetic narrator. This entity presents internal focalizer's consciousness and especially his/her perceptions and thoughts. Internal focalization is exhibited in dialogues and conversations involving characters such as Mwalimu Alex and Johnson Mabende (KK.2), Tim, Akida and Tom (KK.91) and Akida and Pamela (KK.56) in *Kufa Kuzikana*. This in turn reveals the characters' perspectives regarding ethnic prejudice and the circumcision rite respectively.

One of the main effects of internal focalization is to attract attention to the mind of the reflector-character and away from the narrator and the process of narratorial mediation (Jahn, 2005:N1.18). Internal focalization is therefore a strategy that enlists the reader's empathy to the focalizer as opposed to the narrator. This in turn gives the impression that the narrator is objective and is only reporting the character's actions and thoughts. Through this strategy the implied author readily conveys a given ideology lodged in the focalizer. At the same time, such a presentation enables the implied reader to decipher the meaning of the narrated story.

Logically, the most radical reduction of narrative voice comes when the text presents nothing but a direct quotation of a reflector's thoughts as in the form of an 'interior monologue'. Indeed, internal focalization is what makes the narrative voice to be covert to the extent that it may be mistaken for missing in the narrative text. Hence, the need to ask "Who speaks?" in order to identify a text's narrative voice and "Who sees?" as a formula to alert us to the possible presence of an internal focalizer. The narrator's discourse will preferably mimic the focalizer's perceptions and conceptualizations; the narrator's own voice quality will remain largely indistinct (Jahn, 2005: N1.19).

Nevertheless, internal focalization is sometimes no more than a textual stance. However, such an unpersonified stance tends to be endowed by readers with the qualities of a character. One test for distinguishing between external and internal focalization is the attempt to 'rewrite' a given segment in the first person narrative. If this is feasible, the segment is internally

focalized, if not, the focalization is external (Barthes, 1966:20; Genette, [1972] 1980:210). Moreover, focalization in a narrative text may take various senses or facets (Chatman, 1978:151; Rimmon-Kenan, 2002:78). In fact this is one of the main reasons why the term focalization was coined by Genette. The term 'focalization' was meant to remove the misconception that tended to be associated with terms such as 'point of view' or 'perception'.

3.4.5 Facets of Focalization.

Focalization as a term is not free of optical- photographic connotations. Like 'point of view', its purely visual sense has to be broadened to include cognitive, emotive and ideological orientation (Rimmon-Kenan, 2002:72-86). Subsequently, Rimmon-Kenan (2002: 80-83) identifies several facets of focalization namely: the *perceptual*, *psychological*, the *cognitive*, the *emotive* and the *ideological* facets. This is what Chatman labels as *literal*, *figurative* and *transferred* senses of focalization correspondingly. Chatman is emphatic that the literal sense appeals to a person's eyes (perceptual) while figurative sense appeals to the mind and emotions or world view (psychological) of the perceiver. On the other hand, the *transferred* sense of focalization (point of view) appeals to the perceiver's desire or interest (ideological) (Chatman, 1978:151-52).

3.4.5.1 Perceptual Facet

Perception (sight, hearing, smell, etc.) is determined by two main coordinates: space and time. In spatial terms, the external/internal position of the focalizer takes the form of a bird's eye view versus that of a limited observer. In the first case, the focalizer is located at a point far above the object(s) of his/her perception. This is the classical position of a narrator-focalizer. It either yields a panoramic view or a 'simultaneous' focalization of things 'happening' in different places. Panoramic views feature prominently are at the beginning and/or at the end of a narrative (Rimmon-Kenan, 2002:79). This is quite evident in *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini*.

However, panoramic or simultaneous view is impossible when focalization is attached to a character or to an unpersonified position internal to the story. In such a case, if the character-focalizer is inside a locked room, the room itself can be presented through his/her eyes, but not the street, unless there is a window through which he looks out. If the internal focalizer later goes out into the street, the reader may be brought along. Hence, spatial focalization

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may change from a bird's-eye view to that of a limited observer or from the view of one limited observer to that of another.

In temporal terms, external focalization is panchronic in the case of an unpersonified focalizer and retrospective in the case of a character focalizing his/her past experience(s). On the other hand, internal focalization is synchronous with the information regulated by the focalizer. In other words, an external focalizer has at his/her disposal all the temporal dimensions of the story (past, present and future). On the contrary, an internal focalizer is limited to the 'present'.

3.4.5.2 The Psychological Facet

Whereas the perceptual facet has to do with the focalizer's sensory range, the psychological facet concerns his/her mind and the emotions.[22] The two determining components are: the cognitive and the emotive orientation of the focalizer towards the focalized (Rimmon-Kenan, 2002:80). The cognitive component constitutes knowledge, conjecture, belief and memory. Conceived in these terms, the opposition between EF and IF becomes that between unrestricted and restricted knowledge. In principle, the external focalizer (or narrator-focalizer) knows everything about the represented world. So when s/he restricts her/his knowledge, s/he does so out of rhetorical considerations (like the attempt to create an effect of surprise and shock). The knowledge of an internal focalizer, on the other hand, is restricted. The internal focalizer cannot know everything about of the represented world because she is part of it.

Conversely, in its emotive transformation, the 'external/internal' opposition yields 'objective' (neutral, uninvolved) versus 'subjective' (coloured, involved) focalization. When what is described (focalized) is inanimate the psychological facet of focalization is relevant only to the human focalizer perceiving it. But when the focalized is also human, his/her own subjectivity is no less relevant than that of the focalizer. So the focalized can be perceived either from without or from within. When it is perceived from without, it restricts all observation to external manifestations, leaving the emotions to be inferred from them. The second type (from within) reveals the 'inner life' of the focalized. This can be achieved by making the focalizer to be his /her own focalizer via interior monologues. It can also be

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[22] These terms should be taken metaphorically when applied to narrative agent rather than to a living person (Rimmon-Kenan, 2002:80)

accomplished by granting an external focalizer the privilege of penetrating the consciousness of the focalized (Rimmon-Kenan, 2002: 82).

When the focalized is seen from within, especially by an external focalizer, indicators such as 'he thought', 'he felt', 'it seemed to him' etc. often appear in the text. On the other hand, when the inner states of the focalized are left to be implied by external behaviour, modal expressions suggesting the speculative status of such implication often occur. These are 'words of estrangement' (Uspensky, 1973:85) such as, 'apparently', 'evidently', 'as if'. I postulate that such words have implications on the reading of the narrated story because they either suggest an objective or subjective presentation of the story by the narrator.

3.4.5.3 The Ideological Facet

The ideological facet of focalization is often referred to as 'the norms of the text'. These norms consist of 'a general system of viewing the world conceptually' by which the events and characters of the story are evaluated (Uspensky 1973: 8; Rimmon-Kenan 2002: 83). Normally, the author assumes a certain point of view when s/he evaluates and perceives ideologically the world which s/he describes in a narrative text. This point of view, either concealed or openly acknowledged, may belong to the real author. It may also be the normative system of the narrator distinct from that of the author or it may belong to one of the characters.

In the simplest case, the 'norms' are presented through a single dominant perspective, that of a narrator-focalizer. If additional ideologies emerge in such texts, they become subordinate to the dominant focalizer, thus transforming the other evaluating subjects into objects of evaluation (Uspensky 1973:8-9). In other words, the ideology of the narrator-focalizer is usually taken as authoritative, and all other ideologies in the text are evaluated from this 'higher' position. Most Kiswahili novelists tend to adopt this mode of narration to relay certain moral lessons. This is demonstrated by *Vuta N'kuvute, Kufa Kuzikana, Kipimo cha Mizani* and *Tumaini*.

A character may represent an ideological position through his/her way of seeing the world or his/her behaviour in it. However, a character can do this through explicit discussion of his/her ideology. Similarly, the norms of a narrator–focalizer may be implicit in the orientation s/he gives to the story. However, they can also be formulated explicitly from what the characters say. This is explicit in *Tumaini* where characters such as Halima and Tumaini clearly

vocalize their ideological stance on the issue of forced circumcision and early marriage for the girl child (TUM.28-29).

Therefore, the ideological facet of focalization plays a part in the story segment of the narrative text (in the form of character focalization) on one hand and in narration (discourse segment) on the other hand. As a textual construct, focalization may be placed in whichever part of the story/discourse dichotomy. However, its location in the dichotomy depends on whether the foclalizing entity is located inside or outside of the story world (Rimmon-Kenan, 2002:83, 86). Subsequently, various ideological points of view may be involved in the composition of a text. However, the simplest case occurs when ideological evaluation is carried out from a single, dominating point of view. This dominant viewpoint in turn subordinates all other view points in the text (Uspensky, 1973: 8-9).

Nevertheless, the authorial point of view (the author's ideological focalization) does not refer to the author's worldview in general independent of his/her work. It only refers to the viewpoint, which s/he adopts for the organization of the narrative in a particular work. This ideological stance may be communicated either through the main character, a secondary character or even an incidental character. Usually, the main character(s) in a literary work can either be the object of evaluation or its vehicle. However, sometimes a secondary or minor figure only incidentally related to the action may serve as the vehicle for the authorial point of view (Uspensky, 1973:11). This authorial point of view is what is referred to as the implied author's ideological focalization/ stance in the current study.

In most cases, various facets of focalization are realized in one and the same focalizer. However, they may also belong to different and even clashing focalizers (Uspensky 1973:105; Chatman, 1978:158; Rimmon-Kenan 2002:83-4). For instance, in first-person narration texts like *Kufa Kuzikana*, the protagonist-as-narrator reports things from the perceptual point of view of his younger self. His ideology on the other hand tends to be that of his older self. The narrated Akida that pays Tim a visit in Tandika city for the first time is only 15 years old yet, the narrating Akida that recalls this episode is more mature and wiser. In this case, it is the ideological stance of the narrating Akida that is likely to represent the implied author's stance on the generational conflict on ethnic prejudice.

Instances where clashes occur are of paramount importance in this study. They are the means through which the reader can detect the conflicting parties and the conflictual issues. For

instance, in *Tumaini* inter-generational conflict conflicts can be inferred from the clash involving characters such as Tumaini and her parents (TUM.14, 16) or even Tumaini and Mr Majaaliwa (TUM.115-116).

In addition, language as used in the text can signal the difference between narrator and focalizer as well as a shift from one focalizer to another. One such signal is naming (Uspensky, 1973:20-43; Rimmon-Kenan, 2002:8)). In *Kipimo cha Mizani*, the heterodiegetic narrative voice reports that Salama disagrees with Dr Juma for mishandling a patient (Halima) confined at the mental hospital (KCM.3). Naming is thus a straight forward way to identify conflicting parties. In most cases, the narrator describes the conflicting parties; their respective behaviour and attitude towards the conflictual issue.

Normally, narrative texts exhibit complex focalization facets. This is because in a narrative text we have the character and the narrator not to speak of the implied author. Each of these may manifest one or more facets of focalization. A character may literally perceive a certain object or event; and /or it may be presented in terms of his conceptualization; and /or his interest in it may be invoked even if he is unconscious of that interest (Chatman 1978:152; Wales, 1989).

The complexity in analysing focalization in narrative texts can be heightened when a clear distinction is not drawn between narrative voice and focalization. As Chatman (1978:151) remarks; "'point of view' is one of the most troublesome of critical terms. Its plurisignification must give pause to anyone who wishes to use it in precise discussion". He is quite emphatic on the fact that narrative voice and focalization are different concepts. Hence, the various facets of focalization are quite independent of the manner in which they are expressed. He further asserts:

> When we speak of "expression," we pass from point of view, which is only a perspective or stance, to the province of narrative voice, the medium through which perception, conception, and everything else is communicated. Thus point of view is *in* the story (when it is the character's), but voice is always outside, in the discourse (1978:154).

If indeed narrative voice is the medium through which all the facets of focalization and everything else is communicated in a narrative text, then the two textual constructs determine the communication process/acts in narrative texts. This point becomes more explicit when we explore the connection between narrative voice, focalization and the implied author in narrative texts.

3.5 Narrative Voice, Focalization and Implied Author

The implied author (IA) is the textual construct that is closely associated with narrative voice and ideological focalization. It is the entity through which the real author can postulate whatever norms s/he likes (Chatman 1978: 147). Moreover, the reader can reconstruct the implied author from all the textual components (narrative voice and focalization included) (Rimmon-Kenan 1983: 88). As Symour Chatman (1978: 147-9) emphaszes, the implied author should not be confused for the narrator because the implied author is the principle that invented the narrator, along with everything else in the narrative. Chatman thus affirms the premise that the implied author is synonymous with the real author. Moreover, Chatman declares that since the IA is an abstract entity, its voice may not be heard but it nevertheless communicates through the whole design of the text (Chatman, 1978: 148). However, this is where Chatman seems to contradict himself. If the implied author is voiceless, how can it communicate? We get the from answer from Wales (1989) who asserts that the narrator can take the form of the implied author in a narrative text. We can perceive the implied author's voice in the narrator. However, the narrating entities can also double up as focalizers because narrative voice is the medium through which perception, conception, and everything else are communicated (Chatman,1978:154).

Several scholars see a close link between the implied author and the real author. For Booth (1983:67-71), the IA is an "implied version" of the real author who establishes the norms of the narrative. In this sense, the IA is synonymous with the ideological facet of focalization (Uspensky; 1973:8-9: Rimmon-Kenan, 2002:82). Lothe citing Genette (1988:141) concedes that the implied author is indeed 'an image of the author in the text' as well as an expression of 'textual intention' (Chatman 1990: 104). Gerald Prince defines the implied author as the "implicit image of an author in the text, taken to be standing behind the scenes and to be responsible for its design and for the values and cultural norms it adheres to" (Richardson, 2006:42). It therefore follows that the IA is the authoritative voice that is reconstructed from the narrative text and to some extent from the extra-textual features (Lanser, 1981:128).

Accordingly, the IA is practically a synonym for the ideological value system that a text, indirectly and by combining all its resources, presents and represents (Lothe, 2000: 19). The implied author is thus the ideological position that is inferred from the entire text. This point is emphasized by Suzanne Keen as follows:

> Normally among the several levels of communication that involve different agents that play the role of sender and receiver in narrative texts, we have the implied author and the implied reader which are textual constructs that are projected by the text. The implied author is the version of the author projected by the text itself and sometimes also conditioned by our knowledge about the author's life and career. This implied author addresses the implied reader that is also projected by the text.
>
> (2003: 32-3)

Subsequently, the IA embodies the real author's ideology in a narrative text. This is especially true when we consider the fact that there is a "generative authority" behind textual speakers that emanates from the authorial person. The IA exudes authority just like the real author whose work has been published to represent the public voice (Lanser, 1981: 117,121). Fowler also contends that the IA is authoritative in the sense that s/he represents the society's ideals, values and norms inferred in the literary strategies adopted in a given narrative text. Moreover, the implied author's authority can be inferred from the real author's credentials such as his/her gender, age, level of education, the language use and literary skills employed as well as the story that s/he tells in the narrative text (Fowler,1977: 76-80).

Basically, there are two ways in which the implied author can be reconstructed. First and foremost, by examining how narrative voice and focalization are deployed in the fictional narrative text and in the narrated story. Secondly, the implied author can be retrieved from the contextual/extra-fictional features accompanying the text. In narrative texts such as the novel, the implied author's ideology is mainly communicated to the reader via narrative voice and focalization narrative strategies. Hence, the meaning of the narrated story in a given narrative text can be inferred from the ideological facet which is essentially the implied author's stance.

Subsequently, the current study examines how narrative voice and focalization facilitate first and foremost, the identification of specific generational conflicts in *Vuta n'kuvute* (Tug of War) (Shafi 1999), *Kufa Kuzikana* (True Friendship) (Walibora 2003), *Kipimo cha Mizani* (The Balance) (Burhani, 2004) and *Tumaini* (Hope) (Momanyi 2006). Secondly, it explores how narrative voice and focalization aid the reader to decipher the implication of the specific generational conflicts. This is anchored on the premise that the manipulation of narrative situation is one of the most useful strategies possessed by fiction writers to elicit sympathy, to command respect, and to unleash the complicated effects of irony (Keen, 2003: 30-31).

Narrative voice and focalization are the tools that readers can utilize to make a sensible meaning of the narrated story. According to O'Neill (1994:95) we can actually situate

focalization either on the story segment or discourse segment of a narrative text depending on our purpose. In terms of the axiom that text is to narration as *how* is to *who*, we can locate focalization on the level of the narrative text. That is if we see the primary question concerning it as being one of *how* focalization operates. If we see the primary question as being one of *who-* which is to say, which narrative agent-is ultimately responsible for the most authoritative level of focalization, then we will want to locate it on the level of narraion. This however, means situating the ultimate locus of focalization on the level of the *implied author* which is seen by most narrative theorists as the most authoritative focalizer (O'Neill,1994:96). In the current study, focalization is useful in two ways. Firstly, it facilitates the identification of *generational conflict* as a theme; the focalized object. Secondly, it aids the detection of the ideology behind the narration of *generational conflict* theme in the selected Kiswahili novels. Basically, focalization orients the reading of the narrated story because the way focalization appears in a text influences readers' understanding and interpretation of that particular text (Bortolussi and Dixon 2003:166-167).

3.6 Research Design

The study adopted the case study design which involded an in-depth textual analysis of the selected novels (Silverman, 2005:26). Furthermore, to solicit critical views, autobiographical and biographical information, on the selected novels, interviews were conducted with their authors as well as Kiswahili literary scholars and critics. Focused discussions with the same informants also yielded useful information on the selected novels. Further information was obtained from Kiswahili high school teachers and Form Six pupils in selected schools in Tanzania. In these schools, *Vuta n'kuvute* is among the examinable set books for the Tanzanian advanced level certificate. The information obtained was useful in illuminating the engagement of the texts.

Comprehensive review of the relevant literature on the research topic, the authors and theoretical framework was undertaken through extensive library research. Purposeful and representative sampling methods (Sharma et al, 1983; Mugenda and Mugenda, 1999:50) yielded the four sampled novels spanning the decade between1999 and 2009. Adopting and adapting the 'Hermeneutic triad' reading model (Czarniaswska, 2004:60), an in-depth reading of the selected novels was carried out.

3.7 Methods and Instruments of Data Collection and Analysis

The primary data for the study was sourced from four Kiswahili novels namely, *Vuta n'kuvute*, *Kufa Kuzikana*, *Kipimo cha Mizani* and *Tumaini*. The main tools for data collection included the 'Hermeneutic triad' reading model. In addition, questionnaires and focused discussion groups were utilized to collect data to establish whether there is a cultural communicative act performed in the reading of the selected novels.

3.7.1 The 'Hermeneutic Triad' Reading Model

The 'Hermeneutic triad' reading model facilitated a systematic analysis of the generational conflicts as depicted in each one of the selected novels. Paul Hernadi (Czarniaswska, 2004:60) recommends three steps of reading a novel namely; explication, explanation and exploration. The three steps address three critical questions: Explication addresses the question; what does the text say? Explication entails a semantic reading of the text where the reader stands under the text (Frye, 1957). The key question in respect to this study was; 'what kind of generational conflict is captured in this novel?' At this level, the researcher endeavoured to establish the overt conflicts by identifying the conflicting parties and the basis of their conflict. The explication stage in turn elicited the specific generational conflicts portrayed in the selected novels captured in the fourth chapter.

The explanation stage focuses on the question: How does the text say what it says? Here the researcher sought to identify the narrative strategies deployed by the authors to transmit the identified generational conflicts. Narrative voice and focalization narrative strategies were examined in terms of how they facilitate the communication of specific generational conflicts in the four Kiswahili novels. This discussion is undertaken in fourth and fifth chapters of this study.

Exploration is the third and final stage which addresses the question; what do I say about what is said in the text and how it is said? To answer this question, the researcher set out to evaluate the narrated story based on how it is presented in the text. At the exploration stage, the reader assumes the role of the author and stands in for the author (Frye, 1957). At this juncture, the reader brings in his/ her experiences in order to make sense of the story as depicted in the text. Moreover, the context in which the novel is produced and read is also taken into account. Exploration entails reading the text semiotically whereby the reader (critic) constructs a new text out of what s/he has read (Eco (1990). In this study, the findings

and conclusion captured in the fifth and sixth chapters respectively constitute the exploration reading stage.

The Hermeneutic triad reading model thus facilitated both semantic and semiotic reading of the novels which is critical to any literary analysis (Frye, 1957; Eco 1990). Moreover, to unearth the deeper meaning of the narrated story in a narrative text, the reader must undertake what Chatman (1978:41), calls "reading out"[23] the story. The model expedited the "reading" of the theme of generational conflict (as part the story) in each novel and also "reading out" the specific generational conflicts in the four novels.

3.7.2 Focus Group Discussions

In the period between January and May 2011 and July and September 2012, a field research was conducted to solicit autobiographical and biographical information from the authors and literary critics. The second field trip was mainly to obtain views from Form Six pupils and teachers in Tanzanian High schools where *Vuta n'kuvute* is currently one of the Kiswahili set books. Focus group discussions with literary critics constituting eighteen (18) Kiswahili University lecturers (and professors) from Kenyan and Tanzanian universities were conducted. Specifically, discussions were held with two lecturers (professors) from the University of Nairobi, four from Kenyatta University, three from Moi University, three from Maseno University, one from United States International University (USIU) in Kenya and five from the University of Dar es Salaam in Tanzania. Using this instrument, information to illuminate the findings from textual analysis was obtained. This field study in turn compliments the exploratory reading of *Vuta n'kuvute* in particular within the framework of Hermeneutic triad.

3.7.3 Unstructured Interview Schedule

Unstructured interview schedule calls for the researcher to come up with specific topics to be covered during the interview. In this approach, the aim is to get the informant to freely produce as much more information as possible (Sharma et al. 1983:141). This instrument was quite useful in carrying out the contextual analysis of the selected novels. It yielded biographical information that shows how gender and historical backgrounds of the authors of

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[23] "Reading out" is an interlevel process of reading a narrative text as opposed to an intralevel one which Chatman claims is just a "mere" reading process.

the selected novels have a bearing on how specific generational conflicts are narrated in each novel.

3.7.4 Questionnaires

Using an open- ended questionnaire, several questions were posited to the Form Six pupils and teachers who read *Vuta n'kuvute* (See Appendices II and III). A total of seven schools were visited. Four High schools in Dar es Salaam namely: Makongo, Perfect Vision, Airwings and Jitegemee. These are mixed in the sense that both girls and boys attend the same class. In Morogoro, three schools namely: Bigwa Sisters (for girls only), Kigurunyembe boys' High school and Alfagems Mixed High school. In total, 158 pupils filled the questionnaires; 60 girls and 98 boys while 13 teachers filled the questionnaire; 4 female 9 male teachers. The obtained data was then analysed yielding the findings and conclusions of the study.

3.7.5 Data Analysis and Presentation

This research utilized a qualitative data analysis approach. The obtained data is explained and tabulated and forms the basis of the findings and concluisions of this study. Textual analysis yielded specific generational conflicts. The identified generational conflicts were categorized on the basis of the generation of the conflicting parties and the conflictual issues. A comparative analysis of the collected data yielded differences and similarities between the selected novels. The findings of the textual analysis are discussed in chapter six and outlined in *Table 2* and *Table 3*. Data obtained through interviews, discussions and questionnairs was also analysed and captured in chapter six. A summary of Form Six pupils' responses to questions based on *Vuta n'kuvute* is captured in *Table 4*.

3.8. Conclusion

Narrative theory is the framework in which the narration of generational conflicts in the four Kiswahili novels is examined. The study largely focuses on Representational narrative theory that takes into account both the textual and contextual aspects in the analysis of narrative texts. Narrative theory is primarily a tool for analysis and interpretation; a necessary aid to a better understanding of narrative texts through close reading. Narrative voice and focalization come out as the main narrative strategies that facilitate the 'reading out' of generational conflicts in the four Kiswahili novels. A textual analysis based on the Hermeneutic triad

reading model yielded data from the four Kiswahili novels. In addition, biographical and autobiographical data obtained through interviews and focus discussion groups constitute a contextual analysis which yielded data that was used to answer the research questions.

4.0 Chapter Four: Generational Conflicts Depicted in the Four Novels.

Chapter four first and foremost outlines some background information on the four novelists: Shafi Adam Shafi (*Vuta n'kuvute*), Ken Walibora (*Kufa Kuzikana*), Zainab Burhani (*Kipimo cha Mizani*) and Clara Momanyi (*Tumaini*) is captured. Secondly, a synopsis for each of the novels is given. Thirdly, specific generational conflicts portrayed in each novel are are identified and discussed in detail.

4.1 The Author's Social Background

The meaning of specific generational conflicts depicted in each of the four novels is not only embedded in the texts but also in their context because texts always come with their context. Therefore, background information about the authorship of the novels under study illuminate the reading of the generational conflicts captured therein. This is consistent with the fact that Representational narrative theory takes into consideration the contextual factors that bear on the analysis of narrative texts. Several scholars (Wellek and Warren 1949:75; Njogu and Chimera, 1999:35; Momanyi, 2001:53-63; Bertoncini, 2009:2) attest to the fact that the social background of an author influences the writing as well as the reading of a literary text. Indeed, points Momanyi (2001:53-63) points out that the author's life and beliefs have a great influence on his/her work. Literary works tend to reflect the socio-cultural, political economical and geographical environment of the society in which it is crafted. Subsequently, the Kiswahili novel is essentially the history of the development of the East African society (Njogu and Chimera (1999:35).

Furthermore, Lizbeth Goodman contends that without knowing something about the author, his/her life and the larger significance which the work may have had on his/her time and culture, one may find it difficult to say much about a given literary text out of context. Goodman asserts:

> Knowing something about an author adds a new meaning to the reading of any text. The more one learns about the author the more meaning the work of the author may take on the reader. Knowledge of the author is not essential to appreciation of a text, though some texts benefit from contextual readings-especially those which contain some element of autobiography. Therefore, any text takes on a variety of different meanings depending on the knowledge brought to bear on it: the author's context, the reader's imagination and interpretation, and the status of the text itself (authors, readers, texts). (1996:2)

Therefore, the biographical and outobiographical information on the authors suffice to read the generational conflict theme contextually as captured in the selected novels.

4.1.1 *Vuta n'kuvute*: Background of the Author

Vuta n'kuvute authored by Shafi Adam Shafi was published in 1999 by Mkuki na Nyota Publishers. Shafi Adam Shafi was born in 1940 in Zanzibar. He went to Gulioni primary school after which he joined Nkrumah Teacher Training College. He won a scholarship to Germany where he trained as a journalist. On returning home, he worked as a trade unionist and an activist. This led him to be jailed severally for advocacy of the workers' rights. For instance, after the assassination of the first President of Zanzibar, Sheikh Abeid Karume on April 1972, he was imprisoned for two years together with other people suspected to have been opposed to Karume's regime. Later he worked in Moshi for an international company. Currently, Shafi Adan Shafi holds the Chair of the Book Development Association of Tanzania (Bertoncini et al, 2009:279).

Shafi Adam Shafi is a renowned Kiswahili novelist who has authored novels such as *Kasri ya Mwinyi Fuad* (Mwinyi Fuad's Palace) (1978), *Kuli* (Coolie) (1979), *and Haini* (Traitor) (2002). During the 1998 Book Festival held in Dar es Salaam, *Vuta n'kuvute* was rated the best Kiswahili novel manuscript even before it was published. Moreover, *Vuta n'kuvute* has been one of the Kiswahili examinable novels for Form Six pupils since 2001 in Tanzania (Diegner, 2011:37). *Mbali na Nyumbani* (Far Away from Home) (2012) is soon to be followed by *Mtoto wa Mama* (Mother's Child); his latest manuscript being worked on by Longhorn publishers in Nairobi.

Historically, *Vuta n'kuvute* captures the period before the 1964 political revolution in Zanzibar. Economic hardships experienced by the indigenous people under the oppressive government of the day occasioned the revolution to give way to a more egalitarian government. Adam Shafi grew up during the reign of Julius Nyerere; the first president of the Republic of Tanzania. Moreover, the socialist political and economic ideology was predominant in the republic. As he grew up, Adam Shafi experienced racial discrimination which was enhanced by the British colonial administration that stratified the population in three groups. The white community was at the top of the hierarchy, the Asian community in the middle while the Africans were at the bottom. In a live interview with Adam Shafi on 26th

January 2011, he affirms that as a young man, he had befriended an Indian girl. However, the girl's parents objected to their marriage due to racial differences. Therefore, it is clear that *Vuta n'kuvute* is to a large extent informed by the author's personal experiences.

4.1.1.1 A Synopsis of *Vuta n'kuvute*

The novel *Vuta n'kuvute* features the romantic love relationship between Denge, a young Zanzibari man of African origin and Yasmin, a young Zanzibari girl of Indian origin. Yasmin is disowned by her parents for abandoning her elderly Indian husband (Bwana Raza). She is however welcomed by Mwajuma; a Swahili young woman who leads a carefree life depending on male friends to earn a living. It is while living with Mwajuma that Yasmin meets Denge. A child is born out of the intimate relationship between Yasmin and Denge. However, Denge is unable to sustain a marriage life with Yasmin. He is too engulfed in a political campaign against the colonial government in Zanzibar. Eventually, he is arrested together with other young men for distributing pamphlets with communist ideology opposed by the colonial government.

On the other hand, Bukheti, a Swahili young man from Mombasa is keen to marry Yasmin in spite the opposition from his uncle (Bashiri). With the help of two elderly characters (Kermali and Matar), Yasmin's and Bukheti's parents' consent to the marriage of the young lovers. In the meantime, Bukheti and Yasmin together with other friends of Denge work out a plan that culminates in rescuing Denge from prison. Therefore, *Vuta n'kuvute* features a tug of war between the young generation that is inclined towards communist ideologies and the colonial government that seems to uphold capitalist ideologies (Ellboudy, 2005: 53). It is also a tug of war between the young generation and the older generation. The bone of contention is ethnic prejudices prohibiting interaction and intermarriage between the Indian and Swahili communities in Zanzibar.

4.1.2 *Kufa Kuzikana*: Background of the Author

Ken Walibora is the author of *Kufa Kuzikana* which was published in 2003 by Longhorn Publishers in Nairobi. Ken Walibora whose real name is Kennedy Waliaula is of Luhya origin (Waititu, 2005). He coined his pen name by replacing the last part of his surname–*aula* *"good"or "better"* in Luhya as well as in Kiswahili with its more common Swahili synonym "bora", hence Walibora (Bertoncini, 2007:153). Born in January 1965, Waliaula grew up in Western Kenya, in Kitale, a town in the North Rift Valley. Growing up as a small boy in

Sangura village, Walibora dreamt of becoming a policeman. However, somewhere along the way, the dream of enforcing the law fizzled out. It gave way to a burning desire to become a football commentator.

Between Kitale town, where he went for his primary school and his rural home in Sangura village, Cherangany Division of Trans Nzoia District, the young boy of 10 found an avenue to his future. He spent plenty of time playing football and watching television in a local social hall. This was the only television set in the neighbourhood. He listened keenly to live football commentaries by legends such as Salim Juma, Leonard Mambo Mbotela, Abdul Ngalawa, and Salim Mbonde. Those were the people who inspired him to pursue the dream of becoming a media personality - one that he later achieved.

After completing secondary school at Koilel High School, he joined Kenya Institute of Administration to train as a social worker. He then worked as a Probation officer attached to the Prison Department for eight years. It was during this period that he wrote his first novel *Siku Njema* (A Good Day) (1996). His dream however, was to become a broadcaster. In 1996 he got a chance to read and anchor news, becoming a well-known Kenyan radio and television anchor-man. In the meantime, he graduated from the University of Nairobi with a first class honours degree in Literature and Kiswahili in 2004. He then won a prestigious University Fellowship Award at Ohio State University where he studied African Literature.

Walibora is considered one of the best Kiswahili writers and broadcasters in Kenya (Waititu, 2005). *Kufa Kuzikana* (Friends Indeed) is his second novel. He has also published several books including a secondary textbook of Kiswahili and three books for children. *Ndoto ya Amerika* (The American Dream) (2001) won the 2003 Jomo Kenyatta Prize for Literature (in the children category). *Ndoto ya Almasi* (Almasi's Dream) (2006) is his third novel. He has written a short story entitled "Tuzo" in *Mayai Waziri wa Maradhi na Hadithi Nyingine*, edited by Wamitila (2004). His latest novel, *Kidagaa Kimemwozea* (His Sardines are Rotten) (2012). *Kidagaa Kimewuozea* and his short story anthology together with Said Ahmed Mohamed entitled *Damu Nyeusi* (Black Blood) (2007). The two works are among the set books in the secondary school curriculum examined in the Kenya Certificate of Secondary Education as from the year 2013. Until May 2013, he was an Assistant Professor in the Department of African Languages and Literature at the University of Wisconsin-Madison in the United States. Currently he is the Nation Media Group Quality Manager in Kiswahili in Nairobi, Kenya.

In an interview with Ken Walibora on 5th and 6th May 2011, he categorically states that he has always drawn his themes from his life experiences. He credits his late mother for nurturing his literary skills early in life. According to Ken Walibora, ethnic prejudice is a major impediment to the progress of Kenya. Walibora made this statement when he participated in a panel at the symposium held at Leipzig on 5th and 6th May 2011 in honour of Abdilatif Abdalla. Reading *Kufa Kuzikana*, one sees how Walibora's personal experiences are reflected in the novel.

4.1.2.1 A Synopsis of *Kufa Kuzikana*

The story in *Kufa Kuzikana* takes place in a fictional country of *Kiwachema*. Two antagonist ethnic groups, the *Wakorosho* and the *Wakanju* live next to each other in Korosho district. Two young characters; Akida and Tim from the *Kanju* and *Korosho* clans respectively are faced with the challenge of ethnic prejudice that almost breaks their friendship but they withstand it.

Akida, a fifteen-year-old primary school graduate relates how he travels by bus from his village to Tandika the capital city of Kiwachema. He is to be rewarded by the Minister for Education as one of the three best primary school graduates in the country. While in the city, he hopes to stay with Tim for a short time. However, when an ethnic clash suddenly breaks out in Baraki, his village, he is unable to return home. The government chooses to gag the media from covering the massacres, creating the false impression that all is well. The two friends have no news about their families until Tim's sister Tamari manages to reach her brother's place. This is when she narrowly escapes from death. After looking in vain for their relatives in the mortuary and in hospital, they decide to ask for help from Tom, a young American-educated elite and influential man from their village. They call at his luxurious home when he has just learnt that his father has been killed in the ethnic clashes in Baraki.

In spite of the risk, Tom decides to bury his father in accordance with his community's customs. Akida volunteers to join Tom and his four bodyguards in this dangerous journey. Akida takes this chance to go to his home only to find that it has been burnt down. When he returns to the others, he finds Tom's body lying in the mud. He was stabbed by *Korosho* policemen. Tom's colleagues and his bodyguards did not lift a finger to protect him. Akida does not want to return to Tandika city before burying Tom's body although the others urge him to leave at once. He remains with his friend only to discover that he is not dead after all.

With great difficulties he carries Tom to the hospital and stays with him until he slowly recovers.

In the meantime, Tim has lost his job because his uncle accuses him of siding with the *Wakanju*. Akida finds Tim living with Tamari in a slum in abject poverty and is invited to settle in with them, living on casual labours like Tim. One day Akida strikes a *Korosho* man who boasts of having killed hundreds of *Wakanju.* Convinced that he had killed the man, Akida flees to another region where he is hired as a servant by a local farmer. Nevertheless, three years later, he returns to the capital city and gives himself up to the police for the murder he thinks he committed. After the trial he is released because the man did not die, but was only injured. When he learns that Tim's father is responsible for his father's death, Akida weeps bitterly. Akida accepts Tim's apologies and the two friends stick together. Unfortunately, the relatives of the man that Akida injured try to take their revenge and Akida has a narrow escape disguised as a woman. In the end, Tom, who has relocated to Canada arranges for Akida to join him there.

Although Kiwachema is a fictional country, a reader who is familiar with Kenyan history can easily associate it with Kenya. There are several names designating real places in Kenya. In a live interview with the author, it became clear that Sangura and Baraki are villages that exist in Walibora's ancestral home in Western Kenya. Other Toponyms include river Kibisi, names of streets, roads and estates such as Mandela, Nkrumah and Shaurimoyo which can be located on the map of Kenya. Hence, *Kufa Kuzikana* draws heavily from Walibora's personal experiences a post-colonialal country as the setting. Certainly, a reader who is conversant with the history and geography of Kenya is likely to read the generational conflicts in *Kufa Kuzikana* as reflecting the situation in post-colonial Kenya.

4.1.3 *Kipimo cha Mizani*: Background of the Author

Kipimo cha Mizani (Weighing Scale) authored by Zainab Burhani was published by Longhorn Publishers (Nairobi) in 2004. Zainab Burhani is a female writer born in 1937 in Zanzibar Island with a Kenyan citizenship. Her family moved to Mombasa (Kenya) after the revolution in 1964. Zainab attended Ng'ambo and Government Girls' High schools at Forodhani, Zanzibar. She joined the University of Khartoum and graduated with a BA degree. In 1962, she joined London University in the faculty of Education and graduated in 1963. After working as an Education officer for some time, she left for France in 1975 and

joined Sorbonne University to study French. Zainab has written short stories for BBC Radio programmes and also West German Radio (KLB, 1985).[24] She taught for some time at the University of Riyadh in Saudi Arabia before moving to the United Arab Emirates where she is currently living.

Zainab is considered the most renowned female Kiswahili novelist (Mazrui, 2007:36-37; Bertoncini, 2009:238). She is the author of the novels: *Ulimbo* (Birdlime) (1976), *Mali ya Maskini (*The Poor Man's Wealth) (1981) (MOT)[25], *Kikulacho* (That Which Consumes You) (MOT) (1985), and *Mwisho wa Kosa* (The End of an Error) (1987) (MOT). Previously, she used Abdul-Wahab as her pen-name (KLB, 1985; Bertoncini et al, 2009:238). These are pseudonyms that do not readily reveal whether the author is male or female as is typical of most of the African names. For instance, her novel, *Mwisho wa Kosa* (1987) which was once a set book for Kenya Secondary schools until 2009 bears the initial Z. Burhani. Many readers could not tell if the author is female or male. However, in *Kipimo cha Mizani* it is clear that the novel is authored by a female writer by the name Zainab W. Burhani. Burhani tends to utilize educated youth as protagonists in most of her novels. Western education as a theme features prominently in her works. It is seen as as a key tool for the youth to cope with life challenges including conflicts with senior characters. This is exemplified by characters such as Ali in *Kikulacho*, Yusuf and Zahara in *Mali ya Maskini,* Rashid and Muna in *Mwisho wa Kosa* and Salama in *Kipimo cha Mizani*.

4.1.3.1 A Synopsis of *Kipimo cha Mizani*

The story in *Kipimo cha Mizani* is about a young widow by the name Halima who suffers in the hands of her relatives after the demise of her husband (Amini). Apparently, the basis of the animosity between Halima and her in-laws is the question of inheritance. Traditionally, Halima is entitled to her late husband's property since she is legally married to him. However, Umari realizes that he stands to lose his brother's inheritance should Halima remarry. He thus hatches a plan to deny her the custody of her children and hence the rightful heir of the property. Halima is confined at a hospital for the mentally ill despite her protest that she is not insane. Nevertheless, she is helped to obtain justice by friends and by Salama; a young nurse who adheres to professional ethics. Salama intervenes when she learns that her senior (Dr Juma) is contravening the professional ethics. Eventually, Halima recovers and regains trusteeship of her children and her husband's property. She later on gets married to

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[24] This information was obtained from the back cover of *Kikulacho*, one of the early novels by Zainab Burhani.
[25] MOT: The English translations of the Kiswahili titles are my own.

Suleiman; a virtuous friend of her late husband. The setting of the novel is a Swahili community somewhere along the coast of East Africa; Zanzibar or Mombasa.

4.1.4 *Tumaini:* Background of the Author

Tumaini, written by Clara Momanyi was published in 2006 by Vide~Muwa Publishers, Nairobi. Clara Momanyi is a Kenyan novelist, short story writer, poet and scholar (Bertoncini et al, 2009:263). She was born in September, 15, 1954, in the Taita area of Coastal Kenya. In a live interview with Clara on 8th November, 2011, I confirmed that Clara is from the Taita ethnic group, a Christian woman married to a man from the Kisii ethnic group in Kenya.

The Taita hills are a fertile and densely populated area with great potential for agriculture. The Taita people living on the slopes of these hills practise different forms of agriculture producing food stuffs like bananas and mangoes. The bulk of the food produced in the area is sold to the residents of the rest of the Coast Province, especially to those living in Mombasa. The Taita people are predominantly Christian but there are a few Muslims too. The Church Missionary Society (CMS) from Scotland was the main arm of the Protestant churches in the region. The Holy Ghost Missionaries (HGM); a congregation of priests in the Catholic Church has also had an influence in the area (K.I.E, 1989:94).

Traditionally, Taita and Kisii communities circumcised both girls and boys. In the Taiata community, girls were circumcised at birth but at puberty they went through an initiation rite. Initiation rites for girls included lessons on how to behave as responsible adults because initiates were meant to get married immeadiately. However, with the Christian influence, the circumcision of girls among the Taitas is almost extinct although it is still prevalent among the Kisii community.

Clara Momanyi like Zainab Burhani is a highly educated woman. She obtained her PhD at Kenyatta University in 1998. Currently she is an Associate Professor lecturing in the Department of Kiswahili at the Catholic University of East Africa in Nairobi, Kenya. *Tumaini* is her first novel. She has also published children's books; *Siku ya Wajinga* (Fool's Day*)* (2005) and *Pendo katika Shari* (Love amidst Problems) (2008). She is the author of a short story, "Ngome ya Nafsi", in *Mayai Waziri wa Maradhi na Hadithi Nyingine*, edited by Wamitila (2004) and *Tamathali katika Vitendawili* (2004); a book on riddles. *Nakuruto* (2009) is her latest Kiswahili novel.

4.1.4.1 A Synopsis of *Tumaini*

Tumaini features the story of a young girl known as Tumaini. While still a primary school pupil at the age of fourteen, her father plans to have her circumcised and married off in accordance with the community's customs. Tumaini's mother is unable to stand up for her and is resigned to the impending fate. However, Tumaini is determined to pursue her education. One night she escapes to Mr and Mrs Shabani's place. Bi Halima (Amina's younger sister) and her husband are defenders of young girls' rights and staunch opponents of female genital mutilation. Determined to defend Tumaini from the malicious plans of Mzee Masumbuko (Tumaini's father) who is unwilling to embrace modernity, the Shabani family decide to adopt the young girl. Tumaini excels in her primary education and wins a government scholarship despite attempts by her father and the vengeful Chief Andrea to deny her the award. Chief Andrea's wish for revenge stems from the time when Tumaini, briefly employed by him as a house-help, rejects his lecherous advances. Chief Andrea, who has been entrusted with the task of compiling a list of needy children in his locality, tries to manipulate it. Tumaini courageously confronts the vetting board headed by the D.O. who overturns the Chief's list.

Tumaini's determination to pursue her dream career is further seen when she defies her head teacher (Mr Majaaliwa). She refuses to choose an art-based career suggested by the teacher. The story's denouement is Tumaini's departure for university to pursue a medical degree and realize her dream, allegorically captured by her name Tumaini ('Hope'). Going by the culture of the depicted community, the setting of the novel appears to be the coastal region of Kenya. The period is in the post-colonial Kenya in the late 1990s after the introduction of the 8.4.4[26] education system as implied in the novel.

The study findings reveal that generational conflicts involving characters from varied generations abound in the selected novels. In the following section, a detailed discussion of specific generational conflicts captured in each novel is undertaken. It is interesting to note that the social backgrounds of the authors not only determine the nature of the generational conflicts represented but also how they are narrated.

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[26] 8.4.4. is the Education system introduced in Kenya in 1985, where a learner spends eight years in primary school, four years in secondary school and four years in the university.

4.2 Generational Conflicts in the Four Novels

Based on how narrative voice and focalization devices are deployed, specific generational conflicts portrayed in each novel are identified, classified and critically analysed in this section. The aim was to establish the entity that narrates a particular generational conflict (narrative voice) and the angle from which it is narrated (focalization). This was undertaken by examining the actions and interactions of characters within the fictional world. Subsequenttly, the analysis revealed generational conflicts on *gender roles/relations, circumcision and marriage rites*, *professional ethics and mutual respect*, *ethnic/racial prejudice* and *political ideologies* and *governance*.

4.2.1 Generational Conflicts on Gender Roles / Relations

Andrew Vincent observes that some feminists like Mary Wollstonecraft have tended to treat the terms gender and sex as synonyms. He (1992:191) observes:

> The problem of sex and gender has parallels with the debates on nature and nurture. The central issue here is whether the nature of women is biologically determined or socially constructed. The usual response to this is to argue that gender is a socially constructed artifice, whereas sex is biological. Women have been slotted into certain roles 'as if' they were natural or biologically determined for them. Such roles in fact have nothing natural about them. The psychology of women has been defined by men… (1992:191)

In the same vein, Elizabeth Goodman (1996: vii-) stresses that 'gender' is a social category that is influenced by stereotypes about 'female' and 'male' behaviour that exists in our attitudes and beliefs. Such beliefs are often said to be 'culturally constructed'. Therefore, as used in the current study, 'gender' desigantes ways of seeing and representing people and situations based on sex difference. While the designations 'female' and 'male' are sex categories, the imaginative ideas associated with these differences include a range of cultural and individualized ideas about gender.

Therefore, when we refer to the study of literature and gender, we do not just mean literary analysis of texts with regard to the sex (female and male) or sexuality of authors. The reference is on the wider study of literary texts as they are written, read and interpreted within cultures, by women and men (Goodman,1996: viii). It is on this premise that i argue that the author's gender as well as the reader's gender impact on the depiction and perception of generational conflicts captured in the selected Kiswahili novels.

Preconceptions about gender might include the idea that women need not to be highly educated or should settle for lowly paid jobs. This is implied in *Tumaini* by characters like

Majaaliwa and Maimuna (TUM.115-16, 138-9). Gender can be read in sexual stereotypes and power relations between individuals and groups. In the process of studying these phenomena, we engage with symbolic ideas attached to sex difference which involve our imaginations and interpretative skills. If we read with concern for identifying assumptions and stereotypes about gender, we learn about society as well as about literatures because the study of literature is a process with a connection to the reader. Like the authors, the readers also live in a particular culture, place and period. These in turn endow them with ideas, prejudices and desires that are unique to them as portrayed in the novels under study.

Both Vincent (1992) and Debbiagi (2002), affirm that gender roles constitute a patterned cluster of behaviors and attitudes that are culturally prescribed. Hence, gender roles refer to an individual's endorsement of personal characteristics, occupations and behaviors considered appropriate for women and men in a particular culture (Debbiagi, 2002:39). Individuals in turn act and interact according to these prescribed understandings of what is appreciated and expected of them. Individuals will be expected to behave and relate in ways that conform to a constellation of qualities understood to characterize males and females in their culture. However, whether they behave according to the prescribed role or not is captured in the current study.

Gender roles are socially constructed and learnt through gender socializatuion. Therefore, they are liable to change with time in the same way social the needs of a given society changes. For instance, the introduction of Western education and money economy has had an immense impact on the African traditional society in respect to gender roles (Debbiagi (2002:44). Women are no longer limited to domestic chores but are capable of handling jobs that were earlier considered to be a preserve for men. Arguably, the failure to appreciate changes in gender roles is one of the factors that have led to generational conflicts in the contemporary East African societies portrayed in the novels in the current study.

In *Tumaini*, inter-generational conflicts emanating from misunderstandings between younger and older generations over gender roles and relations are highlighted. We witness an overt inter-generational conflict between two characters: Tumaini and Majaaliwa (the head teacher). Majaaliwa insists that female students cannot handle science-based careers. However, Tumaini rejects Majaaliwa's directive because she aspires to become a medical doctor as reported by the heterodiegetic narrative (TUM.115).

While Majaaliwa has the mandate to guide in choosing their future careers, he fails to accord them some freedom to decide what they prefer. Nonetheless, Tumaini is determined to pursue her dream career and that is why she defies the Head teacher as seen in this excerpt:

"Ala! Tumaini, hujajaza chochote? Una shida gani?" Mwalimu alimwuliza. "Tafadhali mwalimu, ningependa kuchukua masomo ya sayansi ikiwa nitafaulu kuingia chuo kikuu. Ningependa kuwa daktari wa matibabu." Tumaini alimjibu. "Nimesema masomo ya sayansi yasijazwe. Nyie wasichana ni vigumu sana kufuzu katika masomo haya…"Tumaini aliudhika na akaamua kutojaza somo lolote...Alihisi mwalimu alimnyima kimaksudi uhuru wake wa kuchagua kile alichotaka maishani. Hakutaka kuchaguliwa au hata kufikiriwa na mwingine kuhusu yale aliyotaka maishani, kwani kufanyiwa hivyo ni sawa na kunyimwa haki yake" (TUM.115-116).

["Ala! Tumaini why have you not filled anything on your form? What is the problem? The teacher asked her. "Please teacher, I would like to take science courses should I qualify for university entrance. I would like to become a medical doctor." Tumaini Replied. "I have said science courses should not be chosen. It is impossible for you girls to excel in these subjects…" Tumaini was disgusted and so she decided not to fill any other course…She felt the teacher had deliberately denied her the freedom to choose what she wanted in life. She neither wanted someone to choose for her nor think on her behalf regarding what she preferred in life. She felt such an action is equivalent to being denied her right"] (MOT).

It is ironic that the head teacher who is expected to appreciate changes in gender roles in his community is the one who seems to propagate stereotypical gender roles. Tumaini's social interactions with significant others like the Shabani family informs her outlook on gender roles. She is aware that a person's attitude and hard work determine what s/he becomes in society (TUM.25). Tumaini and Majaaliwa are in conflict because Majaaliwa assumes that certain roles are predestined for females and males in his society. This assumption is contested because gender role formation is embedded in a socio-cultural context. It is not a matter of "anatomy is destiny" as postulated by Freudian theory (Chodorow, 1974, 1978; Miller, 1986). Indeed, human behavior is framed by gendered social environment and cannot be a biologically-sex-determined behavior devoid of social context (Gilbert, 1993). It is against this background that Tumaini and Majaaliwa are at logger heads.

The protagonist (Tumaini) is contesting the stereotypical ideas about gender roles upheld by the head teacher, her father and even her younger brother (Idi). The heterodiegetic narrative voice reveals the conflicting views of the characters in the following comments:

(Tumaini) alielewa kuwa tabia ya Idi ni kielelezo halisi cha malezi ya babake. Kijana huyo mdogo tayari alijua kuwa wanawake ni vifaa tu vya utumishi nyumbani mwao…Tumaini alihisi babake alikuwa akimpotosha Idi kwani ulimwengu sasa umebadilika. Kizazi kipya sasa kimeanza kudadisi desturi na mila zilizokuwa zinatinga maendeleo hasa kwa watoto wa kike. (TUM. 29-30)

[Tumaini] understood that Idi's behavior is as a result of his socialization by her father. As young as he was Idi already knew that women are just tools to be utilized at home…Tumaini felt that her father was misleading Idi because the world has changed. The new generation is now questioning customs that are impeding the progress of girls.](MOT)

Moreover, Tumaini differs with older female characters that uphold the traditional view of gender roles. She reckons that times have changed and so people should also change accordingly. This point is vividly illustrated in the (intra-)generational conflict involving Maimuna and Amina. The two characters belong to the older generation yet they differ in their opinions on gender roles and relations. Maimuna suggests that Tumaini should get married to her son (Sifa) since she has completed her secondary education. She contends that her son should proceed to university because he is expected to be the bread winner once he is married. However, Amina insists that should Tumaini wish to proceed on with her education, she should equally be given the opportunity to do so (TUM.138-9). Maimuna thus represents the typical traditional African woman who has been socialized to accept the idea that women are subordinate and dependent on men (Debbiagi, 2002:40). She is determined to uphold her community's customs such as the circumcision rite and early marriage for girls (TUM.139). Converesly, Amina epitomizes what Mannheim (1952) calls a revolutionary unit within the older generation. She has embraced human rights ideology encompassed in the Beijing Conference (TUM. 41).

Reading *Tumaini*, one realizes that the inter-generational conflict that arises between Amina and Tumaini at the onset emanates from the different orientations of the older and younger characters. The varied orientations between a mother and a daughter are captured in the episode featuring the relationship between the star and the moon that appears at night (TUM. 153). Tumaini recalls Amina telling her that in the same way that the star seems to follow the moon, a wife must follow her husband's commands. However, from her science lessons, Tumaini has learnt that it is the moon rather than the star that rotates. Moreover, the moon obtains light from the sun and not the vice versa. A subversion of the patriarchal social structure can be inferred in this episode. This is brought out through the heterodiegetic narrative voice and character focalization in the following FID excerpt:

> *Kwamba nyota hiyo ya darahani ni mke wa mwezi ni jambo lililomchekesha Tumaini kwa sababu ilionekana kwamba huyo anayedhaniwa kuwa mke anayemwandama mume, hafanyi hivyo kwa sababu ya uhalisi wa kimaumbile. Mara lilimjia swali zito. Je, ni uhalisi wa kimaumbile kwa mke kumwandama mume, hata kama kule anakompeleka ni kwenye maangamizi?* (TUM.154)

> [The idea that the particular star is the wife of the moon amused Tumaini because whoever was thought to be following the husband does not do so due to her nature. Suddenly an important question came into her mind. Is it a natural phenomenon for a wife to follow the husband even when he is leading her to destruction?](MOT)

The contentious issue here is about gender relationship; whether women are by nature subordinate to men and if they should always submit to them even when they are wrong. Although older characters like Maimuna and Selina have accepted this as their fate, younger characters like Tumaini, Riziki and more liberal characters like Halima hold contrary views. These opposing views are the basis for the inter-generational conflict between Tumaini and older characters such as Mzee Masumbuko, Chief Andrea and Mr Majaaliwa. Tumaini's exposure to Western form of education informs her outlook on social roles and subsequent gender roles and relations. That is why she tells Idi that in the modern society, women must equally contribute to the family welfare. She contends that the problems that her younger sisters (Mashaka and Rehema) are encountering are as a result of their ignorance and lack lack of education (TUM. 128-129, 43).

All the cited episodes attest to the fact that members of the depicted community are in a dilemma. They appreciate the merits of new cultural and social structures like the Western form of education. However, they are reluctant to relinquish some traditional structures that favoured the male folk. Majaaliwa[27] believes that gender roles are predetermined and static. Similarly, Mzee Masumbuko advocates the traditional structure of gender roles and relations. Subsequently, the inter-generational conflict on gender roles and relations sets a stage for the inter-generational conflicts circumventing on cultural heritage.

4.2.2 Generational Conflict on Cultural Heritage

Cultural heritage as used here refers to the cultural legacy inherited from previous generations; a legacy which we often want to identify with and preserve because it reinforces our cultural identity or sense of who we are. Cultural heritage may be tangible or intangible. Tangible cultural heritage may include historic sites, monuments, graves, and culturally significant landscapes such as sacred places. Intangible cultural heritage comprise of language, oral histories, beliefs, practices, rituals, ceremonies, customs, traditions, music, dance, crafts and other arts (Thurley, 2005:49). In the selected Kiswahili novels, some of the intangible cultural heritages upon which generational conflicts ensue include: *circumcision* and *marriage rites, professional ethics* and *mutual respect*.

4.2.2.1 Generational Conflicts on Circumcision/ Marriage Rites

One of the main initiation rites in most of the traditional African communities is that of

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[27] Literally translated as Predistination.

circumcision for boys and clitoridectomy for girls. This was and is still practised in many parts of Africa. For instance, in Kenya it is practiced by among others the Kikuyu, Kamba, Kisii, Kuria, Meru, Luhya, Taita, Kalenjin, Maasai and Samburu communities. The Kuria, Hehe, Yao, and Maasai communities in Tanzania also uphold the circumcision rite. Circumcision involves removal of the foreskin of the penis while clitoridectomy entails the excision of the clitoris and the outer lips of the vagina (Mbiti, 1982:91; Lorber and Moore, 2002:93). However, as used in this study, circumcision encompases the operation performed on both male and female genital organs during the initiation period as they transit to adulthood.

Traditionally, circumcision rite was a prerequisite for marriage. Once a person was circumcised, s/he was deemed fit to get married and to start a family. Essentially, circumcision included initiation rites that entailed lessons that prepared the initiates for adult life. However, with the coming of Europeans in Africa, circumcision and marriage rites in most African communities have been greatly disrupted. Circumcision for girls was particularly discouraged on health grounds by the white missionaries (Mbiti, 1982:94). Ritual genital surgery is culturally meant to transform pubescent adolescents into what the community considers proper females and males; to create gendered bodies. The practice[28] is part of the continuum of risky and often health-endangering behaviours that are responses to pressures to conform to what the community values for bodily masculinity and femininity. However, done to children too young to consent, from the viewpoint of the West, female genital surgeries seem like the ultimate in child abuse (Bourdieu, 1990:66-79). Yet, from the perspective of the societies where these practices are deeply part of cultural beliefs, not to cut would be a serious breach of parental responsibility. The main rationale for the surgeries is inhibition of female sexual desires to keep the virginity of girls and chastity for wives (Lorber and Moore, 2002: 96).

Today, female genital surgery is a health and human rights issue. In many countries, immigration and asylum seekers have brought these practices to the attention of Western countries (Lorber and Moore, 2002:94-5). To circumcise girls or not is one of the main causes of the inter-generational conflicts involving older characters like Masumbuko and Tumaini in *Tumaini* (TUM.32, 40). Intensified globalization in the twenty-first century seems to offer alternative practices that are challenging the validity of female genital surgery.

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[28] For a detailed discussion on cultural conflicts, see Abusharaf, 2001; Gruenbaum 2000; Shell-Duncan and Hernlund 2000; Leonard, 2000.

Feminist and human rights policies condemn patriarchal social structures that control and oppress women. They denounce practices such as ritual female surgeries when they are part of women's subordination (Lorber and Moore, 2002; 96). This is demonstrated by Halima; a female character that is actively involved in fighting for the rights of the girl child and women in *Tumaini* (TUM. 96).

Diverse attitudes towards circumcision and marriage rites are the cause of some of the generational conflicts in *Tumaini* and *Kufa Kuzikana*. Several characters are divided over the relevance of the circumcision rite where Western form of education is embraced as the alternative means of socialization. Moreover, in this dispensation of human rights, the idea of parents forcing their daughters to undergo circumcision and arranging for their marriage is severely contested by the younger generation and human rights' activists. The opponents contend that the circumcision rite is no longer a gate pass to maturity and marriage.

In *Tumaini*, young girls are opposed to their parents' attempt to force them to undergo the circumcision rite (TUM.40). Claiming that rite is an outdated practice, Tumaini opts to run away from home when she discovers that her father is determined to have her undergore the rite ((TUM.1-2, 5, 22). Although the government has outlawed the circumcision of girls, a staunch traditionalist like Masumbuko highly value the rite (TUM.14). Tumaini recalls how Zena's education was cut short because she was married off as the fourth wife to Mzee Chumo soon after she was circumcised (TUM.49). She has also seen girls who have resisted and taken legal action against their parents (TUM. 43). These experiences account for Tumaini's behaviour. An overt inter-generational conflict between Tumaini and her parents ensues leading to a physical bout between Tumaini and Amina. Eventually, Tumaini runs away from home (TUM. 1, 16-17).

Certainly, differences in cultural values account for this conflict. Amina and Tumaini have grown up in varied social environments and hence uphold divergent world views. This is revealed through CF (Halima) when Amina demands that Tumaini should abide by the community's customs. She tells Amina:

> *"Ulifunzwa kuitikia mambo bila kuyasaili, ukatiwa woga wa kuyadadisi yale usiyoyaelewa"* (TUM.34).
> [You were taught to accept everything without questioning; you were made to fear to question even what you do not understand]. (MOT)

Unlike her mother (Amina), Tumaini has learnt to reject oppressive customs instead of embracing them passively. To a large extent, both Amina and Tumaini have valid reasons for their respective perspectives. Nevertheless, the social circumstances in which they find themselves militate against them. Living in a seemingly patriarchal social system, women are required to submit to the male folk. Amina is quite aware that Tumaini does not want to undergo the circumcision rite. In fact it is Amina's wish for Tumaini to proceed on with her education. However, her subordinate position in the family institution compels Amina to yield to her husband's demand (TUM.16, 18). Women are considered properties of the male folk and hence they are expected to obey them. This is vocalized and focalized in these words:

> Bi. Halima aliyafahamu vyema makusudio ya Mzee Masumbuko kwani alikuwa mroho sana wa pesa. Tayari alijua kiasi cha mahari ambacho angepata baada ya kumwoza Tumaini. (TUM.24)
>
> [Halima was well aware of Mzee Masumbuko's intentions because he loved money. He already knew how much dowry he would collect after marrying off Tumaini]. (MOT)

Amina was socialized to accept the subordinate position of the woman. She therefore believes it is her duty to prepare her daughters to embrace this position. See what she says in this excerpt:

> Baada ya tohara, utatawishwa ili ufunzwe namna ya kuishi vizuri na watu. Nakuona sasa umekuwa kama jani mwitu. Unasema na kutenda uyatakayo. Mmea unahitaji kupaliliwa ili umee vizuri kulingana na matakwa ya mwenye shamba. Hapo ndipo utakapoweza kuzaa matunda mazuri ya kupendeza. Tena fahamu elimu ni maisha, si vitabu. Hayo unayojifunza shuleni hayawezi kukukamilisha… Singependa kukuona ukichekwa na walimwengu kwa sababu ya tabia zisizolingana na maisha yetu,"… (TUM 17-18).
>
> [Once you are circumcision, you will be secluded in order to be taught how to live well with people. Now I see you are like a wild leaf. You talk and act as you like. A plant needs to be cultivated for it to grow properly in accordance with the demands of the owner of the farm. That is when it will be able to bear good fruits that please its owner. And you must understand that knowledge is life, not books. What you are learning in school cannot fully equip you… I do not wish to see you become a laughing stock because of mannerisms that are not congruent with our life (culture)…] (MOT)

Ideally a child belongs to both parents yet this is not the case in Masumbuko's family. Apparently, there is a superstructure dictating upon the interactions within the family leading to this conflict. Jeong (2008:5) affirms that inter-group relations can be constrained by a superimposed socio-political structure in addition to their internal dynamics. In this case, the generational conflict between Tumaini and her father is a quest for a revision for gender roles and relations in her society. It is an attempt to subvert the patriarchal social system; a system that reduces women into mere assets for the male folk.

In most African communities, circumcision has been part of male coming-of-age ceremonies. Gollaher (2000) [29] affirms that male ritual genital surgery is much older and more widespread and seemingly more acceptable in most communities compared to female practices. Halima takes no issue with Idi (her nephew) undergoing the circumcision rite. However, she is enraged when the young girls (Mashaka and Rehema) are forced out of school to be circumcised and married off at a tender age (TUM.78).

Moreover, culturally, male and female genital surgeries have very different consequences. They both mark children's gender and sexual status. While these are dominant social positions for the boys, for the girls it renders them subordinate to their male counterparts (Lorber and Moore, 2002: 97). The heterodiegetic narrative voice brings out this point in *Tumaini* as follows:

> *Tumaini alianza kujiuliza kwa nini kazaliwa msichana. Alianza kujichukia hasa alipokumbuka kuwa tohara aliyoitazamia pamoja na mafunzo ya unyagoni vilipasa kuweko ili kumthibitishia kwamba yeye ni mwanamke. Hana budi kutii masharti ya jamii yake, masharti ambayo hata mama yake mzazi hakuwa na uwezo wa kuyapinga. Pengine haya ndiyo yalimtia mamake hamaki alipokuwa akimshauri? Tumaini alijiuliza…* (TUM. 21-22).

> [Tumaini began to question why she was born a girl. She hated herself especially when she recalled the fact that the circumcision and initiation rites were meant to be a confirmation of her that womanhood. She has no choice but to obey the requirements of her community, requirements that even her own mother had no power to challenge them. Could this be the reason for her mother's fury exhibited at the time she tries to advise her? Tumaini asked herself…] (MOT).

Foreseeing no help from a mother resigned to her minor position in the family, Tumaini seeks refuge at Halima's place (TUM.5, 16). The narrator further reports that while Tumaini regrets disobeying her father, she felt it was a more grievous mistake for any human being to lack education (TUM. 43). It is evident that this particular inter-generational conflict is orchestrated by the changing cultural values in the depicted community. Majority of the young characters and their sympathisers are keen to adopt new cultural practices; practices deemed to be more useful in the modern society. Shabani, Halima, Yusufu are among the older characters that play the role of a mediator between the conflicting parties. They represent a reasoning and reflective voice required in a dynamic society. See how Halima intervenes in the conflict involving a child and parents:

> *"…Wewe ukitaka usalama wako, heri ujilete nyumbani taratibu, ukamilishe ada inayostahili. Masumbuko hatakubali binti yake kuwa msungo…" (Alisema Amina). "Hebu ngoja kidogo,"Bi. Halima alimkata kalima… "Dada Amina, hebu nisikilize tafadhali. Hali ya usungo haijalishi tena katika maisha ya leo. Je, mnafikiri usungo utamzuia mtu kusoma au kuendelea maishani? Mbona mnamlazimisha Tuma kutenda asiyoyataka? Huku ni kumnyima uhuru wake wa kibinafsi," alisema Bi. Halima* (TM.32).

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[29] Penile surgery on two young men is depicted on an Egyptian tomb from 4000 B.C.E. (1978).

["For your own safety, you had better return home to fulfill the custom as required. Masumbuko will not tolerate any of his daughters to remain uncircumcised…" "Wait a minute," Bi. Halima intercepted… "The circumcision rite is no longer important in the modern life. Do you think failure to undergo circumcision will deter a person from acquiring education or to succeed in life? Why are you forcing Tuma to act contrary to her desire? This is denying the girl her personal freedom," said Bi Halima.](MOT)

Members of the depicted society are in a predicament. They are not sure whether or not to uphold the age-old customs that undervalue the opinion of the youth and women correspondingly. At the same time, there is pressure to respect personal freedom as stipulated in the universal laws that advocate for human rights. The Beijing Conference mentioned in the novel actually took place in 1995 in China. It advocated among other issues, women's empowerment and their full participation on the basis of equality in all social spheres. Women are to participate in the decision-making process and have access to power as a way to ensure development and peace (Timothy and Freeman, 2000)[30].

Halima is a character that is determined to implement the Beijing conference resolutions although Masumbuko accuses her for destroying the community's customs (TUM.40-41). Together with her husband, they have resolved to fight for the rights of the female child. Halima has had a great influence on Tumaini. As a protagonist, Tumaini propels virtually all inter-generational conflicts including the circumcision rite conflict in *Tumaini*.

In *Kufa Kuzikana*, the inter-generational conflict on the circumcision rite is less sharp as compared to *Tumaini*. While in *Tumaini* the victims like Tumaini are on the forefront to oppose the rite, in *Kufa Kuzikana* other characters seem to fight for the victims. For instance, in *Kufa Kuzikana*, young male characters like Akida and Jerumani are the main opponents of the rite. In fact several female characters seem to be in favour of the rite. For instance, it is a woman that spearheads a funds drive for the captured man who is betrayed by his wife. Tim's sister (Tamari) despises Akida because he is not circumcised. Conversely Jerumani registers his disgust for the circumcision rite as follows:

Aisee sisi Wakiwachema tumelemaa vibaya vibaya… Subiri Msimu wa tohara ufike uone maajabu…utawaona wasichana maskini wanalazimishwa kutahiriwa bure bure.Wengine watapatwa na 'blutung' watoke damu mpaka wafe…"Si watu na mila zao bwana?" nilijaribu kukaidi. "Lo! Mila gani hizo bwana? Upuuzi! Ndio maana tunabaki nyuma."(KK. 155)

[We people of Kiwachema are deformed…Wait till we get to the circumcision season and you will see wonders…You will se how poor girls are forced to undergo the circumcision rite for no good reason. Some will even bleed to death…But is that not what the culuture stipulates?" I tried to challenge him. ""What sort of culture is that? It is sheer nonsense! This is why we lag behind…"]

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[30] International Women's Rights Action Watch, February, 2000.

Jerumani sees the circumcision rite to be one of the reasons for the underdevelopment the Kiwachema people. The same sentiment is shared by Akida who accentuates the younger generation's position on the rite in the following extract:

> *Mwanamke mmoja mfupi alitoka umatini,kapu mkononi, akatukabili. "Toa kitu kidogo tumpeleke huyu mtoto hospitalini,"...Nilimtazama yule mtu...aliyeitwa 'mtoto'. Alikuwa pandikizi la mtu...Halikosi lilikuwa lina umri usiopungua miaka thelathini. Mwanamke yule mkusanyaji...umri wake haujatimu miaka ishirini. Nani mtoto baina yao? Nilijiuliza...Nikajikuta nimetia mkono mfukoni mwangu na kutumbukiza kapuni shilingi tano... Mpaka wakati huu niandikapo habari hizi, bado sijui kitendo hicho nilikifanya kwa kumwonea imani mwanamume huyo aliyeitwa 'mtoto' au kwa kumwogopa mwanamke yule mkakamavu (KK54-5).*

> [A short woman holding a basket approached us and said, "Give us some money so that we can take this child to the hospital," I looked at the man who was referred to as a 'child'. He was a huge man about thirty years old. The woman who was collecting funds… could have been less than twenty years old. Who is a child among them? I asked myself. I found myself putting my hand in the pocket and then dropped five shillings in the basket. Up to now as I write this story I still do not know whether I gave the money out of sympathy for the man who was called a 'child' or because I feared the courageous woman.](MOT)

Akida's rhetorical questions in the excerpt suggest that the young woman does not really understand the essence of the circumcision rite. The character that she claims to be a child is in fact a father of two. Akida's community does not value the circumcision rite (KK169). This is probably why he readily helps Cynthia to escape the cut. This in turn reveals an inter-generational conflict between young characters (Akida and Cynthia) and the older ones (Cynthia's father and grandmother) on the circumcision rite (KK.170). Another young character opposed to the circumcision rite is Pamela. She comments:

> *"Hii ni dhuluma," alitamka Pam… "Visa vya watu kufedheheshwa hadharani na kulazimishwa kutahiriwa vimenisinya"* (KK.55-6).

> [This is injustice," said Pam… "I am fed up of incidences where people are publicly embarrassed and forcefully circumcised"]. (MOT)

Therefore, generational conflicts in *Tumaini* and *Kufa Kuzikana* demonstrate the effects of social change sweeping across the globe. No society embraces cultural change unanimously. Subsequently, generational conflicts on the circumcision rite attest to the conflicting responses to cultural change in some of the contemporary societies in East Africa. Zygmunt Bauman rightly observes that the appearance of new cultural practices always precede generational conflicts (Beilharz, 2001). More often than not, a change in cultural orientations in a given society implies an emergence of a new generation. One Bukusu saying that vividly captures this idea goes as follows: *'Buli selukho ne kumwenya'*[31].The implication is that every generation comes into being with its unique characteristics and orientations. These

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[31] This saying literally means every age group has its own song.

orientations may not be identical to the previous generations at that particular point in time. This is actually the main cause of inter-generational conflicts.

However, change in society is inevitable and anyone who tries to stand against it is likely to suffer loss. This is captured in *Tumaini* through Halima who states:

> *"Mzee Masumbuko anajaribu kupigana na upepo wa mabadiliko. Haelewi kwamba kufanya hivyo ni sawa na kupiga ngumi ukuta?... Hata hivyo, upepo wa wakati utampeperusha kama jani kavu, akajuta laiti angalibadilisha msimamo wake."* (TUM. 24)
>
> ["Mzee Masumbuko is trying to fight against the wave of change. Does he not understand that such an act is like hitting his fist against a wall?... All the same, the wave of time will blow him up like a dry leaf and he will regret for not changing his stand."] (MOT)

Halima's opinions can be summarized in the Swahili proverb; "*Mpiga ngumi ukuta huuchunua mkonowe*" (He who hits his fist against a wall harms himself). Resisting change is like fighting a losing game. As captured in the novels, change is coming from within through the efforts of the young educated characters like *Tumaini*, *Akida*, *Jerumani*, Pamela and Cynthia. In both the novels, the younger generation characters emerge victorious against their older counterparts on the conflict on circumcision and marriage rites.

4.2.2.2 Generational Conflicts on Professional Ethics/ Mutual Respect.

Another source of inter-generational conflict brought out especially by the two female-authored novels is professional ethics and mutual respect. Generally, professionalism entails competence or mastery of a given field. Anne Witz observes:

> Professionalism is evaluated against specific skill(s), theoretical knowledge, provision of training and education, testing the competence of members, organisation, adherence to professional code of conduct and altruistic service. (1992: 40)

A professional is thus a person who exercises specialized knowledge and skill(s) for which s/he is paid. How the use of this knowledge should be governed when providing a service to the public can be considered a moral issue and is termed professional ethics or code of conduct. Essentially, professional ethics thus encompasses the personal and corporate standards of behaviour expected of a given profession.

Closely related to professional ethics is the concept of mutual respect. The word *mutual* connotes a reciprocal relationship between two or more people or things.[32] On the other hand, respect denotes a positive feeling of esteem or reverence for a person or any other entity (such as a nation or a religion). Respect can be a specific feeling of regard for the actual qualities of the one respected. It can also be conduct in accordance with a specific ethics of respect. Rude conduct is usually considered to indicate a lack of respect, whereas actions that honor somebody or something indicate respect. Specific ethics of respect are of fundamental importance to various cultures. Respect for tradition and legitimate authority is identified by Jonathan Haidt as one of the five fundamental moral values shared to a greater or lesser degree by different societies and individuals (Haidt et al. 2007:98-116). The antonym and opposite of *respect*[33] is disrespect or contempt.

Professional ethics and mutual respect in this study come out as the basis for the antagonistic relations involving characters from diverse generations in *Kipimo cha Mizani* and *Tumaini*. For instance, in *Kipimo cha Mizani*, there is an inter-generational conflict between Salama on one side and Dr Juma and another older nurse. Salama is portrayed as a young nurse newly deployed at a mental hospital. She takes issue with the way her seniors act unprofessionally towards a particular patient (KCM. 2-3). Determined to adhere to professionalism, Salama confronts Dr Juma as follows:

> *"Nimekuja kwa sababu ya yule mgonjwa aliyemo chumba nambari 75." "Ana nini?" "Hana neno, alijibu Salama…, "Nimetafuta jalada lake kila pahala sijaliona. Nilitaka kujua ikiwa labda limepotea? Na je, tumfungulie jalada jengine?" "Na wewe umeshughulishwa na nini? Huna kazi ya kutosha?" "Sio hivyo. Lakini mgonjwa yule hatumjui hata jina lake!"…Wala hatuna maelezo yake yoyote. Je, akija akiumwa ghafla?" "Sikiliza! Jina lako nani vile?"… " Wewe mpya hapa, sivyo?"… "Sikiliza! Mimi ndiye daktari hapa, sio wewe! Nitakapohitajia jalada la mgonjwa yeyote nitakuarifu…" "Lakini…" "Usipoteze wakati wangu. Endelea na kazi yako" (KCM.8).*

> ["I am here because of the patient in room number 75." "What is the matter with her?" "She has no problem, answered Salama…"I have looked for her file all over but I cannot find it. Might it be lost? And could we open a new one for her?" "And what is bothering you? Don't you have enough work?" "That is not the issue. But we do not even know the patient's name!"… Neither do we have any information about her. What would happen should she suddenly fall ill?" "Listen! What is your name?"... You are new in this place. Isn't it? "…I am the doctor in charge of this place, and not you! When I will be in need of the file of any patient I will let you know…" "But…" "Do not waste my time. Go on with your duties."] (MOT)

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[32] The American Heritage® Dictionary of the English Language, Fourth Edition copyright ©2000. Published by Houghton Muffin Company.
[33] According to the Oxford English Dictionary *mutual respect* is "a proper regard for the dignity of a person or position."

The heterodiegetic narrator reports how Salama is angered by the doctor's behaviour towards the patient. Although a senior support staff advises Salama not to contend with the 'experienced' doctor (KCM.10), Salama gnores her. Convinced that her seniors are acting unprofessionally, she rejects any form of intimidation (KCM.14, 19). The climax of this conflict is when Salama refuses to take the doctor's directive as captured in the following extract:

> *"Daktari! Huyu mgonjwa si mtu wa ghazia, na wewe unajua. Ina haja gani kumfunga kamba hii?"…"Ninataka utayarishe sindano. Apigwe sindano hiyo kila siku mara mbili, ili apate kulala na kutulia." "Lakini daktari…"Sikiliza", daktari alisema…"Nani mwenye amri hapa, wewe au mimi ?" "Wewe, bila ya shaka, lakini sio uamrishe jambo la kosa na mimi nikubali", alijibu Salama… "Ikiwa hutaki kufuata amri, basi nitamwita mwuguzi mwingine.Na wewe ninaweza kukushitaki…" "Unaweza kunishitaki, kweli. Lakini na mimi pia nina haki ya kukushitaki, ikiwa unafanya makosa."*(KCM.176)

> ["Doctor! This patient is not troublesome and you know it. Why she be tied up with this belt? "I want you to prepare an injection. She should be given an injection twice daily so that she calm down and sleep." "But doctor…" "Listen", said the doctor … "Who has the authority here, you or me?" It is you of course but I cannot take wrong orders from you" answered Salama... "If you do not want to take orders then I will have to call another nurse. And I can report you…" "It is true you can report me. But I also have the right to report should you be wrong."](MOT)

The conflict between Salama and Dr Juma could also be a manifestation of a power struggle between the senior and junior professionals. The younger nurse is challenging the idea that older and more experienced professionals necessarily perform better than their younger counterparts. Salama out rightly condemns Dr Juma's behaviour as follows:

> *"Hivyo unavyofanya sivyo. Unajua kuwa mtu huyu hahitajii dawa hii, na huenda baadaye ikamdhuru!" "Ah, mimi ninafuata amri tu! Ninaihitajia hii kazi." "Hapana asiyeihitajia kazi yake. Lakini haina maana kuwa ukubali kutekeleza amri ambayo unajua kuwa ni kosa." "Sasa unataka nishindane na daktari? Unafikiri nani atakayenisikiliza mimi?" "Lakini lazima ujaribu! Kuna baraza…" "Ah! Jaribu wewe! Mimi ninataka kula! "* (KCM.177)

> ["What you are doing is wrong. You know very well that this person does not require these drugs. Moreover, they could harm her!" "Ah, I am just acting on orders! I need this job." "There is no one who is not in need of her job. But this does not justify your consent to a directive which you know very well that it is wrong." "Do you want me to contend with the doctor?" Who do you think will listen to me?" "But you have to try! There is a council …" "Ah! You can go ahead and try! As for me I need to eat!"](MOT)

This inter-generational conflict emanates from a conflict of interests regarding professional ethics and respect for authority. In this case, respect for authority counters professional ethics. Based on the younger nurse's behavior, it can be construed that it is more prudent to adhere

to professionalism especially when it means saving a patient's life. It is for this reason that Salama snatches the injection from her senior colleague who would rather obey the doctor and jeopardice the life of a patient (KCM. 177).

The inter-genertaional conflict between Dr Juma and Salama also reveals an antagonism over the concept of mutual respect. Dr Juma faults Salama for contempt when she defies his orders (KCM.176). When he appearance before the disciplinary committee, his main complaint against Salama can be summarized as follows: failure to take the doctor's directives, trying to prevent others from taking the doctor's directives, showing disrespect to the doctor before other workers and displaying arrogance and contempt to her superior (KCM. 182). In this case, the implied author ironically portrays a doctor who demands unmerited respect. Dr Juma's behavior renders his moral authority illegitimate. In any case, it is the junior nurse who deserves respect for displaying professionalism. In her defense before the disciplinary committee Salama has this to say:

> *"Kwanza hayo aliyoyasema kuwa nimeyafanya, kwa upande wangu niliona kuwa huo ni wajibu wangu wakati ule, ili kumhami yule mtu, sitomwita mgonjwa kwani, hajapata kuonyesha alama yoyote ya kuwa ni mgonjwa wa akili, ila kuwa hakuweza kusema. Na hilo ni jambo ambalo lilimlazimu daktari alishughulikie. Lakini hakufanya hivyo.Pia, ninataka kueleza hapa kuwa, kama daktari alivyokula kiapo kabla ya kuanza kazi yake, na sisi wauguzi pia, hula kiapo cha kumwangalia na kumtunza na kumhami mgonjwa. Na hilo ndilo jambo muhimu kwangu mimi."*(KCM.183)

> ["First of all, whatever he claims I did as far as I am concerned appertains to what I am expected to do in those circumstances. I had to protect that particular individual whom I hesitate to call a patient because she has never shown any signs of being mentally sick except that she is unable to talk. In my opinion, the doctor should have been more concerned with that. But he did not. I also want to make it known here that in the same way that the doctor took an oath before starting his career; we nurses also take an oath to look after the welfare of the patient, to take care and to protect the patient. And for me, that is the most important thing.](MOT)

The excerpt is explicit in revealing the dissonance between the two antagonistic characters and the erring party as reported by the heterodiegetic narrator as follows:

> *"Baada ya wanachama wa Baraza kushauriana na kujadiliana kwa muda, mmoja alisema, "Ilivyokuwa hawa watu wawili hawawezi kufanya kazi pamoja, na hakika tukiangalia, daktari amefanya makosa…"* (KCM.184)

> [After the council members had consulted and discussed for a while, one of them said, "It is evident that these two people cannot work together. And for sure as we can see, the doctor is on the wrong…"]. (MOT)

The disciplinary committee confirms that Dr Juma is wrong. This is one case where the juniors are justified to disrespect seniors who do not measure up to their expectations. This inter-generational conflict thus emanates from the difficulty in meeting incompatible

interests. While the junior character is keen to uphold professional ethics, her senior who should be her role model acts contrary. Salama is compelled to act conempteously towards Dr. Juma and hence the reason for the animosity between the two characters.

Furthermore, taking into account the patriarchal context in which *Kipimo cha Mizani* is situated, it can be argued that this inter-generational conflict goes further to reinforce a power struggle between the male female characters. Subtle undercurrents of gender power struggles disguised in the demand for respect for authority can be inferred in this particular conflict. Although the disciplinary committee acknowledges that Dr Juma is at fault, the way the conflict is depicted and resolved betrays reluctance on the part of the committee to explicitly condemn him. It downplays his mistake by transferring the nurse and the patient to another hospital (KCM.184). One wonders if the same situation would hold if it was the nurse who was wrong. Probably the conflict would have been resolved differently if the disciplinary panel constituted of both men and women or even women alone.

In addition, this conflict demonstrates the discord between the older and younger generations in upholding professional ethics. While members of the older generation are expected to be role models in observing, they have sometimes fallen way below the expected standards because of corruption. The heterodiegetic narrative voice reveals how Dr Juma compromises his professional conduct for selfish interests. He is involved in corrupt deals with Umar (the patient's brother-in-law) (KCM.102). Subsequently, this inter-generational conflict illustrates an attempt by the younger professionals to challenge the integrity elderly professionals depicted in *Kipimo cha Mizani*. The professional ethics displayed by Salama and her cohort Dr Isa is what uncovers the riddle of why a sane character like Halima is confined at a hospital for the mentally challenged.

There is also an inter-generational conflict on mutual respect involving two characters; Ali and his aunt Mariyamu. Mariyamu and her husband (Umari) defy the trust bestowed upon them by the court to take care of the orphans. Mariyamu mistreats the children so much that she carelessly says in their hearing that their mother is insane. However, Ali openly refutes her allegation. This is quite contrary to what is expected of children in the depicted community. It is for this reason Mariyamu accuses Ali for disrespect (KCM.151-2). Yet, Mariyamu to the expectation of as a mother figure. Mariyamu does not just deter the children from attending school she even throws them out of her house (KCM.104). Conversely, these children hold Rehema in high esteem. Rehema is a character portrayed as a caring and

virtuous woman. She adopts Halima's children and accords them a motherly love (KCM.223).

Subsequently, this inter-generational conflict illustrates how respect is a give and take phenomenon. Senior members of society must earn it by acting truthfully and responsibly as expected of them by their juniors. Indeed, Alber et al. (2008:6) point out that the most important quality of inter-generational relationships is reciprocity. Reciprocity entails a sense of mutual dependence expressed in give and take over time. The term 'reciprocity' captures the idea of sharing and transmission of resources as well as mutual expressions of care and regard. It entails the transmission of (material and immaterial) resources and it is imbued with assumptions about morality. This point is illustrated by the inter-generational conflicts involving characters in *Kipimo cha Mizani* and *Tumaini*.

Mzee Hasani is very much offended when Umari does not accord him his due respect (KCM.67). Culturally, Umari is expected to hold such an elderly man in high esteem because he is his father's age mate. Instead, Umar acts contemptuously toward the old man. For this reason, although Mzee Hasani is only a custodian of the shop that belongs to Umari's brother, he denies him the liberty to pick items from the shop freely.

In *Tumaini*, Chief Andrea fails in the respect contract in his relationship with Tumaini. He misuses his position as the chief in charge of a location[34]. He attempts to rape Tumaini at the time she is hired by his wife as a house help. Moreover, he colludes with Tumaini's father to deny her a government scholarship for secondary school education (TUM, 91,116). Consequently, Tumaini has no regard for Chief Andrea and that is why she storms in the meeting to expose his malicious conduct.

As demonstrated in the two novels, conflicts on mutual respect are not necessary caused by the failure of the younger generation to honour the elderly. Sometimes members of the younger generation outwit their seniors on moral issues. Moreover, examples abound in the novels where younger characters revere deserving elders. Although Tumaini is indicted of disrespect by her parents and Chief Andrea, she is commended for her good conduct by the Shabani family, Mzee Okwemba and even Selina (the chief's wife) (TUM.48, 67, 81).

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[34] A location here refers to an administrative level within the Kenyan local government structure lower than the division headed by a chief.

In most of the African societies, the elderly were and are still considered to be wiser on account of their age and experience. This point is focalized by Amini when he tells Mzee Hasani that he has the right to rebuke his brother Umari for misconduct (KCM.68). Ostensibly, Umari's impudence to Mzee Hasani is uncalled for. The heterodiegetic narrative voice depicts Mzee Hasani as a staunch Muslim and a virtuous man (KCM. 63). Inversely, Umari is described as an extravagant person, selfish and envious of his brother (KCM.61). He is an egocentric man with no regard for authority. He bribes the police and Dr Juma with a view to denying Halima the right to inherit her late husband's property (KCM.102).

Therefore, the cited conflicts attest to the reciprocal nature of respect as a virtue within generational relationships. In the traditional African society, the junior members owed respect to their seniors while the older generation was expected to be their role model (Giddens, 2002:63). However, in the changing society, the younger generation is questioning the relevance of some of the traditional customs making it difficult for them to submit to their elders. This in itself is a demonstration of competing cultural values in a dynamic society (Giddens 2001:61). Younger characters like Tumaini (in *Tumaini*) and Cynthia (in *Kufa Kuzikana*) would rather disobey their parents than forsake their education.

Moreover, the conflict between Tumaini and Majaaliwa appears to be a struggle for power between the younger generation and the older generation. Tumaini decries the passive state that the younger generation is subjected to. Her disobedience to the Head teacher affirms the thesis that the youth are and should be actively involved in the issues that affect them in their communities (Alber et al, 2008:3).

4.2.3 Generational Conflicts on Ethnic/ Racial Prejudice

According to Nagel (2000:110)[35], the term *ethnicity* signifies not only physical (racial) differences, but also differences in language, religion, or culture. The terms *ethnicity* and *race* are to be understood as synonyms in this study. Similarly, the terms *prejudice* and *discrimination* do not have a universally accepted definition (Clark, 2004). Nonetheless, they are used here to designate biased treatment of one person (or groups of people) by another on

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[35] Nagel considers ethnicity to be a broader concept subsuming race which generally refers to visible (often skin colour) distinctions among populations.

the basis of irrational negative attitudes (Williams et al., 2003).[36] Prejudice, discrimination and racism have adverse effect on social interactions.

Ethnicity and race are essentially social constructs meant to identify and describe individuals from varied geographical and historical backgrounds. However, they can be a source of preferential treatment in social spheres. Williams and Collins (1995; 2001) observe that discrimination has historically had an effect on minority socio-economic status in societies. Discriminative activities and policies can determine a group's living conditions and life chances, affecting such areas as education, employment, and housing (Williams, 1990; Anderson and Armstead, 1995). It is on this background that we discuss the generational conflicts on ethnic and racial prejudice captured in *Kufa Kuzikana* and *Vuta n'kuvute*.

From the heterodiegetic narrator's report Akida, Tim, Tom, Pamela and Jerumani are among the younger generation characters represented in *Kufa Kuzikana*. Their ages range between fifteen and thirty years (KK8, 15). The older generation characters include Samson Tungu (Tim's uncle), Zablon (Tim's father), Mzee Uledi, Pamela's aunt and Jerumani's mother. Examining how the HTNV and CF are deployed in *Kufa Kuzikana* it is evident that the younger characters are opposed to ethnic discrimination. The following conversation attests to this fact:

> *"Ukabila ndio ugonjwa mbaya, ul'oenea kote. Bora utafutiwe dawa," alitoa kauli Tom. "Dawa itoke wapi?" Tim aliuliza. "Kwanza swali hili. 'Wewe kabila gani?' tuling'oe kwenye mazungumzo yetu. Mtu akuulizapo 'wewe kabila gani?' anajaribu kupima masafa yanayokutenga naye." "Na majina na lugha vitatusaliti." Alidokeza Tim. "Basi tusiitwe Tom Mangala tena," Tom alisema. "Mtu akisikia Mangala au Sululu ajua kuwa wewe ni Mkanju. Afadhali tuitwe Tom Micheal au Abdi Ahmed, Tim John…" "Na lugha?" nikauliza. "Lugha? Tuwe na lugha moja tu duniani." "Mbona Somalia watu wana lugha moja, lakini wanahasimiana na kuuana," nikatoa hoja. "Basi muhimu watu wabadilike akilini na moyoni. Mtu ajue wewe ni kabila gani, ila asikuchukie kwa msingi wa kabila lako," alisema Tim. "Kila kitu hapa Kiwachema hufanywa kwa msukumo wa kikabila," nilisema "Ee! Bwana," alidakia maneno Tim. "Watu wa taifa hili husahau kuwa sote ni ndugu, asili yetu shamba la Edeni. Sote njia yetu moja, hakuna tofauti baina ya mtu wa kabila hili wala lile"* (KK. 90).

> ["Tribalism is a disease that is widespread. Its remedy should be sought for," suggested Tom. "Where shall we get its remedy?" asked Tim. "First and foremost, the question, 'What is your tribe?' should be erased from our conversations. Whenever a person asks 'which tribe do you belong to?' s/he is trying to estimate the distance that exists between you and him." "And names and language will betray us." hinted Tim. "Then we should not be called Tom Mangala anymore," said Tom. "Once someone hears Mangala or Sululu s/he gets to know that you are of the Kanju clan. We had better be called Tom Michael or Abdi Ahmed, Tim John…" "What about our language?" I inquired. "Language! We should just have one universal language." "Why is it that Somalis have one language and yet they hate and kill each other?" I reasoned. "Then the most important thing is for people to have a different mindset and a

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[36]The term *prejudice* literally means to prejudge another person or group on the basis of irrational negative attitudes while *discrimination* entails an overt action that denies opportunities for some and results in preferential treatment for others (Williams et al., 2003).

change of heart. One should know that you belong to a given ethnic group but s/he should not hate you on account of your ethnicity," said Tim. "Here in Kiwachema, everything is done on the basis of ethnicity, I said. "Oh yes my friend!" Tim interjected, "citizens of this nation forget that we are all brothers; our origin is in the Garden of Eden. We all have the same destiny; there is no difference between a person from this ethnic group or the other."](MOT)

Incidentally, this conversation occurs after Tom's father has been killed following the ethnic clashes in their village. The younger characters contend that no one should be discriminated against on the ethnic grounds. They postulate that a lasting solution for ethnic prejudice is for people to have a change of heart and mindset. Neither a common language nor even religion can foster national unity. They cite Somalia where conflicts abound and yet they speak one language. Moreover, Pastor John Njalala is one of the religious leaders accused such as of fuelling ethnic clashes in Korosho district (KK.160).

Notably, the young characters' stance on inter-ethnic relationships is quite different from the one uphed by older characters in *Kufa Kuzikana*. A case in point is Mzee Uledi's reaction to Tim and Akida when they pay him a visit in hospital. He is keen to establish their ethnic background before he can engage them in a conversation (KK.76). Similarly, Samson Tungu displays his ethnic prejudice when he learns that Akida belongs to a differrnt ethnic group (KK.25). On the contrary, while Tina (Jerumani's mother) is interested in knowing Akida's ethnic origin, Jerumani readily befriends Akida. He is not bothered about his ethnic roots (KK.149, 154). As a matter of fact, most of the young characters from diverse ethnic groups in *Kufa Kuzikana* relate mutually with each other. Tim is from the Korosho community and yet he is a very close friend of Akida from the Kanju tribe. Moreover, Tim's fiancée (Pamela) is from the Sangura tribe while Tom is married to a Canadian woman (KK.59, 81-82). The younger characters' position on ethnic discrimination is aptly brought out in this extract:

> *…Bi Tina ndiye aliyeniuliza kabila langu, swali nililolichukia sana. 'Mchungwa-chungwa,'nikamdanganya. Nilionea aibu kabila langu. Aidha sikutaka kujulikana asili yangu halisi. "Wachungwachungwa ni watu wazuri ila wanapenda ufuska," alikata kauli Bi Tina. "Kila mtu ana tabia zake mama." Nilitoa rai iliyoniwasha moyoni. "Huwezi kuhukumu kabilazima la watu kwa kosa la mtu Mmoja au wawili." "We' mtoto mdogo pale ulipo unajua nini?" Nilikereka lakini nikameza mate machungu. Haina haja kubishana na mke wa mwajiri wangu.* (KK.149)

> […It is Mrs Tina who asked me about my tribe, a question that I detest most. I am from the Chungwa tribe", I cheated her. I was ashamed of my tribe. Furthermore, I did not want to disclose my real ethnic group. "Wachungwachungwa are good people except that they are so lecherous," declared MS Tina. "Each person has his/her own character mother." "I gave my opinion that was bothering me." "You cannot condemn the entire tribe based on one or even two people's mistake." "You are only a child. What do you know?" I was quite hurt but I swallowed the bitter pie. There is no need arguing with my employer's wife.]

The excerpt clearly reveals that Ms Tina has certain prejudices against other communities. Moreover, she presumes that she is right in her judgement on a ccount of her age. Indeed, it is

out of sheer respect for the elderly lady that Akida accepts what appears to be a win on Tina's side in this particular inter-generational conflict.

Another incident where the older characters display ethnic bias in *Kufa Kuzikana* involves a conflict between Tim and his uncle. Samson Tungu openly despises members of the Kanju clan and has no regard for Tim's friendship with Akida (KK.25). Tim and Akida are compelled to cut short their visit at his uncle. Moreover, Tim apologizes vehemently to Akida for his uncle's contempteous behavior. The name 'Tungu',[37] insinuates that this character upholds bitter ethnic feelings towards Akida's community. This explains why he eventually terminates Tim's contract for associating with Akida. However, Tim is ready to lose his job rather than his friend as expressed in this conversation:

> *"Rafiki yangu nimepigwa kalamu kazini… Nilikwambia mjomba ni meneja kazini kwangu, siyo? (Tim) aliniuliza. "Ndiyo," nikajibu. "Basi ameniuliza jana nimekwenda wapi. Nikamwambia nilienda kwa sherehe za kuzawadiwa kwa rafiki yangu. Akaniuliza, 'rafiki yako kabila gani?' Nikamjibu 'Mkanju.' 'Eeh? Unafanya urafiki na Wakanju huku unaelewa wanatuuwa sisi Wakorosho? Unasaliti kabila lako?' Unamweka Mkanju kwako…!' Nikamwambia mimi naamini Biblia:Biblia husema adui mpende na kisasi mwachie Muumba!' 'Hebu toka hapa. Nimekufuta kazi!'. "Umefutwa kazi kwa ajili yangu?" "Usijali Akida… yetu ni mamoja, ije heri au shari. Siwezi kukulaumu katu.Sasa nahofia tu familia yangu na babako. Sijui hali zao"* (KK. 64-5).

> ["My friend I have been fired."…"Didn't I tell you that my uncle is the manager at my place of work?" (Tim) asked me. "Yes," I replied. "He wanted to know where I had gone yesterday and I told him that I had gone to attend a ceremony where my friend was being awarded. Then he asked, 'from which ethnic group is your friend?' I answered him 'from the Kanju tribe.' 'Eeh? You befriend people from the Kanju clan and yet you know that they are killing our people from the Korosho clan? Are you betraying your clan?'…I then told him that I believe in the Bible: The Bible says love your enemy and leave revenge to God!' 'Get out. I have sacked you!' "Have you been sacked because of me?" "Do not worry Akida… We shall always be together come rain or sun shine. I cannot blame you…"] (MOT)

This particular inter-generational conflict is brought about by divergent views on the concept of humanity. Apparently, the Christian belief held by Tim explains his attitude towards ethnicity. While Tim upholds the biblical teaching of love for every human being, Samson Tungu subscribes to ethnic loyalty. Furthermore, there is an undertone of a political conflict in this generational conflict. The fictional country of Kiwachema is a representation of an African country in post-colonial period where ethnic politics feature prominently.

Colonialism in Kiwachema appears to have enhanced ethnic animosity in Kiwachema. Character focalization affirms thesis. Tim tells Akida that he is not to be blamed for his

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[37] The word 'Tungu' is closely related to the Kiswahili word 'chungu' which means bitter.

ethnicity (KK.65). The blame is directed elsewhere as implied in the following dialogue between Akida and Tim:

> *"Jina lake nani?"*
> *"Pamela. Kwao ni wilaya ya Sangura."*
> *"Basi kabila lake Msangura, sio?" nikamwuliza.*
> *"Ndiyo, unajua tena Wakoloni walivyowapiga mafungu Wanakiwachema kwa kulipa kila kabila wilaya yake, na kila wilaya jina la kikabila…"* (KK.20-1)

> ["What is her name?"
> "Pamela. She comes from Sangura district."
> "So she is from the Sangura tribe right?" I asked him.

> "Yes, as you know the colonialists categorized the Kiwachema people by allocating each ethnic group its own district and every district was given an ethnic name."] (MOT)

The excerpt shows that the colonialists may be blamed for enhancing ethinicity in Kiwachema. The irony however, is that change has not been realized long after independence. Kiwachema people are still grappling with myriad problems such dilapidated roads, poor health facilities and services (KK.72, 135). Therefore, the inter-generational conflicts in *Kufa Kuzikana* may be seen as a move by the younger generation to counter the failures of the older generation in fostering inter-ethnic relationships. This is symbolized in the enduring friendship between Tim and Akida. It is true friendship implied in the title; *Kufa Kuzikana*.

Similarly, in *Vuta n'kuvute,* racial prejudice is disseminated by the older generation. From the heterodiegetic narrator's report, we gather that it is a taboo for members of the Indian and Swahili communities to intermarry (VN.84). This discriminative attitude is mainly upheld by the older characters. The younger characters like Mwajuma (a Swahili lady) and Yasmin (an Indian girl) defy racial boundaries. When Yasmin is disowned by her parents for abandoning her Indian husband, she takes refuge at Mwajuma's place. It is while living happily with Mwajuma that Yasmin meets and falls in love with Denge (a Swahili young man).

Certainly, Yasmin's action is a demonstration against the traditional practice where parents chose marriage partners for their children. It is also a protest against racial discrimination propagated by her parents. This is well captured through character focalization as follows:

> *"Sasa sina mwingine ila mimi na Waafrika, nd'o ndugu zangu, baba zangu, nd'o mama zangu, nd'o shoga zangu, nd'o ndugu zangu. Na wanawadharau kwa sababu gani hasa? Wao si watu?... Ah! haidhuru na waseme wasemavyo, potelea mbali"*(VN.43).

["Now I have no one to turn to except to the Africans, they are my brothers, my fathers, my mothers and my friends. And why do they despise them? Aren't they human beings? ...Ah! It does not matter anymore to me. Let them say whatever they have to say, I do not care."] (MOT)

These are Yasmin's words revealing that she does not approve of her parents despising Africans. Furthermore, the heterodiegetic narrator reports that Yasmin defies her community's culture by associating freely with the Swahili. See the following excerpt:

Yasmin alikuwa sasa kama nd'o kwanza ameiona dunia, dunia ya raha na starehe…Unaweza kula yamini kwamba yeye si mtoto wa Kihindi aliyezaliwa akakulia Uhindini, akafunzwa kuwa mbali na Mswahili tokea utotoni kwake. Kwa Wahindi Yasmin alikuwa asi, aliyevunja mila na miiko yao yote kwa kuchanganyika na Waswahili. Kwa Waswahili Yasmin alikuwa ni mfano wa jinsi gani watu wa makabila mbalimbali wanaweza kuwa pamoja, wakawa wamoja hata tofauti baina yao zisionekane' (VN.85).

["It was as if Yasmin has just seen the world for the first time, the world of pleasure and happiness… You can swear that she is not an Indian child who has been taught to stay away from the Swahili from her childhood. To the Indians, Yasmin was an outcast, one who had broken all her community's taboos by mixing with the Swahili people. To the Swahili, Yasmin is an example of how it is when people from varied ethnic backgrounds can coexist, be united and become one people so that differences between them disappear completely."] (MOT)

The excerpt illustrates how the heterodiegetic narrator doubles up as a heterodiegetic focalizer too. The evaluative statement: *"Kwa Waswahili Yasmin alikuwa ni mfano wa jinsi gani watu wa makabila mbalimbali wanaweza kuwa pamoja, wakawa wamoja hata tofauti baina yao zisionekane"* betrays the narrator's ideological stance on the conflictual issue. Yasmin seems to know her right and is determined to defend it. In this regard, she can be compared with Tumaini in Clara Momanyi's *Tumaini*. Both of them steadfastly fight to exercise their freedom of choice. Tumaini rejects the circumcision rite advoaced by her parents to pursue her education while Yasmin abandons the elderly spouse chosen by her parents. She opts for a young partner irrespective of his racial background (VN.1, 275).

The inter-generational conflict on racial prejudice is at its climax when Yasmin eventually decides to marry Bukheti; a Swahili young man from Mombasa (VN.275). The young lovers have to wrestle with their parents who inhibit deep racial prejudices. The Indians refer to the Africans derogatively as 'golo' while the Swahili demean the Indians by calling them 'Ponjoro' (VN. 254). However, since Yasmin and Bukheti do not subscribe to racial predispositions, they surmount the racial huddles erected against them by their parents. Yasmin declares to Bukheti:

"Mtu ni mtu. Hakuna mtu, na mtu kinyaa, kwangu wote ni watu, ni viumbe waliounmbwa na Mungu. Ikiwa wao watakuangalia wewe kama Mswahili kinyaa, kwangu wewe ni mtu, ikiwa wao watajiona bora kuliko wengine, ati wao ni Wahindi, mimi nawaona wao ni watu kama watu wengine" (VN. 248).

[*"A human being is just that. No one is better than the other. To me they are all human beings, they are God's creation. If to them you are less appealing because you are a Swahili, if they consider themselves to be better than others because they are Indians, to me they are just like any other human being."*] (MOT)

In the same vein, Bukheti discounts his uncle's prejudice against Yasmin as follows:

"Ya laiti Bashiri angelimwona huyoYasmin akanionyesha huo uponjoro wake," aliwaza Bukheti. "Iko wapi heshima ya binadamu, ikiwa Muhindi anamwita Mswahili golo na Mswahili naye anamwita Muhindi ponjoro?" aliuliza (VN. 254).

["If only Bashiri would see Yasmin and show me her 'ponjoroness'," thought Bukheti. "Where has the respect for human dignity gone to, if an Indian calls a Swahili golo and the Swahili calls an Indian ponjoro?" asked Bukheti.] (MOT)

Therefore, through character focalization (Yasmin and Bukheti), it can be deduced that the inter-generational conflict on racial prejudice emanates from the younger generation's demand for respect for human dignity. The youth are opposed to racial discrimination which has apparently caused rifts within the larger Zanzibari community. The conflict also shows the challenges that the depicted community is facing in trying to cope with some modern cultural values. This is focalized by two elderly characters; Kermali and Matar. Consious of the fact that their society has changed over time, they succeed in reconciling the conflicting parties (VN.250, 258). Eventually, Yasmin and Bukheti are allowed to marry in a colourful wedding ceremony. The heterodiegetic narrator again doubles up as a focalizer in describing the wedding in this manner:

"Arusi yake (Bukheti) na Yasmin ilikuwa ya kukata na shoka…Bwana Bashiri na mama Somoye walicheza na kutimka kila walipoitwa…Bwana Bashiri babaye arusi, mama Somoye mamaye arusi. Gulam naye alisahau Uhindi wake.Naye pia akatoka uwanjani alipoitwa "babaye arusi"…Ugolo na uponjoro ukaisha. Kwa Bukheti, Gulam akawa Baba na Zenabhai (Yasmin's mother*), Mama. Somoye naye akapata wifi".* (VN. 275)

[The wedding between Bukheti and Yasmin was awesome…Mr. Bashiri and the mother to Somoye danced ecstatically whenever they were invited to the stage …Bashiri as the bridegroom's father and Somoye's mother as the bridegroom's mother. On the other hand, Gulam put aside his *Indianism*. He too took to the stage when the "bride's father" was invited to dance … *Ugoloism* and *Ponjoroism* vanished. To Bukheti, Gulam became a father and Zenabhai his mother. On her part, Somoye acquired a sister in-law.] (MOT)

The manner in which the generational conflicts on ethnic and racial prejudice are narrated in *Kufa Kuzikana* and *Vuta N'kuvute* is quite telling. It can be inferred that ethnic/ racial prejudice is a vice that should be not be condoned in the depicted communities. This is brought out by the two main characters (Tim and Akida) representing the younger generation in *Kufa Kuzikana*. They overcome the temptation to be separated on ethnic grounds against all odds. In *Vuta n'kuvute*, the wedding between Bukheti and Yasmin is greatly celebrated by

both parents. The implied author seems to appeal for unity to prevail amongst people from varied ethnic and racial backgrounds.

4.2.4 Generational Conflicts on Political Ideology/ Governance

The term ideology constitutes various concepts, values and symbols which incorporate conceptions of human nature. An ideology can also be seen as a critical reflection on the nature of human interaction; the values which humans ought either to reject or aspire for. According to Andrew Vincent (1992:16) an ideology entails correct technical arrangements for social, economic and political life which will meet the needs and interests of human beings. In this sense, ideologies claim both to *describe* and to *prescribe* for humans. They are intended both to legitimate certain activities or arrangements and to integrate individuals, enabling them to cohere around certain aims.

Subsequently, a political ideology refers to socially-politically shared beliefs among groups within the public sphere. In democratic societies, political ideologies presuppose objectified world views and propose a model for how a society should be constituted and governed (Rapaport, 2011:237). In this study, *a political ideology* thus refers to certain ethical ideals, principles, doctrines, myths, or symbols of a social movement, class, or even a large group. Such principles explain how a given society should work, and offers some political and cultural blueprint for a certain social order. A political ideology largely concerns itself with how to allocate power and to what ends it should be used.

Conversely, the World Bank economists Daniel Kaufmann, Aart Kraay, and Pablo Zoido-Lobation define governance as:

> … the traditions and institutions by which authority in a country is exercised, including(1) the processes by which governments are selected, monitored, and replaced;(2) the capacity of the government to effectively formulate and implement sound policies; and (3) the respect of citizens and the state for the institutions that govern economic and social interaction among them. (1999)

Indeed, governance is a multidimensional concept. It constitutes political, economic and socio-cultural variables that determine whether public policy designed by the government can achieve its intended goals and improve the welfare of its people or not. In essence, a political ideology determines the way a given country or institution is governed. For this reason, generational conflicts touching on political ideology and governance depicted in *Kufa Kuzikana* and *Vuta n'kuvute* are discussed together.

Jerumani and Akida are some of the young characters opposed to poor governance in *Kufa Kuzikana*. For, instance, Jerumani disapproves Johnston Mabende's appointment as the Minister for Internal Security. He claims Mabende is accused of inciting ethnic clashes in Korosho district (KK. 162-163 (KK). This point is reinforced through the autodiegetic[38] narrative voice and character focalization as follows:

> *Siku moja mbunge wa kwetu Johnstone Mabende alihutubia mkutano wa hadhara…Nakumbuka mpaka sasa alivyosema; "Hatutaki 'madoadoa' hapa. Wakanju sharti wahame warudi kwao Kanju."Mheshimiwa Mabende alishangiliwa…na Wakorosho.Moyo wangu mchanga ulijawa na uchukivu… Ndipo Mwalimu Alex aliponyanyuka na kutongoa; "Mheshimiwa sasa unaanza kuzungumza kama mtu aliyefunguka skrubu za akili. Wakanju ni ndugu zetu ati. Watu wa fikira kama zako ndio maharabu wa nchi.Niliondokea kumpenda zaidi Mwalimu Alex tangu siku hiyo.*

> [One day the area Member of Parliament Johnstone Mabende spoke at a public gathering. To date I still recall him saying; "We do not want 'spots' in this place. Wakanju should return to their home in Kanju". Mabende was applauded by the Wakorosho. My tender heart was or rather overwhelmed filled with hatred…That is when Teacher Alex stood and courageously stated: Your honour, you are now talking like a person whose reasoning nuts are loose. The Wakanju are our brothers. People of your calibre are the ones who are ruining the country. From that day I got to love Teacher Alex even more].

In the excerpt, the homodiegetic narrator who doubles up as a character focalizer empathizes with Jerumani; they are both opposed to ethnic prejudice. In fact Akida categorically states that like Jerumani, he detests tribalism and prejudice (KK.162). Both Jerumani and Akida thus conflict with the older generation ideologically. While the young characters advocate equality among Kiwachemans, Johnstone propagates partisan politics. This is in turn lead to ethnic clashes in Korosho district. Jerumani's hatred for Mabende is so strong that he ends up assassinating him (KK.166, 173).

Jerumani is portrayed as a young brilliant character, exposed to the European culture. This is probably why he castigates racial discrimination. He relates to Akida how he beat up a German young man for harassing a black woman (KK.155). This happened when Jerumani was a student at the University of Koln. In this respect, Jerumani shares the same sentiments with other young patriotic characters. The heterodiegetic narrator relates how university students go on a rampage. They destroy property and blockading roads when the government denies reports regarding ethnic clashes in Korosho district. They change the signpost on the national broadcasting building to read: *Jumba la Kutangazia Uongo* (Lies Broadcasting House) instead of *Jumba la Kutangazia la Sauti ya Kiwachema* (Voice of Kiwachema

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[38] An autodiegetic narrator (narrative voice) is a special form of the homodiegetic narrator. In this case the author and a character, who is a homodiegetic narrator, are the same. Nünning, Ansgar and Vera. *AnIntroduction to the Study of English and American Literature.* Stuttgart: Klett, 2004.

Broadcasting House) (KK.137). In essence, these young characters challenge the government for its failure to render services to its citizens.

On the contrary, most of the elderly characters are passive and egocentric. For example, Jerumani's father is only interested in his personal welfare and less bothered about the political situation in Kiwachema (KK.164-5). This passive state of the older characters is well articulated through character focalization in the following caption:

> *Redio ilitangaza kuwa Waziri Johnstone Mabende ameuwawa kwa kupigwa risasi na mtu asiyejulikana…Nilipomtazama mwajiri wangu usoni niliona hajali wala habali. "Waziri kauwawa mzee," nikasema. Hakusema neno kwa kitambo kirefu."Kwani mtu Mmoja kuuwawa ni ajabu gani?" akafoka hatimaye… "Usiniletee upusi hapa kijana. Nimewaona watu wangapi wakifa kama nzi vitani huko Burma?"*
>
> [It was announced on radio that the Johnstone Mabende the Minister had been assassinated by an unknown person…When I looked at my employer's face, he never seemed to be moved. "The minister has been murdered boss," I said. He never said a word for quite a while, "Is it a wonder when just one person is killed? He responded furiously… Take your nonsense away from me young man. How many people have I seen die in war like flies in Burma?"]

Apparently Mzee Muyaka's past experiences in the world war accounts for his indifference attitude to the political happenings in his country. Subsequently, differences in attitudes to politics can be attributed to the varied dispensations in which the older and the younger characters have lived. By taking the law into their hands, younger generation characters like Jerumani show that ther are determined to eradicate this indifference.

The heterodiegetic narrator further relates how university students go on a rampage. They destroy property and blockade roads when the government denies reports on the eruption of ethnic clashes in Korosho district. They change the signpost on the national broadcasting building to read: *Jumba la Kutangazia Uongo* (The Lies Broadcasting House) instead of *Jumba la Kutangazia la Sauti ya Kiwachema* (Voice of Kiwachema Broadcasting House) (KK.137). The behaviour of the students does not go down well with the older generation as illustrated by one elderly character travelling in the same bus as to Akida. He says: *"Hakuna haja ya kuwa na vyuo vikuu. Hawa watoto ni wendawazimu."* (There is no point having universities. These children are mad) (KK.137.

Apparently, a character's level of education determine that character's attitude towards politics. Characters with university level of education are more informed and hence critical of bad governance in Kiwachema. The heterodiegetic narrator reports a conversation between Jimmy and Rose. These are some of the university students who have been sent home after the rampage. They seem to contend the arrest of the editors of the *Kiwachema Leo* and *Sauti*

dailies by the government. They are also disgusted about the corruption which abounds in most of the government institutions (KK.138).

It can thus be conjectured that in *Kufa Kuzikana*, 'madness' is a concept whose meaning depends on whoever is defining it. Seen from the younger generation's perspective, the carefree attitude displayed by the elders towards political leadership in Kiwachema is sheer madness. This is the only way to explain their tolerance of corrupt and discriminative leaders in Kiwachema. This point is focalized by characters like Jerumani, Akida and even Tim. While mzee Muyaka thinks that Jerumani is insane, Jerumani says that his is the one who is actually mad (KK.166). Similarly, Tim claims the ethnic animosity displayed by his own father is a manifestation of spiritual possession (KK.114). Akida also says that Tim's uncle is drunk with ethnic prejudice (KK.26). Tim's uncle outrightly discriminates against Akida's community on ethnic grounds.

We witness an inter-generational conflict between the educated youthful characters and the older characters on political ideology in *Vuta n'kuvute*. Young educated characters like Denge have embraced the communist ideology (KK.72). On the other hand, elderly characters like Koplo Matata are loyal to the colonial government. Matata is out to investigate the activities of Denge and arrest him because he is considered to be a dangerous person. A conflict on political ideology between the two generations can be inferred in the following conversation:

> Matata: *…Denge ni mtu mbaya na sisi tunamtafuta…*
> Yasmin: *Ubaya wake nini?*
> Matata: *Denge ni komunisti, kasoma Urusi na watu namna hiyo ni hatari sana. Watu namna hiyo hawaamini Mungu, tena wanataka kuleta fujo kubwa nchini* (VN.65).
>
> [Matata: …Denge is a very bad person and we are seeking to arrest him...
> Yasmin: What offence has he committed?
>
> Matata: Denge is a communist. He studied in Russia and such people are very dangerous. Such people do not believe in God and they want to cause chaos in the country]. (MOT)

Although Denge holds a university degree, the colonial colonial government cannot hire him because of his political inclinations. Subsequently, Denge and other like-minded young characters are determined to fight the colonial government for discriminating against the indigenous communities. This is captured in the following excerpt:

> *Denge alimsogelea Mwajuma karibu na kuanza kumweleza taratibu. "Sikiliza Sista, hawa wakoloni na vijibwa vyao ni watu wapumbavu kabisa, kwao kila mtu ni koministi. Ukidai haki yako wewe ni*

*koministi. Ukisema ukweli wewe ni koministi. Ukipinga kutawaliwa wewe koministi.Lolote utakalolifanya madhali halina maslahi kwao basi wewe koministi… Kila anayedai haki kwao ni koministi, na sumu yao kubwa wanayoitumia ya kutaka kuwatenganisha watu kama hao na wananchi wenziwao ni kusema kwamba watu hao wanaowaita makoministi hawaamini Mungu" (*VN.68).

[Denge moved closer to Mwajuma and began to explain to her systematically. "Listen sister. These colonialists and their puppies are very foolish. To them everyone is a communist. When you demand your right you are branded a communist. When you say the truth you are called a communist. When you oppose being dominated, you are branded a communist. Whatever you do so long as it is not in their best interest then you are a communist… Everyone who demands justice, to them is a communist. Moreover, to divide such people and the rest of the citizens is to brand the so-called communists atheists."] (MOT)

Once again we see that a character's social orientation and education level determines his/her political predispositions. Koplo Matata and Denge are both indigenous people of Zanzibar, yet they differ in their outlook on political matters. The heterodiegetic narrator reports that Matata's chances to be promoted are so limited due to his low level of education (VN.74). Subsequently, differences in socialization account for the conflictualt attitudes displayed by Koplo Matata and Denge towards the colonial government.

Furthermore, Koplo Matata seems to exhibit capitalistic tendencies. He is more interested in pursuing his own welfare. He hopes to be promoted once he presents evidence that warrants Denge's arrest (VN.73, 74). Inversely, Denge's group is more concerned with seeing that the country is set free from the colonial rule (VN. 113,145). Denge is a member of the *"Chama cha Uhuru wa Binadamu"* (*Association for the Freedom of Human Beings*) (VN.192). This anifestation in turn is a manifestation of an inter-generational conflict between young critical and patriotic characters and naïve and egocentric elderly characters. The HTNV reports how naïve Koplo Matata is in the manner in which he relates with his colonial masters (VN.76).

Moreover, religion has been used as a divide and rule weapon by the colonial government to dominate its subjects. While the older characters may have been captured by this bait, highly educated characters question the validity of religion as a liberating tool. For Denge, religion is a tool to divide the masses (VN.68). Similarly, in *Kufa Kuzikana*, Jerumani scoffs at Akida's suggestion that Kiwachemans should turn to religion to bail them out of ethnic prejudice. He cites the case where some Korosho pastors are accused of killing fellow believers from the Kanju tribe (KK.156).

4.3 Conclusion

Analying how narrative voice and focalization strategies are deployed, it is evident that inter-generational conflicts abound in *Vuta N'kuvute*, *Kufa Kuzikana*, *Kipimo cha Mizani* and

Tumanini. The conflicts emanate from divergent views on issues such as: gender roles/relations, circumcision/marriage rites, professional ethics/ mutual respect, ethnic/racial prejudice, political ideology and governance. There are also cases of intra-generational conflicts albeit limited on cultural issues touching on circumcision/marriage rites and gender roles/ relations.

In *Tumaini*, Masumbuko differs with wife and his in-laws because of siding with their daughter regarding the circumcision rite (TUM.40-41). Maimuna and Amina in turn conflict over gender roles and relations (TUM.139). On the other hand, the young female character soliciting for funds for the uncircumcised man at the market and Tamari have varied views on the rite compared to Akida, Pamela and in *Kufa Kuzikana*, (KK.8, 21, 67).

Generation, gender, *class*, *and ethnicity* are among the social classification constructs that are not homogeneously constituted. The novels show that individual characters in a given generation may hold divergent opinions. Genealogical descent, mental capacity, social exposure, and level of education may bring about intra-generational differences. Nonetheless, the numerous inter-generational conflicts captured in the four novels demonstrate that socio-cultural and political conflicts are also generational in nature. In other words, generational differences to a large extent explain their respective views on the conflictual issues.

The generational conflicts discussed involve characters from varied generations pulling in different directions as implied in the novel *Vuta n'kuvute*. All of them reveal a quest for a harmonious relationship and friendship between different generations of people. A genuine friendship demonstrated by Aikda and Tim in *Kufa Kuzikana*. Furthermore, in these conflicts, the younger characters are determined to contend with the older characters on issues that are of crucial importance to them. They are not willing to cede the ground as captured in *Kipimo cha Mizani* and *Tumaini*. A summary of the various inter-generational conflicts portrayed in the four novels is given in *Table 2*.

Table 2: Inter-generational Conflicts Captured in the Four Novels

Novel	Conflictual issue	(Inter)-generational
Vuta n'kuvute	Racial prejudice	Yasmin & Bukheti vs. parents, Matata & Wright vs. Yasmin & Denge
	Marriage rite	Yasmin & Bukheti vs. parents, Raza vs Yasmin
	Political ideology/ Governance	Denge & his group vs. Matata & Wright
Kufa Kuzikana	Circumcision rites	Akida & Cynthia, vs. Cynthia's father & grandmother
	Ethnic/ Racial Prejudice	Tim vs his father &uncle , Tim, Tom &Akida vs. Mzee Uledi, Pamela vs. her aunt, Jerumani vs. the Member of Parliament
	Political ideology/ Governance	Jerumani versus his father & Member of Parliament, University students vs. elderly passengers , Tim vs. his uncle
Kipimo cha Mizani	Professional ethics/ Mutual respect	Salama & Dr. Isa versus Dr Juma & the older nurse Salama versus Dr Juma, Umar versus Mzee Hasani, Ali versus Mariyamu
Tumaini	Circumcision/Marriage rites	Tumaini versus her parents,
	Gender roles/relations	Tumaini versus Majaaliwa, Tumaini versus Mzee Masumbuko
	Mutual respect	Amina versus Tumaini, Tumaini versus Majaaliwa and Chief Andrea

5.0 Chapter Five: Narration and Implication of Generational Conflicts

5.1 Introduction

This chapter discusses the vocalization and focalization of generational conflicts in the selected Kiswahili novels. Vocalization here refers to how narrative voice relates specific generational conflicts. The focus is on the identity of the narrator and the specific generational conflict that the narrator relates. On the other hand, focalization entails identifying the entity that orients the narrated conflict. Hence the chapter examines how narrative voice and focalization are deployed in the narration[39] of the theme of generational conflict in the four novels. The examination involves both the fictional and extra-fictional texts in line with Representational narrative theory.

The main argument is that novelists deliberately deploy specicific narrative strategies to achieve certain effects in the reader (Chatman, 1978:30). As Wallace Martin points out, although the purposes of readers and writers vary, they are inseparable from questions of value and meaning (Martin 1986:152-3). Indeed, whichever form that a narrative text may be experienced, the audience must respond with an interpretation (Chatman,1978:154). The interpretation of novels is to a large extent determined by the way an author utilizes narrative voice and focalization strategies (Jahn, 2005:N3.3; Mackay; 2011:39-40). This study postulates that narrative voice; an aspect of the story and focalization; an aspect of discourse in a narrative text (O'Neil, 1994: 96) are the main tools through which the implied author communicates everything to the implied reader(s) (Chatman,1978:28-29). They are the key tools through which readers try to make sense of the narrated story in a given novel (Chatman, 1978:41-42).

It can be argued that the narrated (the story) and the way it is narrated in a narrative text determine its perception and reception. Subsequently, the manipulation of narrative voice and focalization determine the reading of the narrated story. Both the narrator and focalizer may be located within the story world or outside the story world. This in turn has implications on the reading or interpretation of the narrated story (Keen, 2003:30). Therefore, there are several narration modes depending on how narrative voice and focalization are utilized in the narration process.

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[39] Narration as used here refers to the communication process in which the narrative as message is transmitted by an addresser to an addressee (Rimmon-Kennan, 2002:1).

5.2 Narration Modes

To understand how vocalization and focalization of generational conflicts is undertaken in the four Kiswahili novels, a highlight of various modes narration is necessary. The history of the novel shows that there are three tried and tested recipes on how to write a novel. The first recipe gives you what narratologists call a homodiegetic or first-person narrative: You select one of the story's characters and let her/him[40] tell it as a tale of personal experience (Jahn, 2005:N1.20). This is what Genette (1980:244) has named autodiegetic narrator. In this narration mode, the protagonist undertakes narration of the story as demonstrated in *Kufa Kuzikana*. The second recipe gives you an authorial narrative: You use an overt and heterodiegetic narrator who does not belong to the cast of characters. This narrator is then invested with far-ranging knowledge and privileges (up to omniscience) and allowed to tell a story in a given narrative text. *Vuta nkuvute* displays this mode of narration. The third recipe creates a figural narrative: You use an entirely covert narrator and present the story as if it is seen through the eyes of an internal focalizer. A figural narrative presents the story's action as seen through the eyes of a reflector figure (Jahn, 2005:N1.20). *Kipimo cha Mizani* and *Tumaini* are good examples of this narration mode.

According to Pam Morris (2003:115), consonance between narrative voice and focalization to provide detailed understanding of character's psychology and subjective state of mind are a characteristic feature of nineteenth-century realist novels. However, this technique can still be traced in the Kiswahili novels under study. A figural text often presents a distorted or restricted view of events (Jahn, 2005:N3.3.9). However, such a distorted (but 'psychologically realistic') perspective is considered to be far more interesting than an omniscient or ' 'objectively true' account of events. Moreover, figural texts constitute a covert narrator only. For this reason, figural texts attempt to present a direct view into the perceptions, thoughts, and psychology of a character's mind. This scenario is illustrated in the four novels albeit in varrying degrees in the form of character (internal) focalization.

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[40] Lanser's rule: In the absence of any text-internal clues as to the narrator's sex, use the pronoun appropriate to the author's sex; i.e., assume that the narrator is male if the author is male, and that the narrator is female if the author is female, respectively (Lanser 1981: 166-68; Lanser 1992: ch. 1; Lanser 1995).

However, some problematic cases sometimes arise largely due to the fact that a whole novel or a passage of a narrative text may exhibit features of more than one narrative situation. In such a scenario, borderline cases, transitional passages, and mixed-mode narrative situations are produced (Jahn 2005:N3.3.12.). The most common phenomenon is that of 'authorial-figural narration'. In authorial-figural narration, there is both an authorial narrator and a figural medium (Stanzel 1984:185-186).

The narration modes suggested by Jahn are far from being exclusive nor exhaustive. Novelists tend to combine different narrative approaches in varied degrees. Nevertheless, there are specific elements that characterize a *figural mode of narration*. The first element is the third-person pronoun whose referent has not yet been established. Secondly, a familiarizing article which presents new information. Thirdly, a mirror trick way of conveying the physical characteristics of a reflector figure without using overt narratorial description. These same elements can also occur, albeit to a lesser extent, in other narrative types and situations (Jahn, 2005: N3.3.10). Yet, it is possible to deleanete the prominent narration mode in a given narrative text based on how narrative voice and focalization are deployed in a given narrative text.

5.3 Narration Modes in the Four Novels

An examination of how narrative voice and focalization strategies facilitate the communication and interpretation of specific generational conflicts encompasses the fictional and extra-fictional texts. Fictional text basically refers to the story presented by a narrator in a given narrative text. It is a narrative fiction which entails a succession of fictional events (Rimmon-Kenan, 2002:2). As the name suggests, an extra-fictional text refers to everything accompanying the text including the title, author's name, preface, epigraph, dedications and even images on the cover page(s) (Lanser, 1981: 124-125). In the succeeding section we focus on the narration modes captured in the four fictional texts.

5.3.1 Narration Modes in Fictional Texts

Kufa Kuzikana mainly deploys the first-person narration mode. In this case, the first-person pronoun refers both to the narrator (narrating 'I' or narrating self) and to a character in the story (experiencing 'I'). If the narrator is the main character of the story s/he is an 'I'-as-protagonist. Conversely, if the narrator is one of the minor characters s/he is an 'I'-as-witness. Regarding focalization, a first-person narrative can be told either from the hindsight

awareness of the narrated 'I' (self) or from the more limited and naive level of insight of the experiencing 'I' (functioning as an internal focalizer) (Jahn,2005:N3.3.2.). There are several instances in *Kufa Kuzikana* where the phrase *nakumbuka* (I recall) is used by the narrator (KK.20, 89,97). This shows that the narrating 'I' is different from the narrated self. Here is an example:

> ***Mpaka wakati huu niandikapo habari hizi***, *bado sijui kitendo hicho nilikifanya kwa kumwonea imani mwanamume huyo aliyeitwa 'mtoto' au kwa kumwogopa mwanamke yule mkakamavu* (KK.55).
>
> [Up to now as I write this story I still do not know whether I gave the money out of sympathy for the man who was called a 'child' or because I feared the courageous woman].

This excerpt highlights a generational conflict on the circumcision rite in which the narrator (older Akida) recalls what the younger Akida experienced some time back. In this case, the author and character are one and the same thing. Ansgar and Vera (2004) affirm that an autodiegetic narrator is a special form of a homodiegetic narrator telling his personal story. In this case, the author is telling his own story through a character that resembles him. This further proves that the implied author is actually a version of the real author especially when the narrator identifies himself with the author (Chatman, 1978:147).

Epistemologically, first-person narrators are restricted to ordinary human limitations[41] (Lanser 1981: 161). When it comes to the temporal and psychological distance between the narrating 'I' and the experiencing 'I', usually, the narrating 'I' is older and wiser than the experiencing 'I'. For instance, in *Kufa Kuzikana*, the Akida who relates his experiences while travelling to Tandika town is definitely older than the narrated Akida (KK.1). This is a case where narration and focalization may or may not lodged in the same entity; the older Akida.

Nonetheless, the first-person narration mode is quite tricky. Sometimes it is not possible to distinguish between the narrating self and the narrated self. Bertoncini (2007:157) rightly points out this limitation in *Kufa Kuzikana*. Differences between the instances when the first-person narrator relates the events which occurred in an earlier period of his life, and when he adopts the perspective of his younger self are not explicit. The two "selves" do not seem to possess different degrees of maturity as the reader would expect. The episode where the narrating Akida engages in the conversation about ethnicity with Tim and Tom (KK. 90)

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[41] First-person narrators cannot be in two places at the same time. They don't know what will happen in the future; they cannot (under ordinary circumstances) narrate the story of their own death; and they can never know for certain what other characters think or thought.

illustrates this point vividly. We do not expect Akida; a 15year old primary school graduate to display a reasoning capacity as a twenty year old Tim or a thirty five year old Tom (KK.8, 15). In spite of this limitation, this mode of narration enables the reader to infer the ideological stance of the narrator on the narrated story. Another instance is when Akida refers to a journal that he read sometime back as follows:

> *Baada ya kusoma jarida lile nilifafanukiwa na mambo. Kauli ya Jerumani ilisibu…Jarida hilo lilieleza kwa kina kuhusu mapigano Wilayani Korosho na athari zake…**Bado ninayakumbuka** mojawapo wa makala hayo mpaka leo;* (KK.160)

> [After reading that particular journal, matters became clear to me. I came to understand Jerumani's point… The journal explained in details the clashes in Korosho district and their effects…**I still remember** one of the articles in the journal;]

The words; *I still remember* reveal that the Akida who is recalling and narrating this story at the narrating time is different from the one who actually collected and read the journal from Jerumani sometime back. Yet, it is in adopting this narrating style that the author surmounts the limitation of the first-person narrator.

Indeed, first-person narration tends to limit the author's freedom to enter other realms that are open to the omniscient narrator (Mohamed, 1995:86). Nonetheless, since the narrating Akida is older, he is able to retrogressively relate his own past experiences and what other characters experienced. Manfred Jahn notes:

> Generally, a first-person/homodiegetic narration aims at presenting an experience that shaped or changed the narrator's life and made her/him into what s/he is today. Sometimes, a first-person narrator is an important witness offering an otherwise inaccessible account of historical or fictional events. (2005:N3.3.4)

Fictional autobiographies are some of the typical sub genres of first-person narration. A fictionary autography is an I-as-protagonist narrative in which the first-person narrator tells the story (or an episode) of his/her life (Genette, 1980:244; Lanser 1981:158). In this sense, *Kufa Kuzikana* could be described as a fictional autobiography. As seen in *Kufa Kuzikana*, firt-person mode of narration tends to influnce the reader to adopt the narrator's ideological stance on the narrated story. Subsequently, in *Kufa Kuzikana,* the autodiegetic narrator empathises with the younger generation regarding the circumcision rite and ethnic prejudice.

The other three novels display heterodiegetic narration or authorial (Genette, 1980:245; Stanzel,1986:93) narration modes. Authorial narration involves telling a story from the point of view of an 'authorial narrator'. Often, the authorial narrator's status of an outsider makes her/him an authority commanding practically godlike abilities such as omniscience and

omnipresence. Many authors allow their authorial narrators to speak directly to their addressees and also to comment on action and characters. In addition, they engage in philosophical reflection and interrupt the course of the action by detailed descriptions (Jahn,2005:N5.5.3.). As Friedman puts it, "The prevailing characteristic of omniscience...is that the author[ial] narrator is always ready to intervene himself between the reader and the story, and that even when he does set a scene, he will render it as he sees it rather than as his people see it" (Friedman, 1967 [1955]: 124).

The authorial mode of narration can have a great impact on how the reader perceives the narrated story. Suggestive comments made may orient the reading of the presented story. Typical authorial story patterns usually entail the authorial narrator who is an omniscient and omnipresent mediator (or 'moderator'). Such a narrator is privilleged to tell an instructive story (a story containing a moral or a lesson) set in a complex world (Jahn, 2005:N3.3.6.). The authorial narrator's comprehensive ('Olympian') world-view is particularly suited to reveal the protagonist's moral strengths and weaknesses. Authorial narration mode is quite prominent in *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini*. Occassions abound when the HTNV frequently makes evaluative coments on the conflitual issues as well as the conflicting characters. See the following excerpt from *Tumaini*:

> *Subira na uvumilivu ni vito vinavyopamba hulka ya binadamu lakini ni wachache walivyo navyo. Mama yake ni mmoja wa wachache hao. Lakini Tumaini aliamini pia kwamba bahati ni kubahatisha.Mtu hana budi kutia bidii ili aweze kubadilisha mambo ambayo yamepitwa na wakati. Hivi ndivyo Ba Mdogo wake alivyokuwa akimfunza pia. Alifunzwa kutambua kuwa juhudi ndio ufunguo wa kuleta mabadiliko yanayotakikana. Tumaini alishangaa kwa nini mamake asiwe na mawazo kama ya Halima, ambaye hakubali kutiwa shemere na ukale usiomfaidi maishani . (TUM. 47)*

> [Patience and endurance are virtues that beautify human nature but very few are endowed with them; her mother is one of those few. But Tumaini also believed that a person must try out her lack. One has to work hard in order to change practices that are overtaken by time. This is also what her uncle was teaching her. She was taught to realize that hard work is the key to bring about the necessary change. Tumaini wondered why her mother could not think like Halima who is not ready to be inhibited by old traditions that do not add value to life].

The heterodiegetic narrative voice in the excerpt clearly supports the protagonist's stance on the conflict on the circumcision and marraige rites. The narrative voice is amplifying the protagonist's ideological stance on circumsicion as one of the outdated cultural practices. In this case, the character (Tumaini) is the focalizer and a channel through which the implied author's ideology is relayed to the implied reader.

Figural narration is yet another mode of narration. This a case where the story's events are presented through the eyes of a third-person 'reflector', character, internal focalizer or,

'figural medium'. The narrative agency of figural narration is a highly *covert* one. Many figural stories begin with a third-person pronoun whose referent has not yet been established (Stanzel, 1984: 141-185; Jahn, 2005: N3.3.7). This third-person pronoun is usually the main indicator of a narrator's covertness; his/her relinquishing of exposition and conative solicitude. The third pronoun usually identifies the text's internal focalizer (Stanzel,1984: ch. 6.3). Similarly, a familiarizing article presents new information (as far as the reader is concerned) in the guise of given information (as far as a story-internal character is concerned) (Jahn,2005: N3.3.10.). Examples from the selected novels attest to this fact.

At the onset of *Kipimo cha Mizani*, a negating first-person pronoun *" Si-"* (I have not) is used. At first the novel appears to be a first-person narrative. Yet, it is actually a heterodiegetic narrative. In Kiswahili syntax, the familiarizing article is usually expressed by the noun-class pronoun as captured in the conversation between two characters (Salama and her coleague) (KCM.1). As one reads further, it becomes clear that the personal pronoun *" Si-"* in the first paragraph refers to Salama(a character focalizer). In the second paragraph, it is obvious that the story in the novel is told by a heterodiegetic narrative voice. This is signalled by the words: *"Wauguzi **hao** walikuwa wakizungumza **hayo** na huku wakiendelea na kazi zao."* (Those nurses were conversing as they went on with their duties).

As a matter of fact, *Kipimo cha Mizani and Tumaini* bear some features of figural narration because virtually everything is seen from the protagonists' point of view. Coincidentally, the protagonists in both the novels are female; Salama in *Kipimo cha Mizani* and Tumaini in *Tumaini*. This in turn affirms the the premise that the authors' sex (being female) bears on their narration mode. Clara and Zainab deliberately use female protagonists. Through these protagonists, the implied author's ideological stance on the narrated story is conveyed to the implied reader (Jahn,2005: N3.3.8.). Considering the fact that the implied author is the version of the real author (Booth,1983:70), the female protagonists to a large extent advance the authors' beliefs and ideals inherent in the thier novels.

Subsequently, narration modes in most novels can generally be classified as either first-person/homodiegetic narration or third-person/heterodiegetic narration. A novelist may opt to utilize one of the characters as the narrator who relates his/her own experiences . S/he may also adopt a narrator who is not part of the story world. Nonetheless, it is rare to find a novel that exclusively uses only one narration mode. Practically novelists tactifully combine some aspects of the two major narrative modes to reach their envisaged audience.

However, when one mode is predominant in a given text, it warrants that text to be called either homodiegetic or heterodiegetic text. It is on this premise that *Kufa Kuzikana* can be labelled a first-person/homodiegetic novel while *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini* are generally heterodiegetic novels. Besides, every narration mode deployed in a given novel has interpretive effects on the reader. More often than not, authors present certain stories in specific ways to communicate something to the implied reader. The following section discusses how the narration modes adopted in the four Kiswahili novels have implications on the reading of the generational conflicts captured therein. The attention is on the deployment of narrative voice (vocalization) and focalization in depicting generational conflicts on gender roles/relations, circumcision/marriage rites, professional ethics/ mutual respect, ethnic/racial prejudice and political ideology/ governance.

5.3.1.1 Narration of Gender Roles/Relations Conflict

In *Tumaini,* the generational conflict on gender roles and relations involves the protagonist (Tumaini) and Mr Majaaliwa on one hand and Maimuna and Amina on the other hand. The conflict between Majaaliwa and Tumaini is basically vocalized by the heterodiegetic narrator who reports the characters' interactions and behaviour as follows:

> *… Bwana Majaaliwa aliingia darasani na kuwapa fomu za maombi ya kujiunga na vyuo vikuu… aliwaambia kuwa pasiwe na mwanafunzi atakayejaza kwenda chuo kikuu kuchukua masomo ya sayansi…Habari hizi zilimfadhaisha sana Tumaini ambaye tangu mwanzo alidhamiria kufanya masomo hayo ili akafuzu shahada ya udaktari…Tayari mwalimu mkuu alikwisha mkatia shauri juu ya maisha yake ya baadaye, shauri ambalo hakulipenda kamwe…* (TUM.114-15)
>
> […Bwana Majaaliwa entered the classroom and issued them with university application forms… He cautioned the students against choosing science courses… Tumaini who had all along aspired to excel in those subjects and later on pursue a degree in medicine was greatly disturbed by those news…The head teacher had already made a decision concerning her destiny; something she did not like…](MOT)

Here the heterodiegetic narrative voice not only reveals the antagonistic characters but also the narrator's stance on the conflict. The heterodiegetic narrator's evaluative statement: *"Tayari mwalimu mkuu alikwisha mkatia shauri juu ya maisha yake ya baadaye, shauri ambalo hakulipenda kamwe…"* tells it all. Tumaini does not approve of Mr Majaaliwa's dictatorship over her career choice. Yet, the patriarchal social context of the novel could explain the genesis of this conflict. Patriarchy is associated with the idea that 'gender' as a social category is firmly located within power relations of male dominance and female subordination (Witz, 1992:3). The Taita community from which the author hails from subscribes to the patriarchal social system. Women are socialized to hold men in high esteem

and to submit to them[42]. Mr Majaaliwa is thus surprised that Tumaini dares to challenge his decision as captured in the following excerpt:

> *"Nimesema masomo ya sayansi yasijazwe. Nyie wasichana ni vigumu sana kufuzu katika masomo haya. Kwanza ni wasichana wangapi ambao umesikia hufuzu udaktari chuo kikuu, enh!..." Tumaini aliudhika na akaamua kutojaza somo lolote...Alihisi mwalimu alimnyima kimaksudi uhuru wake wa kuchagua kile alichotaka maishani. Hakutaka kuchaguliwa au hata kufikiriwa na mwingine kuhusu yale aliyotaka maishani, kwani kufanyiwa hivyo ni sawa na kunyimwa haki yake"* (TUM.115-116).

> ["I have said science courses should not be chosen. It is difficult for you girls to excel in these subjects. First of all how many girls have you heard ever qualified to take a degree in medicine, eeh! ..." Tumaini was disgusted… she decided not to fill any other subject (course)… She felt the teacher had deliberately denied her the freedom to choose what she desired in life. She did not want anyone to choose or even to think on her behalf regarding what she preferred in life because that would be tantamount to being denied her personal right].(MOT)

It is a fact that the medical profession has for a long time been considered a preserve for men. Witz (1992:73) observes that although medical profession is perhaps one of the examples of a male professional project, there is a strong thesis of the relation between the professionalization and masculinisation of medical practice. Several studies (Power, 1921; Hurd-Mead, 1937; Wyman, 1984:22-41) suggest that prior to the professionalization of medicine; the arts of healing were practised throughout history by women (Witz, 1992:75). Therefore, it is natural for Majaaliwa to assume that only men can study medicine. In fact, the HTNV reports that Majaaliwa's directive was for the 'good' of the girls (TUM.115).

However, the vocalization and focalization of the conflict reveals the stance of the implied author. The younger women are rejecting the patronage of the male folk who purport to speak for them. This is brought out in the heterodiegetic narrator's comment about Tumaini's response to Mr Majaaliwa's directive (TUM.115-116). From the onset of this conflict, the heterodiegetic narrator makes a deliberate effort to draw the sympathy of the reader towards the protagonist's position. Whether this sympathy is won or not can only be verified at the reception level.

Moreover, considering how the conflict is depicted, one can see a case of inter-generational conflict as well as a gender conflict. The conflict involves Majaaliwa who is an elderly male teacher and Tumaini a female high school pupil. The two have varied opinions on gender roles and relations due to their different cultural orientations. Tumaini's insistence on her choice inspite of her age and gender implies a subversion of gender discrimination propagated

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[42] Information obtained through a live interview with Clara Momanyi on 8th November 2010.

by a partriarchal system. The heterodiegetic narrator reveals that Mr Majaaliwa deliberately discourages the girls from aspiring for what is considered to be male professions.

Subsequently, this particular conflict springs from opposing interests where the older character is keen to propagate the African traditional thesis; that men and the elderly deserve respect and submission from women and the the youth (Giddens, 2002:63). On the other hand, Tumaini insists on her freedom of choice as her human right. From the way the heterodiegetic narrator reports this conflict, the thesis that the youth are actively involved in issues that affect them (Alber et al. (2008: 2-3) is confirmed. Tumaini demonstrates that the younger generation is conscious of its ability to use its position in society to bring about new ideas and practices suitable to them.

Another inter-generational conflict on gender roles and relations is brought out in the conversation between Maimuna and Amina. This is a case of an intra- genearational conflict involving female characters within the older generation. However, it is also an extension of the inter-generational conflict between Tumaini and the older characters. Amina differs with Maimuna because she has decided to take sides with Tumaini. The heterodiegetic narrative voice reveals that Tumaini has learnt from her uncle (Shabani) that a positive attitude and hard work can determine her destiny (TUM. 25). However, character focalization discloses Maimuna's belief that men are expected to be the family bread winners (TUM.138-9). Hence, the inter-generational conflict on gender roles and relations emanates fron divergent generational orientations informed by the patriarchal social structure.

Character-focalization revealed through female characters (Tumaini, Halima, Amina and Riziki) further displays a subvertion of gender roles in the depicted community. In *Tumaini*, female characters are given prominence in challenging the traditional view of gender roles. The protagonist is actually the vehicle through which the implied author's ideology on gender roles and relations is transmitted. Warhol in Herman et al. (2010:244) affirms that with character narration (and character focalization); the gender of the implied author usually corresponds to the identity of the flesh- and- blood author.

Several female characters are portrayed to support the protagonist's efforts to pursue her career. Tumaini's mother (Amina) refuses to cooprate with Masumbuko to deter Tumaini from furthering her education (TUM.38). Furthermore, Amina rejects Maimuna's marriage proposal between Tumaini and her (Maimuna's) son. Halima and Shabani adopt and support

Tumaini through her primary and secondary education. Selina reveals to Tumaini the malicious plans of Chief Andrea and Masumbuko to deny her a government scholarship while Riziki is Tumaini's role model. She encourages Tumaini to reject the circumcision rite, to aspire for a good career by working hard in school.

Subsequently, there is a clear link between the author's gender (being female) and focalization in *Tumaini*. This in turn impacts on the perception of the story. It can be argued that foregrounding gender (male or female characters) in vocalization and focalization can be a powerful way of winning the sympathy of the reader who is equally gendered. This is one sure way of performing a cultural communicative (perlocutionary) act. By adopting this female-character focalization, the implied author communicates certain values and ideals she may ascribe to. Certainly, the author's gender has a bearing on the narration and focalization of the inter-generationanal conflict on gender roles and relations in *Tumaini*.

Another crucial observation is that female authors in this study depict crucial role that formal education can play in redefining gender roles and relations. It is focalized through Amina that both men and women require education to empower them to contribute to the welfare of their families (TUM.138). A similar idea is focalized by Tumaini. She tells Idi:

> "*Naam, na siku za wanawake kuwategemea wanaume kwa kila kitu zimepita, lakini baba hataki kuukubali ukweli huu.*" (TUM.129).
>
> ["Yah, and the days when women depended on men for all their needs are long gone but father does not want to accept this fact"]. (MOT)

It is a fact that with the introduction of Western education, gender roles have changed in most of the African societies. Women are no longer limited to domestic chores that were cut out for them in most of the African traditional societies (DeBiaggi, 2002: 43). As Mlacha (1988: 45-46) points out, failure to appreciate changes in gender roles and relations has led to generational conflicts captured in the Kiswahili novel.

Exposure to Western form of education and interaction with literate significant others (TM.15) account for Tumaini's he courage to fight for her human rights. She boldly claims access to a male-dominated career. This point is effectively captured through free indirect discourse as follows:

> *Yeye (Riziki) pia alikuwa kishawishi kikubwa kwa Tumaini kwa sababu mbali na kumwelekeza, kumshauri na kumfariji... alimfundisha juu ya umuhimu wa kujitegemea kama mtu binafsi. Alimwelekeza kutambua kuwa elimu haichagui mume au mke. Kwa hiyo, msichana yeyote aliyepata*

fursa ya kuelimishwa, basi hana budi kutia bidii sana ili afaulu (TUM. 122).

[Riziki was also a great motivation to Tumaini…She taught her the importance of being self-reliant. She influenced her to realize that education does not discriminate against people on gender basis. Therefore, any girl whogot a chance to be educated had no choice but to work hard to succeed]. (MOT)

In this excerpt, we see a dissonance between narrative voice and focalization which produces a subjective consciuoness rendered through free indirect speech. With free indirect speech, the voice and focalization of the narrator become as it were, invaded by the speech and perspective of a character (Riziki in this case). Pam Morris (2003:117) maintins that the grounding of free indirect speech in narrative voice and focalization always maintains knowledge and worldliness from the character's consciousness can be evaluated. Actually, the use of free indirect speech offers readers a sense of direct access to the character's subjective state of mind which provokes sympathetic understanding of his/her emotion.

In this respect, the subjective stance of Riziki as a character as well as the heterodiegetic narrator's stance on the conflict can be determined. This in turn establishes the implied author's stance on this particular generational conflict. Free indirect speech is an attempt on the part of the narrator to be objective by hiding behind the character (Manfred Jahn (2005). Additionally, it is one of the ways in which the implied author marshalls support for the protagonist's stance on the conflict on gender roles and relations. This is achieved by endearing female characters' concerted voice on gender roles and relations.

The vocalization and focalization of the inter-generational conflict on gender roles/relations further proves that gender role formation is not a biological phenomenon. It is rather embedded in a given socio-cultural context (Chodorow 1974, 1978; Miller, 1986; Gilbert, 1993). Bem (1993) categorically states: "gender socialization begins shortly after birth and transmits culturally-shared beliefs and values associated with masculinity and femininity to children and adolescents." In *Tumaini* this is realized via heterodiegetic narration as follows:

Kila mara (Tumaini) alimkabili…babake kuwa lugha aliyotumia dhidi yao ilikuwa inamwathiri vibaya kaka yake mdogo. Babake alimkemea na kumkanya kutoingilia malezi ya Idi kwani yeye ni mtoto wa kiume, si wa kike...Mzee Masumbuko tayari alikuwa amewatengea wanawe majukumu mahsusi ili kuwatayarisha kwa maisha ya utu uzima kulingana na utamaduni wa jamii yake. Kwa hivyo, hakutaka kuelekezwa na yeyote yule juu ya malezi ya wanawe. Hadhari za Tumaini, na wakati mwingine mkewe, zilikuwa kama tone la wino kwenye bahari. Aghalabu, aliwaonya kuwa nazi kamwe haiwezi kushindana na jiwe (TUM.14).

[Every now and then Tumaini would confront her father telling him that the language that he was using against her and her sisters was impacting negatively on her younger brother. Her father would rebuke her and warn her to stop interfering in the upbringing of Idi because he is a male child and not a female. Mzee Masumbuko had already designated specific roles to his children to prepare them for

adult life in accordance with his community's traditions. Therefore, he did not want anyone to direct him on how he should bring up his children. Precautions from Tumaini and sometimes from his wife were like a drop of ink in the ocean. Moreover, he warned them that a coconut cannot compete with a stone]. (MOT)

Masumbuko vividly demonstrates what patriarchy entails. He is the head of the family; endowed with the authority to decide how his children should be raised. Idi (the only male child) is expected to play a similar role when he grows up. For this reason, Masumbuko is determined to preserve and propagate the community's customs. No amount of effort especially from women can change him. He does not believe in gender equity as illustrated in the metaphor contrasting a coconut with a stone (TUM.14). Through this form of narration, the reader is invited to adopt the younger generatio's stance on the conflictual issue. The narrator portrays Masumbuko as an autocratic character; an impediment to democracy advocated by younger characters.

This study maintains that the generational conflict on gender roles and relations is also an indication of cultural and ideological conflicts among the conflicting parties. While some characters are determined to maintain the status quo (Masumbuko, Maimuna and Majaaliwa) others are inclined towards an egalitarian treatment of male and female children in society (Tumaini, Halima, the DO and Amina). It is an indication of a dynamic society whose traditions are changing with the passage of time. Anthoney Giddens points out that all traditions are invented for a diversity of reasons and they always incorporate power. Kings, emperors, priests and others have long invented traditions to suit themselves and to legitimise their rule. *Tumaini* demonstrates how the partriarchal system determines gender roles and relations in the depicted society.

However, while traditions are always invented and reinvented, they should be in the service of all its members. When this fact is overlooked, social conflicts including generational conflicts are bound to occur; demanding a reformation of the established customs (Giddens, 2002:40-41). Virtually all the instances of this conflict reveal that members of the community captured in *Tumaini* are at a cross road. Although Western form of education is seen as an avenue for better economic opportunities, some characters (Majaaliwa and Maimuna) are reluctant to relinquish the traditional structures that favored the male folk. Consequently, generational conflicts in *Tumain*i could be a manifestation of the conflict between traditional social establishments that were gender biased and modern social structures that advocate for gender equity. Gender roles/ relations are subject to change and the female folk are the force

to needed to spearhead such change. This argument is replicated in the vocalization and focalization of the generational conflict on circumcision and marriage rites.

5.3.1.2 Narration of Circumcision/ Marriage Rites Conflict

The generational conflict pertaining to circumcision and marriage rites is depicted differently in *Tumaini* and *Kufa Kuzikana*. In *Tumaini*, the narration is mainly undertaken by the heterodiegetic narrator. This narrator occasionally reveals her stance on the conflict through evaluative comments on the events and characters. However, the conflict is largely focalized internally by the protagonist and her supporters. The very first instance displaying conflicting views involving Tumaini and her mother is internally focalized as follows:

> *"Tuma…"alianza Bi. Amina, "Najua kuwa hutayafurahia, lakini hayana budi kutendeka kulingana na mila zetu," aliendelea…, "Ikiwa unayotaka kunieleza yanahusu tohara, mama sahau-sahau kabisa maana nilisema tangu kitambo kuwa mila kama hiyo ni ya kizamani, ni ya kikatili na kishenzi-"…"Tuma mwanangu, usioweza kuukata, ubusu." Tumaini alidakia kwa bezo, "Siwezi kuubusu iwapo kufanya hivyo ni sawa na kujichimbia kaburi."… "Tuma, sina wakati wa kukubembeleza hapa. Mimi najaribu kukueleza ya muhimu, wewe unanivunjia heshima! Mtoto huna adabu we! Hata sijui huko shuleni mnafunzwa nini…" …"Samahani mama, lakini nataka nyote muelewe kwamba tohara kwa mtoto wa kike ni marufuku. Na iwapo mtanilazimisha, basi hatua za kisheria-" kabla hajaendelea, Tumaini alihisi kofi kali limefyatukia kwenye shavu lake kwa ghafla.*(TM.16-17)

> ["Tuma…" Amina started, I am aware that what I am about to tell you may not make you happy. However, this is what our customs demand of us," she went on…, "If what you want to tell me is about circumcision, mother, forget it completely because I already said that such a tradition is outdated, brutal and primitive-"…"Tuma my daughter, you just have to kiss what you cannot break." Tumaini interrupted sarcastically, "I cannot kiss it if by so doing I will be digging my own grave."… "Tuma, I do not have time to persuade you on this matter. What I am trying to tell you very is important and you disrespect me you child! I even do not know what you people learn in that school…"… "I am sorry mother, but I would like all of you to understand that the circumcision rite for a girl child is illegal. And if you are going to force me to undergo it, then legal measures-," before she could say more, Tumaini suddenly heard a sharp slap on her cheek.](MOT)

While the heterodiegetic narrator relates this particular conflict, its focalization is undertaken by the protagonist (Tumaini) as well as the heterdiegetic narrator. The narrator's opinion can be seen in the comments she makes on the conflicting characters. This in turn relays the implied author's ideological stance on the conflict. Tumaini states that the circumcision rite is an outdated practice which is detrimental to the progress of the girl child. Conversely, Amina stresses the importance of the rite by invoking the Kiswahili proverb: *"Usioweza kuukata, ubusu"* (If you can not beat them, join them). However, Tumaini down plays the wisdom engulfed in the proverb. She tells her mother that she cannot embrace a practice which is detrimental to her life.

Proverbs are familiar wise sayings passed on from one generation to another to explain certain 'truth' accepted by a particular community. In most African societies, proverbs represent some established 'truth' based on the life experiences of a given community (Wamitila,

2008:434). In Kiswahili literature, proverbs occupy an important position. An author can use a proverb as a means of advancing a certain moral principle or even to communicate a certain ideological stance (Wamitila, 2008:435)[43]. Therefore, Tumaini's disregard of the truth invoked by the proverb is quite telling. Moreover, the heterodiegetic narrator's comments about Tumaini's sarcastic reference to the proverb insinuate an ideological stance. Retrogressive practices such as the circumcision rite are no longer valued by the younger generation. This fact is validated when Amina eventually totally transforms to become an advocate of gender equality as captured in this extract:

> *"Pole mwenzangu ikiwa maneno yangu yamekuudhi. Lakini ujue pia kwamba si vizuri kuwaweka watoto wa kike shuleni kwa muda mrefu. Mtoto wa kike akizeekea kwao siyo dalili nzuri, na huenda vijana wa kiume wakamtilia shaka…"Hayo kamuusie bintiyo, wangu atasoma"* (TUM.139).

> [I apologize if you are offended by what I have said. But you should also know that it is not good to keep girls in school for too long. It is not a good sign when a girl grows too old at her parent's home. Her male counterparts tend to doubt her integrity…"…" (Said Maimuna) … "You can offer that advice to your own daughter, my own will proceed with education (replied Amina).] (MOT)

Amina has not only changed her outlook on the circumcision rite but also on gender roles and relations in the family institution. She dissuades Tumaini from getting married until she is done with her studies (TUM.141). Through character focalization, some other characters castigate Masumbuko for his conservative attitude and brutality towards his daughter. See the following conversation:

> *"…Siku hizi hakuna mtoto wa kike anayekubali kupashwa tohara. Wengine hata wamewachukulia wazazi wao hatua za kisheria kuhusu jambo hili. Wewe unayaona haya yote lakini umeamua kuishi katika dahari za kale…" Yusufu naye alianza kuja juu…"Ewaa! Si mnaona basi, mipango hii ni yenu nyote" alisema Mzee Masumbuko, lakini Shabani aliingilia kati, "Hapana-hapana…huwezi kutuingiza lawamani. Binti yako alikimbilia usalama wake kwangu. Je, ulitaka nimrudishe hapa ili ukamilishe ukatili wako?" "Ukatili? Kutekeleza ada ya jamii ni ukatili?"…Kwanza huyo mkeo alikuwa katika mstari wa mbele kuwachagua wanawake walioenda Be…Beinyingi, sijui!" Bi. Halima alimkata kalima na kutamka, "Sio Beinyingi bali Beijing. Naam, ni kweli unayosema, wala sijuti kufanya hivyo. Wanawake ulimwenguni kote walikusanyika huko kujadili maendeleo yao. Kuna ubaya gani hapo?"…"Nyie mnadanganywa na wazungu ili mdharau mila zenu, nanyi mnakubali bila kudadisi kwa nini,"alisema mzee Masumbuko kwa hasira* (TM.40-41).

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[43] *Alipanda Upepo na Kuvuna Tufani*, *Maumbile si Huja*, *Dunia Mti Mkavu*, *Mui Huwa Mwema* and *Kikulacho*. are some the Kiswahili novels that take or hint at Kiswahili proverbs in their titles.

["...Nowadays no girl child is willing to undergo the circumcision rite. Some of them have even taken legal measures against their parents over this issue. You have witnessed these incidences but you have decided to live in the past centuries..." Yusufu responded angrily. "Ooh! You see, these are all your plans," said Masumbuko but Shabani intercepted, "No-no Masumbuko, you cannot blame us for this. Your daughter took refuge at my place. Did you want me to send her back so that you could accomplish your brutality?" "Did you say brutality? How does observing our community's tradition amount to an act of brutality?" asked Masumbuko... "First of all, it is your wife who was on the forefront choosing women who went to Bei...Beinyingi or whatever you call it!" Halima interrupted and said, "It is not Beinyingi but Beijing. Yes, what you are saying is quite true and I have no regrets for that. Women all over the world gathered there to discuss their progress. What is wrong with that?" "...You people are being cheated by Europeans to discredit your own customs and you just accept without questioning their intention," Masumbuko said angrily.](MOT)

The split in opinion by the characters within the older generation is an implicit statement that the younger characters are justified in opposing the circumcision rite. Indeed, if the older generation is in itself divided over the circumcision rite, how much more would the younger generation be? This in itself affirms the premise that generations are heterogeneous and a cultural shift is a gradual process.

Moreover, the generational conflict on the circumcision rite is apparently linked to the adoption of what Masumbuko terms foreign traditions (TUM.41). Mzee Masumbuko differs with Halima; a literate female character for advocating for the women rights. Apparently, men are reluctant to surrender their privileged position as insinuated by the word *Beinyingi*.[44] The fact that the word is verbalized by a male character suggests that men in a partriarchal society see foreign cultural practices as jeopardizing their privileged position. For Masumbuko and his cohorts, embracing foreign customs can be a costly venture.

The notions of gender equity, democracy and human rights are among the features of modernity (Engineer, 2005: 195). The community in *Tumaini* seems to be grappling with this reality. This is the cause of the inter-generational conflicts in the novel. The protagonist (Tumaini) comes out as a key advocate of formal education; the modern form of socialization. On the other hand, *Masumbuko* is troubled by the infiltration of the foreign culture in his community. Masumbuko's sister (Namvua) recalls how as a child, Masumbuko refused to embrace formal education brought by the Europeans in their village (TUM.65).

Subsequently, the vocalization and focalization of the inter-generational conflicts on the circumcision rite in *Tumaini* divulge a contestation of modernity by conservative characters. Wamitila concurs with this thesis as follows:

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[44] *Beinyingi* may have been derived from two Kiswahili words, *bei* (noun) meaning 'price/ cost' and *nyingi* (adjective) which means much or a lot.

> Bi Halima, a defender of young girls' rights and a staunch opponent of female genital mutilation, is determined to defend her niece from the malevolent (malicious) plans of Tumaini's father who is unwilling to embrace modernity. She is willing to take on the irrational and autocratic Masumbuko, a man who is prepared to do anything to satisfy his egoism. (2009: 458)

Young male characters are more opposed to the circumcision rite than their female counterparts in *Kufa Kuzikana*. Tamari, the younger sister to Tim looks down upon Akida because his community does not practice the circumcision rite. She tells Akida: "*Kama mngekuwa mnaona kisu cha ngariba mngekuwa watu,*" (You would be proper human beings if only you embraced the circumcision rite) (KK.67). Similarly, Cynthia despises Akida on learning that he is uncircumcised (KK.144). Nevertheless, their attitude towards Akida changes after interacting with him closely. Tamari hatches the plan to rescue Akida from the rowdy youth at Falkland estate (KK.202). We see how Cynthia embraces Akida when he helps her to escape the circumcision rite. She tells Akida: "*Sikuoni kama Mchungwachungwa tena… Wewe ni ndugu yangu halisi…*" (I no longer see you as a Mchungwachungwa…You are my brother indeed…"). (KK. 171)

The change in attitude by the female characters is quite significant in this conflict. Intermarriage between warring communities is usually one of the ways in which a harmonious relationship can be achieved. The fact that Tamari and Cynthia are able to rise above cultural differences suggests that there is hope for unity between people from diverse ethnic backgrounds. As the novel comes to a close, there is a hint that Tamari has fallen in love with Akida. The heterodiegetic narrator relates how Tamari breaks into tears when Akida finally leaves for Canada (KK.221). This contrasts with the narrator's earlier report that Akida would never have dreamt of marrying Tamari due to cultural differences (KK.8).

The manner in which this conflict on the circumcision rite is narrated in *Kufa Kuzikana* insinuates that cultural biases can disappear when people from diverse cultural backgrounds interract closely. Moreover, the homodiegetic vocalization and focalization reinforces the important role played by women in maintaining the circumcision rite in *Kufa Kuzikana*. The autodiegetic narrator (Akida) reveals that the captured man is betrayed by his wife. Besides, it is a young female character that mobilizes the crowd at the market to raise funds to have the 'child' become a man (KK.55). Hence, female characters play a major role in maintaining cultural values in the depicted community. Similarly in *Tumaini*, Maimuna, Namvua, Nemsi are among the female characters that propagate the circumcision rite.

There is a major contrast in the portrayal of the inter-generational conflict on the circumcision rite in *Tumaini* and *Kufa Kuzikana*. Female characters are portrayed as vehicles for the implied author's stance on the conflict in *Tumaini*. However, in *Kufa Kuzikana*, male characters are the channels for the implied author's ideological stance on the conflict. This is yet another example where the authorial gender impacts on the narration of the story. A male character's opinions on the rite in *Kufa Kuzikana* are captured as follows:

> *"Hii nchi yetu inahitaji mapinduzi ..."Sio mapinduzi ya serikali...tunachohitaji ni mapinduzi ya mioyo. Mapinduzi ya ada na mila.Mapinduzi ya mitazamo, misimamo na mikabala"."Kwa nini unasema hivyo?" nikamwuliza. "Aisee sisi Wakiwachema tumelemaa vibayavibaya... Subiri Msimu wa tohara ufike uone maajabu...utawaona wasichana maskini wanalazimishwa kutahiriwa burebure. Wengine watapatwa na 'blutung' watoke damu mpaka wafe..." "Si watu na mila zao bwana?" nilijaribu kukaidi. "Lo! Mila gani hizo bwana? Upuuzi! Ndio maana tunabaki nyuma."(KK.155).*

> ["This country of ours needs a revolution…Not a government revolution…what we need is a revolution in our hearts. A revolution in traditions and customs; a revolution in our attitudes and world views". "Why do you say that?" I asked him. "I tell you we Kiwachema people are badly deformed…Wait until the circumcision season comes and you will see wonder…you will see poor girls being forced to undergo the circumcision rite for no good reason. Some of them will even bleed to death…" "But these are customs aren't they?" I tried to challenge him. "Ah! What sort of custom is this my friend? It is sheer nonsense! No wonder we are lugging behind."] (MOT)

For Jerumani, the circumcision rite is retrogressive, dangerous and an impediment to the progress Kiwachemans. Similarly, Akida registers his diapproval for the rite in the following comments:

> *"Nilishangazwa na tukio hilo. Soko lilikuwa limefungwa kwa ajili ya 'mtoto' yule. Hela zilikuwa zinachangwa kwa ajili yake…Alipendwa kweli.Watu wa sokoni walijitolea sabili kumsaidia kwa hali na mali 'mtoto' huyu awe 'mwanamume'. Wanamjali sana. Wanataka awe na akili. Kumbe akili za watu ziko kusini ya ukanda wa suruali? Na uwapi uhuru usemwao ulipatikana kwa wazalendo kumwaga damu yao ili aondoke Mkoloni? Au tuseme jamii ilijipatia uhuru wa kumhini mtu binafsi uhuru wake? Yaani mtu mmoja ni fufutende apaswaye kubugia chochote apewacho na jamii? Hana hiari, siyo? Muradi nilijiuliza maswali mengi ambayo sikuweza kuyapatia majibu muafaka." "Hii ni dhuluma," alitamka Pam… "Visa vya watu kufedheheshwa hadharani na kulazimishwa kutahiriwa vimenisinya" (KK. 55-6).*

> ["I was taken aback by that incident. The entire market is shut down for the sake of 'that particular child'. A funds drive was conducted for his sake…He was loved indeed. The people in the market gave generously so that this 'child' becomes 'a man'. They really care for him. They want him to become wise. Does it mean that nowadays people's brains are located on the southern part of a man's pants? And where is the freedom that people claim was obtained after the patriots shed blood for the colonialists to leave? Or does it mean that the society got the freedom to deny people their personal rights? In other words, a person is expected to take anything that the society gives him/her? S/he has no choice, isn't it? As it were I asked myself several questions of which I could not get suitable answers." "This is injustice," said Pam… "I am fed up of incidences where people are publicly embarrassed and forcefully circumcised."](MOT)

In the excerpt, Akida orients the reader's perception of the circumcision rite. This is a typical case where *focalization* becomes a means of foregrounding the focalizing agent (Akida) and of creating an ironic view on the focalized (circumcision rite). The rhetorical questions posed

by Akida reveal an irony which could be the implied author's stance on the value of the circumcision rite.

Moerover, the narration of this conflict signals an underlying political conflict. Apparently, some citizens are discontended with the political situation after independence in the fictional country of Kiwachema. This is implied in the words; *"And where is the freedom that people claim was obtained after the patriots shed blood for the colonialists to leave?"* The suppression of an individual's right to choose what s/he prefers is likened to the absence of true independence in the post-colonial state of Kiwachema. The question of independence is seemingly connected to cultural freedom and respect for human rights.

Certainly, the way inter-generational conflicts on the circumcision rite are presented in the selected Kiswahili novels shows a relationship between patriarchy and gender relations. Men alone are not responsible for patriarchy. She argues that Women and men have colluded for centuries in maintaining the boundaries of *either-or thinking* as well as the patriarchal cultural and social arrangements that this kind of thinking has fostered (Warhol, 2010:242). She argues that women have been used by men against their fellow women to maintain their dominance in society. Therefore, male dominance over women can be overcome when women unite against oppressive structures in their society. Indeed, in *Tumaini, Kufa Kuzikana* and *Kipimo cha Mizani,* character focalization insinuates that women are essentially the force that sustains a community's cultural practices. Women can eradicate oppressive and retrogressive customs in their societies if they are united. This is well demonstrated by female characters such as Amina, Halima, Tumaini and Riziki in *Tumaini*; Tina, Cynthia and Tamari in *Kufa Kuzikana* and Salama, Halima, Riziki, Rehema and Bi. Wakati in *Kipimo cha Mizani*.

At this point I wish to recap the concept of the implied author in relation to the narration of generational conflicts in this study. Although the implied author is essentially a textual construct that represents the norms of the fictional world, more often than not, the fictional norms reflect the norms or ideology of the society from which the real author hails. Once a novel is published, its author is confirred with the authority to speak to and for the public (Lanser 1981; Rimmon-Kenan 2002: 88). From this perspective, the novel becomes a means through which certain cultural values are transmitted to the public.

At times the implied author is considered to be the real author projected by the text itself and sometimes also conditioned by our knowledge about the author's life and career (Keen 2003: 32-3). It therefore follows that the protagonist is essentially amplifying the ideological stance of Ken Walibora on the circumcision rite. An interview with Ken Walibora, it was revealed that his community (the Bukusu) still holds the circumcision rite in high regard[45]. However, its relevance is contested in the contemporary society; the social economic factors that spelt its validity no longer apply (Mbiti 1982:97). Circumcision for men[46] is no longer regarded as a maturity guage. Today boys are circumcised at the age ranging between 12 and15 years. Therefore, today, circumcision is more or less an identity mark among the Bukusu. Most important, the removal of the foreskin on the male genital organ is a healthy practice. It minimizes the infection of sexually transmitted diseases (Lorber and Moore, 2002:97).

The study thus postulates that focalization is a powerful manipulative textual device that can have a major impact on the way the reader perceives the narrative world. This is brought out by Patrick O'Nell (1994:96) who points out that a character who is also a focalizer has a special claim not only on the readers' attention but also their sympathy. In such a case, 'the reader watches with the character's eyes and will, in principle, be inclined to accept the vision presented by that character (Bal,1985:104). For instance, the manner in which Akida orients the narration of the conflict on the circumcision rite in *Kufa Kuzikana* appeals to the reader's sympathy regarding the infringement of personal human right. The moment the reader's sympathy is won, then the implied author will have performed a cultural communicative act or a perlocutionary act (Lanser,1981:72). From the Speech Act perspective, the perlocutionary act involves the production of emotional and expected effects upon the "feelings, thoughts, or actions of the audience (Austin, 1962: 101).

In both *Tumaini* and *Kufa Kuzikana*, the implied message is that a person's humanity, maturity or success is not gauged by the circumcision rite. What matters is an individual's attitude and hard work in life. Subsequently, the generational conflicts in *Tumaini* and *Kufa Kuzikana* are a manifestation of the conflict between some of the African traditional cultural values and the Western cultural practices. They can also be read as a contest between the concepts of tradition and modernity (Wafula, 2012). This point is vocalized and focalized in the poem; *Ukaidi* captured in *Tumaini* as follows:

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[45] I held a live interview with Ken Walibora on 5th May, 2011.
[46] Only boys are circumcised according to the Bukusu culture.

Nashikilia ukale ambapo hapana budi,

Na huacha vile vile iwapo haunifaidi,
Nitabadili milele siwezi kuwa baidi,
Wa kutenda yale yale kuzuia juhudi. (TUM.46)

[I uphold tradition when it is a must,
I abandon it at the same time when it benefits me not,
I will forever change I will be a slave not,

Doing the routine things and forsaking effort].

The poem vividly espouses the implied author's stance on the generational conflicts on the cultural practices contested in *Tumaini*. An interview with high school pupils from selected schools in Tanzania revealed that the circumcision rite is still a bone of contention in some of the contemporary African societies such as the Maasai and the Kuria of Kenya and Tanzania [47] like. Essentially, generational conflicts in *Tumaini* and *Kufa Kuzikana* are a manifestation of a dynamic society; a society that Giddens (2002: xxxi) rightly labels: a *runaway world.*

5.3.1.3 Narration of Professional Ethics / Mutual Respect Conflicts

Generational conflicts on professional ethics and mutual respect are prominent in the female-authored novels; *Kipimo cha Mizani* and *Tumaini*. The authors are concerned with the whole question of respect as a social contract between the older and younger generations. Mutual respect is debated here especially when either of the conflicting parties does not act according to the mutual contract. Mutual respect has to do with privileges and responsibilities. It is a give and take phenomenon as illustrated in conflicts involving younger and older characters.

The inter-generational conflict on mutual respect in *Tumaini* is basically relayed through homodiegetic narration and character focalization as seen in the conversation between Tumaini and Amina. When Tumaini tells her mother why she is reluctant to undergo the circumcision rite, her mother accuses her for insolence (TUM.16-17). The heterodiegetic narrator further reports that Masumbuko accuses Tumaini for acting contemptuously tawards him when she runs away from home (TUM.30-31). In addition, the heterodiegetic narrator relates how an elderly man accuses Tumaini of indiscipline and lack of respect for interrupting their meeting (TUM.103). Besides, through character focalization, we detect Majaaliwa's accusation against Tumaini for disrespect on account of ignoring his directive (TM.116).

The implied author's stance on the conflicts can easily be detected from the heterodiegetic

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[47] See Table 4 and Appendix for more details on this.

narrator's presentation of their resolution. For instance, Tumaini is vindicated from the accusations when she is given a chance to express her opinion before the panel. The D.O learns that the chief had deliberately deleted Tumaini's name from the scholarship award merit list. She is also absolved when Majaaliwa seeks the opinion of his coleagues regarding Tumaini's stance on the choice of subjects. In the conflict between Tumaini and Amina, the case is resolved when Halima enlightens Amina regarding Human rights. Amina changes her attitude and decides to support Tumaini in her quest for further education (TUM.139). The heterodiegetic narrator comments reveal that Amina would have liked Tumaini to emulate Riziki; Amina's niece who is advancing in her education (TUM.16).

Subsequently, the manner in which narrative voice and focalization are played out in the depiction of conflicts on mutual respect determines their reading. The implication is that the deserving senior members of society should be respected by their juniors. This is well captured in the conflict between Mzee Hasani and Umari in *Kipimo cha Mizani*. The heterodiegetic narrator's report indicates that Mzee Hasani is a pious old man who should be respected as a father figure by Amini and Umari (TM.72). Indeed, Mzee Hasani says that he would have allowed Umari to pick the items from his brother's shop had he shown him (Mzee Hasani) some respect (KCM. 68).

To a large extent, character focalization comes out as the main channel through which the implied author's stance is conveyed on the conflict on mutual respect in *Kipimo cha Mizani*. The heterodiegetic narrative voice basically vocalizes the narrated conflicts. However, the angles from which the conflicts are presented and subsequently read are located in the various characters. To a limited extent, the heterodiegetic narrator orients the conflicts. The characters' words, their actions, and the manner in which the conflicts are resolved affirm this argument.

Focussing on *Tumaini*, we see how Tumaini holds Mzee Okwemba and her foster parents (Shabani and Halima) in high regard. The narrator reports that on several occasions Tumaini would offer to help Mzee Okwemba with domestic chores. Mzee Okwemba in turn compliments Tumaini for her good gesture with praises and material gifts (TUM4, 81). Shabani and Halima are proud of Tumaini for heeding their advice. This is focalized by Shabani and Yusufu in their congratulatory speech at the party held in Tumaini's honor for qualifying for a prestigious degree course (TUM.152). Mutual respect is also displayed in the interaction between Shabani and his wife Halima and Sifa; Tumaini's boy friend (TUM.133).

Therefore, these senior characters are portrayed to be morally upright and hence derserving respect from their juniors.

Nonetheless, sometimes senior characters in the novels conduct themselves way below the expected moral standards. Such are the circumstances that provoke inter-generational conflicts. This happens when when undeserving senior characters demand respect from their juniors. Character focalization is a key means in identifying conflicting parties either through their verbal or physical confrontation. This is demonstrated in the conflict between Tumaini and other senior characters. For instance, although Tumaini accords Chief Andrea his due respect, Andrea does not reciprocate. Instead he attempts to rape her. The narrator further reports how Tumaini exposes the chief's malicious efforts to deny her a government scholarship (TUM.91). In the same vein, Tumaini complains against her father who uses disrespectful language against her and her sisters (TUM.14). Furthermore, the narrator recaptures Tumaini's thoughts on how she would rather disobey her father than forefeit education. (TUM.43)

The same scenario is replicated in the conflicts involving Ali and Mariyamu and also Salama and Dr Juma in *Kipimo cha* Mizani. Ali acts contemptuously towards Mariyamu for her misconduct. She openly lies that Ali's mother is insane (KCM.151-152). Mariyamu complains that Ali does not accord her respect yet she mistreats him and his siblings. In fact, the narrator reveals how Ali is quite responsible at a tender age. When Ali and his brethren are adopted by Rehema, they accord her the respect she deserves for her kindness (KCM. 104, 223). Similarly, Salama has no choice but to confront Dr Juma who contravenes his professional ethics (KCM. 176). Although the doctor accuses Salama for discounting his authority, the heterodiegetic narrator reports that Salama is absolved from the blame by the disciplinary panel. Through character focalization, it is evident that Salama and not Dr Juma is credited for displaying medical professionalism (KCM.182-184).

The narration of these particular conflicts divulges a subversion of the notion that wisdom and leadership is a preserve of the elderly in society. The youth are active members of society capable of determining their destiny. They are not necessarily resigned to their fate as dictated upon them by the senior members of society. Salama challenges her senior colleague to adhere to professional ethics and does not naively obey an immoral doctor (KCM.177). The youth are capable of changing their society for the better when they refuse to be intimidated by their corrupt and egocentric seniors. This is focalized by characters such as

Salama and Ali in *Kipimo cha Mizani* (KCM.104) and Tumaini in *Tumaini* (TM.116).

Through character focalization and heterodiegetic vocalization, implied author's stance on the generational conflict on professional ethics and mutual respect in *Kipimo cha Mizani* is revealed. Dr Juma is portrayed as a corrupt and indifferent character. He responds arroganttly to Salama when she reminds him about the patient who needs his attention. Bi Wakati tells Halima that Dr Juma is unfriendly to virtually all the workers at the hospital (KCM.3, 9, 10). So, in spite of his senior age and position in the medical profession, Dr Juma does not win the respect of his juniors.

Through hereodigetic vocalization and character focalization, it is explicit that respect begets respect and the vice versa is also true. The resolution of the conflicts in *Tumaini* and *Kipimo cha Mizani* show that the implied author is inclined towards the younger characters' position. In *Tumaini*, the protagonist eventually qualifies for her dream career insinuating that she is right after all. Correspondingly, in *Kipimo cha Mizani*, the disciplinary panel absolves Salama from Dr Juma's accusations. Ali and his siblings are accepted and cared for by Rehema after they are thrown out by Mariyamu.

In addition, beneath the inter-generational conflicts on mutual respect depicted in both *Tumaini* and *Kipimo cha Mizani*, we see a contest over gender roles and relations. This is indexed by the narration and orientation of the conflict. Taking into account that literary creators are always gendered, their position on relations between men and women in society will always feature in their works. Warhol observes:

> Whether an author self-identifies as male or female is what determines the author's sex. The ways in which the author adopts styles, gestures, conversations, diction, and genres associated in a given culture with male writers or female authors add up to the masculinity or the femininity, the gender of the writing. At their most basic, signs of gender manifest themselves at the story, where characters' actions, thoughts, and attitudes define their gender identities. At their most complex, signs of gender figure at the level of discourse, where the writing itself can be said to be gendered. (Herman et.al. 2010:242)

It is no coincidence that Calara and Zainab portray conflicts involving female and male characters. Coming from patriarchal societies where women are subordinate to men, the manner in which this particular conflict is narrated is in itself a subversion of patriarchy. Female characters that challenge male characters are portrayed to be morally upright compared to their opponents.

5.3.1.4 Narration of Ethnic Prejudice and Governance Conflicts

Reading *Vuta n'kuvute* and especially *Kufa Kuzikana,* one realizes that virtually all the generational conflicts on ethnic and racial prejudice have a political tint. For this reason, generational conflicts touching on these issues are discussed together to show their interconnection.

Through character focalization, it can be inferred that young characters (Akida, Tim, Tom, Pamela and Jerumani) are opposed to the discriminative attitude displayed by the senior characters (Samson Tungu, Zablon, Mzee Uledi, Tina and Pamela's aunt) in *Kufa Kuzikana*. Their respective stances can be deduced in the conversation between Tim, Tom and Akida. As an autodiegetic and extradiegetic narrator, Akida is not only able to relay his own opinion but also the other characters' views and thoughts regarding ethnic prejudice. Deploying the protagonist as the narrator of this particular conflict, the reader is invited to adopt his point of view because the story is presented as a first hand experience. This is illustrated in the pronoun "**ni-**" as in the words ***ni**-kauliza* and ***ni**-katoa kauli* (KK.21) verbalized by Akida.

Moreover, by allowing other characters (Tom and Tim) to speak out their views on ethnic prejudice, the author attempts to project an objective stance on the conflictual issue. This character focalization strategy pushes the heterodiegetic narrator's opinion to the background while at the same time foregrounding the characters' opinions. This is what Genette (1980:186) calls 'objecitivised speech'. This in turn gives the impression to the reader that the story is authentic. Therefore, the reader is invited to accept the younger characters' point of view that ethnic prejudice in Kiwachema is like a plague. Moreover, they allege that ethnic names and languages can enhance ethnic discrimination. In Kiwachema, names tend to reveal a person's ethnic origin (KK.90, 21).

Subsequently, a reader who is conversant with the political landscape of some African country in which the novel is situated, s/he can easily see a connection between the generational conflicts on ethnic/racial prejudice and political ideology and governance in *Kufa Kuzikana*. The colonial government and even the post-colonial governments tended to use the divide and rule strategy by categorizing citizens in specific ethnic districts (KK21). In such a situation, the minority ethnic groups within those districts are likely to be silenced should they be opposed to the majority's ideology. This is one of the reasons that spark ethnic clashes between the minority Wakanju and the majority Wakorosho in Korosho district

(KK.163).

Notably, this scenario is reflective of Kenya, the country of origin of Ken Walibora. Administrative districts (now counties) bear ethnic names with residents speaking virtually the same mother tongue. For instance, we had Nandi, Turkana, Kisii, Pokot, Turkana, Keiyo Marakwet, Taita Taveta, Meru and even Samburu districts named after ethnic groups in those regions. Therefore, the author's historical and geographical background impacts on the narrated story. Tchokothe (2014:187) rightly observes that an author's social experience(s) fosters her /his creative enterprise.this in turn helps in accounting for the stamp s/he gives to a particular literary work.

In deploying character focalization, the author has succeeded in capturing the dissonance between the attitude of the older generation and younger generation characters towards ethnic prejudice. This is illustrated in an episode featuring Tim, Akida and Mzee Uledi. Mzee Mzee Uledi only accepts to talk to the supposed strangers when he is assured by Akida that they are not from the Korosho ethnic group (KK.76). Similarly, Samson Tungu is uneasy that Tim associates with "enemies" (KK.25, 65). This is replayed when Tina (Jerumani's mother) meets Akida for the first time (KK.149).

Conversley, the HMNV reports how most of the young characters from diverse ethnic groups in *Kufa Kuzikana* interact mutually. Akida and Tom from the Kanju tribe relate quite well with Tim from the Korosho tribe (KK.59, 81-2). Pamela is from the Sangura tribe and yet she is engaged to Tim (KK.21) while Jerumani (Msangura) is one of Akida's good friends (KK.149, 154) and is least bothered about Akida's ethnic background. The young characters' stance on negative ethnicity is aptly focalized by Akida as follows:

> *Kisha (Muyaka) alimwita Bi Tina mkewe akanikabidhi kwake. Bi Tina ndiye aliyeniuliza kabila langu, swali nililolichukia sana. "Mchungwachungwa," nikamdanganya. Nililionea aibu kabila langu… "Wachungwachungwa ni watu wazuri ila wanapenda ufuska," alikata kauli Bi.Tina. "Kila mtu ana tabia zake mama,"niliitoa rai iliyoniwasha moyoni. "Huwezi kuhukumu kabila zima la watu kwa kosa la mtu mmoja au wawili." "We' mtoto mdogo pale ulipo unajua nini?" Nilikereka lakini nikameza mate machungu...* (KK. 149)

> [Then he (Muyaka) called his wife Tina and handed me over to her. It is Mrs Tina who asked about my tribe, a question that I hated most. "I am a Mchungwachungwa", I lied to her. I was ashamed of my tribe… "Wachungwachungwa are good people except that they are so promiscuous," said Mrs. Tina. "Every person has his/her unique behavior mother," I gave my opinion that was bothering me. "You cannot judge a whole tribe based on a mistake of one or even two people." "You are only a child what do you know?" I was hurt but I decided not to respond…] (MOT)

This incident occurs when Akida arrives at Mzee Muyaka's home in Binge to find a job as a shamba boy. The excerpt illustrates a situation where the protagonist plays the role of both the narrator and the focalizer. Character focalization here becomes the main channel through which we access the implied author's position on this particular generational conflict. It is also an explicit case where the ideological stance of the implied author is verbalized by a character (Akida). As Rimmon-Kenan rightly points out, a character may represent an ideological position through his way of seeing the world or his behavior in it, but also through explicit discussion of his ideology (2002:83).

Moreover, the protagonist (Akida) is portrayed as a nationalist who gets along very well with like-mended characters from divers ethnic groups. For instance, he admires Mwalimu Alex (Mkorosho). Alex publicly rebukes the area Member of Parliament for his discriminatory remarks at a public political rally (KK.2). In the episode where Tim and Akida pay a courtesy call to Samson Tungu at his residence, Tim vehemently apologizes to Akida for his uncle's contemptuous behavior (KK.25). Besides, Tim is ready to lose his job rather than his friendship with Akida on ethnic grounds. This is captured in the dialogue between Akida and Tim (KK.64-65). There are also instances when young characters opt to lie about each other's ethnic origins. They do this to protect each other from 'ethnophobiac[48]' characters. Akida lies to Mzee Uledi that Tim is from the Sangura clan (KK.76) yet Tim is from the Korosho community. Similarly, Tim does not disclose the ethnic origin of Akida to the rowdy youth to protect him (KK.202). And on her part, Cynthia keeps the secret about Akida's fake identity as a Mchungwachungwa (KK150, 169) to prevent Akida from forced circumcision.

Subsequently, character focalization comes out as the chanell through which respective positions of the conflicting characters on ethnic prejudice are unveiled. Through his words and actions, Samson Tungu comes out as a character that is predisposed towards ethnic identity. He is among the senior characters that seek security in ethnic identity and loyalty. On the contrary, younger characters like Akida, Jerumani, Tom, Tim and Pamela seek security in genuine friends regardless of their ethnic origin.

Subsequently, the implied author's stance on ethnic prejudice that manifests itself in issues such as tribal loyalty is vocalized and focalized through the young characters' conversations and actions in *Kufa Kuzikana*. The argument is that ethnic loyalty can sometimes fuel ethnic

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[48] Persons obsessed with ethnic prejudice.

animosity. Ethnic diversity is no justification for ethnic acrimony. This point is focalized by Jerumani in his lamentation about the loss of life and property brought about by ethnic clashes in Korosho district. He tells Akida: "Sharti tugeuze mioyo bwana. Tuaibikie *ukabila wetu na sio makabila yetu*" We must transform our hearts. *We should be ashamed of our tribalism but not our tribes*) (KK.156). Jerumani's words which are rendered as italicized emphasis (Jahn, 2005:N1.4) actually divulge the implied author's ideology on ethnic prejudice.

Italization is one of the expressivity markers that disclose the narrator's personal characteristics including his/her ideology. In addition, the enduring friendship between Akida and Tim is quite telling. Even after Akida learns that Tim's father is responsible for his father's death, the two young men stick together as true friends (KK.198). Their friendship thus suggests that the younger generation has won the battle against ethnic prejudice. The death of their parents could symbolize the idea that ethnic prejudice should be discarded or buried and forgotten.

When an ideological inference is made by the reader from a narrated story, it confirms the thesis that literary texts are communicative artefacts. They are artistically created and presented in such a way as to communicate and not merely to represent their stories (Currie, 2010:65). Further evidence that *Kufa Kuzikana* performs a cultural communicative act is revealed by Bertoncini as follows:

> Although *Kufa Kuzikana* is a powerful accusation of how ruthless ethnic feelings still inform many people from the intellectuals and top politicians to the uneducated villagers, the novel does contain a positive message as well in that it shows how true friendship can overcome ethnic and other differences and survive even in the most adverse circumstances. (2007:163)

Moreover, the study postulates that the generational conflict on ethnic prejudice in *Kufa Kuzikana* is essentially a political conflict on two grounds. Firstly, the proponents of the ethnic animosity are politicians like Johnstone Mabende. He is the Korosho Member of Parliament accused of inciting his constituents against each other (KK.2). Secondly, Akida alleges that ethnicity emanates from the colonial rule which divided the fictional country of Kiwachema into administrative regions based on the residents' ethnic backgrounds. Tom says that the constitution of the independent Kiwachema stipulates that citizens are free to live in any part of the country. However, this is no longer the case because unpopular leaders incite the citizens against each other. This is what sparks the ethnic clashes in Korosho district

between the Wakorosho and the Wakanju resulting in the death of Tom's father in Baraki village (KK.96).

The same scenario is depicted in *Vuta n'kuvute*.The heterodiegetic narrative voice reports that it is a taboo for Indians and the Waswahili to interact or intermarry (VN.84-5). As witnessed in *Kufa Kuzikana,* the younger characters are opposed to racial discrimination. The HTNV exposes the class division between the Indians and Waswahili in the following statement about Gulam (Yasmin's uncle): *Na angalimwona wapi? Yasmin amezama Uswahilini, sehemu ambazo mjomba wake asingelifika hata siku moja.* (And where would he find her. Yasmin has disappeared and now she lives among the Waswahili, a place that he would not dream of visiting even for just one day (VN.84). These are the heterodiegetic narrator's comments about Gulam on receiving the letter from Raza (Yasmin's Indian husband) asking him to convince Yasmin to return to him.

The narrator further reports that Yasmin's parents despise the Africans. Yasmin's interaction with the Swahili is thus considered an abomination. However, Yasmin wonders why her people loathe the Africans as follows: *"Na wanawadharau kwa sababu gani hasa? Wao si watu?... Ah! Haidhuru na waseme wasemavyo, potelea mbali"* (And exactly why do they despise them? Aren't they human beings? ...Ah! It does not matter anymore to me. Let them say whatever they have to say, I do not care) (VN.43).

Based on how the inter-generational conflicts are narrated in *Kufa Kuzikana*, it is evident that ethnic identity is the basic cause for the conflict between the older characters and the younger ones. Younger characters such as Tim, Tom, Akida and Jerumani are more concerned about the welfare of the entire nation of Kiwachema as opposed to propagating ethnic loyalty. Corespondingly, in *Vuta n'kuvute*, racial identity is the isolation force between the antagonistic characters from the Indian and the Swahili communities. While Bukheti's uncle and Yasmin's parents are opposed to the interaction and marriage between the the two communities, Yasimini and Bukheti are deeply in love.

Hence, from the younger characters' perspective, group identity based on age can counter ethnic and racial barriers to become a uniting force. Yasmin is at home with her age mates irrespective of their racial background. In fact, she is angered by Salum's reference to her as '*mtoto wa Kihindi'* (an Indian child). Salum withdraws this remark by apologizing to Yasmin (VN.90). This ideological stance is further advanced through the heterodiegetic

narrator's evaluative comments as follows:

> *Kwa Waswahili Yasmin alikuwa ni mfano wa jinsi gani watu wa makabila mbalimbali wanaweza kuwa pamoja, wakawa wamoja hata tofauti baina yao zisionekane* (VN.85). [For the Swahili, Yasmin is an example of how it is when people from varied tribes can be united and become completely one people] (MOT)

Such comments amount to the ideological stance on the conflictual issue by the implied author. As witnessed in *Kufa Kuzikana*, the inter-generational conflict on racial prejudice in *Vuta n'kuvute* is also political in nature. The youthful characters are opposed to racial prejudice because it is a barrier to freedom of association among citizens. The colonial government as depicted in *Vuta n'kuvute* employs the divide and rule strategy.The population is stratified on racial and economic basis to foster disunity among them. The Africans are the poorest represented by characters such as Denge and his group. The Asian community is at the middle level represented by Yasmin's family, Raza and Shihab (Yasmin's former husbands). The White community is at the top of the social hierarchy represented by Inspector Wright.

Racial prejudice takes a political turn when the social strata are exploited by government officials. Koplo Matata and Inspector Wright use racial prejudice to advance the government's policies. For instance, Yasmin is threatened that if she does not cooperate with the police to spy on Denge's activities, she would be sent back to her husband. She is offered some money because her African friends are economically poor. Additionally, while the government is opposed to communist ideology, the younger characteres believe that communism is the solution to the political and economic problems in Zanzibar. Denge leads the youth to advance the communist ideology in the country through secret distribution of inciting literature (VN.100). This is what brings about the inter-generational conflict between Denge's group and the government officials.

To a large extent the political system in Zanzibar dictates the economic and social relationships among the citizens. Consequently, generational conflicts involving family members are also politically and economically instigated. Yasmin is forced to marry an elderly man from her Indian community because he is economically stable. He is not so poor as compared to Denge; a Swahili young man who cannot find a job because of his presumed political inclination. This is brought out through the HTNV and CF as follows:

> *(Gulam) alimwita na kufikiri jinsi Yasmin alivyokuwa mpumbavu kwa kudiriki kwake kuchuma juani na kushindwa kula kivulini…Lakini mkewe naye hakuweza kumpa Shauri lolote…Aliona ya nini kumtafuta*

mtu aliyekwisha laanika…aliyewekewa utajiri mbele ya macho yake akaukimbia kufuata ufukara (VN.84).

[(Gulam) thought about how foolish Yasmin was choosing to struggle in life instead of relaxing and enjoying life… But his wife could not offer him any advice…She did not see why one should be bothered to look for someone who is cursed…a person who had all the wealth at her disposal and who instead runs away opting for poverty]. (MOT)

It is evident from the excerpt that this particular generational conflict is embedded in the economic and political structures of Zanzibar at the narrated time. This is where the social context within which a novel is written and read plays a key role to unravel the reasons behind the narration of a specific story. However, to illustrate that the younger generation is opposed to this social segregation, the implied author through Yasmin disrupts the social boundary. Yasmin associates with the Waswahili. Mambo, a close friend to Denge tells Yasmin that she is part of them in the political struggle (VN.244). Yasmin agrees to marry Bukheti on condition that he takes part in rescuing Denge from prison (VN.232). Unanimously, Yasmin and other friends of Denge eventually secure Denge's freedom (VN.274). Therefore, the inter-generational conflict on racial prejudice is also a political conflict mounted by the Zanzibaris against the colonial government. Moreover, the fact that Bukheti and Yasmin get the approval of their parents to marry symbolizes what it means for different communities to live together in unity. This is vocalized by the heterodiegetic narrative voice (VN. 85).

Subsequently, the manner in which the conflict is narrated suggests that the implied author castigates racial discrimination. This can be inferred from Yasmin's rejection of traditional ideas upheld by her parents and her insistence on freedom of choice of a marriage partner (VN.1). The implied author's stance is further brought out in the words and actions of Yasmin and Bukheti who insist that people are the same irrespective of their race (VN. 248, 251,254). Yasmin and Bukheti surmount the discriminative huddles erected by their parents when they eventually marry in a colorful wedding (VN. 254,275).

Through the HTNV and EF, we deduce an appeal from the implied author to the implied reader(s) to revise their world view in line with the changing times. In particular, racial prejudice is rendered obsolete since the younger generation depicted in *Vuta n'kuvute* does not adhere to such biases. This is well captured in this excerpt:

Arusi yake (Bukheti) na Yasmin ilikuwa ya kukata na shoka…Bwana Bashiri na mama Somoye walicheza na kutimka kila walipoitwa…Bwana Bashiri babaye arusi, mama Somoye mamaye arusi…Ugolo na uponjoro ukaisha (VN. 275).

[The wedding between Bukheti and Yasmin was wonderful…Mr. Bashiri and the mother to

> Somoye danced ecstatically whenever they were invited to the stage…Bashiri as the bridegroom's father and Somoye's mother as the bridegroom's mother…*Ugoloism* and *Ponjoroism* vanished…] (MOT)

The implied author's stance on racial prejudice is vividly captured in the heterodiegetic narrator's comments and through character focalization. Uspensky (1973: 8-9) affirms that the ideology of the narrator-focalizer (who is outside the story world) is usually taken as authoritative, and all the other ideologies in the text are evaluated from this 'higher' position. This is the case with Matar and Kermar who are among the minor character focalizers that concur with the heterodiegetic narrator's stance on racial prejudice. Kermali says that Yasmin is following her uncle's footsteps because he is secretly married to a Swahili woman (VN.252). On his part, Matar declares that the custom where parents choose marriage partners for their children is overtaken by time (VN.259).

Therefore, in both *Vuta n'kuvute* and *Kufa Kuzikana* the generational conflicts are presented from the protagonists' ideological standpoint. This stance reflects the implied author's attitude towards the conflictual issue. In both novels, there is a degree of the presence of an omniscient narrator who is synonymous to the implied author; the version or image of the real author (Booth 1983: 67; Lothe, 2009:9). The evaluative comments made by the HTNV in *Vuta N'kuvute* reveal that the author subscribes to the notion of human dignity irrespective of racial and ethnic background. This is in line with Shafi's worldview as a trade unionist[49].

While, *Kufa Kuzikana* and *Vuta n'kuvute* may be similar in the way they capture ethnic and racial prejudice as a basis for generational conflicts, they differ in their narration modes. *Kufa Kuzikana* basically adopts a homodiegetic narration mode. To give the narration some objectivity, the author also deploys CF. Sometimes subjectivity is associated with first-person narratives (O'Neill, 1994:97). For instance, the study demonstrates that through CF, the reader can infer the implied author's stance on ethnic prejudice in *Kufa Kuzikana*.

On the other hand, authorial narration is predominant in *Vuta n'kuvute* where the narration is mainly undertaken by the HTNV. This mode of narration is considered to be more objective and authoritative. It gives an impression that the related story is

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[49] In my live interview with Shafi Adam Shafi on 26th January 2011 he affirms that he was jailed severally as a trade unionist for advocating for the workers' rights.

authentic. When the focalization is external, the reader tends to accept it as being a purely 'objective' vision of the narrative world presented. This is because it is not presented from the viewpoint of any one of the characters (O'Neill,1994:97).

However, it can be argued that the objectivity and subjectivity of the narrated story is a relative factor in that it varies from one reader to the other. Some readers tend to believe stories narrated from a homodiegetic mode than the authorial mode. A narrator who participates in the story apears to relate his/her personal experience(s) which may be taken to be more authentic as opposed to a narrator who narrates from outside the story. In this sense, in so far as the performance of a cultural communicative act is concerned, the first-person narration mode may score highly in appealing to the implied reader's emotions.

Therefore, the generational conflict that manifests itself in ethnic prejudice in *Kufa Kuzikana* and racial discrimination in *Vuta n'kuvute* is essentially a political conflict. Reading out these conflicts against the social political and economic contexts in which the novels are written and read, one deciphers a political struggle between the 'haves' and the 'have nots'. *Kufa Kuzikana* reflects the ethnic clashes that erupted in Kenya in the 1990s and 2000s at the onset of multi-party politics. At this time, unpopular leaders reverted to ethnic prejudice to secure their political ground. For this reason, Kiwachema; the fictional country in *Kufa Kuzikana* could be a representation of Kenya. Conversely, the generational conflict on racial prejudice in *Vuta n'kuvute* reflects the political situation in Zanzibar just before the revolution that took place on 12th January 1964[50].

5.3.2 Narration Modes in Extrafictional Texts

Every published text provides its readers with access to the extra fictional voice. This fictional voice is responsible for the very existence of the fictional world, the characters, their names and personalities and the organization of the plot (Lanser,1981:123). Since readers encounter the extrafictional texts before the fiction itself, textual expectations including expectations about point of view are first set up by the extra fictional voice. This voice is realized through the text's title, through whatever information is provided about the text's genre, purpose, and mode, and through the

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[50] The Times, Monday, Jan 13, 1964; pg. 8; Issue 55907; Column A

author's name (Lanser, 1981:124). Each aspect of the extra fictional text plays a role in in the vocalization and focalization of the narrated story. For instance, the title can be used to indicate an ideological position or to bring a certain character or event to the foreground. Emphasizing the importance of the extraficitional features Lanser asserts: "A comprehensive poetics of point of view properly begins at the extra fictional level of textual structure, a level traditionally overlooked in the analysis of narrative (Lasser, 1981: 127,129).

The study examined extrafictional features to understand the narration and focalization generational conflicts in the selected novels. Some of the extrafictional aspects examined include: titles, authors' names and images captured on the covers of the novels. The analysis reveals that extra-fictional texts such as the title of the novel or even the image(s) on the cover of the novel reveal the implied author's stance on the narrated story. For instance, a struggle is implied in the title '*Kufa Kuzikana*' (literally dying and burying each other). In Kiswahili, this saying connotes a determination by friends to stay together at whatever cost. Akida and Tim are determined to remain friends in spite of the pressure from their parents to put them asunder. The title and the image two young men not only vocalize and focalize the implied author's stance but also orient the reading of the generational conflicts captured in the novel. The same observation could be applies to *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini*.

The title *Vuta n'kuvute* and the image of a man being pulled by a woman to get on the boat suggest the inter-generational conflict on racial prejudice and political ideology. The image of the woman could represent Yasmin from the Indian community who associates with the African men. The title also suggests a tug of war between the younger characters and the older ones. The conflict is over cultural practices that deny women the freedom of association. In the novel, Yasmin is castigated by her community for associating with Africans.

Furthermore, in *Vuta n'kuvute,* we see how racial discrimination sparks the conflict between Yasmin and her parents on one hand and Bukheti and his uncle on the other hand. Based, on the context in which the story in *Vuta n'kuvute* is depicted, we can deduce a political message in the conflict. It is a call for all the citizens of Zanzibar to arise and fight in unity their common enemy; the oppressive government of the day. Subsequently the title, *Vuta n'kuvute* suggests that social stability and political structures go hand in hand. Moreover, unity

between men and women from different cultural backgrounds for a common cause is crucial as demonstrated by the young characters in the novel. Rather than people pushing each other, citizens should pull together in one direction. The author can thus be credited for his artistic presentation of the inter-generational conflict that is both cultural and political in nature.

Apparently, female authors captured in this study are more inclined towards conflicts centred on family and gender relationships. Both Zainab and Clara portray patriarchy as an oppressive system against the female folk. This point is insinuated in the titles and the images on the front covers of their novels. The title, *Kipimo cha Mizani* and the accompanying images are quite telling. The image of a weighing scale on the right hand side (kuumeni)[51] showing an 'overflowing' scale filled with men with others still trying to get on board is satirical. Inspite the fact that it is overflowing with the male folk it is outweighed by the left hand side (kuukeni) scale with fewer people whose gender is unclear. There is yet another image of a man outside the left hand side of the scale just watching while in the middle there is a bigger image of a woman.

All these extra-fictional texts indicate that gender politics are at play in the generational conflicts captured in the novel. The bigger image of the woman could stand for the implied female author subverting the patriarchal social structure in the depicted community. In the novel, Halima suffers after the demise of her husband. Umar, her brother in-law takes advantage of Halima's loss of 'security' to deny her the custody of her children. Apparently, marriage is the only way through which a woman can be secure socially and economically in this patriarchal society. The the intra-generational conflict between Halima and her in-laws on the custody of Amin's children is embedded in the conflict between Dr Juma and Salama.

Indeed, the conflict between Dr Juma and Salama is multifaceted. It is an inter-generational conflict on professional ethics, mutual respect and on gender roles and relations. The manner in which the dispute between Dr Juma and Salama is resolved seems to reflect the social-cultural background of the author. Coming from a Muslim and patriarchal systems in Eeast Africa, Zainab Burhani portrays a male-dominated panel that presides over the case. Moreover, the male doctor is not out rightly reprimanded although he has professionally errored (KCM.184).

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[51] In Kiswahili, *kuumeni* literally translated as "on the male side" while *kukeni* literally translated as "on the female side".

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In the same way, the title and the image on the cover page on *Tumaini* insinuate the implied author's stance on the generational conflicts depicted in the novel. There is an image of a girl struggling to go up the ladder but she is entangled in straps pulled by a man's hand from below. The girl seems to be crying out for help however there is an image of an angry face of an elderly man overlooking her. The image of the girl can be associated with the protagonist (Tumaini). The image of the hand symbolizes Masumbuko while the image of the face signifies either or both Chief Andrea and Mr Majaaliwa captured in *Tumaini*. Consequently, the title *Tumaini* and the images on Clara's novel replicate the struggles that the protagonist undergoes in her pursuit for her career. As suggested by both the protagonist's name and the title of the novel, hope and determination could be the force that propels Tumaini to surmount the challenges emanating from the patriarchal social structure.

5.4 Conclusion

Examining how generational conflicts are narrated in the four novels, it is evident that the historical background of the authors impacts on their narration. Walibora gives more prominence to ethnic prejudice as opposed to racial prejudice. This is probably due to the fact that ethnic discrimination is more pronounced in Kenya. However, in Tanzania and Zanzibar in particular, racial segregation between the African, Arab and Asian communities is more prominent.

Male authors of the selected novels are more concerned with ethnic and racial prejudice than their female counterparts. In *Kufa Kuzikana*, male characters suffer most due to ethnic and racial prejudice. Tim's engagement is almost broken because he is despised by Pamela's aunt on ethnic grounds (KK.212). Akida is almost killed by the rowdy youth in Falkland because he belongs to a different ethnic group (KK.204). Tom's father is killed in ethnic clashes. Tom is despised by Canadians because he is black (KK.100). Besides, Jerumani loses his scholarship in Germany on racial grounds (KK.155). In *Vuta n'kuvute*, Koplo Matata and inspector Wright take advantage of the racial differences between Yasmin and Denge to set them against each other.

Another observation is that the deployment of the homodiegetic/first person- narration in a given literary texts tends to create the impression of a bond between the narrator and the author. The narration of the various generational conflicts in *Kufa Kuzikana* suggests that the narrator and perhaps the real author may have personally experienced the depicted conflicts.

For this reason, homodiegetic narration is probably more effective in performing a perlocutionary act by enlisting the reader's empathy. For instance, what the protagonist says and does in relation to the generational conflicts on the circumcision rite, ethnic prejudice and governance in *Kufa Kuzikana* entreats the reader to adopt his opinion.

Finally, the study shows that narrative voice and focalization narrative strategies are present in the fictional and extra-fictional texts. The title, the editorial notes, the images on the cover pages and the authors' names not only tell but also orient the reading of the generational conflicts as much as the words in the text do. For this reason, the extra-textual and textual contexts of the Kiswahili novel are complimentary structures that facilitate the performance of a communicative act. Besides, the contexts in which the novels are written and read are crucial in reading out the generational conflicts captured in the four novels. The specific generational conflicts and the manner in which they are narrated in the four novels are summarized in *Table 3*.

Table 3: Generational Conflicts as Narrated in the Four Novels

Text	Author's Biography	Nature of Conflict	Narration (Narrative voice)	Focalization
Vuta n'kuvute	Shafi Adam Shafi Male from Zanzibar/ Tanzania. A Swahili, Muslim and journalist by profession	Inter-generational conflict on Racial prejudice Inter-generational conflict on Political ideology and governance	Heterodiegetic/auth orial narration	Heterodiegetic/ external focalization Character/inter nal /homodiegetic focalization
Kufa Kuzikana	Ken Walibora Male author from Kenya A Bukusu, Christian, an administrator and journalist by profession	Inter-generational conflict on Ethnic prejudice Inter-generational on Circumcision rite Inter-generational conflict on Political ideology / governancel	Homodiegetic narration	Character/Inter nal/ homodiegetic focalization
Kipimo cha Mizani	Zainab Burhani Female author from Zanzibar and Kenya A Swahili, Muslim and an educationist	Inter- generational conflicts on Professional ethics/Mutual respect	Heterodiegetic/ authorial narration	Heterodiegetic/ external focalization Character/Inter nal/ homodiegetic focalization
Tumaini	Clara Momanyi A female author from Kenya A Taita married to a Kisii, Christian and a gender activist and an educationist	Inter- generational Gender roles relations Inter-generational conflict on Circumcision/ marriage rites. Inter- generational conflict on Mutual respect	Heterodiegetic/auth orial narration	Heterodiegetic/ external focalization Character/Inter nal/ homodiegetic focalization

6.0 Chapter Six: Study Findings and Conclusion

6.1 The Study Findings

In all the four novels, inter-generational conflicts feature prominently. Nevertheless, in *Kufa Kuzikana* and *Tumaini* the inter-generational conflicts over circumcision and marrriage are championed by the younger characters that have embraced formal education. They are also supported by female characters that are involved in campaigns against the oppression of women. Tina in *Kufa Kuzikana* and Halima in *Tumaini* are involved in gender activism to empower women and to fight against oppressive customs in their communities. Hence, *Kufa Kuzikana* and *Tumaini* are similar in the sense that in both novels, female characters champion campaigns against the oppression of women.

The prevalence of the inter-generational conflicts in the four novels suggests that younger characters are now challenging the notion that wisdom is a preserve of the older characters. Tumaini challenges Mr Majaaliwa's wisdom that female students can not excel in science subjects when she eventually qualifies for a degree course in medicine.

Female authors in this study are more explicit in their depiction of inter-generational conflicts centred on family and gender relationships but implicit on political issues. The conflict on professional ethics and mutual respect is the main concern in *Kipimo cha Mizani*. However, the conflict implicitly shows power struggles between men and women. The right to inheritance is challenged when female characters marshal their support for Halima to obtain the custody of her children and her late husband's property. Correspondingly, gender relations play a key role in the inter-generational conflicts depicted in *Tumaini*. A realization of the need to challenge oppressive customs in their communities is what leads to generational conflits championed by the female charcters in *Tumaini*.

Comaparatively, male authors in this study are more concerned with inter-generational conflicts regarding ethnic and racial prejudice. Both Walibora and Shafi portray male characters as the major victims of ethnic and racial discrimination. Apparently the authors' experiences in real life account for this inclination.

Although both *Kufa Kuzikana* and *Vuta n'kuvute* capture inter-generational conflicts on ethnic/racial prejudice, political ideology and governance, they differ in their narration modes. *Kufa Kuzikana* basically adopts a homodiegetic narration mode. Character

focalization is the key channel through which the implied author's stance on virtually all the generational conflicts in *Kufa Kuzikana* is conveyed. Conversely, the narration is more inclined towards heterodiegetic vocalization and heterodiegetic focalization in *Vuta n'Kuvute*.

However, a common feature in both *Vuta n'kuvute* and *Kufa Kuzikana* is the fact that most of the inter-generational conflicts are presented from the protagonists' ideological stance. Yasmin and Denge and Akida are the protagonists in *Vuta n'kuvute* and *Kufa Kuzikana* respectively. They are the vehicles through which the implied author's ideology is conveyed to the implied reader(s) regarding the conflictual issues.

Generational conflicts in *Vuta n'kuvute*, *Kipimo cha Mizani* and *Tumaini* predominantly exhibit authorial narration. Some scholars claim that authorial or heterodiegetic mode of narration is more objective in its presentation of the narrated story. However, this is not necessarily the case in the narration of generational conflicts in this study. The reader's perception of the narrated story is determined by both the narrator and the focalizer. Nevertheless, in so far as the performance of a cultural communicative act is concerned, the first-person narration mode presents a more authentic story. It readily enlists the emotions of the audience thus soliciting the reader's sympathy. This is how perlocutionary acts are performed in virtually all the generational conflicts depicted in *Kufa Kuzikana*.

Another finding is that inter-generational conflicts on ethnic prejudice in *Kufa Kuzikana* and racial discrimination in *Vuta n'kuvute* are politically motivated. The social, political and economic contexts in which the novels are written and read reveal a political struggle between the 'haves' and the 'have nots'in the depicted communities. Apparently female authors are less concerned with inter-generational conflicts on ethnic/racial bigotry and governance. In *Kufa Kuzikana* ethnic prejudice is a major cause of inter-generational conflicts. However, in *Tumaini,* Mzee Okwemba who belongs to a different ethnic group lives happily among the local people (TUM.3). Similarly, while racial prejudice and bad governance are the basis of inter-generational conflicts in *Vuta n'kuvute Kipimo cha Mizani* is silent on the issue. Indeed, the study shows that the author's gender and sexual orientation greatly influence the nature and manner in which generational conflicts are narrated in the selected novels.

The extra-fictional text(s) can reveal the implied author's position on the narrated story in a given narrative text. In all the four novels, the titles and the images on the front covers reveal

the implied authors stance on the portrayed inter-generational conflicts. For, instance, a struggle is implied in the title *Kufa Kuzikana*. It describes how the two friends Akida and Tim are determined to remain friends in spite of the pressure to divide them on ethnic grounds. Indeed, the title and the image of the two young men with one of them placing his hand on the shoulder reveal the implied author's position particularly on the inter-generational conflict on ethnic prejudice.

This study reveals that sometimes the implied author in a literary text is identical to the real author. Contextual data obtained through autobiographies and biographies attest to this fact. As postulated by representational narrative theory, narrative texts come with their contexts. This is especially the case when the ideological focalization is lodged in the main character(s) whose gender coincides with that of the real author.

Except in *Vuta n'kuvute* where we have Denge (male) and Yasmin (female) as the main characters, the other three novels confirm this hypothesis. The case is more explicit in a homodiegetic novel such as *Kufa Kuzikana*. The biographical and autobiographical data obtained about the author reveal some similarities between the protagonist and the real author. Incidentally, in the novel, Akida relates how he was fond of his late mother. Moreover, Akida's father; Mzee Sululu is portrayed as an intelligent old man able to write a book entitled *Kero za Mkiwa* (KK58).

On several occasions, Akida alludes to the mentorship of both his late father and Mwalimu Alex on issues such as first aid skills and the impetus to compose and sing poems. Ken Walibora acknowledges that his late mother played a key role in his education by inspiring him to work hard in school. Moreover, Ken Walibora is fond of referring to himself as 'mtoto wa mwalimu' especially in his Live News Casts on Qtv Television station and his popular programme 'Sema Nami' on the same channel.[52] Incidentally, Walibora's father was a teacher and this probably explains why the protagonist is full of admiration for Mwalimu Alex (KK.5).

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[52] This information was obtaine d from Live News Cast on Qtv Mwisho wa Juma in the programme SEMA NAMI aired at 8pm on 13th September, 2014

Besides, as a member of the panel in a symposium held in honour of Abdilatif Abdalla at Leipzig on 5th and 6th May 2011[53], Walibora echoes Akida's and Jerumani's position on ethnicity in *Kufa Kuzikana*. Walibora considers ethnic discrimination to be the key impediment to development for the Kenyan nation. Akida and his cohorts hold a similar position. They see ethnic prejudice as a plague in Kiwachema. Moreover, Jerumani alludes to Adilatif's pamphlet; *Kenya Twendapi*? (KK.163). These incidences show the glaring influence of the author's ideology on the generational conflicts portrayed in *Kufa Kuzikana.*

The study reveals that the four authors have been influenced by their respective gender and historical backgrounds in the narration of specific generational conflicts. Walibora gives more prominence to ethnic prejudice as opposed to racial prejudice. This could be attributed to the prevalence of ethnic politics in the present Kenya. Conversely, in Shafi's *Vuta n'kuvute*, racial prejudice is probably more pronounced because racial segregation between the African, Arab and Asian communities is one of the major concerns in Tanzania and Zanzibar even to todate. Moreover, male authors portray male characters as the main victims of ethnic and racial prejudice. Furthermore, the author's gender to a large extent accounts for the difference in the generational conflicts captured in *Kufa Kuzikana* and *Tumaini*. Although the two novels feature generational conflicts on circumcision rite, there is a sharp contrast in the narration modes.

Both Walibora and Momanyi show that young characters are opposed to the circumcision rite but Walibora gives more prominence to the male characters. In *Kufa Kuzikana,* a young male protagonist (Akida) orients the reading of the conflict. Cynthia would have been circumcised if Akida was not there to execute the plan for her escape. All Cynthia's sisters have undergone the rite (Akida) (KK.170). The implied author's stance on the rite can be inferred from Akida's ironic comments on the female character who labels the captured character 'mtoto' (a child). The character that is to be forcefully circumcised is betrayed by a woman he with whom he has been cohabiting. Besides, it is Cynthia's grandmother who agitates for Cynthia's circumcision in accordance with her community's customs.

Conversely, Momanyi uses a female protagonist (Tumaini) to orient the reading of the generational conflict on the circumcision rite. The conflict is predominantly narrated by the heterodiegetic narrator. This narrator sometimes doubles up as a focalizer especially when

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[53] The panel discussed the political situation in Kenya in light of Abdilatif Abdalla's political pamphlet Kenya: *Twendapi? (Kenya: Where Are We Heading To?).* This pamphlet led to Abdilatif's imprisonment for questioning the direction that the Kenyatta regime was guiding the country at that time.

she makes evaluative statements on the conflict. The implied author's stance on the conflict is in turn conveyed via the protagonist's actions and name. Moreover, other female character's that emphasize the implied author's position on the circumcision rite include Halima, Riziki and Amina.

Character-focalization in this study demonstrates how the author's gender impacts on the narrated story. All the authors of the four novels use protagonists that represent their gender orientation to convey their ideological position on the narrated conflicts. Salama in *Kipimo cha Mizani* and Denge in *Vuta n'kuvute* represent the implied author's stance. Hence, gender as a concept is a relevant concern to the writing, reading and interpretation of the generational conflicts represented in the Kiswahili novels.

The study reveals that literally creators write within a given cultural context and for a particular audience. Shafi Adam Shafi who hails from Tanzania and Zanzibar is quite conversant with the practices of his people. It is possible that *Vuta n'kuvute* was written purposely to challenge some negative cultural practices of the day. Through the implied author, we infer a public voice that performs a cultural communicative whose authority to instruct the reader emanates from the real author whose work is published. This is demonstrated in the responses obtained from Tanzanian high school pupils in Form Six.

Asked if the conflicts depicted in *Vuta n'kuvute* can be traced in the contemporary African societies, the answer was a resounding yes. In fact, 70% boys and 72% girls note that arranged marriages are prevalent among the Kuria, Maasai, Wazaramo and Wagogo of Tanzania. In these communities, the youth who prefer to choose their own partners often conflict with their parents. Both the teachers and pupils noted that the author suggests that the old generation should embrace change which is inevitable. Regarding the issue consultation, 53% girls and 29% boys are of the opinion that parents ought to pay attention to the needs of the youth rather than dictating as in the case with Yasmin and Bukheti.

As far as discarding ethnic and racial discrimination in respect to choosing marriage partners, 62.3% girls affirm compared with 55% boys. They youth would like to be given a chance to their spouses. Moreover, 19.4% girls while 26.6% agree that courage, unity, sacrifice and struggle among the proponents of change are paramount virtues in bringing about change in the oppressive systems. The responses clearly show that girls identify with the female character (Yasmin) in the novel. Majority of the girls showed admiration for Yasmin's

courage to reject the elderly husband chosen by her parents and instead settle for Bukheti her age mate. They all indicated that they are opposed to forced marriage and racial discrimination just like Yasmin.

On the other hand, boys identified more with Denge. In fact in Kigurunyembe High school, all the male respondents singled out the political conflict in the novel as replicative of the situation in the contemporary society. Citing the inter-generational conflict between Denge and Matata, the pupils suggested that only the highly educated young Africans could challenge the exploitative colonial government. Actually, 28% of the boys identified a political conflict in the novel emanating from bad governance by the colonial administration.

However, all the interviewed pupils identified the inter-generational conflicts on social-cultural issues captured in *Vuta n'kuvut*e. They mentioned conflicts involving characters such as Yasmin versus Raza, Yasmin versus her parents, Bukheti versus his uncle and Yasmin versus Shihab. The pupils attributed these conflicts to racial discrimination and outdated value systems.

Only 1.3% of the girls supported the older generation's stance on the cited conflicts. For instance, on the conflict involving Yasmin and Bukheti and their parents, the girls claimed that both Bukheti's uncle and Yasmin's parents are wiser by virtue of their age. Moreover, they are only concerned with the stability of the society in line with their customs. However, most of the pupils supported the stance taken by the young characters like Yasmin, Bukheti, Denge and his cohorts. Their argument was that the youth should be given a chance to choose a partner they love to avoid broken marriages like the one between Yasmin and Raza.

Regarding the conflict between Denge and Koplo Matata, the pupils observe that only the highly educated young Africans are capable of challenging the colonial government which is determined to exploit the indigenous people. Moreover, both girls and boys point out that today we have political conflicts similar to what is depicted in the novel due to bad governance. They cite cases like Egypt, Zimbabwe and Tanzania. On the other hand, 22 pupils observe that generational conflicts in Tanzania abound due to racial and ethnic discrimination. For instance, they say the Chagga do not like to intermarry with other tribes while the Indians discriminate against Africans in Tanzania.

Indeed, data obtained from the pupils and their teachers confirm the thesis that literary texts are communicative artefacts that communicate certain beliefs, values and ideologies to the reader. As a matter of fact, this is one of the reasons why the text was chosen as a set book to be examined in the sixth form in the Tanzanian secondary school curriculum. It is evident that by reading this novel, the pupils have acquired certain values and ideals regarding social relations between the senior generation and the junior generation in the twenty first century African society. Most of the pupils concur with the young characters' stance on the custom of arranged marriage. The fact that the pupils are able to relate the lessons obtained from the the novel and their daily life is in itself a confirmation that a perlocutionary act has taken place. The responses to the pupils' questions are summarized in *Table 4*.

Table 4: Responses from Form 6 Pupils to Key Questions on Generational Conflicts in Vuta n'kuvute.

Question	Boys	Girls
	Affirm	Affirm
Are arranged marriages prevalent in your society?	70%	72.%
Should parents pay attention to the needs of the youth rather than dictate terms on them?	46.6%	32.6%)
Are you against racial and ethnic discrimination?	55%	63.2%
Should youth be given a chance to choose their marriage partner?	55%	63.2%
Courage, unity, sacrifice & struggle are crucial to combat oppressive systems	26.6%	19.4%

6.2 Conclusion

Based on the findings of this study, several suppositions can be made. First and foremost, it is evident that a literary text is a means to an end and not an end in itself. The four Kiswahili novels tell a story. The authors have relayed their ideological stances on the conflictual issues through the deployment of narrative voice and focalization narrative techniques. Narrative voice and focalization emerge as two complimentary devices that aid the writing and the reading of the theme of generational conflict in the studied novels. Through narrative voice, the theme of generational conflict in each novel is identified. On the other hand, the ideological orientation of the various generational conflicts is realized through focalization.

Secondly, Representational narrative theory comes out as the best tool for analysing the Kiswahili novel. It takes into account the text and the context in which the novel is written and read. The context determines the nature and manner in which the narrated story is

presented to the reader and how it is read. Subsequently, biographical and autobiographical information on the authorship are crucial in illuminating textual analysis of the selected Kiswahili novels.

Thirdly, the implied author is a key entity in the communication transaction in a narrative text. It is the the public narrative voice in the selected Kiswahili novels responsible for the transmission of ideals, values and beliefs within the Kiswahili novels to public reader(s). The four Kiswahili novels examined are indeed tools for transmitting some of the ideals, values and ideologies to the implied readers.

Regarding the narration modes, the study reveals that female authors do more of the telling as opposed to showing the theme of generational conflict. Although Momanyi quotes the characters' conversations, she lets the heterodiegetic narrator to focalize the story. In this way, she overrides the voice of the characters. This in turn gives the impression that what she is presenting is her subjective views. In this sense, characters are only used to amplify her voice and personal opinion. On the contrary, Walibora's homodiegetic narration allows the reader to engage more with the characters. This gives the impression that the characters are relating their own experiences and thus revealing their personal opinions. This is achieved through conversations and dialogues between characters. The reader is able to sort of "see and hear" the voices of the conflicting parties which in turn impacts on the perception of the story.

Adam Shafi has attempted to balance between showing and telling. However, heterodiegetic narration is dominant. The instances in which he deploys some form of homodiegetic narration through dialogues and monologues, external focalization gives him away. Evaluative comments on the words, actions and thoughts of the characters reduce the mimesis effect of the narration. Therefore, the opinions expressed are likely to be attributed to the heterodiegetic narrator as opposed to the characters. Indeed, the more overt the narrative voice is, the more the distance between the reader and the character's story and the vice versa is also true.

It can be concluded that the reader is more engaged in the narration that involves the characters much more than where the narrator undertakes the telling. This is achieved in *Kufa Kuzikana* where the reader is carried along in the narration so that s/he feels part of the story. Nonetheless, the authorial narration predominant in the *Vuta N'kuvute*, *Kipimo cha Mizani* and *Tumaini* pushes the reader to a passive state so that s/he is only brought along when dialogues and conversations between characters are deployed in the narration process.

The study has made major contributions especially in the Kiswahili literary studies. It adds to the limited studies that combine content and form in analyising the theme of generational conflict in the Kiswahili novel based on narrative voice and focalization strategies. Morever, the connection between Literature, Sociolinguistics, Sociology and Anthropology is demonstrated in this study. An analysis of the concept of generational conflict in the selected novels proves that literary creators engage with human beings as social beings. Literature not only draws from the social circumstances but also reflects on these circumstances. It does this to inform and transform human beings in their social interactions. Generational differences are portrayed to be part and parcel of human societies. However, the manner in which these differences are handled can either enhance or hamper harmonious social relations.

Inter- generational conflicts depicted in the four novels attest to some of the challenges that long established social structures are encountering in a dynamic society. Hence, in line with the Speech Act theory, the deployment of narrative voice and focalization goes a long way in manifesting the cultural communicative act(s) between the implied author and implied reader(s) in view of the conflicts represented in the four novels. Literary analysis is thus an interdisciplinary venture.

Finally, a generational conflict between authors of the novels under study and reknown authors like Ngugi wa Thiong'o can be inferred from Kiswahili as a medium of communication in East Africa. The fact that the novels are written in Kiswahili; a national and regional language is in itself a statement about its targeted audience. While Ngugi advocates writing in local languages, the four novelists prefer to write in national and international languages for wider readership.

Shafi Adam Shafi, Zainab Burhani, Ken Walibora and Clara Momamyi are among the elites in the East African region who are exposed to local and global cultures. Their works largely target school and college audience. In this sense, the contemporary Kiswahili novel is indeed a vehicle through which cultural concepts from diverse regions are disseminated to the Kiswahili speakers. However, while the younger generation is being equipped with such knowledge, avenues through which such knowledge is accessed by the older general public are unclear. Kiswahili novelists as social educators have the challenge to balance the equation.

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Appendices

Appendix I

<u>Questions to Kiswahili Editors</u>

- Which Swahili novelists have published their works with your firm?
- What social issues have the authors raised in their works?
- What are some of the criteria that you consider before publishing a Swahili novel in particular?
- How many novels written by female authors have you published?
- What are the major differences that you have noticed between the male and female Swahili novelists?
- What are some of the issues that you think the writers should engage themselves in today and why?

<u>Interview Schedule/ Focussed Group Discussion Questions</u>
<u>16th November 2010- 20th March Field Trip</u>

<u>Introduction</u>

The public narrative voice in a literary text is associated with the implied author (Lanser, 1981). From the Speech Act theory perspective, this implied author in a written literary text performs a cultural communicative act in respect to the implied reader just as the speaker does to the listener in an oral conversation. By interviewing Swahili literary scholars and critics we seek to establish how the authors of the selected Swahili novels impact their philosophy/ outlook or stance on the issues they raise on their readers.

Appendix II

Questions to Literary Critics

1. Which of the following novels have you read?
   - *Kufa Kuzikana* (Ken Walibora)
   - *Msimu wa Vipepeo* (K.W.Wamitila)
   - *Kipimo cha Mizani* (Zainab Burhani)
   - *Tumaini* (Clara Momanyi)
   - *Vuta N'kuvute* (Adam Shafi)
   - *Unaitwa Nani? (* K.W. Wamitila)
2. What is the nature of the conflicts depicted in these novels? Which conflicts are portrayed?
3. What are the causes of these conflicts?
4. What are the implications of the conflicts on the conflicting characters and those related to them?
5. How are the conflicts managed or how could they be resolved?
6. What are the causes of the conflicts between characters belonging to the same generation or different generations?
7. How do the different authors differ in their representation of the conflicts?
8. How relevant are the depicted conflicts to the East African society today?

Appendix III

<u>Questions to Authors</u>

1. Briefly explain your social and academic background.
2. What motivates you to write?
3. Why did you write this particular novel?
4. What conflicts have you been concerned with in your works?
5. What would you say are the issues between young and old characters?
6. Walibora: Nani wanakufa/wanauana na kuzikana? Wamitila: Ni upi Msimu wa Vipepeo? Unaitwa nani? Kwa nini unataka kujua jina langu? Shafi: Ni kina nani wanavutana na ni kwa nini? Burhani: Kipimo kipi cha mizani na kinapima nini? Momanyi: Nani atumaini na atumainie nini?
7. What is your philosophy in respect to your novel, *Tumaini*, *Kufa Kuzikana,* etc.?
8. What is your opinion on generational conflicts?
9. Why did you narrate your story in the way you did it?

Appendix IV

Hojaji kwa Wanafunzi wa Kidato cha 6 Kuhusu *Vuta n'kuvute*

Jinsia: Mvulana ( )   Msichana ( )   Shule……………………………………….

1. Ni nani mwandishi wa riwaya ya *Vuta n'kuvute?*

....

2. Taja baadhi ya maudhui yanayojitokeza katika riwaya hii?

(i)..

....

(ii)…………………………………………………………………………………

…………………………………………………………………………………

…………………………………………………………………………………

(iii)…………………………………………………………………………………

…………………………………………………………………………………

…………………………………………………………………………………

3. Taja migogoro/migongano inayojitokeza katika riwaya

hii?..

....

....

4. Je, Vijana na wazee wanavutana juu ya masuala gani katika *Vuta

n'kuvute*?...

....

....

5. (a) Je, unawaunga wazee au vijana kwa mujibu wa mivutano hii?...........................

(b)Toa sababu ya jawabu lako

…………………………………………………………………………………

…………………………………………………………………………………

…………………………………………….

6. Mwandishi anapendekeza suluhisho lipi kwa migogoro inayojitokeza katika riwaya

hii?...

....

7. Je, migongano ya aina hii inatokea katika jamii za Tanzania na bara zima la Afrika? Ndiyo ( ) La ( ). Fafanua jawabu lako kwa mfanao halisi

   …………………………………………………………………………………………

   …………………………………………………………………………………………

   …………………………………………………………………………………

8. Mwandishi anawasilisha mafunzo gani kuhusiana na migongano baina ya vijana na wazee kwenye riwaya hii?

   ....

   .... …..

   SHUKRAN!

Appendix V

<u>Maswali kwa Walimu wa Kiadato cha 6</u>

Jinsia: Mume (   ) Mke (   )

Shule ya Upili

……………………………………………………………………………………………

1. Ni masuala gani yanajadiliwa katika riwaya ya
   Vutan'kuvute?..
   ....
   ....

2. Wahusika wazee kwa   vijana wanahitilafiana katika masuala yepi? (Eleza kwa
   kubainisha wahusika wanaovutana riwayani)
   (i)..
   (ii)...
   iii)..
   ....

3. Ni nini chanzo cha migongano baina ya vijana na wazee?
   ....
   ....

4. Ni kwa vipi migongano hii inasuluhishwa katika
   riwaya?..
   ....
   ....

5. Je, unaafikiana na suluhisho analopendekeza mwansdishi kuhusiana na
   migongano baina ya vijana na wazee?(Toa
   sababu)…………………………………………………………………………
   …………………………………………………………………………….......
   ....
   ....

6. Je, leo hii tuna migongano ya aina hii nchini Tanzania na bara zima la Afrika?
   Ndiyo (   )La( ).Thibitisha jawabu lako kwa mfano

halisi..
....

7. Ni kwa vipi maudhui na usimulizi wa hadithi katika *Vuta n'kuvute* unaakisi
maisha na falsafa ya Shafi Adam?

a.Maudhui..
....

b.Usimulizi...
....
....

Asante Sana!