

**Stylistic *Tension* between the *Extension* and
the *Intension* of Meaning in Omondi
Mak'oloo's Prose Texts.**

THIS THESIS HAS BEEN ACCEPTED FOR
THE DEGREE OF...M.A. 2000
AND A COPY MAY BE PLACED IN
UNIVERSITY LIBRARY

By Geoffrey Osaaji Mumia

*This Thesis is submitted in partial fulfillment for the requirements of
the degree of Master of Arts in Literature at the
University of Nairobi.*

2000.



DECLARATION

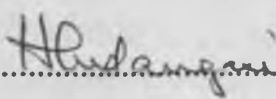
This thesis is idiosyncratically my own output and has not been submitted for a degree in any other University.

Signature:.....

Geoffrey Osaaji Mumia
(Candidate).

Date:.....13.11.2000.....

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

Signature:.....

Prof. Henry Indangasi
(Supervisor)

Date:.....14/11/2000.....

CONTENTS

ACKNOWLEDGEMENTS (vi)

INTRODUCTION

STATEMENT OF THE PROBLEM..... 1

DEFINITION OF TERMS..... 2

JUSTIFICATION OF THE STUDY 3

OBJECTIVE OF THE STUDY 3

HYPOTHESIS..... 4

LITERATURE REVIEW..... 4

THEORETICAL FRAMEWORK 10

METHODOLOGY..... 13

SCOPE OF THE STUDY 13

CHAPTER ONE: STYLISTIC TENSION IN *TOO YOUNG TO DIE*.....14

1.0 INTRODUCTION..... 14

1.1 THE UNIFYING PRINCIPLE AND THE CLIFF-HANGERS..... 16

1.2 ROMANTIC IRONY AND TRANSCENDENTALISM 32

1.3 POPULAR LITERATURE: A RE-APPRAISAL..... 43

1.4 SUMMARY 45

CHAPTER TWO: STYLISTIC TENSION IN *TIMES BEYOND*47

2.0 INTRODUCTION..... 47

**2.1 EMERGENCE OF THE FEIGNED : PROTO-ROMANTIC IRONY,
THE *PERPETUAL PRESENT* AND TEMPORALITY 49**

2.2 DISAPPEARANCE OF THE FEIGNED..... 53

**2.3 THE BINARY SPLIT AND
THE INFINITE REGRESSIVENESS OF IRONY 60**

**2.4 PERFORATION OF THE PRETERITE AND
THE PARADOX OF *TIMES BEYOND* 67**

2.5 SUMMARY 71

CHAPTER THREE: STYLISTIC TENSION IN *LOVE MADE IN GERMANY* ...74

3.0 INTRODUCTION..... 74

3.1 SYNCRETISM BETWEEN MULTIPLEX FOCALISATION..... 75

3.2 ROMANTIC IRONY..... 82

3.3 SUMMARY 90

CONCLUSION..... 94

WORKS CITED.....98

DEDICATION

To my father Cyrus Mumia Angwete and my mother Jerita Inziani.

ACKNOWLEDGMENTS

I owe a great deal of gratitude to my lecturers and friends whose help has been one of eliciting the progress of this thesis. Particularly, I acknowledge a debt to Professor Henry Indangasi, who, as my supervisor, discussed with me the topic of research, and whose advice helped to shape the replete reality of this study. I thank him for the unbroken patience in reading through the rough handwritten manuscripts and for his financial assistance towards the completion of this inquiry. I reserve my heartfelt thanks to Dr. D.H. Kiiru, the Chairman of the Literature Department for his incisive advice which shaped my literary sensibility, and for facilitating the completion of my work. I am grateful to Dr. Helen Oronga Mwanzi: her comic humour availed the requisite encouragement that wrought my stylistic and thematic clarity.

Let me appreciate the inquiries and suggestions from professor Ciarunji Chesaina, Dr. Opiyo Mumma, Dr. Kiiru, Dr. Wanjiku Kabira, Mr. Okeng'o Fred Matiangi, Mr. J. A. O Teyie, Mrs Masumi Odari, Dr. Wendo and Mr. Evan Mwangi which goaded and inspired me towards finishing the study. They constituted a great asset to me. Finally I wish to thank Mr. George Kahi who typed the entire manuscript carefully, by painfully deciphering the handwritten drafts.

ABSTRACT

A new critical study of Omondi Mak'oloo's *Too Young to Die*, *Times Beyond* and *Love Made in Germany*, confirms that these texts uphold *tension* between their *extension* and *intension* of meaning. We predicate this inquiry on the dearth of systematic research into Mak'oloo's prose. We have foregrounded *tension*, a new critical technical device that recuperates dialectically split textual elements to generate harmonized meaning ; this is a strategy that has been accorded hardly any substantive recognition in critical discourse on Kenyan literature.

This thesis has heavily relied on library research for the critical terminology and theoretical models requisite for both the interpretation and contextualization of the primary texts within New Criticism and Stylistics. In this analysis, the first objective has been to trace the author's evolution from concern with popular themes and style, up to his latter pre-occupation with profound constructive issues. On the basis of this, we have demonstrated that Mak'oloo is not an entrenched popular writer. We have, as our second objective, applied New Criticism and stylistics to obtain a systematic study of Mak'oloo's prose not as "works" but as "texts". These approaches have availed thematic incisiveness and aesthetic beneficence. Lastly, we have made it evident that the paradoxically strategized *extension* and *intension* of meaning in this corpus does not disrupt but constructs textual *tension*.

Our analysis begins with an investigation of Mak'oloo's *Too Young to Die* in which we delve into the unifying function of rhythm and relate it to the romantic ironic undertow to reinforce the *tension* between the *extension* and *intension* of this novel's meaning. This ultimate attainment of textually

integrated wholeness through the cohesion of variegated levels of meaning is in keeping with the plea for a balanced and stable universe bereft of racial exclusivity in *Times Beyond*. We have seen that this central theme of the triumph of inter-racial harmony over powerful traditional forces of segregation is subtly projected as the transcendental ideal in *Love Made in Germany*. In all these texts the *extensional* meanings are lend extra-significance (internal meanings) by the romantic ironic undercurrent belying them. As a consequence, the most rewarding essence is that homologized from the dialectical splits in the texts.

This thesis has redefined Mak'oloo as a serious writer based on his expanding stylistic sophistication and depth of moral inquiry. Our conclusion, is that a sustained analysis of literary texts reveals the paradoxical relationship between *intension* and *extension* : thematic intelligibility and aesthetic interestingness are only mutually generated through the harmonization of the binary oppositions of meaning into *tension*.

INTRODUCTION

With two novels and a short story to his credit, Omondi Mak'oloo has laid an indelible mark on the Kenyan literary scene. This author of *Times Beyond*, *Love Made in Germany* and *Too Young to Die*, was born in Nairobi in 1960. After High School, he trained in Motor Vehicle Technology in Hungarian and West Germany Colleges. He has written freelance for various magazines, and rose to become the assistant editor of *Drum* magazine. He has also served as the secretary of the Writers Association of Kenya. Owing, perhaps, to his recent emergence, little scholarly attention has been given to his texts, two of which have European settings. This study seeks to propel Mak'oloo to the foreground of Kenyan literary scholarship by focusing on how he has achieved fullness of meaning through the harmonization of textual contradictions

Statement of the Problem

This study examines whether the *extensional* and the *intensional* meanings, which are in paradoxical relationship, have been harmonized to enhance textual *tension* in Mak'oloo's *Too Young to Die*, *Times Beyond* and *Love Made in Germany*. By scrutinizing stylistic paradoxes, symbolism, rhythm, irony and narrative strategies, this study seeks to understand whether they enhance textual harmony.

Definition of Terms

Extension of meaning is applied in this study as the range of individuals denoted by a text, and which is taken in the same breath as the stated, explicit, definable, dictionary meaning (Tate qtd. in W.K. Wimsatt, 72; Tate qtd. in Holman, 525; Ross *et al*, 94; Dijk, 33).

The *intension* of meaning refers to what may be distinguished from the denoted as the suggested, implicit or intimated meaning. It is the connotational meaning, the aggregate of attributes suggested by a text (Tate qtd. in Holman, 525; Dijk, 33).

The author's *intention* is distinguished from the *intension* of meaning in the sense that the former articulates the design or plan in the author's mind inclusive of the authorial attitude towards the text and feelings underlying the impulse to write (Wimsatt, 3).

Stylistic *tension* is a term introduced by Allen Tate, a prominent New Critic, by which he means the integral unity in a poem, a unity which results from the successful resolution in the literary text of the conflicts of abstraction and concreteness, of general and particular, of denotation and connotation. The term results from removing the prefixes from the terms *extension* and *intension*. A good literary text is, thus, the full organized body of all the *extension* and *intension* that we can find in it (qtd. in. Holman, 525).

Justification of the Study

This study analyzes the literary texts of Omondi Mak'oloo from theoretical perspectives which lay great emphasis on the systematic stylistically oriented interpretation. We seek to identify, describe and analyze stylistic strategization in the text and how this has contributed towards textual harmony. By judiciously applying New Criticism and Stylistics, we intend to discover how the texts respond to these rigorous empirical methodologies of literary criticism.

We predicate this inquiry on the lack of systematic research into Omondi Mak'oloo's prose texts. The need to give an emerging author critical literary attention is at the heart of this study. *Times Beyond* and *Love Made in Germany* are refreshing objects of study as they depart from the prevalent norm (under which we are wont to read European author's texts on Africa), and avail an African writer's literary experience of Europe.

This study is therefore rationalized in the sense that it is intended to fill the gap which has otherwise remained vacant in the Kenyan literary scene.

Objectives of the Study

This study seeks to make it evident that the paradoxical relationship between the *extensional* and the *intensional* meanings in these literary texts, is not disruptive but constructive of textual *tension*. By tracing the development of the author from his earliest to the latest texts, we seek to demonstrate that Mak'oloo is not ineluctably a dilettante writer. This thesis, finally aims at

enhancing the mutual syncretism between New Criticism and Stylistics as thematically decisive and aesthetically beneficent models of literary criticism by empirically applying them on Omondi Mak'oloo's texts.

Hypotheses

In this thesis, we are investigating two hypotheses. The first is that, the meaning of a literary object is inherently embedded in its linguistic architecture. This assumption finds gravity in the fact that literary meaning derived from the reader's feelings towards the text, or from the author's aim in writing the text, tends towards abstraction, impressionism and relativism. This study also investigates the hypothesis that textual language, which is essentially paradoxical by reason of its *extensional* and *intensional* traits, is only meaningful once its disparate aspects have been reconciled into a harmonious whole. This is based on the assumption that the ability of a literary text to communicate its meaning, lies in the harmonization of textual contradictions.

Literature Review

We have three main concerns in this section. First, we seek to moderate the prevalent tendency to dismiss popular literature on the basis of linguistic and thematic coarseness; we are convinced that such claims are hardly reinforced by empirical close textual evaluation. Secondly, we review the existing critical discourses in order to establish the gap this study intends to fill. Finally, examples are given in which the main proponents of New Criticism have

demonstrated the practical merits of this stylistically -inclined literary theory.

Popular literature has been categorized as conveying nothing more than cheap entertainment, as resplendent in mediocre and inferior style, as appealing to mass readership, and bereft of sophisticated literary tastes. As a result, this genre is denied a foothold in scholarly literary criticism (Tompkins, 3; Bull, 151; Lowenthal, 85; Wanjala, *Sunday Nation*, xiii; *For Home and for Freedom*, 238; *Season of Harvest*, 48; Miruka, *Sunday Nation*, 13).

Our reading of *Too Young to Die* generates the impression of racy narration which is rhythmically energized. It is also not lost to us that the macabre adventure of the protagonists and the precious stone that inspires the action of the story are heightened and elevated above the level of ordinary experience : things, actions and the protagonists are portrayed as outstanding, exceptional, unique and extra-ordinary. This exploitation of the resources of superlative language has been noted to gravitate literary texts towards the popular category (Lowenthal, 130). However, predicated on the growth of Mak'oloo's literary competence from this earlier affinity with the popular tradition in *Too Young to Die*, up to his latter demonstration of stylistic and thematic versatility and craftsmanship in *Times Beyond* and *Love Made in Germany*, it is necessary to guard against the wholesale consignment of his texts into the popular literary realm.

Examined more closely, *Too Young to Die* is not without thematic and

aesthetic merit. The intricate homology of narrative techniques and of disparate *extension* and *intension* of essence, indicate the literary capabilities of the author. The emergence of complex themes from beneath the surface of the text, following close textual analysis, points out the need to reward the accomplishments of this novel in its own idiosyncratic disposition. This concern is recognized by Egara Kabaji who points out that serious critical attention to popular literature is not a step in the negative direction (*Sunday Nation*, xiii). The same view is shared by Bing Lee who asserts that “popular literature deals with much more serious themes and is never less important than serious literature” (*Sunday Nation*, 7). Similarly, Tonny Bennet argues that the concept “popular fiction” conveys nothing that is not literature (qtd. in Bull, 219). It is in this same vein that we accept Amisi Otieno’s contention that there is need for close stylistic scrutiny of the printed word of the popular text (*Sunday Nation*, 12). All literature, therefore, is worth our critical attention so long as it is “geared towards uplifting us morally so that we can see beyond the decadence of our lives” (Indangasi, *Stylistics*, 80).

We predicate this study on the existence of a demonstrable gap in literary critical scholarship. Mineke Schipper’s insight into the stylistic strategy of the first-person “I” narration in African literature is salutary as it amplifies the potentialities of style to invigorate textual meaning (99-131). But her study predates Mak’oloo’s *Times Beyond* which maximizes the resources of the first-person “I” narrative. Helen Mwanzi’s investigation of the short story genre

in Kenya is manifestly stylistic in spirit. She elaborates that “Language and registers are deliberately chosen to suit themes and social issues” (8). While our study benefits from her practical application of the stylistic model, we nevertheless recognize that her scope is exclusive of Mak’oloo’s short story *Love made in Germany*. Christopher Wanjala has paid critical attention to the modern East African Literature, and identified “urban literature in East Africa expressive of the alienation from rural culture by the urbanized writer” (*For Home and for Freedom*, 205; *Season of Harvest*, 73). It is admitted that all of Mak’oloo’s texts under examination are set in urban areas, both in Kenya and in Europe; however, Wanjala’s analysis appeared long before Mak’oloo wrote his literary pieces. J. A. O. Teyie’s integration of thematic and stylistic approaches to “get to the base of individualism” in the East African urban novel (11) hardly embraces Mak’oloo’s prose texts which were published afterwards. Evan Mwangi’s scrutiny of David Maillu’s *The Broken Drum* syncretizes Stylistic and Deconstructionist methodologies not only to avail the texts’ aesthetic pleasure, but its thematic intelligibility (90). This study is useful in the sense that it exhibits the close textual reading whose fruits have been a desideratum on the Kenyan literary zone. But more specifically, Mwangi demonstrates the need to accord popular literature its rightful stature in literary scholarship. Though he hardly mentions Mak’oloo, Mwangi’s study inspires our desire to see popular literary texts receive due consideration in criticism.

The only available study which recognizes Mak’oloo is Henry

Indangasi's "The Autobiographical Impulse in African and African-American Literature". He gives the stylistic function of the "I" narrator in *Times Beyond* an insightful examination, noting that in spite of the factual and biographical references, the author is seen to have neutralized his personal experience and presented them as fiction. The thrust of this essay is that the "I" narrator sees himself as a member of an oppressed race, as an underdog who must champion the course of freedom. (116). While we uphold the same stylistic depth exhibited in this essay, we seek to examine more textual stylistic devices employed, as well as embrace the rest of Mak'oloo's prose texts.

It is clearly deduced from the above review of relevant discourse that Mak'oloo's fiction requires systematic critical attention. This study, thus, endeavours to exploit the tools of Stylistics and New Criticism.

We have included in this section, the practical applicability of the New Critical theory of literature. The New Critics pay close attention to the literary text itself. In his analysis of John Keats' "Ode on a Grecian Urn". Cleanth Brooks, an eminent New Critic, contends that the meaning of this ode is not what Keats the man wanted to assert about the relation of beauty and truth : it is rather the question of whether the poet is able to exemplify that relationship in the ode (*The Well Wrought Urn*, 126). This critical ideal is celebrated by W.K. Wimsatt in his interpretation of T.S. Eliot's "Love song of J. Alfred Prufrock". Wimsatt recognizes the poet's allusions to John Donne in this poem, but insists that its meaning is not to be gauged by consulting T. S. Eliot on whether he had Donne

in mind :“Critical inquiries are not settled by consulting the oracle” (*The Verbal Icon*, 18).

The New Critics demonstrated that the language of literature is essentially paradoxical since it emerges from the literary imagination which is inherently so. In his interpretation of The “Ode on a Grecian Urn”, Brooks identifies the paradox which underlies the basic metaphor throughout the poem :that the poet daringly treats profane love as if it were divine love. Through art, Keats gives fixity to forms which are impermanent in real life: the cold, ancient marble, (the urn), is allowed to speak (*The Urn*, 30).

Irony is strongly interpreted by New Critics as underlying literary texts. Brooks analyzes the ironic undercurrent in the “Ode on a Grecian Urn” and points out the “ironic fact that all human passion does leave one cloyed, hence the superiority of art over life” (*The Urn*, 130).

There is a strong insistence by New Critics on the organic unity of a literary text, which gives it an autonomous entity. The New Critical interpretation of a literary text, therefore, seeks to identify textual stylistic aspects that contribute towards its organic wholesomeness as an artistic object - in Wimsatts’ words, “a verbal icon”, “a round sign”, “a garden image with iconic solidity” (232) or what Brooks identifies as “the well Wrought Urn” (*The Urn*, 12).

Particularly interesting to our inquiry is the recognition by New Critics

that a literary object, being a verbal structure, has both “a wide *extension* and a deep *intension*” (Wimsatt, 72). As a result, the organic wholesomeness of meaning is achieved through harmonization of these disparate strands of textual meaning : “The feat of poetry is that of pushing *extension* and *intension* towards each other so as to have the fullest measure of all” (Wimsatt, 147).

Based on these critical stand points by the New Critics, this study shall seek to exploit the same critical methodology and terminology, while stretching the critical frontiers to include more stylistic sharpness in our interpretation of Mak’oloo’s prose texts.

Theoretical Framework

Our study is grounded in New Criticism and Stylistics. Both approaches recognize the literary text as a linguistic object which consciously uses language for both aesthetic and thematic effects (Wellek and Warren, 174). The pre-eminence of language as the main source of meaning in a literary text has been strongly argued by Cleanth Brooks (“In search of New Criticism”, 45). Critical methodologies which locate meaning in the language used, acknowledge the literary artifact as *a text as opposed to a work*. By *text* is understood a body of signs constituting a message which has an autonomous existence separate from its reader. The literary *work* on the other hand is understood as an artifact over which the author has total control, and which reinforces interpretations predicated on the writer’s intention (Webster, 94).

The New Criticism theory of literature focuses on the literary text as the sole source of meaning. The text, in the words of Cleanth Brooks, is autonomous, has direction of its own, and an inner drive towards its own proper fulfillment (*In Search*, 45). John Crowe Ransom reiterates this principle in his observation that the art of criticism should focus on taking the literary text apart and analyzing it for the sake of uncovering stylistic features (qtd. In *Lodge*, 238). This same perception is reflected in W.K. Wimsatt's identification of the literary object as an "objectified round sign", with wholeness of meaning derived from the reconciliation of its complex, differentiated and diverse parts (236).

To achieve the autonomy of the literary text, the New Critics cut the navel that connects its meaning to the author's biography. They reject what they identify as the "intentional fallacy", that is, the criticism which confuses the literary text and its psychological causes -the author's feelings (Wimsatt, 22). Another interpretive strategy by which New Critics objectify the meaning of the text is by their demotion of the feelings the text elicits in the reader. The employment of the psychological impact of the text on the reader as a critical standard is seen as an "affective fallacy" which should be expunged from the interpretive process (Wimsatt, 22). By relegating intentional and affective fallacies in textual criticism, the New Critics seek to overcome the limitations of "impressionistic" and "relativistic" interpretations (Wimsatt, 22). Through the objectification of the literary object, New Critics locate textual meaning in the internal relations of language. According to this model, textual essence is

obtained from paying close attention to the internal contradictions of the diction used, since literary language establishes hitherto unappreciated relationships of things in a metaphorical sense" (Wellek and Warren, 175). Literary language therefore, paves the way for the appreciation of the value of meaning through paradox. The text is thus, perceived as a set of contradictions and qualifications since its connotations play as great a part in its entire meaning as the denotations (Brooks, *The Urn*, 6). New Critics hold that the paradoxical context in the text is underlined by the *extensional* and *intensional* meaning, the relationship between which involves a logical conflict of the denotational and connotational senses. This model of interpretation balances these polarized levels, uniting their contradictions into a positive unity of textual *tension* (Tate qtd. in Wimsatt, 72; Tate qtd. In Holman, 525; Brooks, *The Urn*, 159).

The ironic undercurrent beneath the text's denoted significance, and which informs the paradox, is given special attention. It is particularly revealed by Brooks that some of the themes treated in a text are to be successfully related only through irony (*The Urn*, 60). In this respect, this study will borrow the stylistic tools of interpreting irony displayed by D.C Muecke in *The Compass of Irony*. The centers of vision or narrative heights from which these stories are commanded receive effective explication through the framework of Percy Lubbock's *The Craft of Fiction*, Kate Hamburger's *The Logic of Literature* and Mineke Schipper's *Beyond the Boundaries : African Literature and Literary Theory*. The integration of New Criticism and Stylistics as the informing

frameworks in this study is predicated on the realization that both employ the same tools of literary interpretation. The textual strategies of irony, paradox, imagery, symbolism and narrative focalisation employed by New Critics are equally used by stylisticians to locate meaning in the language of the text. It should be clarified here that whereas Peter Barry has drawn our attention to the divergence between New Criticism and Stylistics (208), this study is keen to exploit those aspects of their convergence pointed out by Henry Indangasi (*Stylistics* 18). This inquiry embraces both methodologies in order to build up the totality of meaning by empirically examining textual stylistic features.

Methodology

This study commences with a close reading of the prose texts of Omondi Mak'oloo. We seek to understand the stylistic devices employed and how they reinforce the meaning of the stories. We have conducted library research aimed at obtaining critical terminology and tools requisite in the interpretive process. The library material have been used not only to contextualize this research within the Stylistic and New Criticism models, but to explain how the *extension* and *intension* of meaning have been harmonized to achieve *tension* in Omondi Mak'oloo's prose texts.

The Scope of the Study

Particular focus is on Omondi Mak'oloo's *Too Young to Die*, *Times Beyond* and *Love made in Germany*, these being his only published prose texts

with respect to the time this research was conducted. This study shall find out the stylistic strategies of narrative voice, irony, rhythm, paradox, symbolism and imagery invested by Mak'oloo in the stories. We shall endeavour to determine how these devices homologize to stabilize the *tension* of meaning between the *extension* and *intension* levels of essence.

CHAPTER ONE: STYLISTIC TENSION IN *TOO YOUNG TO*

DIE

1.0 Introduction

This chapter is a study of the conflation strategies deployed by Omondi Mak'oloo in *Too Young to Die*. By analyzing paradox rhythm, irony, symbolism and structure, this inquiry seeks to understand their contribution towards textual *tension*. Literary critics have often argued that irony, paradox, and ambiguity antagonize the stability of textual meaning, but this study examines how the author has uniquely consolidated them into a fecund homology.

We seek to analyze the unifying function of rhythm *apropos* of the dichotomized aspects of textual meaning in the first section of this chapter. The dynamic forward movement of the cliff-hangers is to be examined to find whether it avails textual order between the separate narratological blocks in the novel. In the second section of this chapter, the romantic ironic undercurrent in the text is studied with a view to discovering the *intensional* meaning it brings out in the novel. Equally vital to this inquiry, is the stylistic strategy of *transcendentalism*; by dint of this, we seek to discover how the *extensional* and *intensional* meanings have been harmonized into a fruitful *tension*.

Thus, these two sections examine how the text's *extension* and *intension* have been fused into a cohesive meaning. Implicit in this whole chapter is whether the author is adept in manipulating style to reinforce content, and

whether. predicated on this relationship, there is the possibility of revisiting the dichotomy between the popular and serious writer.

1.1 The Unifying Principle and the Cliff-Hangers

This section analyzes rhythm as the unifying principle in *Too Young to Die*; its unique relationship to cliff-hangers is seen not to undermine, but to reinforce textual unity. This interpretation draws inspiration from the critical models advanced by E. K. Brown in *Rhythm in the Novel* and Cleanth Brooks in *The Well Wrought Urn*, which claim, for rhythmic processes, the artful combination of repetition and variation of textual elements. A profound insight into rhythmic harmonization of the *intensional* and *extensional* aspects of meaning is offered by W. K. Wimsatt (*The Verbal Icon*, 72), while the role of the ironic undercurrent in reinforcing textual rhythm is argued by D. C. Muecke in *The Compass of Irony*. Cliff-hangers have been recognized as invigorating the literary text by means of their dynamic forward movement which underlines textual rhythm (Indangasi, *Stylistics*, 58-59). We also benefit from Geoffrey Leech's Linguistic model expounded in *Linguistic Guide to English Poetry* to identify and analyze the role of textual syntax in rhythmic harmonization of meaning in the novel.

Too Young to Die presents the attempt by two Ethiopians, Zania and Melle acting on the instructions of a crime ring leader, the Vulture, to steal a prized stone, the Dabu, from the fortified home of a Kenyan Maasai tradesman,

Ole Ponge. What had seemed a meticulous, covert operation to them, however, unfolds otherwise when they come face to face with the fact that they are being watched. By resorting to the bloody elimination of the eavesdroppers - Maina and Salim - the Ethiopian tergiversates are convinced of the success of their mission. Through deceit, though, they manage to seize the Dabu ; however, their escape is thwarted by the police inspector Waiganjo, who unfortunately loses them to Ole Ponge, following a contrived road accident. The Dabu is finally returned to its owner, but the protagonists are spared to allow their escape back to Ethiopia.

A close analysis of this novel reveals that the meta-narrative which revolves around Melle and Zania is irradiated by the micro-plots of Maina wa Nduati, Salim Abdulla, Inspector Waiganjo and Ole Ponge. The plot and its sub-plots interact in a pattern of successive alternations. The main plot constitutes the single dominant problem which, like a magnet, draws the various ways of solving it as reflected by the varied micro-narratives attending to it. There is a sense in which the major problem of overcoming Melle and Zania is duplicated in different contexts aligned to variegated sub-plots, each of which conceives a separate approach. In effect, this repetition of the same problem to variously strategized characters, drawing differentiated reactions, underlines the fundamental rhythm in the text; that is, repetition with variation, to use Edward Morgan Forster's words (*Aspects of the Novel*, 149).

Cliff-hangers signify the cross-interruption of the story by either the sub-

plots or the main one, resulting in the interweaving of these textual elements into a rhythmic harmony, which in turn reflect on the unification of the *intension* and *extension* of significance into a meaningful whole. *Too Young to Die*, by means of cliff-hangers, entices sustained interest from the reader whose verve in the text is generated by the expectation of a reconnection with the interrupted plot. The extra-information availed by means of digressions into the sub-plots, plays a unifying role : the reader is enriched with other perspectives on the same situation which hitherto had been denied by the single focus on the main plot. This finally establishes a structural order between diverse strands of the story.

The tempo with which *Too Young to Die* is read reveals a unique correlation between textual rhythm and meaning : the careful alternation between slower and faster tempo deepens the significance of the text. The first two paragraphs are a flashforward revealing the speed with which Melle and Zania have knit their plan to steal the Dabu from Ole Ponge:

Since their arrival in Nairobi they had found Ole Ponge's estate,
and

Zania, the sleeping girl, had actually been inside the house (1)

It is a noticeable fact that a pause is carefully omitted between the lexical items *Nairobi* and *they* as indicated by the absence of a comma; this allows for breathless reading of the sentence. It is important to note that the pace of the syntax and the speed of events is mutually reinforcing. The deployment of the

coordinator *and* between the conjoins which could stand on their own as independent sentences, achieve a *syndetic coordination* with a sustained fast rhythmic pulse (Quirk and Greenbaum, 342). This fact is equally emphasized by Jonathan Raban:

short clauses strung together, with connectives *and* or *then* convey an impression of great speed (58)

Also indicative of this increased tempo is the temporal preposition *since* whose anticipatory import on the subsequent clauses elicits a faster reading pace. Its cataphoric function is to broach textual events, hitherto untold, in a fleeting syntactical unit. This single sentence is a précis of the action of the two protagonists - -Zania and Melle- - which stretches four chapters of the novel. The preponderance of verbs - -*arrival, had, found, been-* - reiterate the dynamic sense of events which is reinforced by the indefinite past-perfect tense prevailing. But the implication of the present tense is pointed out by the present participle *sleeping*. The fact that this one sentence recalls the past, reveals the present situation and cataphorically anticipates future events in the novel, is indicative of the fastest rhythmic movement which runs through the text.

It is equally important to take cognizance of the density of monosyllables /*in*/, /*the*/, /*and*/ as well as bi-syllables /*since*/, /*Ole*/, /*Zania*/, which predominate over polysyllables /*sleeping*/, /*Nairobi*/, /*activity*/ . The pace at which the shorter lexical items are read builds up a faster rhythm. Thus, on the outset, the

omniscient narrator is keen to indicate, by dexterous combination of syntax and content, the rising rhythm of the novel. This enhanced rhythmic pace is deftly recruited by the author to create textual excitement (Indangasi, *Stylistics*, 52) but also to generate exhilaration which does not demand intimate sympathy (William Empson, 30). This latter point is particularly fundamental in its implication of the narrator's paradoxical attitudes towards the two protagonists. The role of fast textual rhythm to excite the reader on one hand and to elicit detachment on the other, combines two fundamentally opposed experiences in one textual piece. If we interpret the excitement as the *intension* and the detachment as the *extension* of meaning, then their harmonization into a unique *tension*, to borrow Allan Tate's terminology (qtd. in Holman, 525; qtd. in Wimsatt, 72), defines the ultimate thesis of *Too Young to Die*, namely, to rehabilitate the deviants, Zania and Melle. In effect, we are enticed by the faster rhythm to identify with Zania and Melle - -hoping that they should not fail- - but we are at the same time repelled by the dearth of humanity in their macabre actions. The paradox of human existence is underscored by this intersection of the *intension* and *extension* of meaning :appearances are demonstrated as deceptive, hence, the text prods the reader into skepticism and circumspection.

The omniscient narrator digresses from the narration of the on going burglary plan of the protagonists, to expose Melle's flashback into the crucial meeting with his paymaster, the vulture. By referring to the past, this flashback marks a rhythmic fall from the faster rhythm of the preceding paragraphs. The

unification of rhythmic oscillations (flashforward and flashback) realizes the text's essence - the achievement of an all-rounded stylistic and thematic wholeness in the novel.

A Similar experience is attained in the deviation of the focalizing voice from the two protagonists shortly after Zania's entry into Ole Ponge's house: a dramatic ironic dimension, which undermines the secrecy of the protagonists, is introduced through the eavesdropping Maina wa Nduati. The reciprocity between the meta-plot and the micro-plot heightens the conflict in the text by increasing the reader's appetite for the eventuality. Cliff-hangers occasioned by this shift from one plot to another invigorate textual rhythmicity by presaging more rewarding information to be experienced in the subsequent chapter. Henry Indangasi, writing on cliff-hangers, recognizes their "dynamic forward movement" (*Stylistics*, 58), which in this case, sustains our interest in the story. The gradual build-up of the story implies that "each chapter has consequences which linger throughout the rest of the novel" (Brown, 85), contributing to its growing complexity. The rhythmic dichotomy between the macro-plot and the minor one is resolved in the murders of Maina and Salim. The collision between these narrative blocks is a rhythmical feat in which the main subsumes the subordinate. This disappearance of the sub-plot, while it signifies the triumph of the major narrative, ironically serves as the harbinger of a new micro-plot, that of Inspector Waiganjo. The rise and fall of one micro-narrative, as well as the

emergence of a new one in replacement, creates a rhythmic pulsation.

Rhythmical variation underlines and concretizes the tragic irony in which Maina's expectations are drastically replaced by his death. The exalted beauty of life which enthralls him in Jeevanjee gardens is captured in slow-moving linguistic constructions:

He arrived at Jeevanjee Gardens five minutes before time and strolled leisurely around the park enjoying the evening breeze. The air was scented by the numerous flowers in the garden. He breathed in deeply and felt good to be alive (43)

The phonological softness of sound implied by the liquid /l/ in the lexical items *strolled*, *leisurely*; the affricative /dz/ in *Jeevanjee*, *enjoying*; the sonority of the vowel /o/ in *before* as well as the /u/ in *cool*, *good*, are stylistic reinforcements for Maina's sense of happiness. The irony which lurks beneath his healthy sensation is found in the fact that:

He had reached eight hundred when Zania struck... He was out cold without so much as a grunt (44)

The density of post-vocalic plosives - /k/ in *struck*, /t/ in *out*, *without*, and /d/ in *cold*-- elicit a phonological texture of sound associated with abruptness and hardness as recognized by Leech (*Linguistic Guide*, 94). These stylistic elements amplify the absence of humane conscience in both Melle and Zania :their exhibition of callous secrecy is animated by the voicelessness of these consonants.

In only two pages (43-44), the author enacts the cohesion of the slow rhythm associated with Maina's hope, with the faster tempo affiliated to the destruction of his life. The remarkable scarcity of textual details on the murders of Salim and Maina reinforces the speed with which the protagonists carry out their actions. This brevity of rendition inspires fast rhythmic reading pace; it signifies the tonal detachment of the omniscient narrator from the protagonists, and ironically, it distances the narrator from the victims.

There is revealed, in Melle's successful break-into Ole Ponge's strongroom and his immediate "arrest", a rhythmical pattern commensurate with the rise and fall of his expectations. The discovery of the immense treasure overwhelms him and indicates his rising hopes of success:

Stacked in the wooden box were game trophies; some he couldn't identify, others he easily recognized - like the skin of leopard, python, crocodiles, gazelle, wildebeest and bushbuck (65).

The main constituent is distinguished from the sub-ordinate trailing constituents by means of a semi-colon. In this respect, we should recognize Indangasi's authoritative insight into the stylistic strategy of the loose paratactic sentence :it underscores the decentralization of the character's perspective, momentary loss of focus, and general confusion (Stylistics; 65). The use of this sentential arrangement in this context, carefully designates the spell-binding effect of the trophies on Melle. This is given weight by the repetition of the pronominal *he*

twice within the same syntactical unit in recognition of the titillating effect of the treasure on him. We note that Melle's expectation of a flawless operation indicates a corresponding increased reading tempo. It can also be argued that the author upholds semantic equivalence and opposition between these two clauses: *some he couldn't identify* and *others he easily recognized*. The parallelism between these two syntactical units underlines the opposing sensations in Melle. The determiners *some* and *others* at the head of the contrasting clauses reiterate the opposition between them. While structurally, these syntactical units are dichotomized, the author's judicious employment of verbs and adverbs in them, instills dynamism, which being a driving impulse in rhythm, reconciles the subordinate clauses into a harmony. Indeed, before the reader encounters the catalogued trophies, the opposed sensations of recognition and non-identification, are fused in a cohesive experiencing human entity - Melle. And syntactically, they are molded into one syntactical construction. It is, however, notable that rhythm falls after Melle's arrest. The rhythmic build-up and collapse of his hope is vividly dramatized at the syntactic and content levels.

The initial escape of Melle and Zania from Ole Ponge's estate entails an elaborate ironic undertow. Their conviction in having stolen the coveted Dabu, impels their breathless effort to flee from Kenya and return to Ethiopia. This is, however, paralleled by a succession of symbols of failure :their exhilarating escape is interwoven with impediments in the physical and super natural spheres:

The night was pitch dark. Dark rain clouds hung loosely above

them with obviously no intention of moving away (72)

A careful examination of the repeated plosive consonant /k/ in *dark* reveals the unyielding hardness of the natural atmospheric forces on Zania and Melle. There is also a sense in which we can interpret it as the installation of a symbolic *cul de sac* on their path. The mournful tone indicated in the sonorous vowel /o/ in *obviously* and *no* just like the /u/ in *loosely* and *moving*, denote the attitude of the narrating consciousness towards these protagonists :it is a lamentation. In this context, not only do we find the adumbration of their failure, but also their envisaged punishment.

Their flight is symbolically impeded furthermore by the barbed wire, the heavy downpour, the loud deafening thunder clap, the blinding lightning and the muddy ditch. Their fate is foreshadowed by this symbolism :their tumbling into the muddy ditch subtly indicates their recapture by Ole Ponge's men; their emergence from the ditch, dejected and sorry, signifies the bruising meted on them as well as their failure to retain the Dabu; cataphorically, this emergence points out their eventual escape with the help of Dula. In the final analysis, there emerges a rhythmical rise and fall at both stylistic and content levels. The concatenation of the denoted significance explicit on the printed page and the symbolically implied essence lurking beneath, reiterates the unity of the *extensional* and *intensional* meanings into a rewarding harmonious whole. Rhythmic combination of the rising tempo corresponding to their attempted escape and the falling pace signifying their failure, is demonstrably played out at

the *intensional* and *extensional* levels of meaning.

It can be argued that the *extensional* essence in this context is illuminated by the actual physical activity of Zania and Melle as they struggle to get away with the stolen Dabu. The barbed wire, the downpour, the lightning, thunder, and the muddy ditch can be given the *extensional* interpretation of purely functioning to slow the immediate progress of the protagonists. But at the *intensional* tier of appreciation, the attitude of the narrating consciousness towards the protagonists is subtly elicited by the symbolic implication of these physically retarding agents. The prophetic value of these symbols on the fate of the protagonists is deduced from the structural linkage between them and the ultimate events in the text. The ironic situation in which Melle and Zania are operating is fully grasped through the harmonization of the *extension* and the *intension* of the story. This is aided at the rhythmic level by the cohesion between faster and slower tempo to produce a harmonized textual meaning.

In recognizing the rhythmical function of cliff-hangers as harmonizing agents between the meta -narrative and its affiliate micro-narratives, it is apt to note the tactful interweaving of dramatic irony in the text by dint of which the main protagonists are perpetually unaware of the tightening investigation trailing them, and which perforates their illusion of secrecy. By alternating between the protagonists and their antagonists (Inspector Waiganjo and Ole Ponge), the focalizing agent creates complexity in the novel. The reader's appetite is whetted by each diversion, in anticipation of a confrontation between the three

groups. To this end, it is profitable to examine the syntactic structures which reinforce the dynamic forward movement of the cliff-hangers. This is how the narrator halts the main plot, so as to invite the reader to experience the perspective offered by Ole Ponge's sub-plot :

The sun would soon go down and they [Melle and Zania] could proceed... He [Melle] thought of the bathroom and the big double bed waiting in his flat and longed for darkness to fall (82)

The repeated use of the coordinator *and* three times in this extract lays emphasis on the breathlessness of Melle's expectations, reiterated by the dynamic anticipatory function of the temporal *soon* and the modal auxiliaries *would* and *could*. The past progressive *waiting* animates the bed by assigning consciousness to it, thereby creating a sense of mutual expectancy between it and Melle. We are, by dint of these dynamic anticipatory syntactical devices, enticed to read on in order to assimilate the subsequent actions of these protagonists after the cliff-hanger.

Subsequent to this cliff-hanger, the next chapter in *Too Young to Die*, presents the covert plan by Ole Ponge and his assistants to apprehend Zania and Melle. This new perspective heightens the possibility of their capture. At the end of this chapter Seven, the cliff-hanger reads: "The car nosed towards Parklands" (90).

The definite article *the* premodifies *car* which subsumes the human

passengers in it -Ole Makoi, Onyango Jack and two guards. The narrating consciousness, by means of this technique, acquires a certain distance from these characters. The verb *nosed* animates the *car* and the adjective *towards*, reinforces the dynamic forward movement of this sub-plot towards the climax.

As we break off from Ole Ponge's sub-plot, we are invited to experience Inspector Waiganjo's dimension with regard to the important problem of getting hold of the two protagonists. This chapter eight is terminated by the line:

The police car shot through the city at 110 Kph with lights flashing and its siren on full blast (92)

The coordinating conjunction *and* arrests the possibility of terminating the clause after the lexical item *flashing*, thus linking the last phrase to the rest of the sentence. The implied faster reading pace, resulting from the *syndetic coordination* of this sentence (through the coordinating conjunction *and*), reiterates the speeding car. The quantifier *110 Kph* is carefully given in Arabic numerals instead of cardinal notation, to achieve brevity which reinforces the speed of the car. The same effect is achieved by the abbreviated form *Kph* instead of the elongated form *Kilometers per hour*. In essence, syntax and content are harmonized. This cliff-hanger, by reason of the speed of events it endorses, anticipates the eventual collision between the three opposed camps in a tripartite pulsation of the novel.

The spectacular chase to the airport dramatizes the triple-faceted

oscillation of the story. Zania and Melle are fleeing to Ethiopia oblivious of the double hunt for them by Inspector Waiganjo on one hand and Ole Ponge's messengers on the other. The fact that the pursuers are equally unaware of each other's enterprise concretizes the dramatic irony underlying the scene. The car-crash which demotes Waiganjo's otherwise successful arrest of the protagonists, stands out as a feat of rhythmical unity, knitting together the main and the two micro-plots. An all-rounded experience is revealed in this ultimate termination of opposed faster tempos: disparate rhythmical strands are carefully synchronized into a meaningful conflation. From this point onwards, loose ends are tied together to elicit our awareness of a circular, complete textual object. The role of the cliff-hanger's dynamic forward movement in hastening this watershed in the text, is particularly vivid.

The earlier successes by Zania and Melle are reversed by this car-crash. Their return to the exact Ponge house from which they had earlier fled, and their unwilling surrender of the Dabu to its owner, reads like a circular experience, emphasizing the futility of their adventure. This turn of events anaphorically recalls the prophetic implication of the symbolic impediments (downpour, lightning, thunder, barbed wire and muddy ditch). The maturity of the symbolic essence of these physical and natural elements can be interpreted as gradually expanding in the text, accreting weight and depth of meaning as the text develops towards its obligatory end. E. K. Brown recognizes the *expanding symbol* as a rhythmical textual device:

The *expanding symbol* is a form of order... an expression of belief in things hoped for, an index or evidence of things not seen. ...[It] allows an incorporeal entry into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend (59)

The fulfillment of the failure predicted earlier in the text produces a rhythmic effect in the novel. The symbolism behind this arrangement, it seems, sets up an earmarked path, a predetermined set of consequences which the protagonists must inevitably experience. This rhythmic pattern reinforces the romantic irony in the novel, that is, the futility of human knowledge in the universe, a point clearly explicated in the next section. The point is that the despicable acts of Zania and Melle cannot be allowed to persist with impunity. Textual rhythm is recruited to reinforce this recumbent theme: the protagonists are initially presentified, by means of faster rhythm, as capable of overcoming every other obstacle in the execution of their burglary. Yet, by means of supportive micro-narratives, carefully embedded into the mainstream text by cliff-hangers, the narrating consciousness prevents the protagonists from experiencing their dreams. There emerges a rhythmical pattern in which the main protagonists are pacesetters whom the opposing groups are striving to curb. The terminating effect of the car-crash can be interpreted as having a centripetal impact: it harmonizes the disparate rhythmic palpitations in the text.

Rhythmic roundness is also evident in the final meeting between Zania

and Judy Ponge. Not only is Zania's mask, the disguise name Lucy Nyambura, rent apart, but her scheme is frustrated as signified by her being chained in the very place she had earlier freely worked. The reversal of fortune in this respect has an element of textual rhythm regulating it: Zania, hitherto a trickster, is now humiliated by Judy, the gullible young woman, only given a rude awakening to new heights of awareness by the unfolding events.

In the same context, the torture of these protagonists by Ole Ponge and his valets, and the bruises they receive from sentry dogs, have a rhythmic effect: they reflect on the protagonists' earlier barbaric murders of Salim and Maina, and even stand out as condigns for their actions.

In the final analysis, it can be observed that the initial actions of the protagonists are ultimately accounted for and their expectations frustrated. The rise and fall of the tempo, the alternation between the major narrative and the minor plots animated by cliff-hangers, contributes towards textual harmony both semantically and syntactically. The novel is wound together as a rounded experience by means of the unifying principle -rhythm. It can be aptly called "a round sign with iconic solidity", to use Wimstatt's words (236). This is achieved from the harmonization of its complex differentiated parts.

1.2 Romantic Irony and Transcendentalism

This section is a study of romantic irony and how the narrating voice has used this device to overcome the conflict explicated in *Too Young to Die*. It equates the explicit textual relations to the *extension* and the implied recumbent essence to the *intension* of meaning in the text. By bringing the diverse elements into *tension*, the omniscient narrator is seen to achieve transcendentalism.

We draw upon the stylistic models of D. C. Muecke which holds romantic irony as the demonstration of the inherent futility of human free-will to choose and act in a universe which has already determined life's fate by an unbroken chain of cause and effect (191). Muecke, thus, observes that only an ironic ambivalent attitude towards the world, provided by art, is the means available by which human beings can ironize the world and achieve a degree of independence - that is *transcendentalism* (191). Equally important to our analysis, is the New Critical methodology which recognizes that the essence of the novel is to be successfully grasped through irony (Brooks, *The Urn*, 60). As a result, the co-existence between the narrated actions of characters, ignorant of their fate, and the omniscient skeptical tone, which knows more, reflects on the harmonization of the *extension* and the *intension* to generate the enriched meaning of *Too Young to Die*.

The author presents a contradictory world in the text : while the deeds of Zania and Melle merit retribution, there is yet an expressed need to spare them,

articulated in the title *Too Young to Die*. This paradoxical attitude by the narrating consciousness underscores the basic tenet upheld by the New Critics, that:

There is a sense in which paradox is the language appropriate and inevitable to poetry... apparently, the truth which the poet utters can be approached only in terms of paradox... the typical poem is based upon a paradoxical situation out of which it arises (Brooks, *The Urn*, 1)

And this is in recognition of the double essence of the literary text:

paradoxical situations have more than one dimension. Paradoxes spring from the very nature of the poet's language: it is a language in which the connotations play as great a part as the denotations (Brooks, *The Urn*, 5)

It should be clarified here that the term *poetry* is used in its Aristotelian sense: it is not restricted to verse, but encompasses literary texts distinguished by their prosaic composition.

In *Too Young to Die*, the omniscient narrator broaches the novel with a sense of detachment from the protagonists. The military style hardness symbolized by their bush tracker boots, lends credence to their insensate perpetration of the destruction of human life, while seeking the satisfaction of their personal goals. The depictional verbs of objective narration, with their

elicitation of a past -perfect tense, invoke the focalizing agent's detachment from the protagonists:

The girl was fast asleep, curled up like a question mark... The man had his eyes closed, but was wide awake (1)

These phrases of outer actions, *fast asleep* and *eyes closed* are descriptive of an outward point of observation as recognized by Jonathan Raban, that "the narrative past tense presents the events of the story in a detached light" (34). The lexical item *was* reinforces the pastness of *curled* just as the past perfect *had his eyes closed* amplifies the present sense of this action. In essence, right on the onset of the novel, the narrating voice demonstrates aloofness from Zania and Melle as indicated by the syntactical arrangement. There is therefore, a sense in which we detect, in the narrator's failure to endear the protagonists to the reader, a suspicious attitude which the reader is enticed to adopt. In the first chapter alone, the protagonist's adventure to execute the burglary is portrayed as being guided by the gothic principle "Kill or be Killed" (33). The narratological estrangement from Melle and Zania is eventually defined by the explicit sense of repulsion elicited by their macabre murder of Salim and Maina.

But we are conscious of the ambiguity running through the text as an undercurrent to destabilize the intimacy between the reader and the murder victims -Maina and Salim. This is notable in the absence of the *verbs of direct discourse*, to depict the inner feelings of Maina and Salim. Such verbs are

important in establishing immediate affection between the reader and the characters as Kate Hamburger reveals:

Verbs of *inner action (direct discourse)* make the figure concerned become experienceable as someone in the act of the fictive *here and now* (83)

Mak'oloo, thus, deploys *verbs of outer action (indirect discourse)* to depict the action of Salim's murder:

Salim's face remained calm, unchanged. Melle kept his eyes on his watch until one minute was over. Then Salim went to join his maker (33)

The narrating consciousness is located outside Salim's feelings at this critical moment in his life. This alienation of the omniscient narrator is upheld by the stative, non-progressive depictional verb *calm* which is given locus in the past by the participles *remained* and heightened by the reinforcing conjunct *then* that links the brevity of *one minute* to Salim's life, as designed by Melle. By narrating Salim's killing in the past tense, by denying the readers accessibility to this victim's inner feelings, and by allowing for brevity of description on this scene, the focalizing agent demonstrates detachment from the victim. The reader is drawn to experience this distancing, and more subtly, to be involved in the paradox of dual estrangement from intimate contact with both the murderers and their victims. The author, on the strength of this position, throws a caveat over

the fate of those like Salim, who subordinate their duties to the egoistic lures of promotion and monetary gain, the very flaw which is equally the bane of Maina's life. The selfishness informing Maina's hoarding of the truth of Salim's murder from the police, hoping to trade this information for the money of the murderers, heralds his own death. The reader, in this context, is denied sufficient ground on which to predicate emotional attachment to Maina. In effect, therefore, the despicable presentation of the killers is paralleled by the dearth of equanimity in the characters ranged against them. In a sense, it can be observed that we are invited both to abhor the protagonists and to stand on their side against their pursuers. The same ambivalence is noticeable in the portrayal of police chief inspector Waiganjo, whose sub-plot recuperates that of the slain Maina and Salim. While the image of a committed officer dedicated to the fight against crime, is what the public can see, the furtive inner desire for higher rank is the sole motivating force in his duties. His flouting of police regulations on area of jurisdiction while effecting the arrest of the tergiversates, can be explained within this context of his self-centredness. Indeed, the omniscient narrator exhibits emotional distance from him during and after the crash. His feelings are not interiorized; the scene is given a fleeting description which demotes immediacy of contact between this policeman and the readers; more so, Ole Ponge's valets are not compelled to account for their frustration of the legal course and damage to police property. It comes out clearly that the very arm of the law which should succeed as the antithesis to the criminal world of Melle and

Zania, is mocked. And this is the sense in which the narrator's alienation from Waiganjo can be grasped.

Conversely, the seizure of the protagonists by Ole Ponge is a structural contrivance carefully designed to allow for their escape, a feat that would have been practically impossible had Waiganjo triumphed and charged them in a court of law. The hand of the omniscient observer is evidently sheltering them from forces that could destroy them. This theme reiterates the title *Too Young to Die* which underscores the need to spare the protagonists from death, by offering them a second chance to lead reformed lives based on the bruising experience they have received from their foiled burglary.

Predicated on this argument, the omniscient narrator is seen to be enticing the reader into an intimate relationship with Zania and Melle in spite of their glaring iniquitous acts. The characters pitted against them are rewarded with death or injury, save Ole Ponge whose portrayal stretches the frontiers of the paradox in this novel. While it is recognized that "game hunting was banned in Kenya" (65), there is no functional machinery compelling Ole Ponge to pay for his involvement in this forbidden business. By reducing Onyango Jack, a whole lawyer, to a cowering errant boy, and by compromising the chief of police (not Waiganjo), Ole Ponge virtually scorns the existing structures of state hegemony. With his Dabu retrieved from the main characters, he stands out as the only character basking in benevolent glory at the end of the story. Indeed he is the one character whose last contact with the reader is intimate:

“Not a chance”, said Ole Ponge boastfully.

“Not even if I left all the doors and gates wide open” (132)

It is clear that he is a panjandrum braggard who lets his guard down to facilitate the escape of Zania and Melle; however, his weaknesses are remedied by the dexterous craft of the narrator who succeeds in endearing him to us, in spite of the earlier unfavourable depiction which stood him aloof from our intimate perception. The verbs of inner action, or direct discourse, signified by conversational tags, elicit the fictive present of Ole Ponge, establishing a particular sense of intimacy with the reader as qualified by Jonathan Raban:

The present tense in the *here and now* makes the reader to be more involved in the events of the story (24)

More important is the fact that it is Ole Ponge who articulates the title of this novel, *Too Young to Die*, both verbally and by the deed of sparing the lives of Zania and Melle. His humane essence is sharply contrasted with the unthinking murderous instincts of the main characters. This juxtaposition of Ole Ponge and the Protagonists emphatically indicts the latter's construction of their pleasure on the suffering of others. The author is attacking the ruthless distortion of truthful feeling (embodied by the major characters) and resuscitates the enthusiasm for life demonstrated by Ole Ponge.

It is realized that the consequences assigned to the characters (Zania, Melle, Waiganjo, Salim, Maina, Onyango Jack and Ole Ponge) for their singular

pre-occupation with implacable selfish ends, are not proportionately inflicted. Death is too heavy a punishment for Maina and Salim, in the same way in which bruises and frustrated hopes are too light for Zania and Melle, just as the emergence of Ole Ponge brimming with success is inconsistent with his explicit and implicit activities. The theme of varied fate for relative iniquities is at the center of the ambivalent attitude towards the world presented in this novel. By adopting this perception, the omniscient narrator achieves *transcendentalism* over the problems dramatized in the novel. D. C . Muecke's elaboration on the stylistic *transcendentalism* can be borrowed to illuminate our argument. He observes that:

The romantic ironist puts himself into his text, but simultaneously indicates his detachment from it... By this simultaneous immanence and transcendence, the author enacts his resemblance to God: the Divine providence who is seen to stand to the world in relation of absolute cunning (199)

In the final analysis, the relationship between the omniscient narrator and the characters in the novel dramatizes reconciliation of opposites : at some point , the narrator is detached ; at another, is displayed narratological intimacy. This reading of *Too Young to Die* entails essentially, the recognition of the fruitful coexistence of the discordant qualities of involvement and detachment of the narrating consciousness *vis a vis* textual characters. The cohesion of these dialectically-split textual relations into a totality of meaning in the novel,

suggests the *transcendental* ideal envisaged by the author. The concept of the *transcendental*, as expounded by Robert Currie, comprehends:

The infinite greatness after which man is ever striving... This is the epistemological *descendentalism* in which is sought the understanding of the present order... it admits no final and perfect satisfaction, but highly progressive and continual seeking of fresh goals and partial satisfactions (200)

The provision of space for the reformation of renegades in human society is an ideal celebrated by Mak'ooloo in *Too Young to Die*, and it defines the transcendental state harmonized from the extremes of destruction and preservation of life.

In this novel, an adroit symbolism of fate is availed by the snake from whose wrath, Zania and Melle are only spared by their stunned restraint from the temptation of assaulting it. It is implied here that their suffering and humiliation is a *quid pro quo* for their free-will, for their choices. The relation of cause and effect can be seen to underline the wrath that befalls them. The promise of "excitement and challenge" (68) which inspires their vacuous egos and dulls their humane sensibility, eventually proves the vanity of their pursuit. A close interpretation of *excitement and challenge* reveals it as a verbless adjectival phrase devoid of specified subject and object. That, what draws Melle to the macabre adventure should be accorded such syntactical form, reinforces its

emptiness : Melle is demoted from the *subject* slot, in the same way in which his burglary is removed from the *object* position of this syntactical construction. The reader recovers the subject, object and verb of this short adjectival phrase from subsequent sentences. By foregrounding as a sentence, this purely adjectival phrase, the author is emphasizing the moral vacuity of the protagonist's mission. In this context, there is revealed an attractive mutual relationship between the content and style which contributes towards the stabilization of textual meaning.

The snake symbol thus functions as a round sign, illuminating the past and future of the protagonists. Their exorcism of the self-reflective, restraining, conscientious spirit, inflates their egoistic insensitivity to acceptable conduct in society ; hence, they invite the ultimate demolition of their bloated selves. Mak'oloo is , therefore, indicting the human tendency to seize and cultivate free, unfettered volition and to channel such facilities not to the service of reason and self-interest, but rather to those courses directly contrary to one's own best interests.

To achieve the novel's goal (that of accommodating deviants who have realized the follies of their unsolicited rebellion against society), the author invests the protagonists with such providential care that they break out of confinement. The omniscient narrator entices the reader to trail the two major

characters, to experience their escape and to nurse an implicit hope that they should neither be re-apprehended nor face death.

At the structural level, the text functions as a unified whole, demonstrating harmony between initial events and those in the last chapter. The image of Zania, curled up like a question-mark (1) has cataphoric implications throughout the text. Melle, her own companion in crime, twice expresses his personal reservation over the involvement of so young a woman in so dangerous an adventure (4, 8). The image of the *question mark* can be seen to stand over Zania's participation in the double murders of Salim and Maina, as a conscientious lamentation. It underscores the need to salvage her life from the headlong declivity into death. The denouement of the novel is predicted by Zania's *question-mark* symbol which accretes symbolic significance, as the conflict in the text develops along the lines which seem already earmarked. Indeed, the title *Too Young to Die* lacks definite reference to the subject Zania or her pronoun *she*. It stands as a predicate conveying information about the subject who is conspicuously hidden. This abstract is carefully strategized to remove the sense of intimacy between herself and the narrator. But it is also vital to note that *Too Young to Die* suggests Zania's salvation from the criminal underworld; thus, it essentially indicates the omniscient narrator's closeness to her. The achieved *tension* between these disparate strands of narratological tonality, deepens the essence of the novel, by underscoring its complexity.

To conclude, the author has invested the omniscient narrator with powers

to regulate everything in the text: the omniscient narrator presents a problematic world, carefully intertwines it with paradoxes and ambiguity, and eventually harmonizes its antagonistic elements to attain, by the power of artistic suggestion, a *transcendental* ideal.

1.3 Popular Literature: A re-appraisal

Our conception that Mak'oloo is a writer with an exceptional talent has been the thesis underlying the foregoing analysis. Through the Stylistic and New Critical theoretical approaches, we benefit from deeper insights which bring out the need to revise the depreciating critical perception of popular literature, such as this stated by J. M. S. Tompkins:

The popular novel brings itself into disrepute because it is of rather shapeless literary kind, with little discipline and no classical tradition; its foothold in critical esteem has always been precarious... (3)

This view is also reiterated by some prominent literary critics (Wanjala, *Sunday Nation*, xiii; *For Home and for Freedom* 205; *Season of Harvest* 73; Okumba Miruka, *Sunday Nation* 13). We are aware of the sense in which *Too Young to Die* admits the popular literature tag. One of the characteristics of the popular fiction identified by Leo Lowenthal is the application of superlative language, "by means of which the average is transformed into the extra-ordinary, the unique, the outstanding, the unheard of" (130). In reference to the text under

investigation. it can be noted that right at the outset, the protagonists are portrayed with heightened qualities -as great exceptional persons before whom nothing can be impossible (1). The murders of Salim and Maina are presented as actions of meticulously skilled people (43). Ole Ponge's accumulated contraband items are given exaggerated preciousness (65). Waiganjo's drive through the city acquires the speed equivalence of a bullet (92). The Vulture, the paymaster of the protagonists' crime web, is depicted as "the brain behind Africa's biggest crime network" (2). And their adventure promises "excitement and challenge" (68).

It is, however, the project of this novel, to undermine the alienation of the protagonists from realistic possibilities of life. It seeks to demonstrate that crime, which at first attracts them with its seemingly greater, unparalleled opportunity for rapid advancement through sheer brutality, is on closer examination, the very bane of their lives. *Too Young to Die*, thus, does not simply generate cheap entertainment for readers with capricious literary sensibilities: it communicates serious themes. The perspicacity of popular literature to avail literary intelligibility is a fact acknowledged by renown scholars (Bull, *The Framework of Fiction*, 219; Evan Mwangi, *Stylistic Reciprocity*, 90; Amisi Otieno, *Sunday Nation*, 7; Egara Kabaji, *Sunday Nation*, xiii).

1.4 summary

This chapter has discussed the role of cliff-hangers in unifying the disparate *extensional* and *intensional* levels of meaning in *Too Young to Die*. We have also seen that the paradoxical sense of the text is inextricably interwoven with romantic irony.

It has been demonstrated that the dynamic forward movement of the cliff-hangers underlines the rhythmic palpitation which essentially entices the main plot and sub-plots into an adhesive conflation of textual meaning. This cohesion is explicit at the content level, and also subtly implicit in the dexterous arrangement of syntactical items.

The recumbent romantic ironic undertow in the story reinforces its ambiguous sense. We note that while the protagonists are given negative portraiture in a reasonably large portion of the novel, there is yet a subtle push, in the denouement, to redeem them. Through this multiple perception of these characters, the meaning of the text is enriched: the transcendental perfection envisaged, is mounted on the lessons learned by the protagonists from their bungled mission.

This analysis has revealed benefits generated by the dual application of Stylistics and New Criticism. The mutual focus of these models on the actual textual relations without recourse to the author's intention and the reader's feelings, has reinforced our scrutiny of the interface between content and style.

The *tension* between the stated, explicit *extension* and the implicit, recumbent, suggested *intension* of meaning is reiterated by the stylistic ingenuity of the author. On the basis of these inspiring literary capabilities, we argue the need for mediation of the gap between the popular and serious writer. It would further the horizons of literary scholarship if texts are to be given serious close reading, weaned of the dismissive fiat decreed by critics inimical to such literature.

In the next chapter, it will be seen that Mak'oloo has improved on the racy, fleeting narration of *Too Young to Die* : there is a stable, assured, elaborate narration, which deepens the depiction of textual events in *Times Beyond*. It is also apparent that as the author shifts the focus of his fictive events from Kenya to Europe there is a remarkable development in his thematic decisiveness and stylistic complexity. The "I" narrative voice of *Times Beyond*, indicates the growing stylistic versatility and competence of Mak'oloo to maximize literary possibilities. Thematically, the social harmony yearned for in *Too Young to Die* is expanded and borne aloft to embrace traditionally segregated races in *Times Beyond*.

CHAPTER TWO: STYLISTIC TENSION IN *TIMES BEYOND*

2.0 Introduction

This chapter examines how *Times Beyond* asserts its stature in the realm of art by explicating the various choices invested by the author to fictionalize it from the *feigned -reality* statement. It is instructive in this study that the first-person narrative, which evokes a historical-biographical sense, be scrutinized to discover the artistic elements that define its fictive reality. We argue that the proto-romantic irony underlying the intrusion of the author-narrator into the novel, assigns to it the shade of the *feigned*. Essentially, the temporality of events in the text tend to designate the factuality of their occurrence in the same way in which the *perpetual present* technique of rendition reinforces its solipsistic bent. The project of this analysis being the exposure and explanation of the fictionalizing strategies in *Times Beyond*, we describe how the *perpetual present* is undermined by the dichotomized pulsation of flashforwards and flashbacks, seen in this context as fictionalizing. It is in this same breath that we comprehend the emergence of *hypodiegetic* narrative focalizations in displacement of the monolithic perspective of the first-person narrator. The fictivity of this novel is enriched by the *extradiegetic* interiorization of third-person characters in this predominantly I-narrator focalisation as the dialogue and interior monologue systems will reveal.

The binary-split in the narrating consciousness reveals the infinite regressiveness of irony, which in this analysis, lends the novel its content sophistication and stylistic complexity. The careful selection of the title, *Times Beyond*, underscores the paradox in the novel : it refers to both the stint of the protagonist in Hungary as well as the future ideal moment of racial integration and moral uprightness.

The narrative structures in the text are analyzed within the stylistic model availed by Kate Hamburger's *The Logic of Literature* and Percy Lubbock's *The Craft of Fiction*. Closely in tandem with this approach is Mineke Schipper's exhibition of the first-person narrative technique in her book *Beyond the Boundaries : African Literature and Literary Theory*. To investigate the ironic situation in the novel, D. C. Muecke's *The Compass of Irony* provides us with the guiding principles. Finally, we use New Criticism to unify the polarized narration techniques, the heterogeneous focalisation, the binary-split of the I-narrator, the dialectically opposed tenses, and the dichotomy between art and the *feigned* into an interrelated, interpenetrating, harmonious communicative unit (Tate qtd. in Wimsatt, 72; Tate qtd. in Holman 525; Brooks, *The Urn*, 60). In this regard, the novel is read as generating an iconic solid experience.

The story of Waweru Njuhia, a Kenyan student in Hungary, is the main concern of *Times Beyond*. He comes face to face with intense racism on public transport, in recreational facilities, and in almost all spheres of life in this East European country. Alongside this experience is found Waweru's moral

flippancy, particularly the unrelenting unfaithfulness to his long-time girl-friend, Erika. It is the bout in which he earns a terrific coma that turns him round to re-evaluate his priorities in life: he reconciles with and remains faithful to Erika, a symbolic turn signifying his moral rectitude, and their mutual triumph over racism.

2.1 Emergence of the Feigned: Proto-Romantic Irony, the *Perpetual*

Present, and Temporality

In this ensuing analysis, *Times Beyond* is exhibited as an I-narrative novel in which the self-presentification of the narrating consciousness as both the controlling voice and protagonist (Schipper, 100; Lubbock, 143; Indangasi, *Stylistics* 116; Webster, 51; Hamburger, 100; Raban, 25; Bergman, 23), evokes a sense of the historical-biographical reality in the text, while perforating the strengths of its fictive reality. With great acumen, Kate Hamburger penetrates this situation when she designates the *feigned* as:

that place in the system of literature where the first-person narration is to be found; it defines something pretended, inauthentic, imitated and non-genuine, in which the first-person can speak about other persons only as objects through indirect discourse (35)

To throw light on the point we are considering, the concept of *proto-romantic irony* is pertinent. We make reference to Muecke, whose discernment of this

textual technique is illuminating. He locates at the centre of proto-romantic irony, "the destruction of artistic illusion by the entrance of the narrator as the person of the author into the text" (165). In *Times Beyond*, the author-narrator intermittently dissolves the fictivity which defines the novel's objectivity (independence from the real author), by directly addressing the reader. This is indeed, the experience we get when we read: "Imagine waking up in the morning... All you do is... I can assure you..." (10); "Hear that brother... here we go" (152); "Now you see what I mean when I say I didn't envy him?" (229). The first-person "I" asserts the presence of the author-narrator, who elects to narrow the gap between himself and the reader by addressing the latter with the second person pronoun *you*. It is paradoxical that apart from enticing the reader (Lowenthal, 133), this apostrophization atrophizes the aesthetic distance from the author as argued by Wayne Booth : "if a text is [aesthetically] under-distanced, it becomes too personal and cannot be enjoyed as art" (qtd. in Harvey: 77). The narrating "I", through the verbs of dynamism - *-imagine, hear, go, see* - - forcefully invites the reader to participate in the events of this artistic object. Such entry into the imagined realm, marks the recession of the existence of the text as an artistic equilibrium. This brings us to the realization that this single point of view "imposes the same limitations of awareness, the same partial ignorance, and the same narrowing of vision and judgment" but also "a certain fidelity to the conditions of real life experienced by an actual individual" (Raban, 34). Upon this realistic construction, there can be seen the conventionally

natural, the *Vraisemblance* by which is meant the text's "attempt to make us believe that it conforms to reality and not to its own laws and the known literary conventions: it plays upon the opposition between truth and fiction... announcing the narrator's freedom from the expectations of the genre" (Culler, 148).

The novel, an artistic entity, has to adhere to literary conventions as pointed out by E. M. Forster:

The novel is a work of art with its own laws which are not those of daily life... The barrier of art divides characters from us [readers]. They are real not because they are like ourselves... but because they are convincing. They are people whose secret lives are visible or might be visible: we are people whose secret lives are invisible (69)

In the manifest inclinations of the I-narrator of *Times Beyond*, we find ample proof that the artistic barrier between the reader and the author-narrator is stifled. Within this context, therefore, the participation of the reader in the events of the novel presumes the absence of the artistic barrier: it attests to the exposure of the *secret life* of the reader, to borrow Forster's words. The presumed *secrets* of the reader's mind are retrieved and dramatized as part of the events in the novel, a fact demonstrated in these sentences: "By the time you are in the middle, you've almost forgotten..." (13); "You probably might have wondered..." (96). In

these cases the reader is allowed to lose the sense of fictivity in the novel.

The other sense in which the novel's fictivity is impaired is notably through its temporality. Certainly, the notion that the first-person narrator doubles as the autobiographical *I* about whose past the novel is a revelation has been recognized (Schipper, 99; Indangasi, *Stylistics*, 116; Hamburger, 100; Bergman, 23). The novel is to a certain extent, defictionalized by the temporality assigned to various events that it narrates. Such is the case in the rendition of the meeting of African students in Hungary:

Time : 1:15

Place : Common room adjacent to Mustapha's...

Attendance : About 200...

Situation : Total chaos (86)

The presence of Arabic numerals *1:15* and *200* instead of their cardinal equivalents, *fifteen minutes past one* and *two hundred* respectively, reiterates the plain factuality of the event. The brevity of rendition achieved eliminates details that could have enhanced the fictivity of this occasion. The evocation of actual day and time as an element of factuality is also evident in these cases: "6 a.m. Sunday Morning found me waiting for Bela Bacsi..." (236); "...and now it was Friday, a day before the great day" (184). We can go a step further and say, on the strength of the foregoing, that the fusion of the autobiographical narrative voice with the temporality of the narrated events, undermines the artistic project

of the novel, a fact amplified by Forster (36) and Aristotle (43).

The feigned reality is also strengthened in *Times Beyond* by the *perpetual present* of our impression of Waweru from his *I* narrator's commanding perspective. Of the *perpetual present* as a stylistic technique, Tzvetan Todorov reveals that:

When we experience events with the hero moment by moment, we inhabit the *perpetual present*. Discourse is never behind and never ahead of what it evokes. The characters live in the present alone (132)

What we have is *drama unmixed* (Lubbock, 142), or *close following* (Schipper, 118), in which the *I* narrator "must seem to be as unaware as the characters, of what will happen next" (Raban, 25). This narrative device in which the reader is consistently kept in front of the scene, reinforces the *autobiographical pact* with the author-narrator (Schipper, 113) and pushes the novel towards the feigned.

2.2 Disappearance of the Feigned

Strategies of fictionalization are deployed to undermine the feigned reality of the novel. It is seen that Waweru's sustained adherence to the *perpetual present* is subverted by flashbacks and flashforwards. Abacha's prediction of Waweru's date with Zsusa is rendered as a flashforward by the *I* narrator: "How right [Abacha] was..." (118). The fulfillment of their anticipated coitus (131) only confirms the vitiation of Waweru's *perpetual present*. In

critical parlance, the dissolution of the *close following* avails the experience which Todorov defines as the *eternal return*:

The present disappears: the narrative is no more an illustration of the prediction; we are in the *eternal return*. The present is contained in the past and the past remains in the present (134)

The impression of this deviation from the narrator's *perpetual present* is evident in Waweru's anticipation of a turbulent weekend: "But alas, since when did things work the way Waweru Njuhia wanted them ? It started on Friday evening" (140). His affair with Margit and the visit to Omoro loose their *perpetual present* and become *eternal returns* to the earlier prediction.

Even more witty is the destruction of the *perpetual present* by means of flashbacks. In justifying his love for Zsusa, Waweru recalls an earlier incident in which she arouses his desire (34). Similarly, while delivering the weight of his recognition that he has transgressed (by going into boxing), Waweru reflects on his youthful mania for pinching sugar in spite of his mother's ban (218-219). The flashback illuminates the present defiance of her caveat on his involvement in bouts, a fact which indicates vividly the extent of his defection from the meaningful purposes of his life. But, in keeping with his family's tolerance of the young deviant who was remorseful, his mother's presence in Hungary reasserts Waweru's accommodation on the strength of his contrition. The foregoing analysis demonstrates the deflation of the *feigned* that is associated

with the *perpetual present*. The focalization in this text yield a fluid state: it oscillates from the youthful perspective, to the *perpetual present* and to the futuristic perception. These multiple points of vantage allow the *I* narrator accessibility to stylistic strategies associated with the fictive voice of the omniscient narrator. In Hamburger's averment, "it is in the third-person narrative that the concept of fiction triumphs" (59).

In *Times Beyond*, we identify and analyze narrative voices besides that of the *I* narrator. Focalizations removed from the first-person narrating consciousness are interpreted as functioning to weaken the feigned, while reinforcing the fictivity of the text. We are conscious of the radio announcement which presentifies itself as an objective speaking entity outside the *I* narrator's supervising voice (9-10). Graphologically, the italics, the indentation, and the reporting tags, set the radio's voice apart from the *I* subjectivity of Waweru. Elsewhere in the novel, we read of Erika's note as an objective statement removed from Waweru's control (11-12). A subtler case of objectification is encountered in Erika's focalisation, narrated by Waweru, to fill the lacuna in the story occasioned by the *I* narrator's oblivion after the fight with the Arabs (35).

It is also important to note that the narrating *I* does not exert control over the extract from the manuscript "The penalties of urban living in the 21st Century" (157-158). This extract is neither italicized nor enclosed in reporting tags. It is however indented and set off from the mainstream *I* narrative by dint of a colon. It can be argued that this strategy is designed to entice the extract

into the novel as part of the commentary on Waweru's moral flippancy. Thanks to indentation and colon, Margit's song equally asserts its freedom from the controlling perspective of the *I* narrator (165-166). As a result, intermittent incursions by other voices enrich the novel with *heterodiegetic* focalizations, thus, availing such information and perspectives as the *I* narrator cannot provide. To this end, we discover that the novel gets its aesthetic complexity from the interface between the centrifugal vigour of the *hypodiegetic* (embedded, subordinated) narratives, and the centripetal force of the *intradiegetic* (the all-encompassing) *I* narrative. We are aware that the first-person yields the act of focalizing to other characters whose *hypodiegetic* levels are embedded by the *intradiegetic* level of the *I* narrator (Schipper, 103-105). The richness and subtlety of the novel can be seen from Mak'oloo's balance of intricate narratives - the subjective *I* and the objectified voices. This balance, in Harvey's view, "produces a pulsation, a constant expansion and contraction... compelling us to a double vision of the world in the novel: we are within and also outside" (89). We are thus ready to admit the cohesive efficacy of the interpenetration between the heterodiegetic focalizations in the novel: this reinforces the novel's fictivity by undermining the strengths of its solipsistic *I* narrator focalisation.

The novelist employs verbs of *inner action a propos* of third-person characters to achieve third-person subjectivity within the first-person narration (Hamburger, 139; Lubbock, 166). This technique violates the principle that the first-person narrative only "presents other characters as objects through indirect

discourse” (Hamburger, 315). It is only logical that the first-person narrator being of constricted perspective, should understandably use *verbs of outer action* when presenting third-person characters (Hamburger, 316). Yet in this novel, Waweru violates this dwarfing observational perspective and inhabits the inner thoughts of other characters. He reveals his consciousness of Abacha’s inner feelings : “because I was also thinking the same” (70); “Abacha’s tone was both envious and accusing... and I knew he wished it could be his own mother coming to Hungary” (211). The *I* narrator equally exposes Bela Bacsi’s mind (233), guesses Ilonka’s feelings (192) and reveals Erika’s thoughts (237). Precisely because of this interiorization of third-person characters by the first-person narrator, the principle that “the formation of third-person subjectivity cannot occur in the first-person narration” (Hamburger, 316), is scuttled. These *verbs of inner action* with regard to third-person characters - *-thinking* (70), *thought* (192), *wished* (211), *mind raced, debating* (233), *wondering* (237)- - presentify them in their fictive *here and now*, in their experienceable present, a fact which objectifies the novel from the realm of the *feigned*.

It should be emphasized that the narrating consciousness also interiorizes the thoughts of the two super powers, by assigning them first-person subjectivity. Through their interior monologues, the reader is allowed access to their self-questioning. The style disjunct *especially* (10) conveys the United States of America in its *here and now*, pricking its own conscience. In the same context,

the antinatural disjunct *wonderful* ? with an inquisitive tag, heightens the irony of the Soviet Union's demotion of social and economic advancement of her people, for the dangerous arms build-up. By presentifying these potentates in their *I* subjectivity, the author distances them from the subjectivity of the narrating "I" consciousness. This strategy of allowing the inner subjectivity of third-person characters, destroys the illusion of the *feigned*, fictionalizes the novel, and magnifies the weight of the indictment of the profligacy of the superpowers. This search for rational, conscientious directions in life, illuminates the major themes in *Times Beyond* -the quest for racial harmony and moral probity.

The fictionalization of this novel is amplified further by the dialogue system in the text. Dialogue undermines the concept of the *I* narrator as "the being standing opposite a world of objects or things, knowing only himself as the subject and everyone else as an object" (Hamburger, 136). Through this dialogue system, other characters are allowed to presentify themselves in the *subjectivity* and *I* consciousness of their inner mental processes (Hamburger, 82).

The *feigned reality* build into the text by the convention of the subjective first-person genre, is prised apart by the strategy of starting the novel with dialogue (1), in which "the *I* loses its awareness of itself as the reference point, as the statement -subject" (Hamburger, 325). The *I* narrator allows the verbal articulation of inner feelings of the girl and the confirming views of her mother,

inviting the reader to experience them in their acts of saying (1). The first person narrator exists in this context as the object of racist slur. The dearth of *verbs of inner action* - -such as, the child felt *hatred, anger, repulsion, or fear*- - is a curious strategy designed to provide the reader with only the observable (that is, pointing of the child's finger, and her recoiling from Waweru) from which to surmise the intense racism displayed. In this respect, we are aware that the subjective perspective of the *I* narrator is not entirely dissolved by the dialogue system. It is in this respect that we interpret the plausibility of Hamburger's statement that:

Precisely because it is the *I* narrator's statement -object, this world of characters is never completely portrayed objectively: the narrator's subjective conception enters his statements (317)

It is, however, appreciated that, the presentation of the narrating self as an object of ridicule, allocates him a diminutive rung in the Hungarian social hierarchy, making it this novel's imperative, the need to even out the racial divide.

Times Beyond demonstrates Mak'oloo's scrupulous use of variegated narrative resources: he delicately combines the extroverted tradition of the third-person dialogue with the introspective tradition of the first-person focalisation to achieve a "recuperative act" (Culler, 136) which is a solid, intelligible communicative unit. The thesis of this novel, being to undermine the racial

dichotomy, achieves thematic energy through the integration of the polarized races.

The interweaving of the narrator's instructions to Zsusa within the Reggae song, emerges as another element of dialogue by whose means the feigned in the novel is antagonized. This is the rendition of part of the interaction:

Until the philosophy...

"Right".

... which holds one race superior...

"Left".

... is finally...

"Shoulders".

... discredited... (95)

That the song is not indented, italicized nor enclosed in reporting tags, defines its objective existence from the *I* narrator's subjectified words appearing in conversation tags. But it is strikingly informative that the syntactic harmony between the *hypodiegetic* (song) and the *intradiegetic* (first-person narrative) voices in this alternating rhythmic structure, is amplified by the content which envisages the harmony of races.

Through dialogue, the *I* narrator subtly admits that he is not the absolute source of information in the text, and that his is not the sole focus on

the novel's events. This is what we get from Erika's revelation of Waweru's coma (204) and of the telegram that has been sent to his parents (209). The third-person subjectivity dramatized by Erika, claims this novel from the solipsistic *I* narrator's feigned genre by distinguishing its fictivity.

2.3 The Binary-Split and the Infinite Regressiveness of Irony

In this novel, a curious device emerges in the form of the *I* narrator's very objectification of himself by splitting his self into the object and subject parts. This is the context in which we interpret his address to the reflected self in the mirror: "you're a typical African and proud of it" (11). The second-person pronoun *you* enjoined with the elided subjunctive form *'re* underscore the distance between the speaking subject and the object - Waweru's own image in the mirror. This strategy helps him to recover his lost self-esteem following his encounter with a string of racist insults. To get an insight into this binary-split of the self, we profit from D. C. Muecke's view that:

Self-irony... implies a splitting of the ego and hence an ability to present oneself as an innocent - the victim who is unaware of the existence of an upper level or point of view. Self-irony can also allow the alazon or victim to be the ironical observer or ironist and not an innocent (20)

The narrator's removal of his mind (the ironical observer) from the reflected self in the mirror (the innocent victim, alazon), allows him to achieve

psychological triumph over a world that has put him under siege. The mind which is troubled by racism vicariously identifies with the confidence of the narrator's other self in the mirror, thus recuperating itself from the sense of worthlessness imposed from outside.

This strategy of addressing the objectified second-other of himself is deployed to psyche Waweru prior to the boxing match (198). Seen within the atmosphere of racism, Waweru's use of the objective -other to encourage the subjective self is meritorious. It underlines the condition of alienation, in which Robert Currie avers that "the self exists in a condition where it and the world are foreign to itself... where man's humanity is fragmented and lost" (10). In this text, however, the mutual reinforcement between the binary-split selves is meant to overcome Waweru's alienation from fruitful participation in Hungary's social life.

And to indicate a certain measure of remorse for betraying Erika (by laying Zsusa), Waweru, the narrating ironic *I*, stands outside himself and lays a verbal condign on his innocent other: "Waweru, you son of a bitch, I rebuked myself over and over again" (110). The absence of reporting, conversational tags on the objective segment of the sentence ("Waweru, you son of a bitch"), points out the irony of the duality of the speaker and the narrator. It is a paradox, however, that while in the foregoing, the strategy of the binary-split of the *I* narrator is deployed to undermine his moral deviancy ; it motivates his escapade with Margit in the forthcoming case: "There you are

Waweru... All yours for the taking”(152).

We now examine the self-split of the first-person narrator from the angle of the objectification of his reproductive organ. The euphemism noun *junior*, enacts some distance between Waweru, the ironist and Waweru the victim, the alazon - the part of his body responsible for the erogenous acts in the novel (5, 107, 131, 139, 170).

There is a sense in which Waweru's image in the mirror, his other self whom he motivates into the bout, the objectified self whom he urges to date Margit and *Junior*, are inter-linked. They are all observed as alazons, objects of irony, bereft of the verbs of inner action *apropos* of their inner experience and actions. Currie's penetrating observation of this stylistic polarization between the subjective narrating ironist and the object, alazon, is pertinent to our inquiry:

It reminds us of the separation of the mind and body: the mind could know the body (as well as the world outside the body) as an external object susceptible to rational investigation (177)

On the basis of this, it can be argued *a priori* that the proper noun *junior* can underscore the subservience of the body's strengths and erotic weakness to the higher realm which controls the novel under the first-person pronoun *I*. But we are equally conscious of the fact that Waweru, being a helpless victim of the carnal desire of *junior*, seeks to project a profound moral lesson by

overcoming this declivity. Thus the subtle distancing of *junior* from the narrating *I* intimates the reform we see in Waweru later in the text: nothing of this *junior* is dramatized after the bout; Waweru becomes meticulously sanitized.

We have identified *junior* and the distanced body-self of Waweru as innocent, and doomed to suffer the ironizing perspective of the narrating self. But it can be demonstrated that these innocents being ironically parts of the narrating consciousness, disguise or provide cover for the deviant actions of the ironist. This case is illustrative: "There you are Waweru... All yours for the taking" (152). The innocent other-self of the narrator hardly suspects that the affair with Margit is subverted by the moral thesis which the text asserts. Indeed, more subtle is the fact that this innocent other-self is not portrayed as partaking of the pleasures of the affair (169-170). It is the subjective narrating consciousness who appropriates the love act.

It is then clear that the alazons fuse into the very subjective *I* narrator in disguise. This brings us to what Muecke designates as "pretended alazony" (929): In this situation, the *I* narrator demonstrates that he is the ironist observing the alazon other-self, while pretending impercipient of the fact that he is ironizing himself. The ironist himself becomes a *pseudo-victim*, that is, "he pretends to be serious, behaving as if nothing were wrong, and also presents himself in the character of a typical victim of irony who is really innocent and confidently assumes nothing is wrong" (Muecke, 35). In the

final analysis, the ironist, like his victims, has no shield against irony. As Muecke contends, “the ironist is equally vulnerable... He is trapped by the irony of the infinite regressiveness of irony” (31).

The operationalization of these concepts, *pseudo-victim* and *infinite regressiveness of irony* with reference to Waweru, culminates in our clear understanding of his moral change. We accept Hamburger’s assertion that this irony is “a play of the narrative function turned upon itself” (153). As a result, the text is interpreted as an exploration into the self of Waweru with the ultimate purpose of discovering firm moral ground in his otherwise nebulous reality. There is a sense in which paradox is upheld by this novel’s infinite regressiveness of irony with regard to the *I* narrator as the pseudo-victim. The harmony of the virtues of the ironist and his victim within the one and the same Waweru, defines “the impossible intersection of contraries. [Thus] the dynamism of the narrative rests on this fusion of the two [levels] into one” (Todorov, 128; Brooks, *The Urn*, 1; Wimsatt, 231; Wimsatt, *In Search*, 47). Through the infinite regressiveness of irony, as a heuristic device, we appreciate the enrichment and complexity of the text based on our realization that events are not so simple as they seem. This insight leads us to recognize how the novelist “is constantly discovering for us a pattern in what we had taken to be mere confusion; something exciting in what we had thought banal” (Brooks, *In Search*, 47).

The explicit encouragement of the object-self (alazon) into lewd indulgence by the ironist (narrating consciousness) can be interpreted as the *operative proposition* designating the actions desired by the narrating voice (Todorov, 114). It corresponds to the *extensional* significance of the *I* narrator's actions. Nevertheless, we are aware of the fact that the *I* narrator ironizes the alazon-half of himself, and by elaboration, his own conscious self. The emergence of Waweru's moral probity to demote his decadence is inspired by the recourse to his self-conscience, which is stylistically reiterated by the infinite regressiveness of irony. It is in this respect that we appreciate this thematic essence as the *obligative narrative proposition* defining a mood which must occur, a will which constitutes the law of society (Todorov, 114), in *Times Beyond*. We are therefore bound to see this underlying essence as the *intensional* meaning of the novel.

In reference to the foregoing, Mak'oloo has crystallized contrary aspects of meaning into a homologous interface. The equipoise between the *extensional* and *intensional* strata generate the novel's admirable compactness of meaning. *Times Beyond*, by intricately balancing its polarized parts into a unity, solidifies its content-sophistication and stylistic complexity allowing the reader to access its maturity, depth and richness.

2.4 Perforation of the Preterite and the Paradox of *Times Beyond*

There is a sense in which the *feign* is fictionalized by the perforation of the preterite through the emergence of the present tense. Elsewhere in this thesis, we have seen how temporality feigns the novel. The preterite in this first-person narrative, denotes the clarified perception of the past life-recollected by the narrator who is already removed from this past (Raban, 25; Greenbaum and Quirk, 342; Harvey, 114). It suffices, in this regard, to examine these cases: “Erika came round to telling me about it some months later” (214); “we got back to Budapest on Friday...” (223); “Vienna was our first stop” (242). The simple past elicited by these verbs *came* and *got* underline the distance of these actions from the present of the narrating consciousness. The naming of time *some months later*, and *Friday*, gravitate the narration towards the realm of the autobiographical-historical reality -more precisely, the feigned statement.

The paradox of the preterite tense revolves around the ironical fact that it expresses consciousness of the fictive “present” of the characters and their actions (Hamburger, 82). This phenomenon is especially explicit in dialogue where characters presentify themselves in their present, in their acts of speaking and doing. This conversation between Waweru and Zsusa is demonstrative of this point:

“I want to be your mistress tonight”, she cooed into my ear.

“Okay”, I said roughly for I was feeling cold... (124)

This dialogue system undermines the past of this event more subtly, owing to the fact that the reporting tags allow the presentification of Zsusa and Waweru in their *here and now* inspite of the truth that the predication which describes their outer and inner actions signifies their locus in the past.

Unlike the dialogue system, the narration of the events in their *here and now* violates the preterite more explicitly. We get this impression in the following instances: "I replace the receiver" (18); "She opens her eyes wide" (18); "Even the light on the ceiling is laughing" (108). A remarkable present continuous tense is conveyed by the verbs *opens*, *replace* and *laughing* which enact live occurrences parallel to the act of reading, an observation emphasized by Schipper (118) and Todorov (132). The present continuous tense involves the reader in an intimate close alignment with the *I* narrator (Raban, 25; Schipper, 111). But the paradoxical undercurrent of this present tense cannot be de-emphasized: "the present tense expresses consciousness of the pastness of the time and locality depicted, whereas the preterite...expresses consciousness of the present" (Hamburger, 81). In effect, therefore, this demonstrable inter-penetration between the present and the preterite, as well as between their paradoxical implications resolves itself into the fictivity of the text. This fictivity involves:

...the self-presentification of third-person characters and the disappearance of the narrative preterite's significance of designating pastness (Hamburger, 112).

It is on this basis that the past tense relinquishes its historical - autobiographical reality, so that the characters are in their *fictional here and now*. The feigned reality statement is in this instance dissolved and *Times Beyond* claims its fictional status. The dexterous concatenation of the preterite and the present tenses allows our perception of the thematic intelligibility and stylistic complexity of the text. The *I* narrator is involved in the paradox of packaging his anaphoric reminiscences and presenting them as his experience of the future *Times Beyond*, yet to be realized. The future which the title of the novel suggests, is paradoxically presented to us in a preterite, a flashback. Indeed, our awareness of the fact that the textual content is mounted on the *perpetual present* of the *I* narrator's action, whereas the title *Times Beyond* prefigures the future, is a fact which invests the text with its paradoxical undercurrent. There emerges an inescapable contrast between the experienceable reality of racial relations and the abstract sense of the equanimity between races which the title intimates. This then is the case in which we get the profound sense of the fact that throughout the text, the author has stressed the paradox of Waweru's experience of *Times Beyond*.

In the preceding discussion, we have shown that *Times Beyond* refers to the hoped for future of racial integration. It is however, necessary to add that it also designates the period which Waweru enjoyed, suffered and discovered important truths about human existence in Hungary. The adjective, *Beyond* refers to the empirically measurable physical distance

between Hungary and Waweru's home country, Kenya.

To bring out more vividly the ironical undercurrent in the novel, we relate the physical aspect of *Times Beyond* to this novel's *extensional* meaning owing to the very reason that this is more explicit as the denoted essence. Conversely, the *intensional* meaning is seen as the intimated period hoped for, the future that captures the imagination of the *I* narrator. Ultimately, the interface between the *extensional* and the *intensional* meaning involves an ambiguity - the most rewarding way in which Mak'oloo conveys what *Times Beyond* entails.

Further insight into the profundity of the title *Times Beyond* is availed to us through the act of relating the symbolism of the weather to the changing racial attitudes. The cold temperature in which the action of the novel begins, reflects on the intense racist isolation of Waweru on the bus (2). It is possible to see that the cold temperature, an external physical aspect, is animated into the internal feelings of racial hatred. In this respect, the following incidents can be interpreted within the metaphorical cold relationships between races: the insults by the cab driver (18), Waweru's revulsion to white commuters (21), and the "nigger" slur (30, 37, 146, 197). The elimination of this attitude is a theme which runs through the novel. Hence, there can be identified equipoised Hungarians who are foregrounded as counterfoils to the racists: Erika (37, 202-203), Zsusa (121), Margit (151), Dr. Janos and the Nurse (205). The landscape that opens before us is rhythmically patterned: it is an

alternation between the racist and the reconciling attitudinal currents.

To clarify a new dimension of the symbolism of the weather, we observe that Waweru's unfaithfulness to Erika is closely intertwined with the cold winter (110). Their rapprochement happens in spring, when the snow is thawing, and the denouement of the novel is set in the warmth of summer. The progress towards racial harmony is circumscribed in the imagery of the weather change. Thus, the envisaged racial interface - -which recognizes and appreciates the contribution of all cultures to human development- - is a racial symbiosis, the object of reiteration in the title *Times Beyond*.

The mutual reconciliation of the two main themes - -the equality of races and moral uprightness- - within the embrace of the weather patterns, designates one of the points of success of *Times Beyond*. Just as it reinforces the plea for racial tolerance, the symbol of the weather change helps to invigorate Waweru's development and acceptance of responsibility. His escapades are tightly interwoven within the cold weather, whereas the warm temperature entices him into self-circumspection and eventual discovery of the acceptable social comportment.

2.5 Summary

This chapter has made the discovery that the feigned reality in *Times Beyond* is mounted on the proto-romantic ironic intrusion of the narrator-author into the novel, the temporality of events, and the narration of the story

in the *perpetual present* of Waweru. We have realized that the illusion of historical-autobiographical factuality of the text is undermined by its fictionalizing strategies.

Our study of the textual relations at play in the novel has revealed that flashbacks and flashforwards perforate the feigned reality suggested by the *perpetual present* mode of existence of the *I* narrator in the text. This disappearance of the feigned implies the assumption of omniscient fictive qualities by the *I* narrator. Another element of style which advises the novel towards omniscient fictivity is the displacement of the first-person's monopoly on narration and focalisation. *Hypodiegetic* voices are embedded within the *I* narrator's *intradiegetic* voice and they play an explicative function of concretizing the text through the provision of reinforcing perspectives on issues conveyed by it. We have noted that the third-person characters, by their exploitation of the elaborate charity of presenting their speech and action in their *here and now*, become fictive, and endow *Times Beyond* with its fictivity. It is in this context that we see the elaborate dialogue system, a style ably demonstrated as defeigning and consequently, fictionalizing.

From this complex rhythmic alteration between the feigning and the fictionalizing pulsations, we see a firm foundation on which the novel's achievement of its aesthetic and thematic profundity is based.

Upon its narratorial carpentry, *Times Beyond* exhibits its paradoxical undercurrent through its heterogeneity of tenses -the preterite and the present tense. It refers to the past of the narrator, while essentially, the future is meant. This is the sense in which we see the *extensional* significance of the novel as the physical life of Waweru in Hungary, away from Kenya and the *intensional* essence as the envisaged future weaned of racism and moral flippancy. *Tension* between the *extension* and *intension* of meaning in the text encapsulates the essential wholeness of the novel, its balance between these polarized spheres: our appreciation of one level of meaning cannot be at the expense of the other.

Times Beyond, in the final analysis, marks a new stage in Omondi Mak'oloo's artistic development. From the racy narration, and concern with popular themes in *Too Young to Die*, the author's dialogue system, and preoccupation with serious moral issues in *Times Beyond*, underscores a fresh perspective in his art. And we shall demonstrate in the next chapter on *Love Made in Germany*, that Mak'oloo's grasp of literary style and insight into social problems is expanding.

CHAPTER THREE: STYLISTIC TENSION IN *LOVE MADE*

IN GERMANY

3.0 Introduction

In this chapter, we are concerned with how the totality of meaning is created. By examining the differentiated focalizations (limited-omniscient and the omniscient), we seek to discover how they have been harmonized to recuperate textual significance. Our analysis of the romantic and dramatic ironies which underlie the paradox in this story intends to find out whether they enhance its transcendental goal.

This stylistically inclined inquiry is based on the fact that literary meaning is reflected at the level of style: content is subtly reinforced by the grammatical structure of the text (Barry, 214; Indangasi, *Stylistics*, 8; Mwanzi, iv; Ransom qtd. in Lodge, 228; Wellek, *et al*, 182). It is on this basis that we deploy New Criticism, a model which holds that paradox is an inherent property of literary language (Brooks, *The Urn*, 1). In this interpretation, the *extension* and *intension* of meaning are brought together into *tension*, an integral unity, a wholeness of meaning, a synthesis consisting of the fullest measure of both, an iconic solidity (Tate qtd. in Wimsatt, 72; Tate qtd. in Holman, 525).

To understand the essential harmony between multiple narrative voices these are stylistic strategies which emphasize the richness and complexity of *Love Made in Germany*- - we base on the insights availed by prominent critics

(Hamburger, 112; Indangasi, *Stylistics* 116; Bergman, 26; Harvey, 44; Perrine, 160-163; Sternberg, 253-285). We also seek to understand how the text upholds conventions governing the short story genre as expounded in distinguished discourses (Mwanzi, iv ; Shaw *The Short Story*; Reid, *The Short Story* ; Perrine, *Story and Structure*).

In a precis, *Love Made in Germany* dramatizes the tragedy of Frida the daughter of Herrn Schmidt and Madrita: she defies the racist culture enshrined in her parents and seeks to marry Mike Maneno, a Kenyan student in Germany. Her murder in the hands of a thug hired by her father results in a major upset of the racist psychology underlying Schmidt's actions.

3.1 Syncretism Between Multiplex Focalization

Ian Reid, while acknowledging the short story's invariable adherence to the principle of unity of impression, however, allowed for its flexible interpretation to encompass multiplex narrative focalisation (65). The fact that there is variety of tonality in the art of the short story is testified to by Valerie Shaw's concession that "the short story has been free to cultivate affinity with a wide range of artistic diversities ...to express complexities and to bring seeming opposites into elegant and provoking relationship" (12). To evoke more forcefully, the advantages of both the unself-conscious, unrestricted omniscient narrator and the limited-omniscient observer in *Love Made in Germany*, we interpret them as mutually implicative of textual

meaning.

In its *terminus a quo*, this short story is presented to us by an unself-conscious informant who tells us about Frida, Herrn Schmidt and Madrita as objects and equally allows them to presentify themselves as subjects through dialogue such as the following acrimonious inter-locution:

“If you go a head and marry a bloody nigger, I will disinherit you...”[Herrn] hoped to scare the girl into seeing sense but he was mistaken. “I don’t care!” screamed Frida who was at her wits’ end
(20)

The twice repeated pronoun *he*, the definite article *the* and the pronoun *she*, designate the locus of the narrator as equidistant from both characters and in possession of unhampered, privileged information about the two. This unified focalisation, Helen Mwanzi reveals, intensifies the text by bringing about an interplay of character and situation (12). Other critics see this artistic effect as the “single, unified impression” (Shaw, 22; Reid, 54). In this case, *extradiegetic* (omniscient) narrator is, to quote Laurance Perrine, allowed “to peer inside the hearts and minds of his character... [and] to interpret and comment on the significance of their behaviour” (160). The verb of inner action *hoped* in reference to Herrn. and the linguistic segment *Frida who was at her wits’ end*, imply the entry of the extradiegetic narrator into the inner psyches of these characters.

Mak'oloo's selection of dialogue as a communicative choice, intensifies this story by "exploiting to the full, the possibilities of the scene, situation or action" (Harvey, 89). The bitter exchanges between parent and daughter invites us to experience their mounting conflict in their "*here and now*". By interiorizing them, the omniscient narrator deepens our understanding of the inner motivation behind their actions.

It should be emphasized that *Love Made in Germany* swings between two focalizations, producing a structural rhythmical pattern between the intensifying omniscient and the compressing limited-omniscient narrators. By defining the limited-omniscient point of view as consisting of the perception of events of the story through the mind and eyes of one character at a moment (Perrine, 161; Sternberg, 283; Bergman, 26; Indangasi, *Stylistics*, 116); we are recognizing the stylistic mode of presentation by which the focus is dislocated from the tripartite dialogue in the story (19-20), we are emphasizing Frida's physical action of running and banging of the door, as well as her sobbing. We are afforded a penetration of her feelings in this extract: "...an irresistible urge to be with [Mike Maneno] gripped her. She wanted to talk and he was the only one who understood her" (20). The shift from the omniscient focalizer at the beginning of the story, to the limited-omniscient, gives us a perception of the growing conflict from this protagonist's point of view. By focalizing on Maneno from Frida's perceptive angle, this limited-omniscient technique lends weight to the sense of inseparability between them. We can

explain Frida's obdurate defiance of her parents on the basis of this consummate passion for Maneno.

But the limited-omniscient focalizer is displaced by the omniscient narratorial reporting of the polarization in the Schmidt family:

"Get back to your room this moment before I do something you'll regret". But pa Schmidt didn't seem to realize that the same hotheadedness that ran in the Schmidt blood for generations, was in his daughter as well.

"No way!" [Frida] screamed..."Let me go!... I'm old enough to know what I want!" (21)

This dialogue system, as an intensifying stylistic device, builds up the momentum of the irreconcilable dialectical split between father and daughter and heralds the ultimate tragic end, by demoting the possibility of rapprochement between them.

The play of the alternately postulated centers of focalisation is again realized when the omniscient narrator relegates power to the limited-omniscient, who then concentrates on Frida's flight to Munich. This demonstrable case in which the author employs the limited-omniscient focalizer to achieve "compression" is a stylistic contrivance which has earned critical attention in other literary studies (Mwanzi, 11; Reid, 54). It sometimes goes by the label "single-minded concision" (Shaw, 8). Consider, for example:

She angrily gunned the car down the gravel drive, through the still open iron gates into the main road, nearly causing a disastrous accident with another vehicle (21)

This loose paratactic syntactic construction, Indangasi concludes in a critical analysis of stylistic devices in literary texts, entails structural decentralization which designates confusion, suffering, pain and alienation (*Stylistics*, 65). The style of rendition captures Frida's feeling and actions: she is tormented by her alienation from her parents; hence, the haste to find comfort in Maneno has imparted in her a reckless defiance of patience and caution. The speed of her actions is given weight by the use of dynamic lexical items: the metaphorical verb *gunned* emphasizes the maximization of the cars' speed; the danger of her action is reinforced by the dynamic adverb *nearly* which qualifies the segment "...causing a disastrous accident..."

It can be safely asserted that the syntactic disintegration of this sentence, animated by its faster reading pace, forebode the ineluctable disaster that awaits Frida. Through his crafty contrivance of the limited-omniscient narrator, Mak'oloo not only achieves compression - -by shearing the scene of detailed description and explanation- - but lends it greater suggestive power (Mwanzi, 271; Shaw, 14), which in this context, is latent with premonitory significance. Meir Sternberg's modern enunciation of *In Medias Res* as a stylistic strategy, expands our understanding of the limited-omniscient narrator's ability to compress the story by investing so much within its defined narrow

spatial and temporal span:

Most anterior expositional information is delayed and distributed throughout the text ... Though *In Medias Res* often coincides with a plunge into a scenic occasion, and a delay of most of the antecedents, it necessarily involves only a preclusion of the chronological beginning... A great deal of expositional material retrospectively illuminates events to which it is chronologically anterior and presentationally posterior (40)

Background details informing Herrn's unmitigated declivity into virulent racism are relayed to us by the limited-omniscient narrator long after his conflict with Frida has started - this clash being the single pre-occupation of the story. Expository details of Herrn's rise to prominence in the corporate business circle, by means of sheer brutality, are narrated in flashback. This dislocation of the logical consistency of the story, indicates the elegant concision of a great deal of information spreading over an expanse of time and space. Sebastian, the hired gunman, is trailed with similar precision and effect, but the paradoxical and ironic undercurrents availed by his perspective are the objects of our discussion in the next section.

Though we have already demonstrated that the intensifying effect of the omniscient-focalized dialogue expands the reader's awareness of the textual action, we have to concede that it can as well be manipulated to achieve

compression. It is clear that “Frida has to...” (23), is an utterance situated in dialogue system. However, at the graphological level, the ellipsis of qualifying details to this hanging clause, compresses the scene, allowing it to accrete suggestive weight, which cataphorically envisages her murder. As a totality, *Love Made in Germany* is compressed: while temporally, it straddles six days, the narrated actions fall within the first day, the fourth, the fifth and sixth; there is informational suppression on the intervening period.

It is observed that the principles of textual intensification and compression animate the story by concentrating it on the one crisis facing the one protagonist in one geographical location -Germany. These defining principles of the short story have been identified by renowned critics of literature (Mwanzi, iv; Reid, 55; Perrine, 87; Shaw, 23). The unity of impression emerging from its brevity of form, evoke great significance for this short story. It profoundly suggests the reality of human existence: its lack of endurance, its fleetingness, and its fragility. This point is qualified by Shaw’s assertion that:

A highly conscious form, the short story can use its intactness to say that life’s possibilities are hedged and narrow, and to express a view of life as violent and torn with harsh conflict (8).

Henry James once enunciated the aesthetic paradox of the short story, a form luxuriating in the power to combine richness and concision, while at the same time managing to “do the complicated thing with a strong brevity and lucidity”

(qtd. in Shaw, 11). *Love Made in Germany* grows in depth and complexity owing to the fact that it is written in prose but gains poetic intensity, a veritable indication that it is an art that reconciles opposites. The text profits enormously from the poly-system of focalisation in which the *extradiegetic* and the limited-omniscient are strategized in a manifold dynamization of their varied tonality. In addition to the foregoing, the story claims its maturity from the tensile, elastic balance it establishes between its diametrically opposed pulsations of the centripetal compression and the centrifugal intensification.

3.2 Romantic Irony

To build up a coherent and consistent picture of the text as a whole, we recognize that romantic irony is woven into the fabric of its action. D. C . Muecke's definition of romantic irony, quoted earlier, is relevant to this study since it accepts that the ineluctable realities of life frustrate human being's compelling needs to reach perfection: only the ideal aspirations expressed in art, allow the human minds' independence of this pre-determined world (160). This is, similarly, the force behind Harvey's remark that:

Whereas it is the supreme being only who can see the whole unity of things in terms of space, time and causality, from beginning to end, it is yet the desire of the human imagination to see the whole unity, to see life whole, by withdrawing itself to one remove from life that it may see life clearly (113).

Love Made in Germany, dramatizes the murderous extent to which the impulse to preserve the purity of white blood in perpetuity has entrenched itself in countries whose outward appearance implies the direct opposite. The macabre *terminus ad quem* of the diametrical antagonism between Frida and Herrn - -on whether there is freedom to make trans-racial connubial choice- - denotes a world tottering out of joint and mysteriously grotesque.

While the murder of Mike Maneno can be explained within the logical framework of the virulent disdain for the black race vividly shown by Herrn- - displayed by his use of the racist epithet “nigger” (19), and literature (23) to dissuade Frida from marrying Maneno- - however, the summary execution of his daughter on his personal orders, and by a seasoned killer indentured by him, points to the unremitting niggardly bestiality that has penetrated deep into his soul. Upon this turn of events is built “philosophical irony” in which reality is reversed into appearance and appearance into reality based on the contradiction of human nature and human condition (Muecke, 25). The triumph of paradox in this situation revolves around the fact that Herrn and Madrita, having invested their posterity in Frida, as the sole heir of their economic empire, are yet conniving to annihilate her. We are thus, compelled to revise our expectations from “it appears Herrn is merely threatening Frida with death” to “Herrn has actually killed his own daughter”. To reiterate with more clarity, a point we made earlier, these events denote the reversal of appearance into reality and reality into appearance.

A related point which we have to examine at some length is the prick of conscience that afflicts Herrn, Madrita and Sebastian subsequent to their consignment of Frida to death. It is closely intertwined with paradox in respect of the fact that no sooner do they accept the efficacy of their obliteration of Frida than they are instinctively impelled to regret their action. This case demonstrates the paradox:

“Frida has to....”

“...Yes Hans. It’s the only way out”. And [Madrita] started sobbing (23)

in the same way in which this extract does:

...[Sebastian] rung Herrn Schmidt to report that the job was done.

He was shocked to hear what sounded like a sob at the other end but the line was quickly disconnected and he was not certain (25)

The compression of this story grants us the realization of how the narrative range of possibilities has been manipulated to enunciate suggestive communicative potential. The sobbing of Frida’s parents in both cases, subtly underscores the emergence of their self-awareness of self-reflection and ultimately heralds their gravitation towards contrition. Herrn’s unruffled brutal determination to debilitate his daughter can be analyzed as a case for an expanded, bloated ego; however, the actual weight of having to live with the knowledge of this guilt, rends his formidable pride and power to shreds of pitiful lachrymal regret: he is

wilted and contracted by the emerging remorse. It is, thus, in this light that we acknowledge Muecke's broader perspective on the paradox of life: "we feel we must be for and against both sides" (137).

Even Sebastian, the marksman, is entangled inextricably in the paradox of *Love Made in Germany*. He expresses reservation over the fact that he should be the one killing Frida, on whom he gratifies his carnal desires. After the murder, Sebastian, like his master, finds himself in a dilemma, pondering whether it is a worthwhile undertaking. The text's thematic intelligibility is drawn from our recognition that the state of satisfaction is indeterminate in both master and executioner.

We firmly grasp the profundity of the story by explicating the paradoxical situation out of which it arises. This is in line with Cleanth Brook's averment that "it is only when the poet sees things under the semblance of death that he can see them as alive... as quick with the life of humanity" (*The Urn*, 1). Frida's murder recycles the triumvirate conspirators (Herrn, Madrita and Sebastian), whose minds have been fogged with racism, into consciousness of their guilt. Her innocent blood has installed an impediment which calls into question her murderers' implacable perpetuation of pristine racial disharmony. By mourning Frida, Herrn and Madrida are not merely contrite, but they implicitly recognize the tragic abyss to which racism bundles the conscience of its morally vacuous disciples.

This is the sense in which we can categorize *Love Made in Germany* as an interpretive literary piece. Perrine sees this class of literature as extending beyond mere pleasure to expand and refine our mind, in addition to quickening our sense of life: "the interpretive literature takes us behind the scenes... and seeks to make clear the illusions... it gives us a keener awareness of what it is to be a human being in a universe sometimes friendly, sometimes hostile" (4). To perceive the contradictory nature of human life, the ironist adopts an ambivalent attitude. The text as a result :

...becomes a paradox through its quality of extra-relevance ...its verbal terms have two dimensions: one conferred by the structure which tries to keep them logical; secondly, the suggestive semantic weight of each of these terms which pull away in disparate directions (Wimsatt, 205)

In this respect, the stated aim of the antagonists to eliminate Frida, conveyed by the omniscient narrator, corresponds to the *extensional* meaning. Conversely, the emergence of the truth that her disposal has hardly enhanced the mental tranquillity of the conspirators, which is rendered from the limited-omniscient point of view, is synonymous with the text's *intensional* essence. We have already shown how the omniscient focalisation intensifies and expands the story's action through dialogue, and how the limited-omniscient observation angle concentrates and compresses the text's action by focusing on the perspective of one character at a time. With respect to the technical terminology

of the New Critics, these textual relations are homologised into “a verbal structure which in some peculiar way has both a wide *extension* and a deep *intension*” (Tate qtd. in Wimsatt, 72; qtd. in Holman, 525). There is tangible strength in the fact that the integral aesthetic and thematic unity of this story is a function of the successful resolution of its conflicting levels of meaning: it avails an enriched, rewarding appreciation of the complexity of life by artistically reflecting on the inevitable reality of death.

Earlier in this discussion, we underscored that romantic irony is underlined by the attempt by the human imagination to create order out of this chaotic and meaningless universe. This is born out of the fact that human life is inherently uncertain, unsettled and threatened by the insurmountable scarcity of wholesome knowledge of the surrounding world. *Love Made in Germany* posits that the tragedy in which the protagonist and her opponents are inextricably bound, is the result of their limited perception - the bane of every human being, save the supreme Deity. Frida, essentially is a helpless victim of tragic irony: while she flaunts her free will in connubial choice, the racist norms asserted by Herrn. circumscribe her whole existence, erecting an impregnable, pre-determined fate. This tragedy is amplified stylistically by the structural strategization of textual action. Frida's verbal defiance of her parents is intensified through dialogue by the omniscient focalizer. She explicates to the full, the possibilities of the “self-naming illocutionary performative utterance” (Leech, *Principles of Pragmatics*, 189), to commit herself fully to the truth of her

emancipation from petty racist chauvinism. Her interiorization and self-presentation in her *here and now* signifies the expanse of the freedom she seeks to assert. On the other hand, her demotion from life is presented from Sebastian's limited focalisation: this in itself is revelatory of the constriction of Frida's freedom; she is hopelessly mute at the terminal point of her life. The indirect narration of this action is partially meant to effect emotional distance between the victim and the murderer: "minutes later, he emptied the rest of the magazine into her body. He paused to survey his work" (25). The pronoun *he* in reference to Sebastian, defines the fact that the narrating consciousness is observing him from a distance. But the adverb *happily* locates the observer within him in the sentence which follows the foregoing: "he left happily whistling to himself" (25). This indirect narration displaces Frida's inner feelings at this critical point, a stylistic contrivance which implicitly underscores the elimination of her life.

Predicated on the above insights, we cannot help a conception of *Love Made in Germany* as a structural model of an upturned cone or pyramid. Its *terminus a quo* is widened, thanks to the omniscient focalisation on dialogue. On the other hand, the *terminus ad quem* is tapered by the limited-omniscient narrator's indirect discourse. Whereas the enlarged section encapsulates human agitation for freedom from deleterious fetters, the narrowing part designates the muzzling up of the envisaged realization of the antecedent. This upturned cone image moulds a pessimistic view of human life: it is an existence ineluctably pre-determined by forces beyond our control. At one moment, we are bustling with

life and expressing confidence in our future; at the next, we are struggling with death. As Muecke observes, the “victim of this irony is not seen as being in the wrong, but as being in an inescapable and usually, unhappy situation” (25).

Looking at the manifest characterization of Frida, it is significant to admit the dislocation of Frida from the centre of focalisation - -possession of omniscient knowledge- - on the encroaching murder web being knit around her. This situation illustrates our limited ability to acquire absolute percipience of the totality of human existence. This artistic strategy is defined as dramatic irony by which is designated the reader’s perception of textual characters as necessarily ignorant of the real state of affairs (Muecke, 105; Harvey, 89; Culler, 154).

We wish to argue that the creative act of evoking an imagined world from which platform to observe life vividly, denotes an escape, a withdrawal. The conformity of art to this condition is seen as its *transcendentalism*. It refers to an aesthetic realm of art higher than the mortal, which provides a higher satisfaction, an envisaged perfection, beyond knowledge (Harvey, 113; Currie, 15). Since this aesthetic transcendentalism is concerned to “understand human beings in this world of torment, it prods us to know the evil which is life... it is the infinite greatness after which human beings are ever striving” (Currie, 199). By fusing the *extensional* and *intensional* strata of this story, we benefit from the profundity of the transcendental ideal that humanity, irrespective of their racial background, should be allowed unfettered freedom to explore avenues of integration, to achieve universal love.

The paradox of this story is encapsulated in our keen awareness of the explicit destruction and implicit perception of inter-racial harmony. The title *Love Made in Germany* eschews any suggestions of the annihilation of Frida and Maneno; whereas, it is vivid that its stylistic and thematic power and energy are predicated on these macabre actions. Instead, the title indicates the victorious flourish of the integrationist spirit of human life, over and above the fast receding edifice of white exclusivism. With this in mind, one realizes the pertinent import of Robert Currie's remark: "What art may be, life of course can be also" (15). This story, thus, recognizes that though in actual reality of life, comprehensive fruitful racial integration is a desideratum, a compelling plea for its realization though art can be made. The aesthetic and thematic intelligibility of this text grows out of its symmetry, organic wholeness, and harmonious totality, structurally modeled into "a series with a transcendent summarizing final term" (Culler, 174). The dialectical resolution of the binary opposition between life and death, instigates profound, far-reaching consciousness of the need to search and cultivate equanimous attitudes beneficent to the co-existence of races.

3.3 Summary

This chapter has analyzed the harmonization of opposed textual elements in *Love Made in Germany*. We have discussed the synchronization of narrative voices - -the omniscient and limited-omniscient- - into a structural unity. The stylistic devices of the romantic irony is examined for its

transcendental effect which is seen in this context as fusing the paradoxical action of the text belied by tragic and dramatic ironies.

The privileges reaped by this study from the alternating focalizations, enrich the story's meaning. On the one hand, the omniscient narrator through dialogue, prolongs the reader's experience of the text's conflict by allowing both the protagonist and her antagonists to use self-naming illocutionary performative utterances. This verbal expression of uncompromisingly entrenched inner convictions is a harbinger of the tragic end of the story. The other focalizing voice, (that of the limited-omniscient narration), truncates the duration of the story by assigning to its action, fleeting, indirect narration. The achieved brevity qualifies the adherence of this story to the convention of the genre: it concentrates on one crisis facing a major protagonist in one spatial location within limited temporal span. We note that the intensifying impact of the omniscient focalizer and the compression availed by the limited-omniscient, are mutually generative of the aesthetic and thematic project of *Love Made in Germany*. The expansion of the story corresponds to Frida's attempt to assert her emancipation from racist chains; its contraction is a metaphor for her murder.

Our delve into the romantic ironic under-current in the story, realizes for us, the paradox of human existence. The heroine cannot escape death by reason of the fact that she is trapped by an inescapable tragic irony predicated on her human nature to be unaware of the totality of events around her. We are also conscious of the fact that Frida is an alazon of dramatic irony ; the alternating

narrative focalizations oblige the reader to know events of which she is deliberately made ignorant. From this demonstrated predicament which inevitably attends to human existence, the imagination, through art, seeks to select and discriminate latent value. We have seen that the murder of Frida boomerangs on her parents and her killer. By compelling the triumvirate to recognize the vileness of their complicity, the text points out that human nature is inherently a paradox: the desires to preserve and to destroy life are integrated in the same person. The deflation of the inflated egos behind Frida's obliteration, it has been demonstrated in this analysis, designates the triumph of inter-racial co-existence over myopia that informs disharmony. This envisaged ideal, for which the text prods humanity to search unrelentingly, represents the transcendental condition.

This study makes it clear that the integument *extensional* essence defined by the objectives of Frida's opponents, and the *intensional* meaning implied by the victory of her love for the black race, are syncretized to reiterate the transcendental ideal in *Love Made in Germany*. By reflecting the *intensional* on the *extensional* value, this study has achieved an aggregative inclusion of elements from both in the whole. The resultant *tension* accretes thematic and aesthetic decisiveness.

In the final analysis, there is a marked growth in the author's stylistic sophistication and thematic complexity when we examine his texts in their totality. From *Too Young to Die's* exhibition of popular literature style and

themes. through *Times Beyond's* exposition of elaborate and ornate interweaving of form and content, up to *Love Made in Germany's* dramatization of Mak'oloo's literary craftsmanship, it can be discerned an impressive development in this emergent author's grasp of literary style and awareness of deeply rooted social issues.

CONCLUSION

In this study we have seen how decentralized stylistic strategies blend in Mak'oloo's prose texts to achieve textual *tension*. We have affirmed that there is stylistic *tension* between the *extension* and *intension* of meaning in the stories.

This analysis has revealed that the author deploys multiple narrative techniques in all his texts. It has been demonstrated that the rhythmic dynamic forward movement of cliff-hangers unifies the dichotomized focalizing blocks in *Too Young to Die*. This interplay between the omniscient and the limited-omniscient perspectives conceive a multi-dimensional totality of textual essence that is equally evident in *Love Made in Germany*. *Times Beyond* displays the association between the first-person and other perspective loci which tend to disperse the former's unitary hold on the story. This relationship is mutually generative of the text's fictive unity in displacement of the text's *feigned reality*. These texts, it is aptly deduced, come up with enriched meanings derived from variegated originations. Based on the ironic solidity between differentiated foci, it is ultimately suggested in these texts that humanity can transcend its dialectical splits. They envisage the perception of a flourishing, integrated, undifferentiated wholeness of existence.

The reconciliation of opposites at the stylistic rank is equally realized in the textual content. We have already seen how the fluctuating narrative

function is harmonized. And equally pertinent is the role of the romantic undertow in the evocation artistic transcendentalism. In *Too Young to Die*, great emphasis is laid on the paradox of retribution. The negatively portrayed protagonists are yet invested with a redemptive force; on the other hand, the mild villainy of their victims is rewarded with death and injury. The text's transcendental strategy is to avail social deviants space for reformation and eventual incorporation into mainstream society. In *Times Beyond*, the delicate paradoxical architectonics of the phrastic and rhetic structures have been scrutinized. It inheres in this novel that its title *Times Beyond* contains dual significance for both the denoted life of Waweru in Hungary as well as the connoted period of racial rapprochement which is longed for. It is sustained that the antagonism between the feigning and the fictionalizing currents in the text is resolved in favour of fictivity ; however, a latent potential of the former cannot be overlooked in the overall experience of the text. Similarly, *Love Made in Germany* exhibits the stylistic energy of paradox belied by romantic irony. While death seems to claim victory over cross-racial love, the latter finally emerges triumphant as the celebrated transcendental ideal of the text. This thesis reveals an agreement between the dichotomized levels of meaning (*extensional* and *intensional*) which builds up a well-rounded essence in each text.

We have in this inquiry scrutinized the efficacy of New Criticism and Stylistic methodologies of literary interpretation. We have particularly demonstrated the common focus of these approaches on the actually realized

textual relations devoid of the fallacies associated with the reader's emotions and the author's intention. At the underlying syntactic level, these texts assertively foreground the abhorrence of the binary split of humanity on racial and material criteria. The harmony of narrative strategies, the balance between the paradoxical levels, and the syncretism in ironic situations, which underline the *tension* between the *extension* and *intension* of meaning, reiterate the author's meta-thesis of racial integration (*Times Beyond* and *Love Made in Germany*) and moral re-integration in (*Too Young to Die*). Another ideal that earns special emphasis through the device of transcendentalism, is the rejuvenation of our existence: the need to overcome anti-social tendencies instigated by material inequality as well as racial isolationism.

We have realized that Mak'oloo's literary prowess has been growing in phrastic and rhetic competence. From *Too Young to Die*'s inclination towards popular literature, we notice that Mak'oloo's latter texts are weaned of this air of escapism. *Times Beyond* and *Love Made in Germany* deal with a serious themes: the desire to have a universe devoid of racial prejudice and its attendant gothic effects. The harmonization of dialectically opposed stylistic features underscores the stories' thematic pre-occupation with racial integration.

While primarily our research has been stylistically inspired, we concede that Mak'oloo's prose texts are also amenable to feminist, deconstructionist and structuralist approaches which can help to generate

other rewarding insights to be appreciated in literary scholarship.

In conclusion this study has achieved its objectives. The texts are harmonized to generate aesthetic and thematic *tension* between their *intension* and *extension*. We interpret this achievement as a profound testimony to the literary acumen of an emergent author whose canon is expanding both in phrastic incisiveness and rhetic decisiveness.

WORKS CITED

- Aristotle**, *On the Art of poetry*. London: Penguin, 1965
- Barry**, Peter. *Beginning Theory: An introduction to Literary and Cultural Theory* Manchester: UP, 1995.
- Bergman**, David, and Daniel Mark Epstein. *The Heath Guide to Literature*. 2nd ed. Lexington: D.C. Heath, 1987.
- Bing**, Lee. "Popular Literature has a worthy role to play in Society". *Sunday Nation*. 11 Aug. 1991. Lifestyle :
- Brooks**, Cleanth. "In Search of the New Criticism". *American Scholar* Winter (1983-84) : 41-53.
- - - *The well wrought Urn: Studies in the Structure of Poetry*. London: Dennis Dobson, 1968.
- Brown**, E. K. *Rhythm in the Novel*. Toronto: UP, 1967.
- Bull**, J. A. *The Framework of Fiction: Socio-Cultural Approaches to the Novel*. Houndmills: MacMillan, 1988.
- Culler**, Jonathan. *The Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. London : Routledge and Kegan Paul, 1975.
- Currie**, Robert. *Genius: An Ideology in Literature*. London: Chatto and Windus, 1974.
- Dijk**, Teun, A. V. *Text and Context: Exploration in the Semantics and Pragmatics of Discourse*. London: Longman, 1977.
- Forster**, Morgan Edward. *Aspects of the Novel*. Ed. Oliver Stallybrass. Harmondsworth : Penguin, 1987.
- Hamburger**, Kate. *The Logic of Literature*. Trans. Marilyn J. Rose. Bloomington: Indiana University Press, 1973.
- Harvey**, W. J. *Character and the Novel*. London: Chatto and Windus, 1965.
- Holman**, Hugh. *A Handbook to Literature*. 3rd ed. Indianapolis: Bobbs-Merril,

1972.

Indangasi, Henry. "The Autobiographical Impulse in African and African - American Literature". *Americans Before and After Columbus*, (1993): 113-117.

- - - , *Stylistics*. Nairobi: UP, 1988.

Kabaji, Egara. "Popular Literature not that Backward". *Sunday Nation* 21 July 1991, Lifestyle : xiii.

Leech, Geoffrey. *A Linguistic Guide to English Poetry*. London: 1971.

- - - , *Principles of Pragmatics*. London: Longman, 1990.

Lowenthal, Leo. *Literature , popular culture and society*. Englewood Cliff: Prentice Hall, 1961.

Lubbock,Percy. *The Craft of Fiction*. New York: Viking, 1957.

Mak'oloo, Omondi. "Love Made in Germany". *Winter's Forum*. Ed. Nana Wilson Tagoe. Nairobi: W. A. K, 2 (1994): 19-25.

- - - , *Times Beyond*. Nairobi: Spear Books, 1991.

- - - , *Too Young to Die*. London: MacMillan, 1986.

Miruka, Okumba. "What they all missed in the pop. Literature Debate" *Sunday Nation* 25 Aug. 1991, Lifestyle : 13.

Muecke, D. C. *The Compass of Irony*. London: Methuen, 1969.

Mwangi Evan Maina. "Stylistic Reciprocity between Textual Errancy and Cohesion in David Maillu's *Broken Drum*". M.A. Thesis, Nairobi U, 1997.

Mwanzi, Hellen Aswani Oronga. "The Style of the Short story in Kenya: An Analysis of the Short Stories of Ngugi wa Thiong'o, Leonard Kibera, and Grace Ogot". Ph.D. Thesis, Nairobi U, 1995.

Otieno, Amisi. "Why the Popular Literature Writer is a welcome Star" *Sunday Nation* 23 Aug. 1992 Lifestyle :12.

Perrine, Laurence. *Story and Structure*. 2nd ed. New York: Hancourt, Bruce and World. 1996.

Quirk, Randolph and Sidney Greenbaum. *A University Grammar of English*

- Essex : Longman 1988.
- Raban, Jonathan.** *The Technique of Modern Fiction: Essays in Practical Criticism*. London. Edward Arnold, 1968.
- Ransom, John Crowe.** "Criticism Inc". *20th Century Literary Criticism*. Ed. David Lodge. London : Longman, 1972 : 227-239.
- Reid, Ian.** *The Short Story*. London: Methuen, 1977.
- Ross, Ralph.** John Berry Man and Allen Tate. *The Arts of Reading*. New York: Thomas Y. Cromwell, 1961.
- Schipper, Mineke.** *Beyond the Boundaries: African Literature and Literary Theory*. London: Allison and Busby, 1989.
- Scott, A. F.** *Current Literary Terms: A Concise Dictionary of their Origin and Use*. London: MacMillan, 1979.
- Shaw, Valerie.** *The Short Story: A Critical Introduction*. London: Longman, 1992.
- Sternberg, Meir.** *Expositional Modes and Temporal Ordering in Fiction* Baltimore : John Hopkins UP, 1978.
- Teyie, J. A. O.** "Individualism in the East African Urban Novel". M. A. Thesis, Nairobi U, 1986.
- Todorov, Tzvetan.** *The Poetics of Prose*. Trans. Richard Howard. Oxford: Basil Blackwell, 1977.
- Tompkins, J. M. S.** *The popular Novel in England*. London: Methuen, 1932.
- Wanjala, Lokorito Christopher.** *For Home and for Freedom*. Nairobi: KLB, 1980.
- - -, "Popular Literature are Words of Passive Joy". *Sunday Nation* 14th July 1991 Lifestyle : xiii.
- - -, *The Season of Harvest: A Literary Discussion*. Nairobi: K. L. B 1978.
- Webster, Rodger.** *Studying Literature Theory: An Introduction*. London: Edward Arnold, 1990.

Wellek, Rene and Austin Warren. *Theory of Literature* Harmondsworth:
Penguin, 1970.

Wimsatt, William. K. *The Verbal Icon: Studies in the Meaning of Poetry.* New
York : Noonday, 1958.