

**ANALYSIS OF LITERARY DEVICES IN SELECTED NOVELS OF
SEVERINE NDUNGURU**

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**A THESIS SUBMITTED IN FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH LITERATURE
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CERTIFICATION

The undersigned certifies that he has read and hereby recommends for acceptance by The Open University of Tanzania a thesis titled: “*Analysis of Literary Devices in Selected Novels of Severine Ndunguru*”, in fulfillment of the requirements for the degree of Master of Arts in Literature English of the Open University of Tanzania.

.....

Prof. Emmanuel Mbogo

(Supervisor)

.....

Date

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DECLARATION

I, Fidas Crispin Marijani, do hereby declare that, this thesis is my own original work and that it has not been presented and will not be presented to any other university for a similar or any other degree award.

.....

Signature

.....

Date

DEDICATION

I dedicate this thesis to my parents, who have always strengthened me in my studies, my younger sister Dr. Theresia, Dr. of Mathematics, who inspired me by saying everyone can do everything. Also to my husband, Gebra Mghujini Mkiramweni and my daughters, Immaculate and Winnie who, missed me a lot during the time of studying.

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ABSTRACT

This study was conducted in Dar es Salaam and it was a library based study and interview. Data was collected at The Open University of Tanzania, The University of Dar es salaam and The Tanganyika libraries. The study was set to analyze literary devices in selected novels of Severine Ndunguru. Specifically, the study identified the types of literary devices used by the author, evaluated the employment of language in the literary devices in four novels of Severine Ndunguru, namely, *A Wreath For Father Mayer*, *The Lion of Yola*, *Spared* and *Divine Providence*. Furthermore, it assessed the usefulness of the literary devices in the novels. The study adapted a qualitative research design. An intensive reading of the novels was done by the researcher. An interview was also with the author, Mr. Severine Ndunguru. Moreover, both primary and secondary data were collected and utilized. The methods of data collection employed were content analysis and analysis of written texts. The study revealed that Severine's novels have extensively utilized literary devices such as allusion, imagery, exclamation, dialogue, repetitions, hubris, symbolism and personification. Also the writer succeeds in employing the English language to present these literary devices, and these literary devices show their usefulness in the thematic part of the novels. The analysis of these works offers a contribution to the existing knowledge in the way literary devices are analyzed, as well as promotes Ndunguru's works by making them available for further scrutiny. In addition, researchers are encouraged to conduct further research focusing on other aspects in Ndunguru's novels which were not the focus of this study.

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LIST OF ABBREVIATIONS

Fr.	Father
Mr.	Mister
Sgt	Sergeant
Sr.	Sister
St.	Saint

CHAPTER ONE

1.0 INTRODUCTION

1.1 Introduction

This chapter comprises sub outlines of the introduction, the background of the problem, the statement of research problem, the objectives of the study, the research questions, and the significance of the study, the theoretical framework and its delimitation.

1.2 Background of the Problem

This study is a critical analysis of Severino Ndunguru's selected novels. It examines the employment of literary devices in selected novels and how they effectively strengthen the thematic purpose. In most books of literary analysis, it is mentioned that examining different elements of a literary text is not considered an end in itself but rather a process towards helping you to better appreciate and understand the literary work of literature as a whole (cf. Mulokozi, 1996; Emenyonu, 2006; Newell, 2006).

An analysis of a novel or a poem, for instance, may deal with different types of images in or with the relationship between the form and content of the work. (Khamis 2000; Barber, 1995). Literature is defined as an artistic work that uses language to explain a particular theme to certain audience (Mulokozi, 1996; Ntarangwi, 2004; Barber, 1995). There are key terminologies in this definition which include artistic work, language, theme and audience. Two of these terms are particularly significant to this study, namely artistic work and language. First of all,

when literature is said to be an artistic work, the implication is that it uses artistic devices as a way of delivering its intended message. In other words, literature is a creative work in line with other artistic works such as painting, sculpture and pottery, embroidery and weaving (Mulokozi 1996; Ntarangwi, 2004; Newell, 2006).

One important point to consider is that each artistic work intends to convey a particular message to the audience by the use of particular mechanisms. The main devices associated with it, include language manipulations as well. The analysis of literary devices in novels in English which are written to portray the literary devices is examined through four novels, namely *A Wreath for Father Mayer of Masasi*, *The Lion of Yola*, *Spared* and *Divine Providence*, by S. N. Ndunguru.

1.3 Literary Devices: Types and Definition

Literary devices are the heart and soul of every expression. These devices breathe life into words which are common to all forms of language whether it is fiction, drama, nonfiction or poetry. We learn that the fiction writer's choice of "literary techniques" is an important element of fiction. There are many techniques available to the writer, such as allusion, alliteration and allegory. Some popular techniques or devices include symbolism, imagery, simile, metaphor and personification.

The writer can use any number of literary techniques to tell his or her story. Unlike the other elements of fiction, which must be part of the story, the fiction writer has a choice about the literary techniques to use. The writer's choice often depends on the type of genre he or she is writing and personal preference. Also, the writer uses more techniques in a novel than a short story. The writer uses more techniques in his or her

writing for the purpose of creating a more interesting, meaningful, authentic and interesting story, suggest Barton (2004). Turco (1999) identifies the literary devices used by author Severine Ndunguru as follows:

1.3.1 Allusion

An allusion is a figure of speech whereby the author refers to subject matter such as a place, event, or literary work by way of a passing reference. It is up to the reader to make a connection to the subject being mentioned. This device is reference to any event or happening in real life or a literary life. Turco (1999). For example: “The battle between the countries was another World War II” or another example, “Oh, don’t be such a Romeo”! Shakespeare (1974). Here, “World War II” and “Romeo” are allusions.

1.3.2 Exclamation

Refers to a short sound, word or phrase spoken suddenly to express an emotion. The exclamation mark or exclamation point is a punctuation mark usually used after an interjection or exclamation to indicate strong feelings or high volume (shouting), and often marks the end of a sentence. For example: “Watch out!” Similarly, a bare exclamation mark (with nothing before or after) is often used in warning signs. Hendrickson (1982)

1.3.3 Hubris

Hubris, in this day and age, is another way of saying overly arrogant. You can tell the difference between hubris and just regular arrogance or pride by the fact that the character has seemed to allow reality to slip away from them. The character

portraying hubris, may have just gained a huge amount of power and a false belief that they are untouchable.

This term hubris used to have a slightly different meaning and was a very negative subject back in ancient Greek. It used to be closely related to a crime in Athens. In writing and literature, hubris is generally considered a “tragic flaw” and it is saved for the protagonist. The reason for this is because at the end of the story you should be able to see that it is this flaw that brings the “bad guy” down.

A classic example of hubris is featured in Shakespeare (2010). Macbeth, the protagonist, overfilled with ambition and arrogance, allows his hubris to allow him to think he would be able to kill the valiant Duncan without penalty so he could claim the throne of Scotland for himself. Obviously murder is highly frowned upon, so this eventually leads to Macbeth’s demise as well.

1.3.4 Imagery

In literature, one of the strongest devices is imagery wherein the author uses words and phrases to create “mental images” for the reader. Imagery helps the reader to visualize and therein more realistically experience the author’s writings. The usage of metaphors, allusions, descriptive words and similes, amongst other literary techniques in order to “tickle” and awaken the readers’ sensory perceptions is referred to as imagery. Imagery is not limited to only visual sensations, but also refers to igniting kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations as well. Baldick (2008). For example, the gushing brook stole its way down the lush green mountains, dotted with tiny flowers in a riot of colors and trees coming alive with gaily chirping birds.

1.3.5 Personification

Personification is one of the most commonly used literary devices and recognized. It refers to the practice of attaching human traits and characteristics to inanimate objects, phenomena and animals. For example: Poe uses some personification to personify the night in his poem. The night receives human traits and characteristics, when the poet said “the night had thrown her pall...”

“Of a wild lake,
With black rock bound,
And the tall pines that towered around.

But when the night had thrown her pall,
Upon that spot, as upon all.

1.3.6 Point of View

In literature, the ‘point of view’ is a literary device that depicts the manner in which a story is narrated/ depicted and who it is that tells the story. Simply put, the point of view determines the angle and perception of the story unfolding, and thus influences the tone in which the story takes place. The point of view is instrumental in manipulating the reader’s understanding of the narrative. In a way, the point of view can allow or withhold the reader access into the greater riches of the story.

Two of the most common point of view techniques are the first person, wherein the story is told by the narrator from his/ her standpoint and the third person wherein the narrator does not figure in the events of the story and tells the story by referring to all characters and places in the third person with third person pronouns and proper nouns. For example, Laye (1955) narrated his novel, “*The African Child*” by using the first person, by the protagonist himself that is:

“I was a little boy playing around my father’s hut. How old would I have been at that time? I cannot remember exactly. I still must have been very young: Five, may be six years old, my mother was in the workshop with my father, and I could just hear their familiar voices”.

On the other hand the writer can narrate his or her story by using the third person and all happenings are described from an “outside the story” point of view, this is shown by Achebe in his novel (1964):

“In this season of the year his task was not too difficult; he did not have to peer and search the sky as he might do when the rains came. Then the new moon sometimes hid itself for days behind the rain clouds so that when it finally came out it was already half grown. And while it played its game the Chief Priest sat up every evening waiting” (p. 1).

1.3.7 Dialogue

Dialogue is the lines spoken by a character or characters in a play, essay, story, or novel, especially a conversation between two characters. Bad dialogue is pointless. Good dialogue either provides characterization or advances the plot. In plays, dialogue often includes within it hints akin to stage directions. For instance, if one character asks, "Why are you hitting me?" the reader can assume that on stage another character is striking the speaker. Noticing such details is particularly important in classical drama and in Shakespeare's plays since explicit stage directions are often missing.

1.3.8 Symbol

A symbol is a literary device that contains several layers of meaning, often concealed at first sight, and is representative of several other aspects concepts traits than those that are visible in the literal translation alone. For example: The phrase “a new

dawn” does not talk only about the actual beginning of a new day but also signifies a new start, a fresh chance to begin and the end of a previous tiring time.

1.3.9 Stream of Consciousness

The phrase ‘stream of consciousness’ refers to an uninterrupted and unhindered collection of thoughts and ideas in the conscious mind. In literature, the phrase refers to the flow of these thoughts; with reference to a particular character’s thinking process. This literary device is usually used in order to provide a narrative in the form of the character’s thoughts instead of using dialogue or description.

For example, all writings by Virginia Woolf are a good example of literary stream of consciousness: "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end." *The Common Reader* (1925).

1.4 Statement of the Problem

The language of literature is different from language used in daily life of living. Literature communicates both information and experiences of the author. This is achieved through the employment of different literary devices. In studying a literary work, one does not only concentrate on what is said, but on how it is said, that is, the literary technique, which employs literary devices.

This study examines how Ndunguru employs the various literary devices in his works and how those literary devices enhance the thematic purpose of the selected novels. The selected novels which this study focuses on are *A Wreath for Father Mayer of Masasi*, *the Lion of Yola*, *Spared* and *Divine Providence*.

1.5 Objectives of the Study

1.5.1 Main Objective

The general objective of the study is to examine the use of literary devices in four selected English novels written by Severine Ndunguru. These novels are *A Wreath for Father Mayer of Masasi*, *the Lion of Yola*, *Spared* and *Divine Providence*.

1.5.2 Specific Objectives

The following specific objectives guide the realization of the study:

- (i) To identify literary devices in the four selected novels.
- (ii) To examine the thematic concerns of the four selected novels.
- (iii) To examine the use of literary devices in relation to the thematic concerns of the selected novels.

1.6 Research Questions

The following research questions guides the realization of the study:

- (i) Which literary devices are portrayed in the novels written by S. N. Ndunguru?
- (ii) What are the thematic concerns in each of the selected novels?
- (iii) How do the devices used enhance the thematic concern in the novels?

1.7 Significance of the Study

The study contributes to the existing literature on English language and African literature. It is said in other works such as that by Tremaine (1978: 31) that ‘critics of modern African literature have shown a more consistent and widespread concern for the relationship of text to context, of literature to the larger world of human affairs, than have critics of other, longer-established literatures in Western languages’.

Therefore, the study examines the portrayal of the English texts produced by S. N. Ndunguru.

This is in line with the existing debate on how novels reflect the African cultures. Scholars like Ngugi WA Thiong'o (1986) suggest that using African languages is imperative. Other scholars suggest that using English is necessary for the purpose of capturing required market of a wider readership (Barber, 1995; Newell, 2006). Therefore, this study examines the portrayal of literary devices in the Tanzanian texts in English produced by S. N. Ndunguru.

1.8 Theoretical Framework for Literary Works

The essential purpose of this section is to introduce the relevant theory and methods of linguistic analysis that contribute to the interpretation of narrative fiction. This study adapts a stylistic theory, which has been examined by Widdowson (1975) and which is applicable in literature. In this study the theory is applied in the analysis of the novels of S.N. Ndunguru. The kind of stylistics theory applied herein is practical stylistics, which involves analysis focusing on language in literary works.

It is argued by Missiková (2003) that several sources indicate that stylistics can be defined as the study of choice and the types of use of linguistic, extra-linguistic and aesthetic means, as well as particular techniques used in communication. One important point in stylistic theory of language appreciation in literary works, according to Missikova (ibid), is that the use of language in literature is seen as a product of not only a set of rules and devices but also an orientation towards powerful feelings. Therefore, this theory suggests that aesthetic properties are also adopted in fiction.

Moreover, Simpson (2004) asserts that stylistics as an inquiry has an important capacity because it can shed light on the very language system it derives from. He says that stylistics tells us about the rules of language because it often explores texts where these rules are bent. In the analysis of novels by S.N. Ndunguru, the researcher sees how language is employed in order to create literary devices as tools to deliver intended messages.

Furthermore, Simpson (ibid) says, 'interest in language is always at the fore in contemporary stylistic analysis, which is why one should never undertake to do stylistics unless one is interested in language'. In this study, therefore, reading of the novels selected for the study through content analysis methods, proves that stylistics helps to decipher the language use by authors.

As said above, the stylistics theory applied in the study is practical stylistics, which involves analysis focusing on language in literary works. This is in line with other scholars who accept that 'practical stylistics analysis focuses on learning about language, the workings of language in literature and on developing confidence to work systematically towards interpretations of literary texts' (Timuçin, 2010).

The practical stylistics employed in this study is a very useful tool in contemporary analyses. Recently, Ghazala (2011) stipulates that literary stylistics (also known as practical stylistics in works of Carter (1982, 1986), is simply the study of literary style from a linguistic perspective. He goes on to argue that the focus of literary stylistics is on the appreciation and interpretation of literary texts through the investigation of language organization. Using this apparatus, therefore, the present study employs literary stylistics to investigate the literary works of S.N. Ndunguru.

Furthermore, he maintains that ‘the stylistic functions emanate intuitively and are found to contribute to our perception and interpretation of texts’ (Ghazala, 2011). In this respect, the study examines the functions of literary stylistics with regard to the language functions in S.N. Ndunguru’s literary works.

It was Taylor (1980) who suggested that individual authors employ different styles in their way of expressing emotions. The individual authors employ their own dictions from the lexicon of the language in question in order to deliver a given idea. This perspective is adopted in this study because it guides how S.N. Ndunguru employs literary devices to communicate his message to the intended audience.

Furthermore, this study accepts Missiková’s (2003) views that text analysis is one of the procedures which aim at investigating the linguistic means and devices of a given text. Through this, researchers obtain the content of analyzed texts. This method of stylistic analysis can be applied to the study of language use in literary texts. This is why the study applies this method in the analysis of S.N. Ndunguru’s four selected novels.

On the other hand Richards (1929), in practical criticism theory, suggested the need to put a literary text at the centre of our inquiry. The reader must pay attention to what is going on, on printed pages, and not speculate on the psychic make-up of the author and the like. More specifically, Missiková’s (2003) points out that literary interpretation are a process which applies exclusively to literary texts. It aims at understanding and interpreting the content of a literary work. In this way, the literary interpretation decodes the author's signals to recipients, i.e. the audience.

It is claimed that ‘stylistic features are basically features of language, so style is in one sense synonymous with language’ (Missiková’s (200). This entails that a stylistic study of a novel means studying the usage of language by the author. This ultimately involves analysis of the literary devices employed by the author. Thus this study employs stylistics to understand the employment of literary devices in S.N. Ndunguru’s selected novels.

1.9 Delimitation

The study was limited to an analysis of language-based literary devices in four selected novels by S. Ndunguru. The devices were identified and studied with the intention of examining how their employment enhances the thematic purposes of the novel.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter begins with the introduction, examines African literature in English, Tanzanian literature in English, critical works on Ndunguru's works and conclusion. The study examines the employment of literary devices in four novels, namely: *A Wreath for Father Mayer of Masasi*, *The Lion of Yola*, *Spared* and *Divine Providence* by Severino N. Ndunguru. The following literature review focuses on what has been written about African novels written in English.

2.2 Definition of Key Terms

The following terms seem to be crucial in the way of making sure that this study is well understood. It becomes important, therefore, to provide working definitions so as to enable the study to be carried out without any difficult.

2.3 Literary Devices

These refer to any specific aspect of literature, or a particular work, which we can recognize, identify, interpret and/or analyze (Wambui *et al.*, 2012). Most sources accept that both literary elements and literary techniques can rightly be called literary devices (Mulokozi 1996; Ntarangwi, 2004; Newell, 2006).

2.3.1 Literary Elements

This term refers to aspects or characteristics of a whole text. They are not "used," per se, by authors; we derive what they are from reading the text. Most literary elements can be derived from any and all texts; for example, every story has a theme, every

story has a setting, every story has a conflict, every story is written from a particular point-of-view, etc. In order to be discussed legitimately, literary elements must be specifically identified within that text (see Mulokozi 1996; Ntarangwi, 2004).

2.3.2 Literary Techniques

This term refers to any specific, deliberate construction of language which an author uses to convey meaning. An author's use of a literary technique usually occurs with a single word or phrase, or a particular group of words or phrases, at one single point in a text. Unlike literary elements, literary techniques are not necessarily present in every text (see Mulokozi 1996; Ntarangwi, 2004; Newell, 2006).

2.3.3 Literary Stylistics

This is also called practical stylistics. Its focus is on analysis of language, the workings of language in literature, and systematically towards interpretations of literary texts (Timuçin, 2010). To this definition, Ghazala (2011) claims that literary stylistics studies literary style from a linguistic perspective.

2.4 African Novels in English

Literature in English is an increasingly international, even global phenomenon as writers all over the world, from the Pacific, Asia, Africa, and the West Indies as well as from the traditional centers in Britain and the United States of America use English as a medium for fiction and poetry' (Dasenbrock, 1987). It is also said that the novel in English is an important part of English literature. Therefore, an analysis of novels in English focuses on novels which are written in English by novelists; perhaps most of them are those who were born or have spent a significant part of their lives in English speaking countries. (Drabble, 1996).

This literature review shows that the novels in English are set in an African context as well. The study of novels in English in foreign contexts is not new (Jeyifo, 1993; Pellicer-Sánchez and Schmitt, 2010). In African contexts, it is reported that *Things Fall Apart* by Chinua Achebe establishes how different messages are portrayed and the audacity that each has in assuming that all rational and civilized people think the same way that they do (Jeyifo, 1993).

It is further said that this is done depicting the life lessons of a man that never heard what he was being told. African literature is divided into two: those writing in native languages such as Kiswahili and Kikuyu and those writing in foreign languages, e.g.; English and French (Wa Thiong'o, 1986).

With this experience, some scholars suggest that imposition of English cultures onto African literature has transformed the norm. For example, Nnaemeka (1994) says:

“As the transition was made from oral to written literature, new imperatives for mastery emerged. The factors that legitimated centrality shifted from those based upon age and sex to those based upon knowledge of the colonizers' languages - English, French, German, Italian, Spanish, and Portuguese”.

In describing this situation, Barber (1995) says ‘critics of African literature have always taken it for granted that African writers have to write in English’. This is not permitted wholeheartedly as she mentions,

“Commonwealth criticism enthusiastically celebrated oral traditional vernacular literatures in Africa but assumed that modern writers would naturally wish to write in English, in order to be able to make their distinctive contribution to the Great tradition (Ibid). Other African writers also wish to write in English so that they secure an audience worthy of the name (ibid)”.

The second claim is supported by (Geider, 2005) who also says ‘some studies deal with literary works written in English or French and their authors have chosen these languages so as to reach both a national and international readership’. The writing of African literature using English so as to portray things in African contexts is a very fascinating area of literary analysis.

This is in line with Barber (1995) who says that once the African writer has to write in English, and has to transform English in order to make it bear the burden of African experience in the era of colonialism, and then it seems natural to assume that writing, modernity, and the English language go together. However, she seems to be carried away by this as she says in the present day experience in post-independence Africa one has to write in English, then writing will mean English.

Similarly though with a different opinion, Cosentino (1978) says that:

“One of the most central and certainly most controversial questions facing critics of African literature is the nature of the relationship between oral traditions and the written word. He goes on to indicate that ‘many African authors are fond of using proverbs or retold traditional narratives within their written works, but do these folkloric intrusions demonstrate a genetic link between oral and written genres(Ibid)”.

This observation by Cosentino (1978) has implications to the study. This research investigates how literary devices are employed in the portrayal of African cultures. The language of the author helps us to see how African ways of life is captured in Tanzanian novels in English. Even the theoretical orientations of the criticisms of African literature seem to emanate from European criticisms of European literary works. Biodun (1990) says ‘the current debates over the pertinence of theory to

African literature where "theory" almost always implies "their" theory in relation to "our" literature, Western or "eurocentric" evaluative norms and criteria in relation to non-Western traditions of writing'.

The study sees African literature using the English language. When African literature is portrayed in English, one assumes that multiculturalism is realized. This is in line with Dasenbrock (1987) who says 'the term multicultural literature includes both works that are explicitly about multicultural societies and those that are implicitly multicultural in the sense of inscribing readers from other cultures inside their own textual dynamics'. It means African literary works, which seem to be multicultural in themselves, being also underscored by the imposition of English literature, make the best way to examine how literary devices uses cultural matters in Africa.

Also, the study strives to examine how English is used to capture and reflect African cultures. This is because, as Nnaemeka (1994) puts it, 'post-colonial African literature is largely concerned with the clash between Africa and the West'. The study examines how literary devices use the English language to capture African traditions and cultures.

Literary devices are employed in various critiques of novels. In East African contexts, for example, the employment of various devices in the analysis of literary works in Kiswahili exists in the literature. In the analysis of poems, for instance, Indede (2009) found that the most captivating aspect is the way the writer confronts his heart and dialogues with it as if it is a human being, a device that indicates the loneliness that one faces while in prison. Also, she reports that the dramatic

antagonism between the poet and his heart reveals the conflicts of his ideology and that of his political leaders.

Moreover, Indede (*ibid*) seems to put forward the creativity of authors in trying to deliver the message. She mentions that it would seem unfortunate to conclude that the message conveyed in some works is untrue since the characters employed in some poems are just body parts which cannot express the information displayed. In fact these devices display the aesthetics and artistic creativity of the writer.

She further states that to share the writer's world of meaning, both the reader and the writer have to be creative enough. This is because ambiguity, obscurity, and lack of orderliness can also be part of stylistic innovation that the author has employed deliberately to test the imagination of his reader. This stylistic device is used by the author to challenge the reader's creativity and invites the reader to participate in building up the meaning (Indede: *ibid*, 123).

The creation of characters is essential in the way authors deliver the message. This is also dependent on the use of literary devices. In the context of Tanzania, Swahili and English are both powerful languages. The result is that authors tend to use code-switching in creating their characters. For example, Geider (2005) maintains that in the novel, Kiswahili and English are combined somewhat at random.

On all occasions, the characters speak the very same "mishmash" of languages in proper grammatical shape. Geider says 'there seems to be hardly any real social marking or rhetorically motivated negotiation. Kiswahili and English are thus not

employed in acts of code-switching' (ibid). In the study, the use of language will be examined in S. N. Ndunguru's works.

2.5 Literary Context in Tanzania

The proliferation of literary devices studies in Tanzanian literature has led to a broad exploration of diverse questions and issues. Many of these studies have focused on Kiswahili literature in English and sidelined Tanzanian literature in English. While this has been attributed to language policy, there are scholars such as Gerald (1981) who opine that in Tanzania there is limited presence of thoughtful literature in English.

On the other hand this study is not set to discuss these views, it is important at the outset to state categorically that Tanzania's contemporary literary landscape is replete with both serious and popular literature in both English and Kiswahili. Mwaifuge's (2009) seminal Ph.D thesis, which focuses on Tanzanian prose in English, demonstrates that there is indeed thoughtful literature in English in Tanzania, thereby undermine Gerard's position. Moreover Kadege (2005) argues that the Tanzanian novels in English lack metaphor, symbols and creativity. So when he analyses one work of Severine Ndunguru, only characters, themes and little about language portrays.

2.6 Conclusion

The literature review has shown that little work has been done on the analysis of literary devices in selected novels of Severine Ndunguru, and most works such as thereby Kadege (2005) and Bukagile *et al.* (2008), in their analyses deal with

aspects of themes, language and characters. There are no comprehensive literary devices studies on Ndunguru's novels. Moreover none of the studies paid particular attention to how these literary devices communicate messages in the novels. Following the discussion, it is obvious that there is little work done on analyzing literary devices in selected novels of S. Ndunguru, with little or no focus on their usefulness in communicating messages. This is the gap this study is seeking to fill.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the methodology used in undertaking the study. Specifically, the chapter presents research procedures and data collection methods.

3.2 Research Design

The first important part of research methodology, which this research work underscores, was the issue of research design. It is known that any research needs a design (structure), which is the plan or strategy for conducting the research (Mbogo, *et al.*, 2012); (Wiersma & Jurs, 2009); (Leedy & Ormrod, 2010), particularly before data collection or analysis can commence.

Research design involves identifying participants for the research, and preparing for data collection activities, which are part of the whole research process. In this study, a qualitative research design was adopted. This is described in Creswell (2007) as a way of collecting data in a natural setting or in a real environment. It is said under qualitative design that a researcher, as a key instrument in the field, uses multiple sources of data, respects informant's viewpoint, adopts flexible research schedules, and performs holistic account of research findings. Moreover, the qualitative research design was adapted because it is appropriate for descriptive purposes and it allows the researcher to test the validity of certain claims and assumptions in the real-world contexts that is natural settings. (Leedy & Ormrod, 2010).

3.2 Research Area

The area for this study was Dar es saalam. This is because the entire reading took place at Open University of Tanzania, University of Dar es Salaam and Tanganyika libraries.

3.3 Sample and Sampling Techniques

Generally, in a qualitative research plan, sampling designs involve mainly purposeful sampling for intentional individuals and sites and snowball sampling whereby the informants recommend another informant in the field (Creswell, 2002). In other words, Kothari (2004) states that purposive sampling suits better in a study whereby the researcher finds it convenient to select significant respondents. However, the selected sample represents the whole population.

Selected novels: This study selected works written by S.N Ndunguru, namely *A Wreath for Father Mayer of Masasi, the Lion of Yola, Spared, and Divine Providence*. These novels have been analyzed as a representative of the various novels in Tanzanian in English.

As for a literary work, the selection of only one author is a technique preferred by several researchers. For example, Barber (1995) in East Africa finds that her study has the main objective of analyzing the current situation about AIDS in selected texts of John Habwe's novels. She insists that her paper proposes that the youths utilize the prevailing situation positively to give their views about HIV/AIDS infections, prevention, treatment, stigma and discrimination in the novel. Purposeful sampling was preferred because the researcher wanted specific information from specific resource personnel in the study (Leedy & Ormrod 2010).

3.4 Data Collection Methods

Specific data collection methods were employed in this qualitative research. Creswell (2002) and Leedy and Ormrod (2010) mention observation and gathering documents as common methods of data collection in a qualitative research design. In this study, therefore, qualitative methods of data collection were employed whereas content analysis was the major source of data.

3.4.1 Content Analysis through Discourse Analysis

Content analysis is an alternative method on one hand and a supplementary data gathering technique on the other. This is mentioned even by (Jauch, *et al.*, 1980) who say that their purpose was to introduce one such alternative method; hence, they describe a structured content analysis of cases and then discuss parallels with questionnaires, as another alternative technique.

Kolbe and Burnett (1991) on the other hand state that content analysis is an observational research method which is mainly used to systematically evaluate the symbolic content of all forms of recorded communications. They further point out that these communications can also be analyzed at many levels such as images, words, roles. These, in their opinion, create a realm of research opportunities.

The approach that made use of text analysis is not a new one because it is used by several authors. For example, some studies show that critical discourse analysis is one of the many interpretations of selected texts that take into consideration the contexts of the dreams and the dreamers themselves. In this study, content analysis of the four novels by S. N. Ndunguru has been done with caution though. This is

because Kolbe and Burnett (1991) warn that content analyses are constrained in their potential because they are often limited to reporting specific elements in communications. In other cases, they propose this type of exploratory approach makes it difficult to consider theoretical perspectives. In language cases, Creswell (2002) states that the researcher observes how people talk in a cultural setting. As it was planned, three data collection procedures were followed and the subsequent instruments employed were content analysis, group discussions, questionnaires, and analysis of written texts.

3.4.2 Data Collection Instruments

Research instrument or a tool is described as a device used to collect the data; to facilitate variable observation and measurement. The type of instrument used by the researcher depends on the data collection method selected. Massey states that the “Instrument development requires a high degree of research expertise, as the instrument must be reliable and valid.” The data collection instruments used in this study was a computer and a notebook. The computer was used to find the details and meaning of the words through an internet dictionary, and also to search and read the relevant literature concerning the study. The notebook was used to write the summary of what I was reading in the selected novels and to identify the literary devices in the selected novels.

3.4.3 Data Analysis Procedure

The analysis of data from the text was meant to show how literary devices are portrayed in communicating the message. For our convenience, only the portrayal of key literary devices from the novels was portrayed. The purpose was to show how

the writer employed the English language in using these literary devices in his novels. The study analyzed them from text to text depending on their usefulness in communicating the message in the novel.

The procedure included exploring the representation of each literary device portrayed in the novel. It also included an interview of key informants on the language of the writer in using literary devices and its usefulness in communicating the message. These variables were then examined comparatively as they apply to literary devices. The end result was to portray literary devices and their effectiveness in communicating message.

Another process was sorting out different kinds of literary devices which are used worldwide by different authors to create their works. Turco (1999) adds that the English language encompasses a host of literary devices that make it so rich and expressive. They provide a broad structure under which all the types of literature are classified, studied and understood. Therefore, this makes the frame for analyzing different literary devices in Ndunguru's novels the next chapter.

Moreover, analyzing the portrayal of each literary device from one novel to another, as Indede (2009) suggests; in order to share the composer's world of meaning, both the reader and the writer have to be creative enough. This is because ambiguity, obscurity and lack of orderliness can also be a part of linguistic innovation that author has employed deliberately to test the imagination of his reader. These literary devices are used by author to challenge the reader's creativity and invites the readers to participate in building up the meaning. This analysis is done in four novels by Severine Ndunguru.

CHAPTER FOUR

4.0 PRESENTATION OF FINDINGS

4.1 Introduction

The following chapter presents an examination of the thematic concern and the analysis of literary devices employed in these four novels by Severine Ndunguru called, *A Wreath for Father Mayer*, *The Lion of Yola*, *Spared* and *Divine Providence*. The findings show how Severino Ndunguru uses these literary devices to communicate his message to the readers.

4.2 Analysis of the Literary Devices

It was Taylor (1980) who suggested that individual authors employ different styles in their way of expressing emotions. Individual authors employ their own dictions from the lexicon of the language in question in order to deliver a given idea. This perspective is adopted in this study because it shows how S.N. Ndunguru employs literary devices to communicate his message to the audience.

Furthermore, this study accepts Missiková's (2003) points that text analysis is one of the procedures which aim at investigating the linguistic means and devices of a given text. This way, researchers obtain the content of analyzed texts. This method of stylistic analysis can be applied to the study of language use in literary texts. This is the reason the study applies this method in the analysis of S.N. Ndunguru's novels.

More specifically, Missiková's (2003) pointed out that literary interpretation is a process which applies exclusively to literary texts. It aims at understanding and

interpreting the topic, content and the message of a literary work. In this way, the literary interpretation decodes the author's signals to recipients, i.e. the audience. Therefore, the study shows how Severino Ndunguru uses these literary devices to communicate messages to readers.

4.2.1 A Wreath for Father Mayer

4.2.1.1 Summary of the Story

The story begins by explaining the spread of cholera and how the people of Mkongo relate with witchcraft then a carton of tetracycline is stolen and Kalistus is murdered but nobody is caught for the theft. Moreover the story continues by explaining how Fr. Moyo travelled to Europe to his benefactor to ask for assistance to build a water pipe in Mkongo and how the drug user mistreats succeeds in motivating the drug user to quit, but due to Dr. Bennet cooperation against Drugs Company and police, they caught them.

The story continues to expose Fr. Moyo's success in securing assistance from his benefactor. In Germany, Fr. Moyo puts a wreath on the grave of Fr. Vitus Mayer the founder of Mkongo Parish. The story develops after the revelation of the secret of the theft in Mkongo parish through a dream Moyo has while in Germany.

Fr. Moyo returns home, in Mkongo village, and investigates the theft of the tetracycline carton and reveals the secret to the police, and then they catch the thief and sentenced to jail. The story ended by the arrival of Dr. Bennet from Switzerland in Songea, and he then decides to work in Mkongo Village dispensary.

4.2.2 Thematic Concerns of the Novel

There are numerous significant themes in the novels, namely: poverty, conflict, betrayal, irresponsibility, women's emancipation and violation of human rights.

(i) Poverty

Most of the Mkongo villagers are poor, makes so they don't have sufficient utensils for boiling water in order to avoid cholera. Also their poverty is shown when Fr Moyo shows a picture of a villager's house which covered by grass in order to raise funds to buy water pipes and kerosene tins for them.

Fr. Moyo helps them by providing the empty tins to each house in order to boil water. At the end the disease disappears, although Fr. Moyo has a plan to build water pipes. Also, their poverty shows that instead of sending their patients to the dispensary, they send them to Bwanapima the who lies to them; by saying somebody bewitched them which made them to become sick. E.g. Adolfo sent his child to Bwanapima and believed that his grandmother bewitched his child (p. 3), But Fr. Moyo insisted him to send his child to the dispensary and he was cured.

(ii) Conflict

(a) Family conflict

Conflict rises between Adolfo and his grandmother. He went in the church where his grandmother was in playing and accused her of bewitching his son, who was sick at that moment.

“She killed my sister last month and now my little son is sick. She wants to kill him, too” (p. 4)

It was Fr. Moyo who saved the old woman from being hurt by that young man.

(b) Individual Conflict

Fr. Moyo has individual conflict, he asks himself.

“How could these poor people boil the drinking water when they did not even have proper utensils for boiling water? How could they be expected to keep clean when they did not even have soap? (p. 2)

Therefore, due to this individual conflict, Fr. Moyo decided to collect empty kerosene tins and distribute one to each house. This individual conflict helped the people of Mkongo to remove cholera.

(iii) Betrayal

Bwanapima and Papandreou’s gang betray Fr. Moyo and the society of Mkongo after stealing the medicine for curing cholera. That situation caused Fr. Moyo to have trouble and to search for the thief and another solution.

(iv) Irresponsibility

The novel also shows irresponsibility of some characters. Irresponsibility is an act or a situation where by a person in trust doesn’t perform his or her duties as she is supposed. For example; we are told that the police could not respond to calls when something occurred until after some days, with the excuse that they had no transport (p. 23) Fr. Moyo claims.

Also, irresponsibility is shown by inspector Mpangala because he doesn’t investigate the case and takes the false testimony from Yombayomba, the village chairman, which causes him to be laughed at during the Chengu judgment. Also, Mpangala had done so Many things to the people to the extent that they could no longer trust him.

(v) Women's Emancipation

In this society of Mkongo, women are portrayed negatively and positively. Negatively, women are seen as liars and blackmailers, for example, the wife of Bwanapima, Rozina, cooperates with a thief and his young brother, called Miteo, to keep the stolen tetracycline. Also, women accept polygamy because Rosina agreed to be the fifth and youngest wife of Bwanapima. Positively, women are kind and care for the sick, for example sister Gaudiosa who cares for the sick in the Mkongo parish dispensary as a nurse.

(vi) Torture and Human Rights Violation

During the investigation, policemen do not show regard for humanity. We see in the book Constable Hilary Mhagama pulling Mzee Musa's hair and Mr. Chowo twisting Musa's hand at the back despite the truth and cooperation he is giving. Also, the policemen mistreat Musa by pointing a gun at him, threatening to kill him (p. 38). Acts done by policemen are against the principles and rule of law and human rights; consequently the people lack confidence in their own police force, something which is dangerous.

4.2.2.1 Use of literary devices in A Wreath of Fr Moyo

Richards (1929) in *Practical Criticism* championed the need to put a literary text at the centre of an inquiry. The reader must pay attention to what is going on, on the printed page and not to speculate on the psychic make-up of the author and the like. That's why the study portrays and examines the literary devices used in this novel. In *A Wreath for Father Mayer* the following literary devices are employed by the author and are hereby studied.

(i) Symbolism

Symbolism as a literary device is shown in the title of the novel which is “*A Wreath for Fr. Mayer*”. The word “*wreath*” means an arrangement of flowers leaves or stems fastened in a ring and used for decoration or for lying on a grave, (Burgess, 1993). Hence, in this novel it is a symbol for love and honor for the soul of the departed priest (Fr. Vitus Mayer)..... (P. 109).

Therefore, Fr. Denis Moyo put the *wreath* on the grave of Fr. Vitus Mayer on behalf of Mkongo Parish, where the late Fr. Vitus Mayer used to work. Ndunguru uses symbolism in the title of his book to foreshadow the story so that readers’ interest is amplified in order to find the meaning of the title. Hence on (p. 109) the symbol *Wreath* brings its meaning which is love and honor for the soul of the departed priest Fr. Vitus Mayer. In this way Ndunguru uses symbolism to spice up his writing.

(ii) Imagery

Imagery is also used in the novel, for example on (p. 112) where Fr. Vitus Mayer and Kalistus appear to him in a dream and tell him about causes of Fr. Moyo’s death. When he wakes up he realizes that he was actually at St. Ottilien Monastery in Germany and that Fr. Vitus Mayer and Kalistus had died. The author uses imagery to hide the ways or investigation he uses to get thieves who steal the carton of tetracycline. Also, the author creates mental images for the reader in discovering the murder of Kalistus and the ones who steal the medicine.

(iii) Stream of Consciousness

The stream of consciousness appears in almost every chapter for example:

“Was this the will of God? What was the will of God? Wasn’t it that people should have life, and have it abundantly?” Fr. Moyo asked

himself in his heart without an answer. On (p. 23) “How did the thieves overpower Brother Nyoka? Why didn’t Brother Nyoka scream even for a fraction of a second? Had he done so, surely Kalistus would’ve heard him, for he must’ve been in the house at that time. Kalistus would then have raised an alarm. How did the thieves get into the house and out of it? When did Kalistus first notice them? After he had seen them running away from the house why did he follow them alone? The most logical thing to do would’ve been to run to the front door of the church and call for help the parishioners who’d come to mass would surely’ve given chase and caught the thieves, or at least known their identity “ (p. 1)

Moreover stream of consciousness is portrayed on (pp. 54 – 55)

“What if this time the customs officers do search clergymen’s handbags, or Fr. Moyo’s bag, to be more precise? Well, if they do that, and God forbid that they do it; they will find neat packets of Green Label Tanzanian tea, won’t they? But these Heathrow officers are smart fellows with long experience behind them. They can tell a packet of tea from a packet of “grass” by simply smelling it” (p. 54-55).

Also the writer uses the stream of consciousness on (p. 57 the third paragraph).

“Fr. Moyo would be holding his handbag, so how would Dinglefoot begin asking for his packets? Would he tap Fr. Moyo on the shoulder and say, “Hey, Father, I hid something in your bag and now I want it,” But to do so would be most unbecoming; and who knows, Fr. Moyo might object. Would Dinglefoot simply snatch the canvas bag from him and rummage through it for his hashish? But if he did that Fr. Moyo would be sure to shout, “Stop thief and everything would be lost.

The author uses stream of consciousness most often in this work, because he wants to give a sense to the reader of how the character feels and thinks after getting into trouble. Since the murder of Kalistus and the theft of the tetracycline, Fr. Moyo is talking to himself in his heart as well as when he was caught with hashish at the airport. Ndunguru uses stream of consciousness in order to provide a narrative in the form of a character’s thoughts instead of using dialogue or description. Hence the reader sympathizes with the character concerns and gets the message directly.

(iv) Dialogue

Dialogue is portrayed in each chapter. On (p. 4) There is the dialogue between Adolfo and Fr. Moyo:

‘What’s the child suffering from?’
 ‘Diarrhea and vomiting’.
 When did it start?’
 ‘Five O’clock this morning’
 ‘Where’s the child now?’
 ‘At home’.
 ‘Go and take him to the dispensary at once.’

Also on (p. 19) there is conversation between Sister Abuntantia and Justus.

‘What’s it Justus? Asked Sister Abuntantia, a little irritated.
 ‘Oh, there’s a man outside who says he must see Fr. Moyo at once’.
 ‘Can’t you tell him to wait?’
 ‘I told him so, but he wouldn’t listen
 ‘Alright, close the door, father will come out in a minute.’(p. 19)

‘Hey, Father, didn’t you have lunch?’ asked Fr. Cyprian
 ‘No, I didn’t feel like having any’
 ‘Why, malaria again?’
 ‘Not quite, I simply didn’t have the appetite for any food (p. 24)

‘Want some coffee, Father?’ asked O’Brien, placing the father’s handbag near one of the lounge seats.
 ‘No, thanks, but I could do with a coke if they’ve any.’
 ‘Fine, I’ll get you one. They have Coca – Cola here’ (p. 47)

On page 67 there is dialogue between Fr. Moyo and Mr. Reginald Green customs officer after his bag caught by the dogs.

‘Seeing what for the first time?’
 ‘The two packets, sir’
 ‘But is this your bag?’
 ‘Yes sir, it is’
 ‘Then how can you say that you don’t know about the two packets?’ (p. 67)

Another dialogue occurs between Fr. Moyo and Bwanali:

‘Will you slaughter a bull?’ asked Bwanali.
 ‘Not one, but several, so the villagers tell me!’
 ‘And beer?’
 ‘There’re sure to be casks of pombe as usual’ (p. 157)

Ndunguru uses dialogue throughout his work in order to show the real conversations between its characters. These help the readers to feel as they too are in the conversation with the characters’ concerns. The dialogue used by authors in constructing a story use real words spoken by the characters in the story and avoiding excessive narration.

(v) Allusion

This is another literary device used in the story. On (Page 124) the author introduces Paul Bwanapima, before proceeding with the story.

Now we must pause for a moment to introduce this personage, Paul Bwanapima, Paul aged twelve was the last born son of Bwanapima, the medicine man.

Bwanapima, whose original name was Omari Mtepa, had migrated to Mkongo for fear of reprisals by the Nkosi’s body guard because he would not leave the Nkosi’s young wife alone! In Mkongo, Bwanapima had not only established a lucrative business of deception and cunning by using the few medicinal herbs he knew, but he had also added three wives to his original two.

This made him the envied husband of five official wives, not counting the many concubines known only to Bwanapima himself (pp. 124 – 125).

Also, allusion is portrayed when the author brings out the history of Chengu, a court of the Wangoni, and how it works.

“He was to appear first before the Chengu which was the traditional court of Ungoni, whose function was to hold preliminary discussion of cases in order to determine if they were worth committing to the high court for hearing. The Chengu was presided over by one of the

traditional chiefs, and this particular one to which Fr. Moyo had been summoned was to be presided over by chief Chaurembo” (p. 28).

Another allusion is on page 137.

“Bwana Kaguru was not as wealthy now as he had been in the past, especially since the many children he had collected from his concubines were bleeding him white. Just now Bwana Kaguru lived with six of his children: four sons and two daughters, and house servant, Christopher Miteo. The eldest of the four sons, Constantine now aged 24, was a small time building, contractor in Songea. Unmarried and appearing to be rich, Constantine was known to have acquired some of his wealth by shady means. He owned or rather, was in charge of his father’s land rover and two Lorries” (p. 137).

Therefore the uses of allusion leave the reader to make a connection to the subject being mentioned.

4.2.3 The Lion of Yola

4.2.3.1 Summary of the Story

The novel has twelve chapters, and the story begins in the Yola village, which is celebrating the wedding ceremony of Lihimba’s daughter, Huka. During the celebration a swarm of locusts appeared. The villagers fight locusts, but the outcome was famine in Yola, Ngumbo and nearby villages. Therefore the village officials reported the hunger emergency to government, and then came the distribution of food.

Also, the story shows the situation of corruption and egotism among chairmen of the village in Unyanja, except Mr. Gaidon Lihimba, who raised the call to catch his fellow chairmen. Their capture cause problems for chairman Lihimba, so he decided to start his own village far away from Yola, which was called Mwongozo because it was an example of development to all villages in Unyanja. Then a flood affects the

village of Yola and other villages around the lake. So the government forced the citizens to leave to the registered villages, like Mwongozo. The story ended by Mr. Josaphat and Emilias joining to Gaidon Lihimba at Mwongozo village after having trouble in the first village they joined.

4.2.4 Thematic Concerns of the Novel

The major themes in this novel are leadership, corruption, ignorance and traditional beliefs.

(i) Leadership

The leadership in *The Lion of Yola* is the overriding theme, especially poor leadership, mismanagement and hardworking. Mr. Gaidon Lihimba represents the hard worker leader because he always unites his people of Yola during bad and happy times. For example, when the locusts appeared in the village during the wedding celebration, Mr. Lihimba stopped the celebration and called people together to discuss how to fight the locust by using the Sau net, (a circular net fixed on a wooden frame in tree branches) to kill the locusts (p. 11).

Not only that but also after the locusts destroy their crops he insisted the government, through letters and meetings, provide food for them (p. 33); so the government distributed food to them and other food which is not very in needy for low price. Following the advice of Government to quit the effected villages and start new villages nearby with government social services like schools, water and hospitals, Mr. Lihimba convinced most of the village's and started Mwongozo village, which was the best one in all Unyanja. (pp. 83 – 90).

On the other hand, poor leadership and mismanagement is appeared. Under the poor leadership of Mr. Josephat and Emilians, people refuse the government advice to quit their village which was affected by floods. Therefore the government forces them to go to development villages, and at the end they joined Lihimba's village, called Mwongozo.

Also, mismanagement is shown when the official government failed to send help when they needed it after the locust calamity. It took one year; from the time they wrote a letter to get aid. One of the villagers concluded "government machinery works slowly" (p. 27).

(ii) Corruption

Gulamali Mamdali corrupted the villagers by using the chairman. Because of poverty the villagers, after receiving their free rations of makopa and millet, are simply not buying the other foodstuff like rice and maize. Hence, the bags of rice and maize piled up in the chairman's back yard and Mr. Mamdali saw his chance to make money. So he corrupted him by giving the village chairman of Ngumbo, Mr. Mahinya, two bags of rice and also he bought the remained at low price so he could sell it in town in high price.

Mr. Mamdali continue to make the corruption with other villagers and they agreed but when he met with Mr. Goidon Lihimba the chairman of Yola refused bribery and then made the trap, so they caught with bribery case (pg 40-51) so Mr. Mamdali sentenced two years in jail, and accused village chairmen gave a strong warning never to do that kind of thing in future.

(iii) Ignorance

Most of the people were ignorant; they followed the bad advice of their leaders without judging the results. In the story, the villagers, under the leadership of Josephat and Emilians, refuse to quit the place around the lake shore which has affected by the flood. Instead, their leaders lied to government saying they have fertile land whereby they produce enough crops for them although it is few and buy from nearby the development village. (p. 129) so the government forced them to quit the place by burning the huts.

“Good. You have exactly ten minutes to remove your belonging and put them in a safe place outside the house. After ten minutes we set the house on fire. Understand?” (p. 133) said a young askari”

Due to the ignorance of these villagers they were living with no peace, and living in fear of leopards. So the next day they travelled far to join the development villages, (p. 150).

(iv) Traditional Beliefs

The people of Yola and nearby villages were practicing different traditional celebration together. In the novel there is the wedding celebration of Lihimba’s daughter, Huka. The forthcoming marriages had to be heralded by night ngoma dances at the homes of the prospective bride and bridegroom. Young men and woman, especially those who belonged to the age group of the future bride and bridegroom, would assemble to dance and sing songs, wishing their beloved ones a happy future.

Although the songs sung on such occasions usually brought a sense of nostalgia and often drove the future bride of tears, the ngoma parties were on the whole, enjoyed

by everybody, (p. 2). Not only have that, but also during the celebration the relatives would bring gifts to the family of bride, liked basketfuls of cassava flour and small baskets of fish.

When they are a few meters from the bride's home women ululating sound to announce their arrival. (p. 3). Also they have the beliefs that before the celebration of a wedding started all men made rituals by taking specially-concocted powder and casting it in the air in the four major directions.

He also uttered words to the effect that just as the power had harmlessly fallen to the ground, he wished that the marriage festivities, which he was inaugurating, would proceed peacefully, and he wished that any malice harboured in people's mind to be perpetrated during the marriage festivities would be dropped, just as he had dropped the harmless powder. At the end of each incantation those assembled answered "so bet it" (p. 4).

More over the villagers believed that the medicine man Mr. Mchope would send the locusts to the river by causing a witch strong wind.

*"Come out with medicine kit. We have a calamity on our hands.
Locusts" (p. 7).*

4.2.4.1 Use of literary Devices in The Lion of Yola

Timucin (2010) asserts that analysis focusing on language in literary works is practical stylistic whereby they are developing the confidence to work systematically towards interpretations of literary texts. That made this study to find the following literary devices in *The Lion of Yola*.

(i) Personification

Personification has also been used in the novel and one example is the title itself. The word ‘*Lion*’ in the title ‘*The Lion of Yola*’ personifies the chairman of Yola village, who was very strong in decision making and ruling matter in his village.

This is portrayed on (p. 44).

“Shut up! You think you can play with me? I’ve told you that my name is Lion. I can devour you; the government is not interested in simply getting its money”.

The author therefore, uses a lion’s characteristics to describe the personality of the chairman of Yola. The strength of Lihimba as the chairman of Yola is shown in the way restrains the corrupt of buying of crops illegally during hunger period; hence he is congratulated by the government.

(ii) Symbolism

Symbolism is also used in this novel.

The *calamity of locusts* in the Yola village and nearby village symbolizes *famine* in those villages.

“If that cloud were to descend upon their village it would mean famine; there would be emaciated bodies and even death” (P. 6).

The locusts are very dangerous; they eat and destroy vegetation on the earth for twenty four hours. Therefore, the author uses locusts to symbolize hunger in those villages of Ngumbo and Yola. A famine is a dangerous situation, as portrayed in the story the villagers even eat dogs to save their life... (p. 25). The red locusts caused irreparable damage to the crops. Hence the author shows the problems of the village of Yola by using the symbol of the locust.

(iii) Dialogue

Dialogue is used in almost in every chapter in the story as follows.

“Open your door made of reeds”.
 “Come out with your medicine kit. We have a calamity on our hands. Locusts!”
 “Locusts!”
 “Yes, locusts, don’t waste time, you fool!”
 “I’m coming. Let me collect my stuff.” (p. 7)

“Susa, have you ever slept in a house like this before?”
 he asked.
 “Only once when I was admitted into Saint Theresa hospital at Namatui ten years ago.” They all laughed
 “And you, Chawanda?”
 “Not at all.” (p. 79)

Questioning between Gaidon Lihimba and the chairman of Ngumbo.

“Where do you sell the produce? Who buys them?”
 “People.”
 “Which people?”
 “Those who happen to pass by”
 “Do you have a market here?”
 “No, we sell our food in our own homes”
 “I see.” (p. 127)

The conversation makes the reader to be in the side of the characters. The technique arouses the interest of readers to read and get the message directly.

(iv) Hubris

In this story, one of the characters, Bakari Mchope, is characterized by hubris, which seems to control most of his decisions, and dialogue. On page 7, his address depicts his possession by hubris.

“You red scourge of mankind.”
 You insects which bring about famine may the
 wind, aided by this medicine
 Blow you to Ngamanga
 Where you may perish forever!” (p. 7)

Other examples of how Bakari is full of hubris are as follows:

He stretched his arms in the air, and facing north from where the wind was blowing he said:

“Chiwuta, you who created the winds,
 Chiwuta, you who created the winds
 Chiwuta, you who created the herbs
 And breathed in them your own breath, grant that the herbs
 may cause the wind to blow, that the wind may blow the
 locusts away, that by blowing the locusts away famine may be
 averted.
 Hear thou my humble prayer of thanks – giving,
 For you have heard my supplication,
 You have blessed my herbs,
 You have commanded the wind to blow,
 Blow on mighty wind and sweep this scourge away!”(p. 14)

But his medicine didn't blow away the locusts instead they entered Yola village from Ngumbo. It is shown in the story that Bakari's downfall resulted from hubris. The author uses hubris to warn us about the dangers of excessive pride. As well as portraying of falsity of witchdoctors like Bakari Mchope, by using this literary device, the author warns the society to be very careful of witchdoctors.

(v) Exclamation

In the novel, there is different exclamation word as followed:

'Damn this roadblock!' exclaims Mr. Mamdali on page 49, the businessman and driver of lorry, when the police block the road in order to search him. The police also use an exclamation:

“Stop!” shouted Sgt. Wilhem, their leader (p. 49)

Moreover another exclamation is 'Good Lord! When the police burnt the fishing nets in order to force the old villagers of Yola and Ngumbo to migrate due to the flood, one of the police offices becomes exclaimed and said;

“Good Lord, you burnt the nets! You see the most valuable thing among their worldly possessions” (p. 136).

The author uses these exclamations to portray the surprising situation in the story.

4.2.5 Spared

4.2.5.1 Summary of the Story

The story is separated into two parts; part one has twelve chapters and part two has five chapters for a total of seventeen chapters. The story begins when Chris Mayesa enters in Tom Nyirenda’s office, who was the permanent secretary of the Ministry of Lands. While in Sweden, Linda, the daughter of a Swedish billionaire, who was in Tom’s company, is kidnapped. Chris rescues her from the two sharp shooters hidden in a park.

The story continues when Chris and Tom return to Tanzania and find political changes, hence they start their own hotel. They meet with terrorism in their hotel, but also Chris is miraculously spared from a bomb blast in the hotel. The story ends with the disease of Tom, but under the assistance of Chris and Linda’s father, Mr. Wickman, who was rescued by Chris, Tom is sent Sweden and becomes healthy again. So Tom has spared from a deadly disease.

4.2.6 Thematic Concerns of the Novel

Themes which one portrayed in this novel are corruption, nepotism, sabotage and terrorism, betrayal, hypocrisy, exploitation, neocolonialism, luck and fate and conflict.

(i) Corruption

Corruption is defined as a wrongdoing on the part of an authority or powerful party through means that are illegitimate, immoral, or incompatible with ethical standards. Corruption often results from patronage and is associated with bribery. Baldick, (2008). In the novel, Tom is seen as corrupt because he takes decisions in the government without considering the welfare of the citizens. He gives the mining contracts to the Wickmans for his personal gain. He is not sincere in his decisions. Therefore, he is corrupt.

Hon. Peter Msokonde is also corrupt as it is seen by his intention to sell Ngindo Island to a foreigner from South Africa and the reallocation of pieces of land. These two people use their influence as civil servants to accumulate wealth for themselves. Mr. Oswald Mkangama is also corrupt because he readily accepts the offer by Tom. Therefore, he persuades the President in Tom's favor.

(ii) Nepotism

Nepotism is the practice among those with power or influence of favoring relatives or friends, especially by giving them jobs. The word originated in the mid 17th century, from the French *népotisme*, from Italian *nepotismo*, from *nipote* 'nephew' (with reference to privileges bestowed on the 'nephews' of popes, who were in many cases their illegitimate sons (ibid).

In the novel, Wickman is given an unfair advantage over other mining companies simply because he is friendly to Tom, the commissioner for Mines. Tom is also given an unfair advantage over Msokonde because he had promised to include Mkangama

in the board of Wick man Company. Shedrick Yalomba is also appointed a Minister in order to silence him from criticizing the government, but not in accordance with his competency. Nepotism reduces the efficiency of an organization since the competency of the favored people is always questionable.

(iv) Sabotage and Terrorism

Sabotage is an act of doing deliberate damage or harm to someone's property in order to prevent him from being successful in his/her activities while terrorism is the use of force to achieve one's goal. (ibid). In the novel, this has been portrayed by the kidnapping of Tom and Linda in Sweden. Gustav and his colleagues force payment from Wickman on allegation that he owes them.

Another act of terrorism is the bombing of Ngindo Hotel by Claus Schuller, in collaboration with Msokonde and Mr. Van Meer, the South African investor. Sabotage is also seen when Tom gives out the notes written to him by the Minister, Msokonde, about the double allocation of land. He shows the notes to the Chief Secretary who is very much aware of the repercussion of these notes against the Minister who is actually his boss.

(iv) Betrayal

Betrayal is an act of being disloyal and unfaithful to an agreement or a mutual understanding between people. (ibid) Staler Chambakare, David's wife, betray him by oloping with another man, leaving him alone at Kondowe. There is also betrayal when Tom shows the Chief Secretary the notes written to him as confidential. Hence, he betrays the Minister.

Tom betrays his government by signing fake mining contracts with the Wickman Companies and by travelling to Sweden using public funds to finalize his own connections with Wickman. Tom also betrays his colleagues in Sweden by telling lies to them in relation to his abduction and the alleged newspaper report about his alleged death.

Msokonde also betrays his county by colluding with foreigners to bomb Ngindo Hotel. Claus Schuler also betrays his friends by mentioning them in connection with the bombing of Ngindo Hotel, an event which leads to the life imprisonment of the culprits. Gustav Hanson also betrays Wickman by abducting Linda in order to extort money from the multi-millionaire.

(v) Hypocrisy

Hypocrisy is the state of falsely claiming to possess virtuous characteristics that one lacks. Hypocrisy involves the deception of others and is thus a kind of lie. Hypocrisy is not simply failing to practice those virtues that one preaches. Baldick (2008). In the novel, *Spared*. Tom is a hypocrite as he pretends to be serving the post entrusted to him. Msokonde is also hypocrite. This is proved from the way he pretends to pity Tom when he is removed from the Ministry of Water as its permanent Secretary.

(vi) Exploitation

Exploitation is the use of someone or something in an unjust or cruel manner, or generally as a means to one's own ends. Most often, the word exploitation is used to refer to economic exploitation; that is, the act of using another person as a means to one's own profit, particularly using their labor without offering or providing them fair retribution. There are two major perspectives on economic exploitation:

Organizational or "micro-level" exploitation: most theories of exploitation center on the market power of economic *organizations* within a market setting. Some neoclassical theory points to exploitation not based on market power.

Structural or "macro-level" exploitation: focuses on exploitation by large sections of society even (or *especially*) in the context of free markets. Marxist theory points to the entire capitalist class as an exploitative entity, and to capitalism as a system based on exploitation Marx, (2003). In the novel, Wickman is seen exploiting the people who work for him in his Mining companies. An example is Gustav and his colleagues who decide to kidnap Linda to get the due. Wickman also takes advantage of the poverty in the country to exploit the available resources, especially in Tanzania.

(vii) Neo-Colonialism

Baldick (2008) defined **Neo-colonialism** or Neo-imperialism as the geopolitical practice of using capitalism, business globalization, and cultural imperialism to influence a country, in lieu of either direct military control or indirect political control, i.e., imperialism and hegemony. The term *neo-colonialism* was coined by Ghanaian president Kwame Nkrumah, to describe the socio-economic and political control that can be exercised economically, linguistically, and culturally, whereby promotion of the culture of the neo-colonist country facilitates the cultural assimilation of the colonised people and thus opens the national economy to the multinational corporations of the neo-colonial country. In the novel the government depends so much on aid from outside the country, as seen when the equipment needed at ILD must be donated by SIDA in Sweden. The understaffing at the ILD is

always rescued by the Swedish ambassador. There is lack of equipment and staff at ILD. It seems that there is over-reliance on teachers from outside the country. This is an element of failure in the management by the government. The power barons in the government are out to enrich themselves and not to serve as required of them. These people include Tom, M Kangama, Msokonde and Shedrick Yalomba.

(viii) Luck and fate

Luck means a chance considered as a force that causes good or bad things to happen, while fate means the course of someone's life or the outcome of a situation for someone or something, seen as outside their control (ibid). This is seen in the novel by the sudden rise of Chris from poverty to wealth when he saves the daughter of the millionaire, Martin Wickman, in Sweden. He is very lucky to leave the cabins of the kidnapppers safely with Linda. The reward that he is given by Wickman changes his life totally, such that he even resigns as the principal of ILD. It is through fate that these activities happen in his favor. On the other hand, fate has turned against Msokonde who was actually the head of the delegation to Sweden in such a way that he becomes a taxi driver and is later imprisoned for life.

(ix) Conflict

Conflict refers to some form of friction, disagreement, or discord arising within a group when the beliefs or actions of one or more members of the group are either resisted by or unacceptable to one or more members of another group. Conflict can arise between members of the same group, known as intragroup conflict, or it can occur between members of two or more groups, and involve violence, interpersonal discord, and psychological tension, known as intergroup conflict. Conflict in groups

often follows a specific course. *Routine group interaction* is first disrupted by an *initial conflict*, often caused by differences of opinion, disagreements between members, or scarcity of resources. At this point, the group is no longer united, and may split into coalitions. This period of *conflict escalation* in some cases gives way to a *conflict resolution stage*, after which the group can eventually return to *routine group interaction* once again. Nicholson (1992).

In the novel, there is conflict between Gustav and Wickman which leads to the abduction of Linda. There is also a conflict between Tom and Msokonde as a result of their differences in interests. There is also conflict between Mr. Van Meer and Chris on what was counted as an attempted sabotage of the latter's business. Political conflict is also seen when David seeks refuge in Tanzania for political reasons and Mwampakati is jailed for life because of opposing the ruling party at Kondowe.

4.2.6.1 Use of Literary Devices in Spared

The major literary devices appeared in this novel are point of view, dialogue and exclamation.

(i) Point of View

The author uses the first person point of view techniques in this novel, wherein the story is told by the narrator from his or her standpoint. For example, the following sentence in the story is built by the first person pronoun:

“I dutifully obeyed and re-entered the cabin. This, of course, was a step I had not anticipated in the scenario I had committed to memory” (p. 55).

The point of view manipulates the reader's understanding of the narrative and determines the angle or perception of the unfolding story, and thus influences the tone under which the story takes place.

(ii) Dialogue

In this story dialogue is commonly used:

“Did you once tell me you taught him?” Tom asked.
 “Yeah, for three years during his undergraduate Course”
 “How did you rate him?” (p. 3).

“You say he called you by your first name?”
 Tom asked incredulously.
 “Yes, I was surprised beyond measure”
 “And he said he was the one who gave me the money?”
 “Yes”
 “And he said you should say “Hallo” to me?”
 “That is exactly what he said”
 “Couldn't you tell who he was from his voice?” (p. 62).

“His boss”, she said, “How did you like that?”
 “That what?”
 “Me being fondled by that while man”
 “Which white man?” (p. 118).

The use of dialogue in this story help the reader to embrace the characters. Ndunguru uses a lot of dialogue at least in each chapter. For example on (p. 62) Tom Nyirenda narrates the story of his adventure to Chris so as to horrify him.

(iii) Exclamation

Exclamations such as *Good Lord, no!* (p. 26), are used by Chris when he narrates the story of the woman who is with Tom, and how she was kidnapped before him, so Peter worried that Tom might have died. More over “*Good gracious!*” on (p. 60) said by Chris to show sympathy to Tom that he is not praying. But due to problem he

prayed. “*Damn you!*” on (p. 136) is used by Mr. Van Meer when lamenting to Claus after having caught at the airport for his terrorism against Tom and Chris’ hotel. Exclamation words one used by the author impress the action which has happened, hence the reader’s interest is around.

4.2.7 Divine Providence

4.2.7.1 Summary of the Story

The book has no chapters so the story is created by using different titles. The story begins when Hosanna gives birth and her child is dead, so she complained about it and decided to call Father Wolfgang in order to confess her sins. Before Father Wolfgang died he told Hossana that her husband and child were alive and he would pray for her in order to meet her family.

The story continues in the Harbors Corporation where Richard Mwandikaulaya works. There was a murder case and Richard discovered the one who did it. Richard went to Europe to study, under the sponsorship of Professor Huxley, who rescued by Richard from drowning. Richard met with his wife Hosanna, who came to Europe to meet Professor Huxley, who rescued from kidnapping.

At last the divine providence suggested by Fr. Wolfgang was proved, Hosanna met with her husband and child and they lived in peace. "Divine Providence" (usually capitalized) is also used as a title of God. A distinction is usually made between "general providence", which refers to God's continuous upholding the existence and natural order of the universe, and "special providence", which refers to God's

extraordinary intervention in the life of people. Miracles generally fall in the latter category. Baldick, (2008). In this novel author presents the conflict and clash occurring as part of the story, although at the end they live in peace.

4.2.8 Thematic Concerns in the Novel

Major themes in this novel are beliefs, prostitution, hooliganism and corruption.

(i) Beliefs

In this novel the author has used Christianity to deliver his message to the society. The author uses the dream of Hosanna, that she was with her husband, child and Fr. Wolfgang while she don't know where they live. She dreamt that she was standing on the bank of a wide river and standing on the other side of the river were two men and a girl. One of the men and the girl were of the same chocolate color as Hosanna herself, but she could not make out who they were because of the distance (p. 16).

Because of her Christian faith Hosanna decided to find Fr. Wolfgang, who was the parish leader of her church, which has called Karolo Lwanga, in order to reveal her dream; he translated her dream, thus standing across the river does not mean that he is dead, and it does not mean that her husband and daughter are dead. He thinks they are both alive. So Fr Wolfgang thought that the long yellow cord that he cast across towards her represents his prayers and the prayers of her husband and daughter. Through prayer she will be able to rejoin her family (p. 23). Therefore through this revelation Hosanna joined her husband in Europe.

“My wife!” exclaimed Richard, Grace leaned on Richard’s chest, and he embraced her. Tears rolled down her face and Richard also fought back tears (pg102).

Therefore, the Christian faith of Hosanna made the title of the book *Divine Providence* become Gods intervention.

(ii) Prostitution

Prostitution is the business or practice of engaging in sexual relations in exchange for payment or some other benefit. Prostitution is sometimes described as commercial sex. A person who works in this field is called a prostitute, and is a kind of sex worker. Prostitution is one of the branches of the sex industry. The legal status of prostitution varies from country to country, from being permissible but unregulated, to an enforced or unenforced crime or to a regulated profession. Prostitution is sometimes also referred to as "the world's oldest profession". Estimates place the annual revenue generated by prostitution worldwide to be over \$100 billion. In this novel Hosanna is a prostitute and separated from her family because of her prostitution.

“But auntie my heart is heavy, bewildered and anguished, everybody is laughing at me. Everybody knows that I am a whore. I do not even know whose pregnancy this last one was” (p. 4).

Prostitution cause her to miscarry her pregnancy more than two times till she confessed before Fr. Wolfgang and became a good woman, and was then able to meet with her family again.

(iii) Hooliganism

Hooliganism is defined as a rowdy, violent, or destructive behavior, which results in a person to be hooligan who means a violent young troublemaker, typically one of a gang Baldick (2008). The novel clearly describes elements of hooliganism. In the

Harbors corporate offices elders, illegally, commit various crimes such as theft and killing.

*“Poor Alale! How was he killed?
The G.M tells me that Alale was found with a dagger buried deep
buried deep into his back”* (p. 40).

The killing of Alale illegally is a situation of hooliganism. Alale is a gatekeeper in the Harbors offices. He was killed secretly in order to hide the theft done in the harbor.

“Why was Alale murdered? Wealth, money, pleasure! There were people in the world, including our country, who were never satisfied with money or with anything. We have evidence that plans had been made during a cocktail party on the night of the murder to remove valuable goods from the port and sell them to a businessman here in likungu. Alale was murdered in order to silence him” (p. 65).

The statement above is hooliganism, because Alale killed by the gang in the street who cooperated with the gang in his office in order to hide their theft. Therefore, due to this case one of the Harbors leaders known as Dr. Mawala killed himself by using strong chemical called cyanide. So the case ended because the suspect killed himself.

(iv) Corruption

At the harbors corruption was seen as a part of normal life by the workers. Even when you enter the gate of Harbors you had to pay money as corruption.

“Now, man, what do you chay? You have my chigarette? Wichout my chigarette, how do you expect me to let you in”? (p. 30)

Not only that but also the language in the Harbors office was bribery. This was shown clearly during the interview of Richard; it seems that it is very difficult to stop bribery in the work place. Richard is asked by one member in the interview that what

is the third promise of their party, K.P.P. Richard answered that, he shall neither give nor receive bribes, but the panel member ignored him by saying:

“I tell you that if you can keep this promise while you are an employee of this corporation, you will be the exceptional personal” (p. 32).

The author of this novel shows his creativity because when you start reading you cannot put the novel down without finishing. The thematic concern of the novel brought out different messages.

4.2.8.1 Use of Literary Devices in Divine Providence

In this novel there are numerous significant literary devices namely imagery, stream of consciousness and dialogue.

(i) Imagery

Imagery in this novel is portrayed through dream. In the dream Hosanna imagines she was with her husband, child and Fr. Wolfgang, while she does not know where they live.

“She had a strange dream. She dreamt that she was standing on the bank of a wide river standing on the other side of the river were two men and a girl. One of the men and the girl were the same chocolate colour as Hosana herself, but she could not make out who they were because of the distance. The other man was white and definitely older than the others were the same chocolate colour as Hosana herself, but she could not make out who they were because of the distance” (p. 16).

*“Hosana began to plead! “My husband, please come and ferry me across! Marietta, my daughter, I know I have sinned before you and before God, but please help me to come yonder and join you”!
“Both Richard and Marietta shrugged their shoulders and shook their heads as if to indicate that it was not in their power to help her cross the river, Hosana persisted”* (p. 17).

The use of imagery helps the reader to visualize and therein more realistically experience the author's writings. Imagery is not limited to only visual sensations but also refers to igniting kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations as well.

(ii) Stream of consciousness

Hosanna has an interrupted and unhindered occurrence of thoughts and ideas in her conscious mind in order to find the meaning of her dream.

“What does this dream mean? We have heard about Fr. Wolfgang’s serious illness. Is he dead? If he is dead and has started life beyond the grave, why should he be in the company of my husband and my daughter? Are they also dead? Have they also crossed the river of life? Who is this enemy, worse than a crocodile, which is the meaning of pulling me across the river with a cord”? (p. 18).

Also stream of consciousness portrayed also on (p. 32)

“An exceptional person if I don’t give or receive bribes? What does this mean? Does it mean that this is a rotten corporation on account of bribery? Does it mean that receiving and giving bribes in common practice here”?

Also on page 104 stream of consciousness is portrayed when Richard was doubtful about joining his wife after many years have passed.

Richard was also lost in thought. Should he accept this woman as his wife and live with her again? Was this not the woman whose character he knew so well? Was this not the same woman who had planned to poison him? (Page 104).

The author uses stream of consciousness in this book in order to provide a narrative in the form of Character's thoughts instead of using dialogue or description.

(iii) Dialogue

Dialogue is used almost in each chapter in the story as follows:

“What’s the matter, sister?”
 “I’m surprised to see only two ampoules left.
 Perhaps you took one more since that day?”

“No, I didn’t.”
 “May be Dr. Mawalla did?”(p. 60).

This is the conversation between Richard and a sister in the Harbor dispensary after it is noticed that some dangerous medicine is missing from the shelf, so sister asked Richard if he had taken the medicine, but Richard refused down and suspect may be Dr Mawala had taken it. Another dialogue is between Dr. Richard and the girl who met in the disco, at the end of this conversation he discovered that she is his daughter, Marietta.

“Your uncle told you that? Who is your uncle?”
 “He died a long time ago. But before he died he had told me that I came to Ushisha when I was very small.”
 What was the name of your uncle?”
 He was called Chikawe. Joshua Chikawe. But he died....”

Richard did not listen to the words that followed. He stood up...

4.3 Conclusion

This study has analyzed four selected novels by Severine Ndunguru, and examined their thematic concerns and the literary devices employed by their author. This study was carried out in line with Richards (2004) argument that there is a need to put the literary text at the centre of our inquiry. In doing so, the reader must pay attention to what is going on, on the printed page and not to speculate on the psychic make – up of the author and the like.

Moreover Richards (ibid) proposes a critical procedure which would entail a close scrutiny of stylistic elements in a given text. Figures of speech such as imagery and

personification and others were carefully studied and accounted for. Therefore, this chapter is divided into four parts according to the number of novels the study analyzed. The study analyzed each novel by identifying its literary devices, exploring their use, and by examining the thematic concerns. Mr. Severine Ndunguru, the author of these four selected novels, showed his creativity in each of the novels because when you start reading one you cannot put it down without finishing.

CHAPTER FIVE

5.0 CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter draws attention to the conclusion and recommendations of the whole study. The study concentrates on Ndunguru's novels, because despite being one of the Tanzania's most prolific writers of novels in English having authored a total of four works, his works have been virtually touched by scholars. *A Wreath for Fr. Mayer* and *Spared* are among of the works that Kadege (2005) and Bukagile *et al*, (2008) examined. The remaining novels of Ndunguru are yet to be studied.

5.2 Conclusion

The study concludes that, Ndunguru's novels have numerous significant literary devices, which used in his own style. These are allusion, imagery, stream of consciousness, exclamation, dialogue, point of view, hubris, symbolism and personification. In these four novels use of literary devices has the effect or communicating the message. The author uses several literary devices such as symbolism on the cover page and some title, for example the word '*Lion*' in *The Lion of Yola* when he characterizes chairman Lihimba, who was a strong leader in the Yola village.

Therefore, the analysis of literary devices in selected novels of S. Ndunguru portrays and identifies the literary devices in the novels and evaluates their effectiveness in communicating the message.

5.3 Recommendations

In lieu of the above conclusion, the following are important ingredients to be added or re-emphasized to arouse the interest of author's critics. Firstly, there is need to increase the numbers of the analysis of literary devices in Tanzanian novels in English, so as to promote Tanzanian novels globally.

Mostly, the government insists academicians use English literature by promoting them when analyzing Tanzania work of art in English by literature scholars by using mass media, because in Tanzania English is our second language, so it must be learnt well enough to compete with other African countries and abroad. In addition, researchers are requested to conduct further research focusing on other aspects in Ndunguru's novels, which were outside the reach of this study.

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APPENDICES

Appendix 1: Questionnaire for the Author

Introduction and Purpose

I am Fidas Crispin Marijani, a student at the Open University of Tanzania. I am conducting a study about Analysis of literary devices in selected novels of Severine Ndunguru, which are *A Wreath for Father Mayer*, *The Lion of Yola*, *Spared* and *Divine Providence*. The findings of this study will enable me to recommend stake holders on new and better ways of reading and appreciating literary works especially among students.

I am requesting your willingness to fill in the following survey and answering the questions honestly. I assure you that the information you provide will remain confidential and will be used only for the purpose of this study. Would you agree willingly participate in this study? Please indicate your informed consent by signing below:

Name: _____

Signature: _____

Date: _____

B: Author's personal history

1. Your sex: - Male [] Female []

2. Your age : _____ (in years)

3. Where do you come from? (Your life story in short)

4. How you started writing your first book?

5. What are the other books you have written in English apart from the *The Lion of Yola*, *A Wreath for Fr. Mayer*, *Spared* and *Devine Providence*?

(i) -----
(ii) -----
(iii) -----
(iv) -----
(v) -----

6. What challenges do you face as a Tanzanian writer?

(i) -----
(ii) -----
(iii) -----
(iv) -----

Appendix 2: Author's Photograph

Mzee Severine Dulling Ndunguru (1932-July 2014), at his home when the researcher of this study visited him on 18th August, 2013.

The person and his works

Mr. Severine Ndunguru is the second born of the family of three children. He is eight one years old, and was born in 1932 at Nyasa village in Songea district, in Ruvuma region, Tanzania. He married but his wife passed away a few years ago.

He is a founder of Ardhi University, when he was lecturer of University of Dar es salaam. Also, during his retirement he worked at Open University of Tanzania as lecture of Kiswahili, till he retired again in 2009.

His first work is an academic one, which is called “Urithi Wetu” Geography of Tanzania, and others which are in the references.

When I asked him about the code mixing in his writing of these four novels, he said that he thought the readers would be only Tanzanian, but now even outsiders read it due to its technical creativity. He also added, the publisher’s distribution of income after selling his works of art is a big challenge.

He concluded by saying that he is not writing only to entertain people but also to help shape national consciousness, to mould an outlook and intellectual framework for rational action on issues which are complex.