

**THE NATURE OF LITERARY JOURNALISM IN THE KENYAN  
PRINT MEDIA: A CRITICAL COMPARISON OF THE DAILY  
NATION AND STANDARD NEWSPAPERS**

**BY**

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## DECLARATION

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

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The project has been submitted for examination with my approval as University Supervisor.

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Dr. Ndeti Ndati      Signature \_\_\_\_\_ Date \_\_\_\_\_

## **DEDICATION**

To my mum and dad,

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Lastly, I owe it all to God who granted me health and sufficient grace throughout my study.

## **ABSTRACT**

The general objective of the study was to analyze the language used in literary journalistic articles and the literary techniques prevalent. The specific objectives were to; to investigate the structure of literary journalistic articles in the Daily Nation and the Standard newspaper; to find out the narrative techniques in literary journalistic articles in the Daily Nation and the Standard newspaper; and to compare narrative techniques in literary journalistic articles in the Daily Nation and the Standard newspaper.

The social construction theory was used in this study because readers construct a reality from the language and narrative techniques used in literary journalistic articles. Through a descriptive design the data collected was qualitative. Textual content analysis was used to collect and analyze the qualitative data.

Findings from the study include; that literary journalistic article writers have a unique choice of words as well as the tone. Findings proved that the words they use make their work different from other genres of journalism.

It is recommended that literary journalism writers use photos and pictures to illustrate their stories. On the narrative techniques, the study identified dialogue, satire, shifts of time and symbolism as some of the stylistic techniques employed by writers to create humor and make them appealing to the readers. The study showed that these devices are also used to criticize folly and individual vices in the society.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Background of the study**

Literary journalism is a genre of writing that uses literary style and techniques to create factually accurate narratives (Kramer, 1995). Literary journalism is several hundred years old” (Applegate 1995,} It is a kind of journalism where the journalists use his emotions embuild with a particular genre with its own principals and criteria of creation. It is a true well researched journalist sound story that might normally have been written in a dry newspaperly manner being instead written with style, vivid imagination and narrative flow that immerses the order in the story. For an article to be considered literary journalistic it must be factually accurate and written with attention to a specific literary style and technique.

The term literary journalism in its contemporary meaning was first used by University of Minnesota professor Edwin H. Ford in a 1937 bibliography, as Sims notes. Ford defined the term as writing that fell in the “twilight zone” between literature and journalism. That was neither the first nor the last attempt to situate literary journalism in some kind of limbo or contested no man’s land. Borders are inherently intriguing places where cultures clash and smugglers skulk, yet that edge of uncertainty too often beguiles without purpose. Although this sort of Gnostic journalism may not be everyone’s idea of what nonfiction is about, it does point to the richness of field.

Sims wisely is less interested in mulling over definitions, theories and metaphors than in letting the writers and their works speak for themselves. He is a superb interviewer, beguiling writers like Mitchell to explain or further mystify their own work. He provides a selected historical bibliography and five fine examples: “Red Caucasus,” by John Dos Passos, an excerpt from *Orient Express*, published in 1922; “The Jumping-Off Place,” by Edmund Wilson, originally published in *The New Republic* in 1931; “The Old House at Home,” by Mitchell, originally published in *The New Yorker* in 1940; “The Long Fall of One-Eleven Heavy,” by Michael Paterniti, published in *Esquire* in 2000; and “Family Journeys,” by Adrian Nicole LeBlanc, from *Random*

Literary journalism came out of early newspaper work, emerging in the 1890s from “a maze of local publications” in urban environments where reporters struggled to define their identity in the mass circulation press. While editors wanted more objective “scientific” accounts, the writers experimented with more “humanistic” reporting with strong narratives and gritty realism. Chicago writers such as George Ade, Finley Peter Dunne, and Opie Read joined the Whitechapel Club, a peculiar association of police reporters and other urban realists who gathered for strong drink and literary discussion in a ghoulishly appointed back room of a saloon on Newsboy’s Alley. The club drew its inspiration from Irish revolutionary cells with an admixture of socialist and anarchist bluster that attracted visitors ranging from Rudyard Kipling and Richard Harding Davis to Theodore Roosevelt (Sims, 1995).

Newspaper publishers, according to Sims, were willing to put up with the profitably eccentric columnists who haunted the club, whose members shaped the mythology that

eventually produced *The Front Page* and other tales of reportorial profligacy and adventurism. The cult, which had its counterpart in press clubs in Boston, New York, and San Francisco, predated the emergence of literary journalism in popular magazines.

Magazine prose styles, influenced by the newspaper writers, changed to engage readers in narrative reporting that would eventually become the prevailing literary style. Exposition gave way to storytelling as a new kind of journalism emerged in the twentieth century (Sims, 1995)

Another influence was travel writing, a form that had developed in the eighteenth century, been used by Twain and others in the nineteenth century, and inspired Hemingway, Dos Passos, and John Reed in the twentieth century. By the time of the First World War, writers increasingly were impelled to explore the modern world, and the journey narrative became one of the primary forms of literary creativity. That meant writing about ordinary people as well as politics and the crosscurrents of global conflict. As Dos Passos put it, “Journalism is the business of fussing with bigbugs—and above anything on earth Idetest bigbugs.” Literary journalism, Sims reminds us, “generally dispenses with bigbugs” (Sims, 1995).

Lounsberry (1990) suggest four constitutive characteristics of the genre literary journalism, the first of which is documentable subject matter chosen from the real world as opposed to invented from the writers mind. By this she means that the topics discussed exist in the natural world.

The second characteristic is that of exclusive research whereby she reckons that literary journalism allows writers to use novel perspectives on their subjects and also permits them to establish the credibility of their narratives through verifiable references to their texts. She thus notes that the first three characteristics reveal goal of the journalist.

The third characteristic given Lounsbury is the scene where she stresses on the importance of describing and verifying the context of events in contrast to the typical journalist style of objective reportage. On 'Fine writing' as the fourth and final feature she insists that the literary prose style brings out the literary part of an article through its narrative form and structure which discloses the writer's artistry and its possible language. This differentiates it from a typical journalist's form of writing where the writer uses an inverted pyramid form of writing.

Literary journalism offers a powerful alternative to mainstream journalism. Its narrative mode and storytelling techniques open possibilities of representation often closed by traditional reporting practices. The scholarship of an earlier form of literary journalism emerged in the field rather than the academy. In 1973, Tom Wolfe proposed his own framework for the practice of New Journalism. He posited the following features as literary journalism or journalism written with literary techniques: scene by scene construction; dialogue in full; third-person point of view; symbolic details of status life; interior monologue; and composite characterisation (*The New Journalism* 31–32). Many of these features can be found in contemporary works; however, at this point a divergence of opinion occurs regarding the use of certain narrative techniques in non-fiction, such as interior monologue and composite characterisation, some of which have

caused controversy. Writers such as Gail Sheehy and Joe McGuiness are well-known for storms created over composite characterisation (Sims, *Literary Journalism*).

Almost a decade on from Wolfe's attempt to characterize New Journalism, Norman Sims argued for historical roots Wolfe attempted to downplay. He proposed two active generations of literary journalists were practicing at the time of writing, and cited—among others—James Agee, George Orwell and John Hersey as earlier literary journalists (*Literary Journalists*). From interviews with “new gen” writers—Richard West, Mark Kramer, Sara Davidson, Tracy Kidder and Mark Singer—Sims derived six characteristics to create “the boundary of the form”: immersion; dynamic structure that does not conform to a journalistic formula; accuracy; individual voice; responsibility (to the subjects of the text); and symbolism, or symbolic reality.

Sims contended that, “literary journalism has been around just long enough to acquire a set of rules. The writers know where the boundaries lie”. This statement is as questionable now as it was in 1984 when *The Literary Journalists* was published, and indicates a more static conception of genre than is in current use—a point that will be explored later in this chapter. Sims extended the historization of the form in the first edition of *Literary Journalism in the Twentieth Century* (1990), although in the introduction he seems to loosen up from restrictive issues of definitions, noting “it seems easier and more definitive to cite examples” than to define literary journalism (xvii).

Another decade on, Thomas B. Connery went beyond Sims's study to propose three historical cycles of modern literary journalism: the 1890s, 1930s and the 1950-1960s.

Connery prefers more open boundaries, stating “immersion may or may not be an element of literary journalism; its use is *not* necessary for a work to be classified as literary journalism. Making immersion optional allows for a broader, yet legitimate application of the definition”

Connery allows that immersion is crucial to longer, more complex articles or book length works, but is wary of excluding texts on the basis of immersive reporting practices. Connery praises Barbara Lounsberry’s proposed four constitutive features of literary or artistic non-fiction. They are: documentable subject matter chosen from the real world as opposed to “invented” from the writer’s mind; exhaustive research; the scene; and fine writing: a literary prose style. But again he goes beyond the scope of her analysis—Talese, Wolfe, McPhee, Didion and Mailer, who were all still closely associated with New Journalism—to represent the historical cycles of literary journalism.

Published in 2000, John C. Hartsock’s *A History of American Literary Journalism* offers a preliminary definition of narrative literary journalism as “those true-life 17 stories that read like a novel or short story” before working through the difficulties inherent in such a definition. Hartsock focuses on the complexities of nomenclature rather than the identification of features to delimit the field, a focus consistent with his aim to acknowledge the scholarly discussion but move beyond it. The IALJS similarly avoids demarcating features to create boundaries. The Association does not currently endorse a single definition, instead offering six definitions of literary journalism to “establish a meeting ground for its critical study

According to Velluntiono (1977), *An Inter disciplinary journal* vol. 9, the press is one of the most important forms of expression available. Basically it is reasonable to say that one of the central aims to any educational institution is to produce citizens who are capable of understanding the aspects of the world around them. The press and more specifically the newspaper help us to understand and appreciate the world around us.

While the unorthodox writing style of the New Journalism, coming after decades of a more traditional style of writing in American journalism, was, at the time, remarkable, contemporary authors generally agree creative writing in journalism is no longer exceptional, and journalists have greater liberty than ever to experiment with writing styles.

For some critics and practitioners, such as Hollowell (1977), Hellmann (1980), and Weschler (in Boynton 2005), a point of departure of literary journalism from non-fiction is located precisely in practitioners' intention to draw meaning from fact. Literary journalism is typically charged with using "fictional" techniques to impose meaning that cannot be "found" in phenomenal reality.

### **1.1 Statement of the Problem**

The merits of a work of art can be defined by the genius of the writer and how this genius manifests itself in a written work. The society provides the material and the content which c writers use since a work of art shows how the writers reveals the inner character or nature of a particular culture and society.

Studies have shown that literary journalism has changed over the years. Looking at the Kenyan print media, literary journalism was used for entertainment features while in the print media today it is used in the writing of all types of newspaper articles. Despite the prevalence of the genre, no prior study directly addresses literary techniques employed by literary journalists. Previous scholarship on literary journalism defines the genre and discusses how the literary journalist persuades readers by establishing ethos. Not having the literary techniques used in literary journalism texts inhibits readers and scholars from deeply understanding how the articles function. This study aims to fill this gap in the scholarship by exploring language use and an array of literary journalism techniques.

## **1.2 General Objective of the Study**

The general objective of the study is to analyze the language used in literary journalistic articles and name the literary techniques prevalent in the Kenyan print media.

### **1.2.1 Specific Objectives**

The specific objectives of the study will be:

- i. To investigate the structure of literary journalistic articles in the Daily Nation and the Standard newspaper.
- ii. To find out the narrative techniques in literary journalistic articles in the Daily Nation and the Standard newspaper.
- iii. To compare narrative techniques in literary journalistic articles the Daily Nation and the Standard newspaper to the Kenyan print media.

## **1.4 The Research Questions**

The over arching research problem will be examined with the following research questions

- i. What is the structure of literary journalistic articles in the Daily Nation and the Standard newspaper?
- ii. What are the patterns of language used in literary journalistic articles in the Daily Nation and the Standard newspaper?
- iii. Which are some of the narrative techniques prevalent in literary journalistic articles in the Daily Nation and the Standard newspaper?
- iv. What are the differences in narrative techniques of literary journalistic articles in the Daily Nation and the Standard newspaper?
- v. What are the similarities in literary journalistic articles the Daily Nation and the Standard newspaper to the Kenyan print media?

## **1.5 Significance of the Study**

This study is intended to contribute to the stylistic study of newspaper language especially in the Daily Nation and the Standard newspapers. In Kenya today the language of writing used by newspaper journalists has widely evolved to use stylistics devices and especially imagery and satire.

In the last few years emphasis has been put on the need to incorporate newspapers or the print media into education as an instrument of transmitting knowledge and as a means of

establishing significant links between learners and society therefore the study will be a major contribution to the study between learners and society. Therefore the study will be a major contribution to the study of literature and linguistics by students. It will also contribute to literary journalism studies in Kenya.

### **1.6 Scope and Delimitation of the Study.**

The study is limited to selected articles of ‘seriously speaking’ in the Standard newspaper and clay court in the Daily Nation Newspaper. This is because the study aims at comparing stylistic devices in the two articles and the thematic concerns common to both of them.

The study will cover a wide range of stylistic devices peculiar to ‘seriously speaking’ of the Standard and Clay Court of the daily Nation Newspaper. It will also focus on the thematic concerns in the two articles.

### **1.7 Definition of Key Terms**

**Clay Court:** An article written by Clay Muganda in the local Daily Friday editions of the daily Nation Newspaper.

**Literary Journalism:** A hybrid of literature and non-fiction written in an essay form through story and narration.

**Newspaper:** Large folded sheets of paper which are printed with the news and sold every day or every week.

**Seriously speaking:** Refers to Peter Kimani's article on national satire which features in the Standard Newspaper every Friday

**Style:** The linguistic characteristics of a particular text

**Stylistics:** The study of lexical and structural variations in language to use, user and purpose.

**Print Media:** The industry associated with the printing and distribution of news through newspapers and magazines.

**Theme:** A salient abstract idea that emerges from literary works treatment of its subject matter, a topic recurring in a number of literary works.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

The term ‘newspaper’ suggests the news of the day and some analysis and comments on this news (Reah, 1998). Newspapers however contain a range of other items like news comments and analysis, advertisements and entertainment. The larger part of a newspaper concentrates on items other than news for example the editorial and other features. Newspaper texts are constructed with the sole aim of arousing and holding the interest of the reader.

Journalese is the typical language used by journalist and newspapers or magazines. It is characterized by use of neologism and unusual syntax. Also known as newspaper language it is as well the style in which newspapers are written using features like clichés, sensationalism and triteness of thought. This makes the text attractive to the readers. The media according to Geobbel J is highly effective in creating attitudes or news arising or newly evoked issues. Leech and Short (1981: 74-75) states that every analysis of style is an attempt to find the artistic principles underlying a writers choice of language. All texts have their individual qualities.

##### 2.1.1 Print Media in Kenya

According to Herber et al (1974), regular publications of news goes back more than two thousand years to at least 59BC when the Romans posted public news sheets called ‘Acta Diurna’ The word “Diorna” meaning (Daily) has been an important part of news ever

since the word 'journal and journalism' have their roots in the same word and the daily current or timely aspect of news has always been an essential factor for news.

By far the oldest and most effective mass media has and probably will always be the newspapers. Back in the older days people used to read scrolls to a gathering to pass information. In the eighteenth century, newspapers were used by the government as a means of promoting their own interest. The structure and style were therefore formal. By 19th century, however what can be described as modern journalism began with the appearance of newspaper still popular today (Thorn, 1997).

In Kenya, newspapers are the widely used forms of print media. Newspapers in Kenya include the Daily Nation, Standard newspaper, People, Business Daily, Taifa Leo which is the only newspaper produced in Swahili Language, the Kenya Times, the Star, Daily Metro and Business Daily. In Kenya's mainstream newspaper publications, the use of occasional narratives often is in the contents of Friday, Saturday and Sunday features or supplemental magazines. As well out of the main stream, there have always been alternative or niche publications willing to allow for more creative expression. The characteristics of these alternative papers have provided a welcome home for the expression of literary journalist; they are dominated by young journalist/writers who utilize creative language layout and publication techniques and view themselves more as communities with a sense of social responsibility rather than institutions with a profit motive.

### 2.1.2 Literary Journalism

Literary journalism fills the pages of *The New Yorker* and other famous magazines and newspapers such as *Harper's Magazine*, *The Atlantic Monthly*, *Esquire*, *Rolling Stone*, and the features section of the *Los Angeles Times*. Over the past half century, the genre has moved into the mainstream. Literary journalism, also called intimate journalism or narrative nonfiction, refers to the literary hybrid of news article and fiction; all information is factual and meticulously reported, but arranged to read like a short story or novel. Prominent literary journalists such as John McPhee, Joan Didion, Norman Mailer, Gay Talese, Truman Capote, Tom Wolfe, and Joseph Mitchell are nationally known figures.

The concept of literary journalism is one that has sparked much debate. In contrast to standard reportage, which is characterized by objectivity, direct language and the inverted pyramid style, literary journalism seeks to communicate facts through narrative storytelling and literary techniques. The concept itself has been described with different terms like new journalism, creative non-fiction, intimate journalism or literary non-fiction. What we today call literary journalism, known alternatively as creative nonfiction, narrative journalism, and the New Journalism of the 1960s (Wolfe & Johnson, 1973), has been a vital genre of American and British journalism since at least the mid-19th century (Hartsock, 2000). Throughout its evolution, various sub-genres have emerged that focus on specific areas of interest, such as muckraking, environmentalism, literary sports journalism, personality profiles, and literary war journalism (Kerrane & Yagoda, 1997).

The phrase 'new journalism' was coined by Tom Wolfe in 1974. His own description of this style is that it is possible to write journalism that would read like a novel" He however adds, its power over that of fiction writing is the simple fact that the reader knows all this actually happened" What literary journalist try to do is to convey a deeper truth than the mere presentation of facts can accomplish.

Fiction writers can enjoy the license to create make things fit, to apply just the appropriate symbol to convey meaning literary journalist must work within boundaries of dialogue and scenarios that they have either witnessed or have a documentation of such events.

In his paper, the new journalism, a critical perspectives; James Murphy identified three specific characteristics of literary journalism. and immersion Wolfe provided a deeper expounding on the first characteristics the definition of poor literary techniques that comprised of his vision for the new journalism scene by scene construction, use of extended dialogue, third person narrative and the usage of symbol of status to convey to focus on the human element to create interesting insightful pieces about ordinary people leading ordinary lives.

New journalism is most often used to describe a style of nonfiction writing or literary journalism Dennis E. (1971). Dennis claims that the newspaper and magazine's editor's interests have rarely been on entertainment but on information and thus audience demand something new with a descriptive detail and a lifelike dialogue.

According to Hynds (1980), literary journalism involves the application of fiction techniques to reporting news and events with much emphasis being placed on the characters involved and the scenes in which they perform. Berner (1986) describes literary journalism as the marriage of depth reporting and literary techniques in newspaper writing. Among the techniques he refers to are narration and scene, summary and rhythm, foreshadowing, metaphor irony, dialogue overall organization (beginning middle and end) all guided by good reporting.

Wolfe in his autobiography wrote; the kind of reporting we are doing is more intense, more detailed and certainly more time consuming than anything the newspaper reporters including investigative reporters are accustomed to. Sims (1995) suggests his own list of defining characteristics like immersion reporting accuracy, voice structure, responsibility and symbolic representation.

He posited the following features as literary journalism or journalism written with literary techniques: scene by scene construction; dialogue in full; third-person point of view; symbolic details of status life; interior monologue; and composite characterization (*The New Journalism*). Many of these features can be found in contemporary works; however, at this point a divergence of opinion occurs regarding the use of certain narrative techniques in non-fiction, such as interior monologue and composite characterization, some of which have caused controversy. Writers such as Gail Sheehy and Joe McGuiness are well-known for storms created over composite characterization (Sims, *Literary Journalism*).

Almost a decade on from Wolfe's attempt to characterize New Journalism, Norman Sims argued for historical roots Wolfe attempted to downplay. He proposed two active generations of literary journalists were practicing at the time of writing, and cited—among others—James Agee, George Orwell and John Hersey as earlier literary journalists (*Literary Journalists*). From interviews with “new gen” writers—Richard West, Mark Kramer, Sara Davidson, Tracy Kidder and Mark Singer—Sims derived six characteristics to create “the boundary of the form”: immersion; dynamic structure that does not conform to a journalistic formula; accuracy; individual voice; responsibility (to the subjects of the text); and symbolism, or symbolic reality.

Sims contended that, “literary journalism has been around just long enough to acquire a set of rules. The writers know where the boundaries lie”. This statement is as questionable now as it was in 1984 when *The Literary Journalists* was published, and indicates a more static conception of genre than is in current use—a point that will be explored later in this chapter. Sims extended the historization of the form in the first edition of *Literary Journalism in the Twentieth Century* (1990), although in the introduction he seems to loosen up from restrictive issues of definitions, noting “it seems easier and more definitive to cite examples” than to define literary journalism).

Another decade on, Thomas B. Connery went beyond Sims's study to propose three historical cycles of modern literary journalism: the 1890s, 1930s and the 1950-1960s. Connery prefers more open boundaries, stating “immersion may or may not be an element of literary journalism; its use is *not* necessary for a work to be classified as

literary journalism. Making immersion optional allows for a broader, yet legitimate application of the definition”

Connery allows that immersion is crucial to longer, more complex articles or book length works, but is wary of excluding texts on the basis of immersive reporting practices. Connery praises Barbara Lounsberry’s proposed four constitutive features of literary or artistic non-fiction. They are: documentable subject matter chosen from the real world as opposed to “invented” from the writer’s mind; exhaustive research; the scene; and fine writing: a literary prose style (xiii–xv). But again he goes beyond the scope of her analysis—Talese, Wolfe, McPhee, Didion and Mailer, who were all still closely associated with New Journalism—to represent the historical cycles of literary journalism.

Published in 2000, John C. Hartsock’s *A History of American Literary Journalism* offers a preliminary definition of narrative literary journalism as “those true-life 17 stories that read like a novel or short story” before working through the difficulties inherent in such a definition. Hartsock focuses on the complexities of nomenclature rather than the identification of features to delimit the field, a focus consistent with his aim to acknowledge the scholarly discussion but move beyond it. The IALJS similarly avoids demarcating features to create boundaries. The Association does not currently endorse a single definition, instead offering six definitions of literary journalism to “establish a meeting ground for its critical study

According to Velluntiono (1977), *An Inter disciplinary journal* vol. 9, the press is one of the most important forms of expression available. Basically it is reasonable to say that

one of the central aims to any educational institution is to produce citizens who are capable of understanding the aspects of the world around them. The press and more specifically the newspaper help us to understand and appreciate the world around us.

In his paper, in his *History of American Literary Journalism*, Hartstock (2000) also attributes the rise of literary journalism in part to "the rhetorical intention of modern journalistic style" which, in its emphasis on objectivity, alienates the subjectivities "of the journalist, the subject of the report, and the readers." In my paper, I draw on Sigmund Freud's essay "The Uncanny" in order to examine one particular aspect of this alienation: the manner in which the objective journalist's typical estrangement from the subjects on which he or she reports as well as from his or her own subjectivity reasserts itself in works of literary journalism in the figure of the double. In works as diverse as Truman Capote's *In Cold Blood*, Janet Malcolm's *The Journalist and the Murderer*, Susan Orlean's *The Orchid Thief*, and, most recently, Michael Finkel's *True Story*, we find a correspondence between the subjects of stories and certain characteristics of the literary journalists who provide those accounts. Focusing on the two texts which comprise Joseph Mitchell's memorable profile of the derelict Greenwich Village writer Joe Gould, I will argue that, through the curious resemblances which become apparent between Mitchell and his subject, Gould emerges as an uncanny figure for the subjectivity which is necessarily repressed in objective journalism. Finally, drawing on Freud's suggestion that we experience the uncanny in texts which commingle objective and subjective styles – or, in Nicholas Royle's words, "when 'real', everyday life suddenly takes on a disturbingly 'literary' or 'fictional' quality" – I will argue that the bifurcated subjectivity we find in *Joe*

*Gould's Secret* and other works is an effect of the mixing of journalistic and literary genres which constitutes literary journalism.

What is often missing from so many of the histories on literary journalism and the developing cultural and literary criticism on it is the importance of setting in narrative. Conventionally defined, "the setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs. The setting of an episode or scene within a work is the particular physical location in which it takes place" (Abrams). Pierre Bourdieu complicates this definition, suggesting the need to objectify and analyze the relationship between the analyzer and his or her object of analysis. Failure to do so, Bourdieu suggests, frequently results in the analyzer assuming a privileged position (always self-attributed) vis-à-vis setting and effacing relations of power that may be inherent in the relationship. Most concerned with Bourdieu's sense of self-preferentiality as it applies to "social circumstances," this paper will examine setting in relation to the writers who left their habitual settings in order to create unhabitual settings for themselves and their readers. It will also attempt to make the oversized subject of setting more manageable by examining its uses in Agnes Smedley's *Daughter of Earth* (1929) and Meridel Le Sueur's *Salute to Spring* (1940), two of the most important examples of literary journalism from the Depression era. My contention is that the narratives that grew out of their settings were instrumental in allowing both writers to enter into the thirties' current of displacing the novel as the most prestigious form of literary expression. Their settings dispute the independence of political action while

reflecting an uneasiness of telling an individual's story when environment threatens to render the very notion of "individualism" increasingly problematic.

While the unorthodox writing style of the New Journalism, coming after decades of a more traditional style of writing in American journalism, was, at the time, remarkable, contemporary authors generally agree creative writing in journalism is no longer exceptional, and journalists have greater liberty than ever to experiment with writing styles.

For some critics and practitioners, such as Hollowell (1977), Hellmann (1980), and Weschler (in Boynton 2005), a point of departure of literary journalism from non-fiction is located precisely in practitioners' intention to draw meaning from fact. Literary journalism is typically charged with using "fictional" techniques to impose meaning that cannot be "found" in phenomenal reality.

According to Seemann (2013), naming and exploring terms used in literary journalism texts allow for a richer discussion of the rhetorical effects of literary journalism articles because such articles are in their basic form arguments, though often implicit. With increased readership of literary journalism and the prevalence of literary journalism articles in contemporary publications, a need arises to understand the rhetorical ends of the methods employed by literary journalists.

Kramer (1995) confirms that literary journalists write in an intimate voice that is informal, frank, human and ironic primary narrative with tales and digressions to amplify and reframe events.

Thorn also stressed that the world of modern newspapers publishing presents a wider range of linguistically distinctive varieties than any other domain of language study, with pages of daily papers juxtaposed with such diverse categories as news reports, opinions, and commentary columns among others. This leaves out any likelihood of finding a single style of writing used throughout a paper. Crystal, (1968) reinstates that text accessibility may not only be a function of the exposure of within documents but its edutainment, in order to understand the relationship between what is primarily temporal (day-to-day) reading of local newspaper versus more foundational edutainment.

Indeed, whether literary or conventional, “journalism implies a process of active fact gathering— not just working from memory or sensory observation but doing what reporters call ‘reporting’” (Kerrane & Yagoda, 1997, p. 13). Ultimately, although literary journalism should read like the best fiction, it draws much greater credibility with audiences because of its detailed realism— in other words, “the simple fact that the reader knows all this actually happened” (Wolfe & Johnson, 1973, p. 34). This is what Sims (2009) called the “reality boundary” (p. 11). Literary journalism, although a genre with connections to many forms of writing, is at its best when it “deals with the world as we find it,” never changing the world to fit the journalist’s conception of what it *should* be (Sims, 2009).

But perhaps the most controversial technique employed by literary journalists is the subjective approach they take in reporting (Stewart, 1997). Subjectivity refers to an individual’s feelings, beliefs, or perspective concerning a particular event (Arato, 1974). Allowing one’s subjective feelings, beliefs, or perspective to influence how a story is

reported runs directly counter to conventional journalism's stated commitment to objectively reflect the "world as it is, without bias or distortion of any sort" (Stephens, 1988,).

Sack, of course, did not believe in the ability of objectivity to accurately relate events, arguing instead that a subjective approach to storytelling was the only "kind of journalism [that] gets to the real truth" (Stewart, 1997). Chimerical attempts at objectivity only resulted in shallow and distorted reporting, Sack believed. At one time a traditional journalist for newspapers and television alike, Sack felt unduly constrained by the ethos of objectivity.

According to Kerrane (1997), literary journalism differs considerably from news reporting. The disembodied, measured voice of literary journalism is a kind of flimflam; the pure objectivity it implies is probably unattainable by human beings. By stepping out from shadows and lying bare of his or her prejudices, anxieties or through processes, the reporter gives the audience something firmer and truer to hold on to as they come to their own conclusion.

Literary journalism expects the writer to be present in the writing, either by the inclusion of his or her own voice through the use of 'I' or more subtly. It explores the world of its subjects and gives them a voice. Through this process readers experience elements of a society are revealed of the subject's life and the reader senses the subjects' morality, catches a glimpse of their limitations and potentials and engages with their resilience and fragility (Morrisey, 2005).

Several writers and educators have tried to define the elements of literary journalism that set it apart from other genres of writing. In their book *Literary journalism*, Kramer and Sim outline eight defining elements as; literary journalists immerse themselves in subjects' worlds and background research; literary journalists work out implicit covenants about accuracy and candor with readers and sources; literary journalists write mostly about routine events; literary journalists write in an intimate voice, informative, frank, human and ironic; style counts and tends to plan and spare; literary journalists write from a disengaged and mobile stand from which they tell stories and also turn and address readers directly; structure counts, mixing primary narrative with tales and digressions' to amplify and reframe events; literary journalists develop meaning by building upon the readers sequential reactions (Sims, 1995).

Literary journalism explores documentable subjects to write engaging stories for a variety of audiences. A writer needs to consider the ethics of individual situations before placing sensitive material on the public record and should carefully engage the subject of the narrative to establish a clear understanding about publishing the material. Literary journalism can withstand close scrutiny by academics, critics and general public because of the rigorous research method used to collect the required information (Blackburn, 2007).

### **2.1.3 Use of Narrative Literary Techniques.**

Leech and Short (1981) define stylistics as the linguistic study of style. They noted further that style is a relational concept whose aim is to relate the critics concerns with aesthetic appreciation to the linguistic concern style can be said to be deal in nature. That

is, it embodies form and content every writer makes choices of expression on other words (form) which have meaning i.e. (the context)

Stylistics presupposes the existence of grammatical rules to bring out meaning. Style is not intrinsic or organic to the speaker himself but the means by which the speaker makes himself a credible bearer of his message. Style is added to content or thought stylistic decisions on a matter opt of personality but of subject and occasion. A master narrative comprises the dominant frames within a given text and can dramatically shape readers' interpretation of the overall event (Kuypers, 2006). In other words, the master narrative serves as a powerful contextual cue, which suggests, to use a journalistic term, the *takeaway* that readers should derive from a story.

Literary journalism is concerned first and foremost with narrative. It tells a story, complete with a beginning, middle, and end. Other aspects might include the use of first-person/third-person voice, symbolism, metaphor, foreshadowing, immersion reporting, digression, and an intimate voice that is informal, human, frank, and/or ironic (Murphy, 1974; Sims & Kramer, 1995). Wolfe and Johnson (1973) identified still other characteristics of the genre, including the use of status-of-life details (ordinary details of life/environment that work to better illustrate the subject or character), reconstructed dialogue (to more faithfully depict how subjects speak and interact), and scene-by-scene construction (which enables the reader to almost “watch” as the story unfolds). In short, literary journalism employs many of the tools of the novelist to tell a nonfiction tale. Still, aside from notable exceptions like Herr and Thompson, literary journalists do not fictionalize but rather “work within the boundaries of dialogue and scenarios that they

have either witnessed or had conveyed to them by witnesses or documentation of such events” (Royal & Tankard, 2004).

Reflexivity in literary journalism reminds readers of the subjectivity behind the text, and consequently its constructed nature. In this way many works of literary journalism differ from historical discourse, which rarely reveals the mechanics of its construction. Reflexive techniques have observably changed over time in response to dominant culture.

## **2.2 Theoretical Framework**

### **The Social Construction Theory**

Human beings are a social being. Our daily interactions with other people affect the way we perceive, interpret and model our attitudes and behavior. Through internal and external factors, we get to know and accept what we know as reality. The basis of knowledge is the relationship between what we know about a thing and what a thing is in its self. A thing in itself is unknowable, (Berger& Luckman 1967).

The media extends our knowledge of the environment people, places, objects and events that we directly experience (Tan, 1985). What we know and what we believe to be true from our world views formed through observations, interpretations and assigning of meaning to those experiences and observations.

Media plays an important role in our lives as its audience. Media through selective presentations, gate keeping, persuasions and media campaigns set the national agenda.

They cultivate the audience to align their views with those they present as good, desirable and acceptable in the society.

Newspapers provide considerable products such as news articles, features, information, entertainment and persuasions. These important functions of the newspaper extend our knowledge of the environment beyond people places, objects and events that we directly experience. (Tan, 1985)

Social construction of reality implies that the way we present ourselves to other people is shaped by our interactions with others, as well as by our life experiences. How we were raised and what we were raised to believe affect how we present ourselves, how we perceive others, and how others perceive us. In short, our perceptions of reality are colored by our beliefs and backgrounds.

Our reality is also a complicated negotiation. What is real depends on what is socially acceptable. Most social interactions involve some acceptance of what's going on. While we participate in the construction of reality, it's not entirely a product of our own doing. How we define everyday situations depends on our respective backgrounds and experiences.

The social construction of reality is useful as it helps us to better understand the role of language and in particular accounting language; explain the reflexive nature of language; illustrate the role of language as used by literary journalists to convey meaning to readers.

### **2.3 Review of Research Done Locally**

Kimani, (2000), did an investigation into the effects of newspapers on high school education. The research conducted revealed that print media has positive effects in promoting educational standards.

Wambalaba, (2000) Impact of mass media on attitudes of the adults towards women. He wanted to find through the gratification theory if adults face cognitive dissonance stemming from the information on women and if the audience experience genderism due to the mass media. His findings were, although adults get most information from the interaction with women, it is the role of the mass media to educate audience with giving specific information regarding women. It thus has an impact on adult's attitude towards woman.

Ndegwa, (2006) did an investigation on linguistic features; style and usage of language in newspaper front page headlines she found out that newspapers headlines are important. She also found out that newspapers shape the public opinions in society. The language used the choice of words and the style employed in the writing of the news headlines had a major role at influencing and informing the public of the latest developments in the country during the period.

Mituki, (2003) did an investigation of Marxist approach to the language used in advertisements in vernacular radio Fm stations. She studied the kikuyu vernacular radio Fm stations and found out that the choice of words in advertisement reflect on the values

and preferences of the particular social class. The language used for a particular advertisement tells us who is associated with the values being advertised.

Ndura, (2009) conducted a use and gratification analysis of the classic 105 Radio in the morning and university students. Aimed at examining and identifying the uses and gratification of audience in classic 105 morning show by Catholic University students, she concludes that the uses and gratify action of audience to media affects readership further revealing that different genders are affected and also react to media differently.

Kibe, (2009) investigates television interviews as a genre analyzing 'straight -on' of the KTN with an intention of analyzing their interviews techniques –explaining the significance of the techniques. She found out that there occurs a lot of code switching on interviews in the straight-up. She also discovered that interviewers use a lot of the song 'sheng' which is also common among the interviewers.

Kairu (2006) did a linguistic investigation of style in Kenyan newspapers' personal interactive columns. She intended to describe the characteristic choice of lexical items and the characteristics of grammatical structures. She also wanted to identify the cohesive ties that make texts relevant and understandable. Her judgments were: words are the basic building blocks that help readers of newspapers to interact effectively with them. She notes that writers and editors use lexical items such as vocabulary complexity in terms of the number of syllables in those words.

The interest in this study is therefore to find out how literary journalistic language found in both the Daily Nation and the Standard newspapers has evolved and changed in terms of use and form over the recent times.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This chapter provides a discussion of the research methodology that will be used in the study. It discusses the research design used in the study.

#### **3.2. Research Design**

A research design provides a framework for the collection and analysis of data and the choice gives a reflection on priorities that have been given to the range of dimensions of the research process (Bryman 2001). The research design employed in this study is descriptive in nature. Descriptive research, also known as statistical research, describes data and characteristics about the population and phenomenon being studied. It has the goal of formulating problems more precisely, clarifying concepts, and gathering explanations, gaining insight, eliminating impractical ideas, and forming hypotheses. Descriptive research can be performed using a literature search, surveying certain people about their experiences, interviews, and case studies (McQuarrie, 1996).

#### **3.3 Research Population**

A population is a group of individuals, objects or items from which samples are taken from .measurement (Kombo and tromp 2006:76)

The research population will entail newspaper articles from both the daily nation and the standard newspapers published on every Friday since May 2012 to May 2013. From the

Daily Nation, Clay Muganda's articles "Clay Court" will be used while "Seriously Speaking" by Peter Kimani will be used for the Standard. This is because the literary journalism aspects under study; language, structure and style are prevalent in these articles.

### **3.4 Sample Size and Sampling Techniques**

#### **3.4.1 Sample Size**

The study will entail a sample size of 24 newspaper articles from the Daily Nation and 24 newspaper articles from the Standard for quantitative data. In selecting the sample size, the researcher will pick every first and second Friday articles of 'seriously speaking' in the Standard and 'clay court' of the Daily Nation in every month to attain a total of 48 articles.

#### **3.4.2 Sampling Techniques**

Quantitative data will be collected using stratified sampling technique. A stratified sample is a sampling technique in which the entire target population is divided into different subgroups, or strata, and then randomly selects the final subjects proportionally from the different strata. This type of sampling is used when the study wants to highlight specific subgroups within the population. This sampling technique will be used for the quantitative research whereby newspaper articles will be divided into strata based on the month of publication. Every second and fourth Fridays of every month will then be picked to represent each stratum.

### **3.5 Data Collection Techniques**

The study will use textual content analysis to collect quantitative data. This will enable the categorization of the features of language, plot structure and narrative techniques.

### **3.6 Data Analysis and Presentation**

Textual analysis is a term referring to the approaches to analyzing written, vocal, or sign language use or any significant semiotic event. The objects of discourse analysis, writing, conversation, communicative event are variously defined in terms of coherent sequences of sentences, propositions, speech acts, or turns-at-talk. Contrary to much of traditional linguistics, discourse analysts not only study language use 'beyond the sentence boundary', but also prefer to analyze 'naturally occurring' language use.

The study will use textual analysis to analyze quantitative data. This is because textual analysis is about studying and analyzing the uses of language. Data analysis will be done thematically and presented narratively. Data analysis will be based on the defining characteristics of literary journalism as a criterion for finding pertinent sections of the features and analyzing them.

### **3.7 Validity and Reliability**

According to Hammersly (1992) validity and reliability are achieved when description of phenomenon under study depicts its existence in its natural setting. Credibility of the research process will be determined during the actual process of data collection. However the study incorporates the following strategies to increase the credibility of findings:

1. Use of several sources of data. This includes the interview schedules with various relevant people, extensive literature review and content analysis.
2. A pilot study to ascertain suitability of data collection tools for the research.
3. The researcher will document any decisions made during the data analysis process. This includes reasons for the focus taken, category labels, any revisions and observations.
4. The main recommendations constituting the findings from the data analysis which will be interpreted in line with the study objectives.
5. The researcher will involve other scholars in the field in the entire analysis process, reviewing and discussing of the data and their meaning and in the arrival of major conclusions and presentation of results.

### **3.8 Ethical considerations**

Permission to conduct the research from the participants will be sought. Where access is denied, alternative and appropriate methods of accessing information will be pursued. Consent from each participant is sought and principal of voluntary participation is adhered to. The nature and purpose of the study is shared with each participant before being engaged in the research.

The study will consequently ensure that all sources of information are properly quoted in order to avoid plagiarism. Results of the study will be availed to stakeholders of the research where applicable.

## **CHAPTER FOUR**

### **DATA ANALYSIS AND PRESENTATION**

#### **4.0 Introduction**

This chapter presents the findings of the study and their interpretations. The information gathered from the Daily Nation and the Standard newspaper literary journalistic articles are textually analyzed on the following levels; structure, language use and narrative techniques used.

#### **4.1 Interpretation and analysis based on characteristics of literary journalistic articles.**

##### **4.1.1 Plot Structure**

Structure is the overall framework of a work of art. From the data collected most literary journalistic articles have a narrative structure. The narrator is neither impersonal in his or her voice. Voice within a piece of literary journalistic article is one of the most defining factors with different authors applying different techniques.

In *Seriously Speaking* the author introduces a conflict by giving a simple summary of the facts about the situation where the story has been set. This poses as the conflict of the story and as the story develops the climax of the story is seen. Towards the end of these articles the antagonist of the story is clearly seen as well as the protagonist who in most cases is the main character.

The use of a five-act plot structure is seen in these articles whereby the story starts with an exposition, then the rising action, a climax, falling action and the resolution. In the *exposition*, the main character isn't making a lot of progress towards his ultimate goal i.e. his confrontation with the antagonist. There ensues the *rising in action*, where the writer starts the path towards the confrontation which leads to the *climax*. After the climax there occurs a short *falling action* in which the protagonist (writer) and antagonist arrive at an accord bringing us to the story *resolution*.

For instance in the article *Placing turban on the head in simple cover up of con scheme* (May, 11, 2012), the writer begins with the simple summary of events and occurrences of the NHIF debacle from which the story has been set. The writer makes a mention of the leadership wrangles that have befallen the parastatal and also introduces the conflict that has arisen as a result of error in the management of this body. The rising of action is witnessed as the writer introduces the 'turbaned bespectacled man' in the middle of the NHIF saga, the story climaxes as the writer reveals the flawed character of the turbaned man who has been in the management of NHIF despite his lack of qualifications. The action however starts falling as the writer reveals that besides the masked identity of this man, there are also many other fraud schemes and corrupt personnel in the Ministry of health.

In another article, *heartbreaking tales of perverts stalking boys with broken hearts in the name of charity* (October, 12, 2012), Kimani introduces a story in the same structure of a British medic who came into Kenya with the aim of assisting young boys who suffered from different heart conditions and was later discovered to be abusing them.

#### 4.1.2 Language Use

Language can only be effective when the words chosen are appropriate for the intended audience and purpose, when they convey the message accurately and comfortably. Every literary journalistic writer has his or her own unique style that comes from language or the choice of words he or she uses. This sets them apart from the other writers. Complexity of vocabulary and words is however more prominent in the Standard where there are many words with more than five syllables per word.

For instance, in the article *Githaenomics and the rise of egalitarianism to stem consumerism* (June, 15, 2012), the writer uses very big word especially on the headline. This is also evident in the body of the article.

“...before anyone thinks this is a preposterous proposition, I would like to elaborate that such egalitarianism will help us sort permanently the runaway corruption that has dogged successive governments since independence.”

(Seriously *Speaking*, June, 15<sup>th</sup>, 2012)

The choice of words and crafting of sentences and paragraphs is of particular interest to the writer as these elements carry the story. Their careful selection helps to develop the character as well as giving energy and drive to the narrative line. This helps the audience to understand the complexity of their characters, developing their place in the narrative and pacing of the story (Tanner 2002).

Language based on the correctness, clearness or effectiveness of the writers chosen words portray the writers feelings towards his writing i.e. the literary journalistic writer illustrates his tone through his choice and usage of words. For instance;

“Ideally I get stumped because I never have an opinion on anything for the simple reason that am a journalist.”

(Clay court, May, 13<sup>th</sup>, 2012.)

“After I put my phone down I walked with swagger to the reception area and immediately picked out the man who wanted so much to see me . . .”

(Clay court, March, 04<sup>th</sup>, 2013.)

Use of rhetoric questions is very common as seen in the Daily Nation. A case point from the newspaper includes

“So when did people start been invited to the funerals?”

( Claycourt 28<sup>th</sup> January, 2013)

“Would journalists have hindered his miujiza?”

(Claycourt, 28<sup>th</sup> , January, 2013)

The researcher observed the use of oxymorons on the East African Standard like,

“Genuine mistakes”

(Seriously Speaking, 30<sup>th</sup>, April, 2013)

Sarcasm is used to ridicule the society with writers employing their wit on how they bring it. For instance;

“We are so short of heroes that we are importing them”

The writer in *Seriously Speaking* uses this utterance to ridicule the incidence when the government mistakenly brought an Ethiopian citizen to the limelight thinking he was one of the national heroes that help Kenya to independence.

### **4.3 Narrative techniques**

Narrative techniques are the methods that authors use to tell their stories. When analyzing a story, it is important to identify these techniques in order to shed light on the ways in which they function in the story.

#### **Point of View**

Point of view is the perspective from which an author chooses to tell the story. It determines which characters' thoughts and feelings are accessible to the reader. For example, in the third person omniscient point of view, the narrator of the story is not a character within the story but an authoritative authorial presence that is able to access the thoughts and feelings of all characters. In the third person limited point of view, the narrator focuses on a single character and only has access to this person's thoughts and feelings.

In the first person point of view, the narrator is a character in the story who directly relates his or her experiences. The first person narrative technique cuts across all genres

of writing. It is characterized by the writer or story's character using his voice to tell the tale. With this technique, the narrator employs the first person by referring to himself as 'I' and is either actively or passively involved in relating the events of the story.

When the article is written in the first person, the writer is a character in the story. In '*A message of comfort in time of desolation for brother Kamlesh Pattni*', the writer uses first person narration to reveal the contents of a letter meant for Kamlesh. Below is an extract example from the article.

“Before you swing me a court order to prevent me from writing another line, let me tell you that am writing to express my solidarity. I'm not here to malign your name nor cast aspersions to your character, as I hear some have been doing lately. I'm writing to commiserate with you. I understand there is some small business you want to start in town... But all some killjoy do is to raise hue and cry”

*(Seriously speaking, Nov, 30<sup>th</sup>, 2012)*

## **Dialogue**

Dialogue is another technique that literary journalism writers use to tell their stories. Dialogue is direct speech between two characters. Authors often signify dialogue with quotation marks and a dialogue tag like "he said" or "she whispered." Through dialogue, writers are able to create scenes in which characters speak to one another and voice their thoughts and feelings.

## **Shifts in Time**

Writers also use shifts in time within writers as a narrative technique. A flashback is when the storyline jumps backward to show something that has happened before the main events of the story and that has relevance to the present story. Foreshadowing is when the narration hints at things that will happen but have not happened yet. A writer may also use a frame story, a secondary story that is not the main story of the article but through which the main story is told. A frame story may be a character in the future remembering what has happened in the past. A frame story may also be a character learning of the main story as the reader does.

## **Symbolism**

Another important narrative technique is symbolism. A symbol is a thing that signifies something else. Symbols in articles are often ambiguous. Literary journalism writers use symbols to represent members of the society and societal institutions which they want to critic. For instance in *at this rate, Kenya seems to be the promised land* (Sept, 10 2012) the writer symbolically refers the IEBC as a cry baby.

“Spare a thought for the country’s biggest ‘cry baby’, the independent boundaries and elections commission... Hiccups seem to be putting everything behind schedule for the Cry Baby... Now, a new programme timeline that the Cry Bay, oops, the IEBC, set and gave to the political parties in August “has not taken off following procurement hiccups,”

(Clay Court, Sept 10<sup>th</sup> 2012)

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATIONS**

This chapter contains the summary, conclusions and recommendations based on the findings of the study.

#### **5.1 Summary**

The study investigated the nature of literary journalism in the Kenyan print media particularly in the Daily Nation Newspaper and the Standard newspaper. The analysis covered language, structure and narrative techniques employed in literary journalistic articles of these newspapers.

The study had the following objectives; to investigate the structure of literary journalistic articles, to find out the narrative techniques in literary journalistic articles and lastly to compare the language used in literary journalistic articles in the Daily Nation and the Standard newspapers.

The findings were put in three categories i.e. the structural level, the language level and the narrative techniques level.

The researcher observed that literary journalistic article writers have a unique choice of words as well as the tone. Findings proved that the words they use make their work different from other genres of journalism.

Under the structural level it was observed that literary journalistic articles are written in prose mainly with a narrative structure. First person and third person points of view are

normally adopted all depending on the kind of plot and how characters are placed in the storyline. Some of the articles were found to contain the omniscient narrator while others involved the reader as a character along the storyline.

On the narrative techniques, the study identified dialogue, satire, shifts of time and symbolism as some of the stylistic techniques employed by writers to create humor and make them appealing to the readers. The study showed that these devices are also used to criticize folly and individual vices in the society.

Conclusions of the study were drawn and recommendations made.

## **5.2 Conclusion**

The following conclusions were drawn from the study:

Choice of words is very essential in literary journalism. It helps the writer to distinguish his or her work from other genres of journalism. This is asserted by the use of concrete language. Writers use words to express their attitudes towards what they are writing about.

In addition literary journalistic articles are written in prose with the writer using proper characterization, diction and figurative language to entertain the reader.

Evidenced in all articles, psycho-narration functions to foster closeness with characters and create compassion between readers and characters.

## **5.3 Recommendations**

The following recommendations were raised from the;

Literary journalism writers in Kenya should use photos and pictures to aid the illustration of their stories.

Literary journalists should use incorporate humor in their works. Humor enables readers to accept themselves as they are and to laugh at themselves and to accept the possible opportunities for change. It helps the mass to forget their woes or view them in a different perspective.

#### **5.4 Suggestions for further research**

This study was mainly concerned with the defining characteristics of literary journalism with special reference to the Daily Nation newspaper and the Standard newspaper under the language, structural, and narrative techniques aspects.

Further research can be done on the following;

- i. A comparative study can be carried out between the traditional genre of journalism and literary journalism.
- ii. The contributions of literary journalism to the field of newspaper publishing and to the field of mass media communication
- iii. The role of literary journalism in newspaper audience cultivation

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