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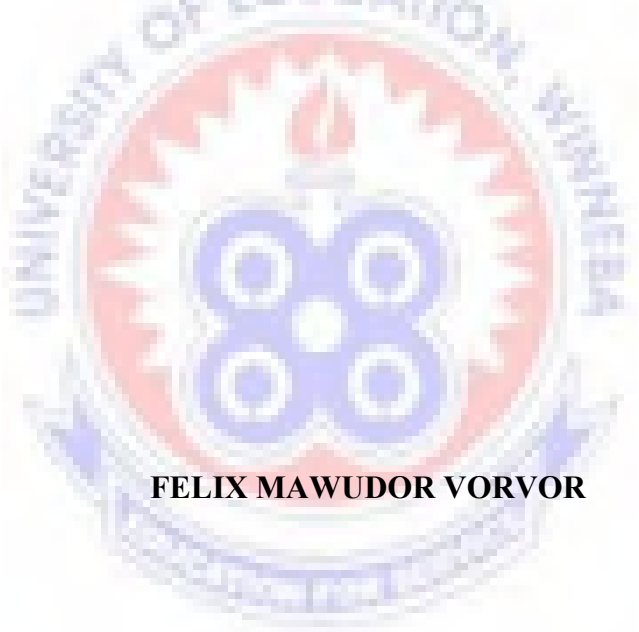

FELIX MAWUDOR VORVOR

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FELIX MAWUDOR VORVOR

(8140060013)

A THESIS IN THE DEPARTMENT OF ENGLISH EDUCATION, FACULTY OF FOREIGN LANGUAGES EDUCATION AND COMMUNICATION, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES, UNIVERSITY OF EDUCATION, WINNEBA IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF PHILOSOPHY (ENGLISH) DEGREE

JANUARY, 2017

DECLARATION

Candidate's Declaration

I declare that this thesis is the result of my original research, with the exception of quotations and references to other studies which have been duly acknowledged, and that no part of it has been published or presented as part of the requirement for any degree in any University.

Candidate's Name: …….....…….....

Signature:…….....

Date: .....

Supervisor's Declaration

I, hereby, declare that the preparation and presentation of this thesis was supervised in accordance with guidelines and supervision of thesis laid down by the University of Education, Winneba.

Supervisor's Name: Dr. David Ako Odoi

Signature:…….....

Date: .....

DEDICATION

To my family: wife and children. This work is not just a culmination, but also a testament, of your unrelenting love and efforts that goaded me to this academic achievement. My success is your success.

ACKNOWLEDGEMENTS

"I can do all things through Christ who strengthens me." (Phil. 4:13)

My greatest and foremost thanks and heartfelt gratitude go to the almighty God for strengthening and sustaining me throughout the writing of this project.

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the brunt of the problems we had inevitably weathered through. To my sweet angelic girls, more grace and favour from above.

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GLOSSARY OF NARRATOLOGICAL TERMS

Amorce: Amorce refers to a hint about what will happen later or future event.

Analepsis: It is the technical term for flashback. It can be internal or external. External Analepsis refers to a time outside the narrative itself.

Diegesis: Diegesis involves telling as against showing in drama.

Duration: It is the second sub-category of Time. It is defined as the narrative pace, or the speed at which the narrative moves.

Ellipsis: It is where Narrative Time is elided by the omission of large or small portions of the story.

Frequency: It refers to the number of telling of a particular event.

Mimesis: It is direct speech in the manner of drama. It leads to showing (or imitation of the exact words of characters) instead of telling them.

Order: It is the first sub-category of Time and refers to how time is organised or arranged in a narrative.

Pause: Pause occurs when the narrator stops narration in Story Time to give a description not directly connected with the story. A non-descriptive pause which advances the story is called Slow-Down Scene.

Prolepsis: It is a narrative incursion into the future. It is the term for flash-forward or foreshadowing.

Scene: It refers to pure dialogue like we have in drama. Scene is a drama and it is mimetic (showing).

Summary: In Summary, few words are used to describe an entire event.

Time: It is the first major category of presentation of events in narrative. Time has sub-categories of *Order*, *Duration* and *Frequency*.

ABSTRACT

The production and proliferation of the novel and its associated innovative modes of narration in the modern corpus of literature require critical appraisal especially with regard to narratological issues. Crucial is the concern for the function of and the indispensable role of narratological time in narratives. This study explores *Time* with its complexity in Chinua Achebe's *Things Fall Apart* and Ngugi wa Thiong'o's *Weep Not, Child*. As its theoretical framework, the research applies Genette's Narrative Discourse. In so doing, the study interrogates how the two novelists make use of Genette's category of *Time* with its sub-categories of Order, Duration and Frequency and their respective sub-divisions in the dissemination of their messages. It is revealed that the two novelists do not follow chronological order in the presentation of the events in their respective works. This leads to deliberate discordance in the two temporal orders of Story Time and Narrative Time. It also comes to the fore that Achebe's narration is more of telling and hence diegetic. Ngugi, on the other hand, is more into showing, a technique that renders his work mimetic. With regard to Frequency, Achebe and Ngugi use Repetitive Frequency to foreground some pressing issues or events in the narrative. The study recommends that further studies are carried into the selected novels to analyse their narrative Mood and Voice. It is also suggested that other researchers could take other novels by each of the authors and treat the Narrative Time in them.

CHAPTER ONE

INTRODUCTION

1.0 Introduction

This chapter serves as the introduction to the study. In so doing, it provides and focuses on the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, research design, significance of the study, limitations, delimitation, organisation of the study, and definition of terms.

1.1 Background to the Study

Odoi (2014: 119) decries the virtual absence of works on the autobiography as he states "To say there is little critical discourse on autobiography in Ghana will be an understatement". The phenomenon is not only limited to the autobiography, but also finds extension to narratological concept of time. This is evidenced by the paucity of studies on it. The issue cannot be blamed on absence of literary materials to be analysed using the concept, but rather on the academics not focusing substantially on the issue. Really, works meriting critical attention on narratological concept of time exist in Ghana and Africa as a whole. Examples include Chinua Achebe's *Things Fall Apart* (1958), Ngugi wa Thiong'o's *Weep Not, Child* (1964), Wole Soyinka's *Ake: The Years of Childhood* (1980), Ayi Kwei Armah's *Fragments* (1970) and Amma Darko's *Faceless* (2003). The motivation to do narratological analysis of Time in the selected novels of Chinua Achebe and Ngugi wa Thiong'o is derived from the need to contribute to the relatively limited literature on the concept in Ghana specifically and Africa in general.

It is, therefore, not out of place to state that the production and proliferation of the novel and its associated innovative modes of narration in contemporary times require critical appraisal especially with regards to its narratological issues. Crucial to it is the concern for the function of and the indispensable role of narratological time in narratives. The concept of the narrative, in itself, is not limited to one genre. Odoi (2011) considers the narrative to comprise a variety of genres ranging from the simple myths to the folktales of ancient oral tradition and written forms to the post-modern novel. Thus, every literary piece rides on the wings of narrative of which narration and it construction are equally important.

Gerard Genette, a French theorist, is one of those whose works focused on the issue of narratology. Genette's theory of Narrative Discourse (1980) focuses on the notion of Time, Mood and Voice in narratives. Genette's theory is so comprehensive that it provides for the various component levels of the novel. Jefferson & Robey (1982) regard the principle behind Genette's study of narrative as the product of the interaction of its different component levels. These component levels are what Prince (1982) refers to as building blocks of narrative. In his *Narratology: The Form and Function of Narrative*, Prince explores the building block of narrative, which he defines as the representation of at least two real or fictive elements or situations in a time sequence, neither of which entails the others. Genette goes a step further and his theory is what this research applies.

Genette's Narrative Discourse under the macrotext of the *recit* provides the framework for the analysis of the selected novels. Of the three categories of Time, Mood and Voice, the focal point of this research was Time. Genette's narratological tool of Time, as he

proposed and the various categories under which time can be analysed in narratives of which the novel is paramount, constitutes the analytical tool for this research.

1.1.1 African Prose Fiction

African fiction writing is largely considered as the by-product of European colonisation of the continent. This assertion is supported by the fact that, writing is the product of the broader framework of formal education introduced by the colonial masters. The African written novel, however, is the continuity of the exclusively oral tradition or verbal artistry which preceded the now popular writing tradition. Limiting it to only West Africa, Owomoyela (1993:2) quoted Jonathan Peters in asserting that "the production of fiction in West Africa is virtually as old as communication through the spoken word." Thus, to a large extent, African fiction (or prose) writing is the modern counterpart of the indigenous folklore.

In the same vein, Africans' narrative culture began with the orature, handed down through generations and survived the remote past. The oral art plays an important role in the lives of Africans and features prominently in mythology and folklores. It manifested and prevailed in the various parts of the continent, predated the arrival of the whites and their subsequent colonisation. It revealed itself in the genres of literature – poetry, prose and drama – first in the oral and later saw documentation. About oral prose narrative, Finnegan (2012: 310) states: "Any type of oral prose narrative from whatever society could be, and was, referred to as 'folktale' and thus treated as a kind of 'survival' from an earlier and even more primitive state". On their part, Chinweizu, Onwuchekwa, and Madubuike (1983:25-32) similarly see, argue and maintain that traditional narrative forms of African societies are "Africa's oral antecedents to the

novel". The indispensability of orature in African narrative writing cannot be overstretched. In his *Oral Tradition in the Criticism of African Literature*, Iyasere (1975:107) puts it this way:

> the modern African writer is to his indigenous oral tradition as a snail is to its shell. Even in a foreign habitat, a snail never leaves its shell behind.

Finnegan, Chinweizu et al and Iyasere lend credence to the fact that the traditional verbal art inevitably plays a significant role in the modern day narrative corpus of African writers. This attests to the issue that Africans have not been completely severed from their roots.

Africans exposure to the Western languages led to production of novels in those languages. In 1911, Joseph Ephraim Casely Hayford of the then Gold Coast, the present Ghana, published *Ethiopia Unbound: Studies in Race Emancipation*. This work reveals the future nature and preoccupation of Anglophone fiction. Several other literary works of recognition, also written and published in English, followed that of Casely Hayford's. From West Africa and published in 1958, Achebe's *Things Fall Apart* is the first among African literature to receive momentous worldwide critical acclaim. On its own merit, Ngugi's *Weep Not, Child* is the first English novel to be published by an East African in 1964. This novel also received international recognition and it is widely read.

On a broader scale, the African's novel writing is record of and response to the effects of western culture on the traditional values of Africans. The subjection of Africans to alien culture and virtual Westernisation is pervasive. The impact is the traumatic consequences which manifests in the African people's psyche.

In consequence, Palmer (1979: 63) rightly puts it that: "Africans were induced to prefer western culture and to regard their own with contempt". The colonial impact is great and is to live on. As rightly puts in the words of a scholar:

> The whole irony of the European occupation is that its effect on the basic social values and customs of the African people was virtually negligible. It is as if the Europeans had stopped over the country for only a couple of years or so.
>
> (Were, 1968: xii)

This is an interesting observation and comment Were makes on European colonisation of Africa.

Some African novelists draw their inspiration from their culture and oral tradition. These manifest in their themes, narrative structures and plots, styles, images and metaphors, as well as their artistry and ethical values. Mazrui, Andrade, Abdalaoui, Kunene, & Vansina, (1999) identify seven conflicts as themes in African prose fictions. They are the clash between Africa's past and present, between tradition and modernity, between indigenous and foreign, between individualism and community, between socialism and capitalism, between development and self-reliance, and between Africanity and humanity.

Hitherto, some African narratives or novels project effects of colonialism as well as the slave trade, gallantry of Africans as well as social and national orientation of the people. In their varied ways, the contents are still dedicated to issues affecting the continent of which politics, bribery and corruption, decadence of traditional values, moral decadence, education, diseases plaguing the people, issues concerning women and children as well as the national lives of the people rank high. A handful of such works are Gatheru's *A Child of Two Worlds: a Kikuyu's Story* (1964) about education; Achebe's *A Man Of The People* (1966) which broadly covers politics, bribery and corruption and moral decadence;

Armah's *The Beautyful Ones Are Not Yet Born* (1968) which decries bribery and corruption, and moral decadence; Armah's *Two Thousand Seasons* (1973) deals with enslavement of Africans; Emecheta's *The Joys of Motherhood* (1979), a novel that bemoans issues affecting women especially demands of motherhood; Njau's *Ripples in the Pool* (1975) and Bâ's *So Long a Letter* (1981) which, in their varied ways, discuss women's marital problems; Emecheta's *The Rape of Shavi* (1983) which explores the European exploitation of Africa; Azasu's *The Slave Raiders* (2002) expounds the slave experience and the gallantry of the Africans; and Darkoh's *Faceless* (2003) lamenting decadence of traditional values, and issues concerning women and children.

The two novels selected for this research relay the difficulty the Africans face with the arrival of the colonial powers and their subsequent subjugation of the continent. One feature prominent to the two novels is the stack and glaring disintegration of the family bond and unity that flourish under the well-regulated culture of the Africans.

African prose writing has come of age and this study seeks to test the narratological concept of Time and its sub-categories in Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*.

1.2 Statement of the Problem

The production and proliferation of the novel in the literary world deserve and require critical examination from all perspectives. This entails not focusing only on the narrative content or events of the story, but also giving attention to the narrative form or discourse of the novel. The two aspects in the words of Gerard Genette are the *histoire*, that is, the content, and the *recit*, that is, the structure of the story. The *histoire* is the deep structure,

the naked story not distorted by stylistic choices of the author. The *recit* is the surface structure: the blood of the narrative. The two are different sides of the same tale. It is quite relevant the same attention is given to them. But over the years, much attention has been given to the narrative content at the expense of the form.

Just as the story and its events are important, so is its form or discourse. Many times, in literary appreciation, focus and emphasis are placed on the message or the events of the story with little attention directed and given to the narrative discourse. The phenomenon is prominent as revealed in analyses of novels based on their themes, plots, setting, and characters. Other critics also criticised and evaluated the authors' style. The resultant is a gaping dichotomy between a story's content and its narrative form or between the *histoire* and the *recit*. The point of contention over here is not limited to novels written by Africans: the phenomenon is worldwide. However, for the purposes of the research, attention is on Achebe's *Things Fall Apart* and Ngugi wa Thiong'o *Weep Not, Child*.

Chinua Achebe's *Things Fall Apart* is a widely read, analysed and critiqued novel. Its readership transcends the African continent and sees it established as an African classic and sees the author acclaimed the father of the African novel. *Things Fall Apart* continues to receive critical global acclaim. It attracts the attention of both scholars and non-scholars. It leads to several scholarly works and papers on it. The tendency identified in these works is the focus on the content of the novel at the expense of the narrative form. Some of these works are McCarthy (1985) "Rhythm and Narrative Method in Achebe's 'Things Fall Apart'"; Aji & Ellsworth (1992) "Ezinma: The 'Ogbanje' Child in Achebe's 'Things Fall Apart'"; MacKenzie (1996) "The Metamorphosis of Piety in Chinua Achebe's 'Things Fall Apart'"; McDougall (1998) "Okonkwo's Walk"; Wise (1999)

"Excavating the New Republic: Post-Colonial Subjectivity in Achebe's 'Things Fall Apart'"; Okpala (2002) "Igbo Metaphysics in Chinua Achebe's 'Things Fall Apart'"; Anyadike (2007) "Duality and Resilience in Chinua Achebe's 'Things Fall Apart'"; Samatar (2011) "Charting the Constellation: Present and Past in Things Fall Apart"; and Ofori-Yeboah (2012) "Interrogating Achebe's Disposition of The African Personality: Anatomy of Okonkwo and Ezeulu". The aforementioned are but a few of the seasoned studies on *Things Fall Apart*. Achebe's novel is virtually exhausted. However, the unfortunate incidence is that, the presentations on it are related to *histoire* (content): there is silence on the *recit* (the narrative form). The issue is not limited to Achebe's *Things Fall Apart* only, same can be said of the second novel for this research, Ngugi's *Weep Not, Child*.

Ngugi's first novel, *Weep Not, Child*, also has wide readership and acclaim. The author is one of Africa's prolific novelists and playwrights. Critical works on *Weep Not, Child* include: Nicholls (2005) "The Topography of "Woman" in Ngugi's 'Weep Not, Child'"; Siundu & Wegesa (2010) "Christianity in Early Kenyan Novels: Ngugi Wa Thiong'o's 'Weep Not, Child' and 'The River Between'; Maleki & Lalbakhsh, (2012) "Black woman, Indoctrination of the Male, and Subversion of the Patriarchy in Ngugi's Weep Not, Child"; Mwinlaaru, (2012) "Transitivity and Narrative Viewpoint in Ngugi wa Thiong'o's 'Weep Not, Child'"; and Sadek (2014) "Weep Not, Child: the Veneration of Motherhood and Education in The Struggle of African Women in Selected Works by Ngugi Wa Thiong'o'"

Clearly, several works have been churned out on the selected African novels. However, these works are *histoire* oriented. The question is, why the shying away from the *recit* or the narrative form?

The above question is not to say nothing has been done on other African novels with regards to their narrative forms. Few are dedicated to the narrative form and mention can be made of Kakraba (2001) "The Novels Of Ayi Kwei Armah: A Study in The Macrotext of the Recit"; Boateng (2009) "Kojo Laing and His Narrative Mood: A study of Macrotext of the *Recit*"; and Odoi (2014) "The Making of a Modern Herbalist: A Narratological Analysis of Marian Ewurama Addy's Rewards: An Autobiophy".

The research, like its predecessors in the analysis of the novel, seeks to examine the Narrative Time, not the content, of *Things Fall Apart* and *Weep Not, Child*. The point of motivation proceeded from the direction stated above: giving attention to the *recit* just as others do to the *histoire*. In this work, the focus is on the *recit* and it is accordingly applied to two African novels. Using Genette's concept of Time, the research provides detailed analysis of the narrative structure and its category of Time and sub-categories as palpably present in all the various strata of the structure of Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*.

The study seeks to test the applicability of Genette's concept on these novels. This is attributed to the fact that no story is static or does stay at one place in time but moves and functions in the context of time. Since time is crucial in narration of a story, it is even more crucial and pertinent to define or explain the speed – the slowness or fastness at which the story travels.

1.3 Purpose of the Study

The purpose of the study is to bring to the fore the narrative time in Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*. The research, through application of Genette's *Narrative Discourse*, examines how Genette's category of Time is organised in these widely read and acclaimed African novels: *Things Falls Apart* by Achebe, and *Weep Not, Child* by Ngugi. In so doing, the work seeks the applicability of the concept to the selected African novels.

1.4 Research Objectives

The objectives of the study are:

1. To analyse Time Order in the narration of Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*.
2. To determine Duration in the two novels.
3. To analyse Frequency in Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*.
4. To examine the effects of narrative Time in the dissemination of the texts' message.

1.5 Research Questions

To achieve the set objectives for the study, four research questions are posed. These are:

1. How is Time Order organised in Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*?
2. What is Duration in the two novels?
3. How is Frequency organised in Chinua Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*?

4. What are the effects of this Narrative Time in the dissemination of the texts' message?

1.6 Research Design

The overall research design adopted for this study is qualitative in which the novels of two prominent African novelists are examined through one aspect of Gerard Genette's *Narative Discourse*. The intent is to identify, analyse, and determine how Narrative Time is organised in Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*. In so doing, the work uses textual analysis in examining the texts of the two novels.

Data for the research was sought and obtained from various sources such as literary texts, online journals, magazines and encyclopaedias. There was also critical analysis of the materials with emphasis on the technical study of structure in terms of Time Order, Duration, and Frequency in the selected texts.

1.7 Limitations of the Study

The researcher in the selection purposely considered two seminal works that foreground what would be relevant to the study.

Another limitation to this research is space (number of permissible pages) constraints. These space constraints do not permit elaborative presentation and constant meticulous analysis when one considers how demanding and space-consuming the concept used for this research can be.

1.8 Delimitation of the Study

The researcher selects Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child* because he considers them ideal for this study. The two novels present microcosms of African community from the West and the East and the impact of colonial powers on them.

To avoid skipping over some aspects of the concept used for this research due to space constraint, the researcher sieves and uses summative words or mechanisms in some instances. This is done to ensure that, while no aspect is overlooked or not properly presented and analysed, the researcher does not as well violate the Graduate School's permissible space (page) range.

1.9 Significance of the Study

The research ascertains the way Time is organised in Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*. In doing so, it helps to identify and determine time distortion, the pace at which the narrative flows as well as frequency in the selected novels. Also, the researcher believes this work would make a unique contribution to African literature studies as it bridges the gaping gap between the excessive content-oriented researches and narrative form researches. Besides, it would serve as a useful tool and reference point for further studies into the narratological time in other African novels.

1.10 Organisation of the Study

The study is made up of five chapters. The first chapter, captioned **Introduction**, deals with the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, and significance of the study. Other components under the chapter are limitations to the study, delimitations to the study, and

organisation of the study. In Chapter Two, related literature are reviewed to support the study. The major components of the chapter are the theoretical framework which underpinned the study, critical focus on Achebe's novel, and critical focus on Ngugi's novel. Chapter Three, titled **Fine Lines of Narratology: Time in *Things Fall Apart***, presents and analyses data on Achebe's novel. Under the narratological concept of Time, the selected text is analysed in terms of Order, Duration and Frequency. The Fourth Chapter, titled **Fine Lines of Narratology: Time in *Weep Not, Child***, also presents and analyses data on Ngugi's novel. It uses the same sub-categories of Time employed in Chapter Three. The Fifth Chapter is titled **Summary**, **Conclusion and Recommendations**. It deals with the research findings, conclusions, and recommendations for further studies.

CHAPTER TWO

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.0 Introduction

The previous chapter provides an introduction to the research and serves as the foundation upon which the rest of the study is carried. The present chapter provides theoretical framework and review of related literature to support the study. The review is done through provision and critical analysis of various works done on Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*. This is followed with review of related issues on "narratology" as a concept. The chapter ends with elaborate focus on Genette's narratological concept of Time and the sub-categories that it encapsulates.

2.1 Theoretical Framework

This research is premised on narratological concept of Time. Gerard Genette's *Narrative Discourse* serves as a suitable vehicle for this research's theoretical framework. However, the research does not apply the entire concept of Genette's *Narrative Discourse*. It limits itself to one of the categories, that is, Time. Having restricted itself to the narratological concept of Time, the study fully explores the various sub-categories under it. Since Time was the tenet of this research, it is imperative to expatiate, for the purpose of elucidation, on this concept to enhance the main focus of the research.

2.2 Critical Focus on Achebe's *Things Fall Apart*

Achebe's first prose fiction, *Things Fall Apart*, has attracted a lot of criticisms from African continent as well as outside the borders of the continent. Critics have been

inclined to focus on the meaning or content of Achebe's novels especially the first one, *Things Fall Apart*. Commenting on this novel, Palmer (1979) postulates:

> Chinua Achebe's *Things Fall Apart* (1957) demonstrates a mastery of plot and structure, strength of characterisation, competence in the manipulation of language and consistency and depth of thematic exploration which is rarely found in a first novel. (p. 63)

This critic comments on the mastery with which Achebe wrote his first novel. He considers *Things Fall Apart* as a well orchestrated piece of work that exceeds the expectations of a first novel.

Some other critics perceive *Things Fall Apart* as Achebe's reaction to how some of the Western writers portray the image of the Africans in their literature. Others, however, consider Achebe as playing to the gallery of Western writers by delineating the Africans negatively. To them, the way Achebe presents his African character is not different from that of the prejudiced European novelists. One of such critics is Ofori-Yeboah. Ofori-Yeboah (2012) critiques how Achebe delineates the Africans in *Things Fall Apart* and *Arrow of God*. For the sake of this research, attention would be on *Things Fall Apart* without prejudice to *Arrow of God*. It can be seen that this critic, Ofori-Yeboah, focuses his attention on Okonkwo as a character and how Achebe represents the Africans in his first and widely acclaimed novel. Ofori-Yeboah considers Achebe's delineation of Okonkwo as patently negative and defeats his agenda of establishing that Africans have virtues, attitudes and values. In the perception of Ofori-Yeboah, Achebe deviates from his core agenda of projecting the good features that are dominant in Africans, and in so doing rehabilitate the image of the African. This rehabilitation would have involved an attempt to project the African in positive ways.

This critic has his eyes on the content of Achebe's *Things Fall Apart*. Even with this, he focuses not on the entire content, but an aspect of it, specifically one of the several characters.

In Aristotelian notion, character is one of the six constituent elements of tragedy. Forster (1955:83) quoted Aristotle saying "character gives us qualities". These qualities are what Ofori-Yeboah looks for in Achebe's Okonkwo as a singular individual and extend these qualities to mean that of the Africans. He regards Achebe's delineation of Okonkwo as unfortunate. Okonkwo "is perceived by Europeans reader of *Things Fall Apart* as a prototype of the Africans" (Ofori-Yeboah, 2012: 95). Consequently, Okonkwo's trials and tribulations in one way or the other represent of the Africans confronted in their own homeland with unfamiliar culture. Thus, in his analysis of Achebe's disposition of the African personality as it is manifested in his portrayal of the African characters, in this case Okonkwo, this critic posits:

> ... Achebe's depiction of Okonkwo only reaffirms Joseph Conrad, Joyce Cary, Lord Luggard, William Shakespeare, Daniel Defoe and other like-minded Westerner who only see the African as lacking "self control, discipline and foresight". (qtd. In Awoonor, 2010)

Besides, Ofori-Yeboah also argues that Okonkwo's death symbolises the end of African traditional society under the heavy blows of Western assault as well as the experience of its own internal contradictions which is exacerbated by the colonial experience.

In short, Ofori-Yeboah regards Achebe's delineation of Okonkwo as unfortunate. To this critic, Ofori-Yeboah, Achebe gives fierce physical look, hasty temperament as well as apathetic attribute to Okonkwo.

MacKenzie (1996) also carries out work on *Things Fall Apart*. His elaborate work is centralised, thematically, on matters of religion. He systematically explores Achebe's novel tracing the various instances of the people's religiosity and how the piety of some indigenes is questioned with the introduction of foreign culture which comes with its own religious beliefs. He accordingly sees Achebe's novel as delineation of the religious status of the indigenes. Thus, MacKenzie (1996:128) firmly postulates "The shifts of belief in *Things Fall Apart* are marked by the pragmatic transference of old pieties for new, a metamorphosis demanded by the realities of a revised socio-economic hierarchy". MacKenzie sees a religious segue as well as socio-economic one in *Things Fall Apart*. The "revised socio-economic hierarchy" of the Umuofia people can be traced to the arrival and subsequent imposition of alien religion on the indigenous beliefs of the people. Human beings are religious entities and as such depend on supernatural entities to preside over their affairs. Reliance on deities is inherent in mankind and forms an integral part of people's devotional life.

MacKenzie identifies and ascertains the importance and indispensability of the gods and goddesses in the life of Umuofia people. The people never take any critical decision without consulting them. He traces the first instance of religious reference in *Things Fall Apart* to the Oracle of the Hills and the Caves. He accordingly goes on to proclaim that:

> The first mention of the religious beliefs of Umuofia in *Things Fall Apart* is a reference to the Oracle of the Hills and the Caves. It is decisive allusion, correlating the will of the Oracle with the life and of the clan, and leaving no doubt as to the significance of the divine agency and of the necessity of obedience to it.
>
> (MacKenzie, 1996:128)

This critic pinpoints the importance of the Oracle of the Hills and the Caves. This very deity is so relevant that the critic sees its will blended with the individual lives of the

people, the collective life of people and the clan. Out of this, the Umuofia people we are told obey its orders. For instance, when this deity demands the death of the youngster, Ikemefuna, as a sacrifice to atone for a crime perpetuated against the people of Umuofia, they execute the order in compliance with the dictate of the Oracle.

On her part, Rhoads (1993) sees *Things Fall Apart* as the representation of the culture of the Igbos: their democratic institutions, tolerance of other cultures, their ability to change for better, and a viable system of morality, to mention but few.

About their democratic roots, Rhoads (1993: 63) asserts:

> The clan rules all, and the collective will of the clan can be established only by the group. Further, as is appropriate in a democracy, each man is judged on his own merits, "according to his worth," not those of his father, as would be appropriate in an aristocracy or an oligarchy".

It is evidently clear that the Umuofia people have their own well-structured democratic system: one of the aspects of their culture.

Crucial to the people's culture is their religious life. Commenting on the religious system of the people, Rhoads (1993: 64) states "the Igbo have a highly developed system of religion which works as effectively as Christianity". The Umuofia people trust and obey their gods so much that whenever these gods give an order, the people follow it to the letter. An instance of this is the killing of Ikemefuna. Aside, based on the efficiency of their gods, these people do not fight for the gods: the gods rather fight their own fights.

Among other things, the critic under consideration also examines the judicial system embedded in the Igbo culture. She calls it "a well-established and effective system of justice" (Rhoads, 1993: 65). The highest among the system is the *egwugwu*, the greatest masked spirits of the clan, played by titled villager. These people are able to follow the

laid down adjudicative means of resolving differences or disputes among themselves as well as between them and the neighbouring villages. Through this, they are able to dispel hard feelings, avoid conflicts and unnecessary wars.

From this content-oriented work, we see that the critic identifies and elaborates on the culture of the people. The Umuofia people have their culture which is important to them. So it is no wonder when Achebe himself is quoted proclaiming "To put it crudely, that we in Africa did not hear of culture for the first time from Europeans" (Nwoga, 1988: 7). Part of this culture is what Rhoads talks about in her analysis of this great novel.

The researcher observes that great deals of critical works have been produced on Achebe's *Things Fall Apart*. While some regard it to play to the gallery of Western perception about the African, others commend it for its mastery of plot and artistic representation of issues. Others also critique it and consider its representation and presentation of the culture of the African, in this case, Umuofia people.

2.3 Critical Focus on Ngugi's *Weep Not, Child*

Ngugi's *Weep Not, Child* magnifies the suppression rooted in the colonial rule that the Kenyans were subjected to.

Siundu & Wegesa (2010) examine religion in Ngugi's earlier novels of which *Weep Not, Child* and *The River Between* were focused on. According to them:

> A dominant feature in the novels of Ngugi wa Thiong'o is the way he presents Christians and Christianity, at best as indifferent to the plight of the majority of the people, and at worst as accomplices in institutionalized exploitation, humiliation and dehumanization of the greater majority. (p. 292)

From the above, delineation of Christianity in the works of Ngugi is identified by these critics. They consider its role in this novel: either as indifferent to the plight of the people or as accomplice in an orchestrated institutionalised exploitation, humiliation and dehumanization of the citizenry.

One prominent feature of Christianity as noted in Ngugi's works is that, it is tied to education. The two are bedfellows. Of this, Siundu & Wegesa (2010: 298) accordingly note that "The early Christian missionaries knew that the success of their missions depended in large measure on the creation of local educated classess". Their ultimate aim is to use these people as strong weapons to propagate Christianity and western ideology. Commenting on *Weep Not, Child*, we learnt Njoroge sees "the white man's" education and its attendant Christian teachings as important rites of passage in their quest to save their people" (Siundu & Wegesa, 2010: 298). These critics consider Ngugi's first novel as delineation of Christians and Christianity. They assert Christianity as a powerful tool through which the people are exploited to the benefit of their colonisers.

In his work "The Topography of "Woman" in Ngugi's Weep Not, Child", Nicholls (2005) examines delineation of women and some of the features that contribute to it. Nicholls sees women not treated fairly in the novel. To him, the novel's title *Weep Not, Child* "is a gendered mode of address". He identifies this as a mechanism by which women are kept away from maturing because "In *Weep Not, Child*, this gendered mode of address works conveniently alongside the ubiquitous infantilisation of women" Nicholls (2005:81).

Nicholl presents his assertion of Ngugi's novel. To him, women are denigrated in the novels and his does not hesitate to voice out his sentiment.

Gikandi (1989:150), commenting on *Weep Not, Child*, regards it as "an almost lyrical narrative on the ambiguity of the colonial situation". This critic sees Ngugi's novel as the narration of difficulty the novel's characters find themselves in as they are confronted with uncertainty: a bleak future in the hand of the colonial masters. The indigenes see themselves torn between their native ideological system and the foreign one. The citric narrows his focus to the novel's hero, Njoroge. Gikandi (1989: 150) considers Njoroge as "a child of two worlds caught between the claims of two diverse ideological systems". Consequently, he is confused as to which one to follow with a clear and unequivocal commitment. Clearly, the novelist portrayal of his country and its denizens confronted with two distinct cultures – that of their native land and that of the aliens-turned masters – is what the critic identifies and elaborates on.

Palmer (1972) considers Ngugi's *Weep Not, Child* as the author's way of portraying the happenings of Kenya's Emergency preceding the country's independence.

Ngugi's *Weep Not, Child* has its fair share of literary reviews. Some of the critics consider this work as recreation of Kenya's Mau Mau, some also identify and analyse it as the portrayal or dramatisation of unfair treatments meted out to the Kenyans by their colonial masters. Some also elaborate on how women are subjugated in the novel. Besides, other critics examine how Christianity is used as a tool to exploit the people.

The critics of Chinua Achebe and Ngugi wa Thiong'o' as examined above have their eyes on the *histoire* of the selected novels. There is silence on the *recit*, especially with how Time is organised in these novels. Not so many researchers have delved into this

area. To make up for the void, this paper seeks to analyse the sampled novels through application of Genette's narratological concept of Time.

2.4 The Concept of Narratology and Related Issues

This segment of the literature review presents some critical issues related to narratology as a concept. These issues are premised on these aphorisms: the origins of narratology; narratology: just a theory or a method or a discipline.

Many scholars refer to narratology as both the theory and the study of a narrative and the narrative structure of a work of art. Like other literary theories, narratology has its origin. As a concept, it predated its coinage. It is linked retrospectively to the era of Plato when he classed literary genres on the notion of mimesis and diegesis in his highly intellectual and philosophical work titled *The Republic*. Plato distinguished between narration (diegesis) and imitation or representation (mimesis). His work is considered the archetypal bed sheet upon which the concept of narratology developed. Waugh (2006) confirms this notion when she asserts that Plato re-conceived mimesis and gives it artistic representation.

Meister (2013), on his part, argues and traces the usage of the term and its lineage to Aristotle (340BC). Meister postulates that Aristotle in his *Poetics* applied narratology to differentiate between representation of events happening in a depicted world and narrated plot.

Modern narratology is traced to the Russian structuralist Vladimir Propp who published *The Morphology of the Folktale* (1968). Other prominent proponents are Genette, Greimas, Todorov, Prince, Bremond, Fludernik, Barthes and Levis-Strauss.

Narratology also finds origin in France. The French, it is noted, began the usage of the word "narratologie" from which the term metamorphosed and anglicised into the present form. Todorov (1969) is believed to have coined the term and applied it in his *Grammaire du Décaméron*. His argument for its usage relied on its suitability to be applied to all the domains of narrative: *univers de representation*. He calls for focus shift from the surface level text-based narrative to the structural properties and general logic.

The history and study of the concept also have it that, the usage of the term was popularised by Bal (1979). This helped to push narratology as both methodological and discipline identifier. It also gave narratology a prominence in Dutch, English, French and German publications with typical example being journal articles. Thus, Bal accordingly is credited or identified with the popularisation of the concept through the print media which augmented its consumption and deliberation.

Ryan (1979) is credited to have first used the term in an English title and Schmidt (1989) is known to have applied it in a German title.

Ryan & Alphen (1979) assert that, during mid-1960s to early 1980s, that is the initial phase of the concept, narratologists developed interest in identification and definition of narrative universals. The intent is to identify the universality involved in narratives and to determine a formal system or description applicable to narrative content of any kind.
After its development, many critics wondered whether narratology is a theory, method or discipline. This led to the question: is narratology a theory, a method or discipline?

Herman (1999) regards narratology as not a single theory. He puts forward that, it encompasses groups of related theories. Herman's notion is strengthened by another

scholar who states "Narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events" (Bal, 2009: 15).

Prince (2003) posits that several years after its coinage and development, narratology is considered as a theory. Titzman (2003) agrees with Prince in asserting that narratology is a theory. However, the point of divergence, on the part of Titzman was that, he considered narratology as a textual theory with its scope extension beyond narrative. He also asserts that, as a text related theory, narratology is not specific to or limited to any genre. One can conspicuously identify the applicability of the concept to any literature, be it of poetic nature, dramatic nature or prose (or prosaic) nature. Bal (2009: 8) also ascertains this point when she proclaims narratology as "a theory that accounts for the functions and positions of texts of different backgrounds, genres, and historical periods". Aside confirmation of Titzman's view, Bal goes a step further and regards narratology as possessing unlimited access to literary works. As a theory, what is necessary is the work on which it would be applied should be a text and with that the path is cleared. Thus, application of the concept to works of Africa origin or background would not be a problem as far as this assertion is concerned.

Kindt & Müller (2003) regard narratology as a method with Fludernik & Margolin (2004) taking it as a discipline. To them, narratology has a dual nature: both as a theory and a method. Thus, the concept is a discipline that incorporates both theory and method.

Preceding Fludernik and Margolin is Todorov (1969) who posits that, narratology is more than a theory. He contends that the concept qualifies as a discipline as it has a defined

object domain, perspicuous models and theories, a distinct descriptive terminology, transparent analytical procedures and institutional infrastructure typical of discipline.

As evident from the foregoing, the origin and relevant related issues on narratology have been vividly elaborated on. In addition, we also get to know the applicability and the relevance of the concept which we are accordingly hinted is not limited to literary criticism or studies only, but can also be extended to other related fields.

2.5 Critical Focus on Narratological Concept of Time

Time is generally conceived as a process, without beginning and without end. Time is of utmost importance in a narrative. The narrator, what is narrated and the setting of the happenings in the narration form the corpus of the narrative texts and all of them function in the narratological concept and context of time. This is due to the fact that time is a necessary condition for narrativity. The knowledge of this in the *recit*, no doubt plays a significant role in the narrative or the story since it marks the transition in the narration in the order of events.

Kant (1998) argues that time is a priori that is presupposed in all human experience. We, therefore, see time as inseparable from self. This presents time as natural to the individual. Generally, time is a constitutive element of the world and a fundamental category of human experience. It becomes manifest and thus perceivable in various changes, for example, in events. However, time can also be culturally constructed. Typical example of time being culturally constructed or perceived is the notion of "African time". It manifests itself, for example, in when events such as ceremonies or meetings are formally scheduled to begin and when they are started in reality. There is always lateness ranging

from thirty (30) minutes to an hour or hours in commencement of such events. Thus, an event which is stipulated to begin at 7:30am is in reality started at 8:00am or at times an hour or two after the stated time.

The modern mind is deeply rooted and conscious of time. Thus, Meyerhoff (1968) opines that, emergence of time into the foreground of modern consciousness is also reflected in literature. Time structures the narrated world and is the effect of verbal evocation which emerges from use of tense. Even if the novel does not offer any date, the reader can then rely on the dispersion of temporal information by analysing the way in which events and actions are temporally positioned and distributed in the fictive situation. It, thus, has the unique ability to structure a novel, by situating a text or novel in its specific sphere of influence. This allows us to know from which vantage point a story is being told.

Literature is a temporal art with time being the medium of life. Undoubtedly, the novel is considered as a sequential form of art; and as a literary work, just like any other linguistic product, it unfolds itself in time. Inferentially, a text, unfolding itself in time, can at the same time represent time.

Bluestone (1957: 48-49) identifies "two kinds of time: chronological time measured in more or less discrete units (as in clocks and metronomes); and psychological time, which distends or compresses in consciousness, and presents itself in continuous flux".

Similar to Bluestone's assertion is that of Chatman. Chatman (1975), a literary theorist, asserts that giving the importance of the role of time in analysing narrative works, one must consider two time scales: the internal time, the time which is present in the narrative, and external time, the time through which the reader follows the story. The discrepancy

between internal and external time and the collapse of borders between present, past, and future is not only delineated in the novel, but also regarded important feature of narrative in many contemporary plays.

Ronen (1994) also proclaims that, by understanding a world or novel as a constellation of spatiotemporally linked elements, time becomes its constitutive part. From this, this researcher believes that, time frames the setting for events, characters, and actions and simultaneously, due to its relational quality, is itself shaped by these elements.

Augustine (1992) contends that, due to its elementary quality, time is widely discussed in philosophy, physics, and aesthetics. But in classical aesthetics, Lessing (1962) asserts that, time serves as a category to differentiate between types of art. In sharp contrast with visual arts which are associated with space, the art of speech takes place within time.

The significance and function of time in narrative lie in its ability to give it structure. Undoubtedly, ordering and continuity of events in narrative require time to unfold. It manifests in the way in which it connects various elements of a narrative into a unit whole, centralised on its contemporality.

2.6 Genette's Concept and Schema of Time

Genette's category of time looks at the various ways by which time is organised in a narrative. Time is the immutable (changeless) element of narrative, but its representation can be manipulated. Genette's concept of time manifests in his *Narrative Discourse*. He considers and sets out the significance and the duality of the role of time and how it functions in the novel. Genette quotes Metz (1974: 18) as saying:

> Narrative is a ... doubly temporal sequence ... there is the time of the thing told and the time of the narrative (the time of the signified and the time of

> the signifier). This duality not only renders possible all the temporal distortions that are commonplace in narratives. More basically, it invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme. (Genette, 1980: 33)

He elaborates on the temporal sequence of time and accordingly postulates two variables. These two variables are the Story Time (ST) and the Narrative Time (NT). In both of them, time reigns supreme as events of the story and how they are narrated all function in its scope.

From both narratological and analytical points of view, Genette distinguishes between three levels of reference which are marked by their own temporality. They are story time, discourse time and narrating time. Story time, according to Lethbridge & Mildorf(2015), "is the sequence of events and the length of time that passes in the story". Souriau (1951) perceives it as a constitutive phenomenon of the fictional world. The story time is the product of the act of narration and is linked conceptually to event. It, thus, turns out to be a relative category rather than a fixed one as it is formed by the interplay with other elements of the narrated world. Discourse time, the second level of reference, on the other hand, is the time of telling which is fixed by the text. Narrating time, the third level of reference, is the time of the narrating act which describes the spatiotemporal position of the narrative voice.

Genette's discourse theory categorises various types of discourse techniques through which a narrative may be analysed. The Genettean theory of the macrotext of the narrative discourse consists of three broad categories: Time, Mood, and Voice. Genette's category of Time examines the various ways by which time may be organised in a narrative. Mood, the second major category, examines who sees, that is, the one from

whose point of view what is spoken is seen. Voice, the third major category, is the one who speaks, that is, the narrator. Each of these major categories is further divided into many sub-categories. For the purpose of this research, the proposed system deals with discourse techniques that are relevant and related to time.

Time, the first major category of narrative discourse, is centred on three sub-categories, namely, order, duration and frequency. In other words, Genette's concept of time in the field of narratology systematises and employs the categories of "order", "duration", and "frequency". These three set out to examine the text-time and story time relation in-depth and their effects.

2.6.1 Order

Order represents how Time is arranged or ordered in the narrative: whether chronologically or anachronical. It refers to the relation between the succession of events in the story and their linear disposition in the narrative. Order corresponds to the question of "when?" in terms like first, second, third, finally; before, after. In narratives, events are arranged in a sequence which can differ from the chronological sequence. Genette (1980) calls the deviation or discrepancy between story time and discourse time "*anachronies*" and he accordingly distinguishes between "*analepsis*" and "*prolepsis*". These two, *analepsis* and *prolepsis*, are the two sub-divisions of Order. The traditionally known flashback and flash-forward (anticipation) are what Genette calls "prolepsis" and "analepsis" respectively. They are the preserve of the omniscient narrator who can move freely in time and space. Each of these sub-divisions of Order can either be interior or exterior or mixed: repetitive or completive; partial or complete. These two can vary in terms of their distance, extent, and relationship to the main narrative.

Analepsis is the technical term for flashback and it is the narration of an event or a scene of the story at a point in the text after later events of the story have been told. It involves taking the story back into time of the commencement of the novel. A narrator employs this technique to fill in information or explain issue in the present. Exterior analepsis moves to a time before the story begins, that is, a time outside the story. An interior analepsis is a flashback of an event in the form of a recall or recapture of a necessary event to elaborate or make clear what is being told presently. An analepsis is usually to fill in ellipsis in the telling – ellipsis of previous events either outside (external) or inside (internal) the story.

Prolepsis is "any narrative manoeuvre that consists of narrating or evoking in advance an event that will take place later" (Genette, 1980: 40). Prolepsis is a narrative incursion into the future. It is the term for flash-forward or foreshadowing and it entails taking the story forward in time. Prolepsis is a definite statement of narration on later event. In prolepsis, a piece of information may be moved forward several times. Exterior prolepsis is moving to a time after the end of the story. An interior prolepsis is moving to an advanced point in the story.

When Time Order is mixed, it is referring to both exterior and interior time order. Here, order of time may go back in range to a time outside the story, then returns to rejoin a time inside the story.

An analepsis or prolepsis can be repeated several times (repetitive) or can be told once (completive). In addition, both analepsis and prolepsis can be either partial or complete.

The movement can give part of the information (partial) or the whole information (complete).

The modernist narrative deliberately destroys time order in the normal sense. The prolepsis and analepsis are used profusely without time markers.

Time order also applies to background information on character since whenever the narrator introduces a new character, he usually provides analeptic information on the character's life and background.

2.6.2 Duration

Duration, the second sub-category of Time is very essential to the analysis of the narrative. It is defined as the narrative pace, that is, the tempo, the narrative movements or the speed at which the narrative moves. It is the relation between duration in the story measured in seconds, minutes, hours, days, months and the length of text devoted to it in lines, pages, chapters in a novel or acts in a play. In theory, through the use of the norm of constancy of pace, the equilibrium between story duration and textual length, each day in the life of a character, for example, is treated in the same number of pages throughout the novel. Genette considers two forms of distortion: acceleration (or condensation) and deceleration. The narrator may choose to devote a very short segment to a long period of time: for instance ten years of a character's life summed up in one paragraph. On the contrary, a narrator may devote a very long segment of the narrative to a very brief period of time. Genette's narrative pace has four sub-divisions: Pause, Scene, Summary and Ellipsis. To effectively understand and use these sub-divisions, two different times are proposed and isolated within the narrative. These are Story Time (ST) and Narrative

Time (NT). Story Time (ST) "is the sequence of events and the length of time that passes in the story" Lethbridge & Mildorf (2015). In other words, it refers to the actual duration of events in the story. Narrative Time (NT), on the other hand, is the length of time taken by or for the telling (or in reading) of the story and the sequence of events presented in the discourse. Each of the sub-divisions is perceived in terms of ST and NT. Most traditional novels use Pause, Scene, Summary and Ellipsis to narrate their events depending upon how much drama is added.

PAUSE is descriptive pause where narrator in terms of duration or pace pauses in Story Time to give a description not directly connected with the story. Better still, pause is explained as a situation where the narrator stops the narration of the main events but continues the story with a description which is not directly connected with the story. This is also known as descriptive pause. Some Pauses are actually slow-down-scenes and they contain extra narrative elements such as narrator's comments on gestures, thoughts, memories, emotions and observations. At Pause, it is worthy to note that, narrative continues in Narrative Time (NT) but the story stops in Story Time (ST). It results in NT being infinitely greater than ST. According to Genette, at Pause therefore, NT is equal to "n" where "n" is an unspecified constant, and ST also equals to "0' where story has stopped.

Genette's symbolic equation for Pause is: $P \rightarrow NT \infty > ST$

Where P = pause, NT = narrative time, ST = story time, > = greater than, and ∞ = infinitely.

SCENE is where significant space is devoted to a brief experience and is presented in the form of pure dialogue, like in drama. In narrative or dramatic work, Scene generally refers to a scenario where pure dialogue takes place between the characters. At Scene, the narrative becomes dramatic since the dialogue contains picturesque elements that reveal practically what happens clearly to the readers in the form of performance. Scene is drama and dramatises the strong periods of the action corresponding with the most intense moments of the narrative. According to Genette, in Scene, NT is at the same pace or speed in duration as the ST. The equation for Scene is: Scene → NT = ST.

SUMMARY is leaping over or speedily summing up a period of time. Here few words are used to summarise or describe an entire episode. Consequently, in Summary, NT is lesser than ST, not infinitely less, since a summary is neither too long nor too short. Genette's equation for summary is: Summary → NT < ST.

Summary has been described as the standard transition between scenes and usually serves as the background of scenes, hence crucial in narrative discourse as it serves as the perfect connective tissues of the narrative.

ELLIPSIS is where Narrative Time is elided by the omission of large or small portions of the story either because they are implied in the narrative or left out in the telling. In other words, it involves skipping over some of the novels' main events and characters in telling the story. Hence in ellipsis, NT is infinitely less than ST. The equation for ellipsis is: Ellipsis = NT ∞ < ST.

The various paces of narration categorise under duration may be summarised as follows:

Pause → NT ∞ > ST (Narrative Time is infinitely greater than Story Time)

Scene → NT = ST (Narrative Time equals Story Time)

Summary → NT < ST (Narrative Time is lesser than Story Time)

Ellipsis = NT ∞ < ST (Narrative Time is infinitely lesser than Story Time)

2.6.3 Frequency

Frequency is the third sub-category of Time. It refers to the number of telling of a particular event. It is the relation between the number of times an event appears in the story and the number of times it is narrated, told or mentioned in the text. Consequently, Frequency brings forth the notion of repetition, and implies a choice between telling once and telling several times an event or events that took place only once or several times. Genette (1980) posits that, an event can either happen once or "n" times and can be told once or "n" times – where "n" is an unspecified constant. Frequency, Genettean sub-category of Time has three sub-divisions: Singulative Frequency (2 types), Repetitive and Iterative.

Type 1 Singulative tells once what happened, and Type 2 Singulative tells "n" times what happened "n" times. Repetitive is to tell "n" times what happened once. Iterative type of Frequency is to tell once what happened "n" times.

Singulative Frequency is the normal frequency of the traditional narrative. Repetitive Frequency is used for special effect, sometimes for emphasis, and is present in both the traditional and the modernist novel. Iterative Frequency is used in the traditional novel at the opening of the narrative to set the scene and situate the narrative in a time frame. In the traditional novel, when a character or situation is introduced, the background – habits, customs and daily routine – is given. Anytime there is new background information, the Iterative Frequency is used. The Iterative, therefore, is often in the habitual tense.

Traditional narratives usually start with a clearly marked Singulative Frequency. Then, where appropriate, the tense shifts into Iterative Frequency to introduce the habitual things and quickly returns to the Singulative to continue with the story. In the course of the telling, the traditional narrator may use the Repetitive Frequency for emphasis where necessary. In contrast, the modernist novel uses the Iterative where the traditional narrator would use the Singulative, sometimes in the present tense, to deliberately blur the advantage of the NT. In this, both Time Duration and Time Frequency are distorted.

Genette's theory systematises and categorises various means through which credible temporal discourse analysis of the novel can be executed. Undeniably, this researcher agrees with Walker (1997:2) as he states:

> Genette's structuralist approach offers a far more systematic methodology, one that is consistent and rigorous enough to afford a precise account of the manifest features of a narrative text and also a secure basis for analysis of the dynamics of reader response enacted by that text as it is experienced during the time-act of reading. Genette's narratology, involving such key terms as diegesis, extradiegesis, mimesis, focalisation, iterative and pseudoiterative narration, has been usefully applied not only to Proust's multivolume novel but also to other complex narratives.

It is this systematic methodology that the researcher seeks to apply in this work in order to explore how time is organised in the sampled novels. To do this, the fourth chapter of this dissertation concentrates on analysis of Time and its sub-categories of Order, Duration and Frequency in the selected African novels: Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*.

CHAPTER THREE

FINE LINES OF NARRATOLOGY: TIME IN *THINGS FALL APART*

3.0 Introduction

The previous section provides theoretical framework and review of related literature. It starts with theoretical framework, proceeds to discussion of various articles or works on the selected novels. The chapter also gives an in-depth review of literature on narratological concept of Time and concludes with Genette's narratological concept and schema of Time.

The present chapter applies the three sub-categories of Genette's narratological concept of Time to Achebe's *Things Fall Apart*. Admitting Time as a broad concept, Genette's model is adopted to put Time into a limited manageable framework in the following analyses.

It is worth noting that, though the analysis is done under the various sub-categories with their subsequent sub-divisions, at times these sub-categories and divisions are interlaced or intertwined. For instance, an analepsis may contain a descriptive pause or may be embedded with frequency. An episode identified as analepsis, pause or any of the sub-divisions is treated as such without recourse to its treatment under another sub-division.

3.1 Order in *Things Fall Apart*

Order is the sequencing of events in the story and their arrangement in the narrative. It is the first sub-category of Time in Genette's Narrative Discourse. Order has two sub-divisions: analepsis and prolepsis. Analepsis is the technical term for the traditional word,

flashback. It takes the story backward in time. Prolepsis is the term for flash-forward or foreshadowing. It takes the story forward in time.

3.1.1 Analepsis

The story begins with an exposition on Okonkwo's fame which is not limited to Umuofia only but goes beyond it. As the narration progresses, the discourse employs a very long analepsis right from page 3 to page 6 of chapter one. Since it predates the outset of the story, this analepsis is an exterior one. It has a reach of ten years, and the narrator uses it to relay some relevant information. It fills gap in the narration. Through it, the narrative gives a clear and detailed picture of Unoka, Okonkwo's father. Starting on paragraph four of chapter one, Unoka, we are told:

> In his day he was lazy and improvident and was quite incapable of thinking about tomorrow. If any money came his way, and it seldom did, he immediately bought gourds of palm-wine, called round his neighbours and made merry. He always said that whenever he saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime. Unoka was, of course, a debtor, and he owed every neighbour some money, from a few cowries to quite substantial amounts. (p. 3)

We are provided with information on Unoka's financial status and his handling of money. Unoka is impoverished and indebted to all his neighbours. It earns him the status of "a debtor" in his community. Though he hardly gets money, he never spares it whenever he gets any. He spends money on merrymaking and interestingly enough, whenever Unoka "saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime" (p. 3).

Continuing with the exposition on Okonkwo's father, we are made aware that:

> He was very good on his flute, and his happiest moments were the two or three moons after the harvest when the village musicians brought down

> their instruments, hung above the fireplace. Unoka would play with them, his face beaming with blessedness and peace. ... Unoka loved the good hire and the good fellowship, and he loved this season of the year, every morning with dazzling beauty. (p. 4)

In the above extract, we are copiously informed of Unoka's affection for music and its associated issues. The "two or three moons after the harvest" presents Unoka joyous moments. Playing with his fellow musicians, honouring the invitation of another village, and teaching them tunes provide Unoka with pleasurable periods. He appreciates, enjoys, and "loved this season of the year".

Within the major analepsis, the narrator employs another flashback to give information on Unoka's affection for kites during his childhood. It goes like this:

> He would remember his own childhood, how he had often wandered around looking for a kite sailing leisurely against the blue sky. As soon as he found one he would sing with his whole being, welcoming it back from its long, long journey, and asking it if it had brought home any lengths of cloth. (p. 4)

The exposition above fits Okonkwo's father's love for the season after harvest which does not involve farming. Consequently, he is able to pursue what he likes and enjoys doing: to sing with his whole being.

Through this exterior analepsis, further insight is given into the life and financial and social standing of Unoka. He is not only a failure, but:

> He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer, and they swore never to lend him any more money because he never paid back. But Unoka was such a man that he always succeeded in borrowing more, and piling up his debts. (p. 4)

The above picture about Unoka is not a glamorous one. He is so poor that, he hardly has enough food to sustain his family. He turns out to be a laughing stock in the community.

As to be discovered soon, Okonkwo and Unoka are diametrically contrary to each other. He, Unoka, "was never happy when it came to wars. He was in fact a coward and could not bear the sight of blood." (p. 5). Clearly Okonkwo's father is not only lazy but is also a coward and a failed person. His failure cannot be blamed on the fact he prefers music to farming, the main occupation of his society. There are equally good and music loving persons in Umuofia who succeed in life. Okoye is an epitome of that assertion. Through the same flashback, we learnt:

> Okoye was also a musician. He played on the *ogene*. But he was not a failure like Unoka. He had a large barn full of yams and he had three wives. And now he was going to take the Idemili title, the third highest in the land. (p. 5)

Okoye is such a successful and determined person that he is preparing to take the third highest title in the land. The flashback introduces this man, Okoye, as a sort of foil to Unoka. Thus, Unoka has only one wife whom he barely feeds but Okoye has three wives and a barn full of yams; Unoka is a failure but Okoye is not; and as the former is a coward the latter is a warrior. Also whilst Unoka is debtor, Okoye is creditor and ultimately, Unoka has no title but Okoye does have and is about to take the Idemili one.

To deepen the dichotomy, we are told of Okoye's visit to Unoka in demand of money the latter owes him. When Unoka discovers the reason for his friend's visit, he (Unoka):

> laughed loud and long and his voice rang out clear as the *ogene*, and tears stood in his eyes. ...
> "Look at that wall," he said, pointing at the far wall of his hut, ...
> "Look at those lines of chalk," and Okoye saw groups of short perpendicular lines drawn in chalk. There were five groups, and the smallest group had ten lines. ... he continued: "Each group there represents a debt to someone, and each stroke is one hundred cowries. You see, I owe that man a thousand cowries. But he has not come to wake me up in the morning for it... Our elders say that the sun will shine on those who stand before it shines on those who kneel under them. I shall pay my big debts first." (p. 6)

As presented in the extract, Unoka is heavily indebted: he owes several people various sums of money, "cowries". His resistance, failure, and inability to pay his debts go a long way to confirm his status as someone who is improvident, impoverished and insolvent and also as a lazy and failed person. So great is the difference between these two musicians. Such is the life of Unoka that it is little wonder the son, Okonkwo, abhors anything associated with him, Unoka.

The above narration constitutes external analepsis as it covers events that occurred before the beginning of the story. The narrator uses it to provide the reader with relevant information on Okonkwo's father. He is lazy, impoverished, coward, and above all, a failed and untitled person. Another relevance of this exterior analepsis is that, it gives insight into the why and how of Okonkwo's toughness. It is no wonder "Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved" (p. 10). Consequently, the analepsis provides the reader with the rationale behind some of Okonkwo's actions and reactions towards certain happenings in the novel.

The whole of the novel's Chapter Three is narrated through analepsis. It is exterior in nature. Pages 12 – 13 of the chapter provide information on three major issues. The first one is about Okonkwo. He, Okonkwo, does not have the start of life as others. He does not inherent barn or anything materially from the father Unoka. The second one is about one of the deities of Umuofia. Agbala is the name of this god and its minister is a female, a priestess for that matter. So powerful is this deity that, it provides four major services as delineated in the analepsis. People from far and near come to consult it for solutions to misfortunes that "dogged their steps" (p. 12). This is one of the services it renders. The second one is when people have disputes with their neighbours. The thirds service

involves people's consultation of Agbala to find out about what the future holds for them, and the fourth one is that people consult when they want to commune with the spirit of their dead fathers. The third major issue this analepsis draws the reader's attention to is Unoka's visit to Agbala. He does so to seek the assistance of this god as to why he also has miserable harvest. It turns out Unoka offends no god or gods as the priestess proclaims to him "You, Unoka, are known in all the clan for the weakness of your machete and your hoe." (p. 13). Unoka's source of poor harvest is due to laziness and this is firmly affirmed by the priestess of Agbala. Getting to the end of his life, Unoka turns a talkative, "His love of talk had grown with age and sickness" (p. 18). Unoka dies miserably a0nd that fetches him no grave, "for he has no grave" (p. 13).

The remaining part of Chapter Three, ranging from pages 14 – 18, is dedicated to further details on Okonkwo. Because he does not have the start of life as others, Okonkwo goes to Nwakibie, a wealthy man in Okonkwo's village, for his first seed-yams. Though Okonkwo gets twice the number of the seed-yams, other factors militate against him. The first one with hidden challenges is Okonkwo's share-cropping. About this, the narrative tells:

> Share-cropping was a very slow way of building up a barn of one's own. After all the toil one only got a third of the harvest. But for a young man whose father had no yams, there was no other way. (p.16)

Coupled with the above challenge is Okonkwo's moral obligation to support his mother, his two sisters, and of course his lazy father. Okonkwo's share-cropping and fending for his father's household weigh him down. His plight is presented this way:

> And so at a very early age when he was striving desperately to build a barn through share-cropping Okonkwo was also fending for his father's house. It was like pouring grains of corn into a bag full of holes. (p. 16)

Such is Okonkwo's difficulty. He is to share-crop and also has to fend for the parents and his siblings.

As the analepsis progresses, we get to know what happens to the seed-yams that Okonkwo takes from Nwakibie. It is the saddest part of the whole issue. The narrative declares:

> The year that Okonkwo took eight hundred seed-yams from Nwakibie was the worst year in living memory. Nothing happened at its proper time,- it was either too early or too late. It seemed as if the world had gone mad.

And on unpleasant note

> That year the harvest was sad, like a funeral, and many farmers wept as they dug up the miserable and rotting yams. (p. 17)

That is the lot of Okonkwo. Nature disappoints him the very year he is given eight hundred seed-yams. Nevertheless, he overcomes all and rises to prominence.

The narrator employs this analepsis to furnish the reader with the information on Agbala, on Unoka as well as the hardships the novel's protagonist goes through before becoming great in his country.

In the first paragraph of Chapter Four, the narrator makes use of an interior analepsis. It goes:

> Only a week ago a man had contradicted him at a kindred meeting which they held to discuss the next ancestral feast. Without looking at the man Okonkwo had said: "This meeting is for men." The man who had contradicted him had no titles. That was why he had called him a woman. (p. 19)

The extract presents one of Okonkwo's impetuous reactions to a phenomenon. He metaphorically calls the man who contradicts him a woman. Calling a male adult a

woman, in Umuofia parlance, denotes someone without title and also another way of stating that such a person is a failure.

The essence of this analepsis is that, it goes a long way to confirm the assertion that Okonkwo has no patience with unsuccessful men.

Another instance of analepsis in the story is when the narration lapses into time past, fetches and presents information on Ikemefuna's stay with Okonkwo and his household. This particular telling is analeptic in nature in that we have already been informed:

> ... Ikemefuna came into Okonkwo's household. When Okonkwo brought him home that day he called his most senior wife and handed him over to her. (p. 19)

In the present telling, we are given details of Ikemefuna's first three weeks in Okonkwo's house. We are told:

> At first Ikemefuna was very much afraid. Once or twice he tried to run away, but he did not know where to begin. He thought of his mother and his three-year-old sister and wept bitterly. Nwoye's mother was kind to him and treated him as one of her own children. But all he said was: "When shall I go home?" When Okonkwo heard that he would not eat any food he came into the hut with a big stick in his hand and stood over him while he swallowed his yams, trembling. A few moments later he went behind the hut and began to vomit painfully . Nwoye's mother went to him and placed her hands on his chest and on his back. He was ill for three market weeks, and when he recovered he seemed to have overcome his great fear and sadness. (p. 20)

As usual of everybody, Ikemefuna finds it difficult to adapt to his new environment in Umuofia, and specifically Okonkwo's abode. He refuses to eat and has to be compelled by Okonkwo into swallowing his food. He later throws up the food and falls sick for "three market weeks". He recovers after this and becomes acclimatised. After the three

weeks, Ikemefuna's true nature comes to the fore earning him affection from the young ones and the old people. Thus:

> He was by nature a very lively boy and he gradually became popular in Okonkwo's household, especially with the children. Okonkwo's son, Nwoye, who was two years younger, became quite inseparable from him because he seemed to know everything. ... Even Okonkwo himself became very fond of the boy – inwardly of course. ...
> Sometimes when he went to big village meetings or communal ancestral feasts he allowed Ikemefuna to accompany him, like a son, carrying his stool and his goatskin bag. And, indeed, Ikemefuna called him father. (p. 20 - 21)

The narrative employs the above analepsis to supply information on Ikemefuna's initial plight in adjusting to his new home, what happens to end it all, and how he becomes accustomed to his new setting. Through it too, we get to know how Ikemefuna earns the affection of Okonkwo's children as well as Okonkwo.

Whilst talking about the second day of the New Year, the day which is also reserves for the wrestling match between Okonkwo's village and its neighbours, the narrative quickly reverses back to years in time. It is an interior analepsis. Through this retrospection, the narrative proclaims:

> Many years ago when she was the village beauty Okonkwo had won her heart by throwing the Cat in the greatest contest within living memory. She did not marry him then because he was too poor to pay her bride-price. But a few years later she ran away from her husband and came to live with Okonkwo. All this happened many years ago. (p. 28)

The "she" in the excerpt is Ekwefi, Okonkwo's second wife. Many years ago, she is the beauty queen of the village and is supposed to marry to Okonkwo. Because Okonkwo is then poor and is unable to pay her bride-price, the marriage does not come on. Okonkwo,

however, marries Ekwefi later on when she runs away from the husband into Okonkwo's bosom.

Through this analepsis, the narrative provides the reader with the events leading to Okonkwo's marriage to Ekwefi.

When Okonkwo returns home that faithful evening after killing Ikemefuna, the narration zooms in on Nwoye. This one on Nwoye quickly takes the narrative a year back and likens his experience then to the present one. It is presented:

> It was after such a day at the farm during the last harvest that Nwoye had felt for the first time a snapping inside him like the one he now felt. They were returning home with baskets of yams from a distant farm across the stream when they heard the voice of an infant crying in the thick forest. A sudden hush had fallen on the women, who had been talking, and they had quickened their steps. Nwoye had heard that twins were put in earthenware pots and thrown away in the forest, but he had never yet come across them. A vague chill had descended on him and his head had seemed to swell, like a solitary walker at night who passes an evil spirit on the way. Then something had given way inside him. (p. 43)

The extract explains what the boy felt the previous year on his way back home during the harvest. In the company of others, Nwoye for the first time feels "a snapping inside him" when they hear the voice of infant crying in the forest. This twin, apparently one of the several babies, cries miserably in the forest. Umuofia's custom does not permit its people to keep twins; hence a number of them are thrown into the Evil Forest immediately they are born. Like other children of the sort, this child's cry will not save him, but will rather result in death. In all, there is death: Ikemefuna is taken away never to return just as the twins are thrown into the forest never to return. So terrible are the instances that they leave indelible mark on Nwoye's memory.

This interior analepsis which has a reach of one year serves a useful purpose. It portrays one of the inherent evils in some cultural practices of the Umuofia people.

Chapter Nine of the novel features the longest analepsis so far, covering the last paragraph of page 54 to part of page 60. The chapter is almost entirely dedicated to Ezinma and her mother Ekwefi. Ekwefi's childbirth has encounter with *ogbanje* – children who repeatedly die and are reborn. Their circle is a vicious one. While talking about Ekwefi's difficulty with child bearing, the narrative drifts back to a period that predates the present time narration to elaborate on the issue. When Ekwefi's second child dies, Okonkwo seeks spiritual assistance:

> After the death of Ekwefi's second child, Okonkwo had gone to a medicine man, who was also a diviner of the Afa Oracle, to inquire what was amiss. This man told him that the child was an *ogbanje*, one of those wicked children who, when they died, entered their mothers' wombs to be born again.
> "When your wife becomes pregnant again," he said, "let her not sleep in her hut. Let her go and stay with her people. In that way she will elude her wicked tormentor and break its evil cycle of birth and death."
> Ekwefi did as she was asked. As soon as she became pregnant she went to live with her old mother in another village. It was there that her third child was born and circumcised on the eighth day. She did not return to Okonkwo's compound until three days before the naming ceremony. The child was called Onwumbiko.
> Onwumbiko was not given proper burial when he died. (p. 54-55)

Okonkwo goes to great length to help alleviate the wife's predicament. The wife complements this by following the tenet and precept of the medicine-man. However, their efforts came to null. The product of their toil, Onwumbiko, dies prematurely on the same market as he was born. He is not given a befitting burial when he dies. As revealed in the last sentence of the paragraph, Onwumbiko's body is mutilated, dragged on the ground and buried in the Evil Forest.

The analepsis goes on to throw more light on Ekwefi's troubles that:

> By the time Onwumbiko died Ekwefi had become a very bitter woman. Her husband's first wife had already had three sons, all strong and healthy. ... But she had grown so bitter about her own *chi* that she could not rejoice with others over their good fortune. ... Her husband's wife took this for malevolence, as husbands' wives were wont to. How could she know that Ekwefi's bitterness did not flow outwards to others but inwards into her own soul, - that she did not blame others for their good fortune but her own evil chi who denied her any? (P. 56)

Ekwefi grows bitter with the death of her children. Her situation sharply contrasts that of her rival. Unlike Ekwefi, Okonkwo's first wife is blessed with three strong and healthy sons. This fortunate woman is celebrated whilst Ekwefi goes about with heaviness of heart. Such is her difficulty as it weighs her down and is subsequently misconstrued.

Good fortune, however, smiles on Ekwefi as the years go by. She is blessed with a determined-to-stay fruit of the womb, Ezinma. Thus:

> At last Ezinma was born, and although ailing she seemed determined to live. At first Ekwefi accepted her, as she had accepted others—with listless resignation. But when she lived on to her fourth, fifth and sixth years, love returned once more to her mother, and, with love, anxiety . She determined to nurse her child to health, and she put all her being into it. She was rewarded by occasional spells of health during which Ezinma bubbled with energy like fresh palm-wine. At such times she seemed beyond danger. But all of a sudden she would go down again . Everybody knew she was an *ogbanje*. These sudden bouts of sickness and health were typical of her kind. But she had lived so long that perhaps she had decided to stay. (p. 56)

Out of Ekwefi's ten children, Ezinma is the only that promises to hold on to life. She transcends the ages at which others die, earning her the affection of the mother. This love is however filled perpetual anxiety on the part of Ekwefi as Ezinma exhibits signs of *ogbanje*. These signs are known to everyone. She bubbles with good health laden with energy. In other times, she suddenly experiences bouts of sicknesses.

Ekwefi's belief in her daughter's stay gives her own life a meaning. As contained in the analepsis, her faith and outlook of life is strengthened when a spiritualist by the name Okagbue breaks Ezinma's bond with the world of *ogbanje*. Despite this, Ekwefi still nurses fear due to the deceptive nature of some of these children. Consequently, though she is reassured, it is narrated:

> But such was her anxiety for her daughter that she could not rid herself completely of her fear. And although she believed that the *iyi-uwa* which had been dug up was genuine, she could not ignore the fact that some really evil children sometimes misled people into digging up a specious one. (P. 56)

Breaking the bond between an *ogbanje* and its evil world entails digging out and destroying the silver cord or *iyi-uwa* that serves as the linking device. The main process involved in looking for where Ezinma's *iyi-uwa* is hidden and digging it out is presented in a lengthy and detailed manner. It spans page 57 to part of page 60. Ezinma refuses to cooperate fully at the onset but gives in somewhere along the line. Part of the process is presented in a slow, meticulous and detail way:

> "Where did you bury your *iyi-uwa*?" Okagbue had asked Ezinma. She was nine then and was just recovering from a serious illness.
> "What is *iyi-uwa*?" she asked in return.
> "You know what it is. You buried it in the ground somewhere so that you can die and return again to torment your mother."
> Ezinma looked at her mother, whose eyes, sad and pleading, were fixed on her.
> "Answer the question at once," roared Okonkwo, who stood beside her. All the family were there and some of the neighbours too.
> "Leave her to me," the medicine man told Okonkwo in a cool, confident voice. He turned again to Ezinma. "Where did you bury your *iyi-uwa*?"
> "Where they bury children," she replied, and the quiet spectators murmured to themselves.
> "Come along then and show me the spot," said the medicine man. The crowd set out with Ezinma leading the way and Okagbue following closely behind her. Okonkwo came next and Ekwefi followed him. When she came to the main road, Ezinma turned left as if she was going to the stream.

> "But you said it was where they bury children?"asked the medicine man.
> "No," said Ezinma, whose feeling of importance was manifest in her sprightly walk. She sometimes broke into a run and stopped again suddenly. (p. 57)

In their bid to secure Ezinma's life, Okonkwo and Ekwefi, on one hand, and Okagbue on the other, have to persuade the little girl. Her mother's sad and pleading, eyes together with father's roar and the medicine-man's tactful handling of the matter, break Ezinma's initial resistance as presented in the extract. She takes the lead and others follow her to where the *iyi-uwa* is supposedly buried. Ezinma, however, deceives the party involved in the process as she leads them into the wrong location.

The pain and the frustration others have to endure, and the deception Ezinma makes them go through manifest when the analepsis steadily progresses. It is reported:

> When she got to the big udala tree Ezinma turned left into the bush, and the crowd followed her. Because of her size she made her way through trees and creepers more quickly than her followers. The bush was alive with the tread of feet on dry leaves and sticks and the moving aside of tree branches. Ezinma went deeper and deeper and the crowd went with her. Then she suddenly turned round and began to walk back to the road. Everybody stood to let her pass then filed after her.
> "If you bring us all this way for nothing I shall beat sense into you" Okonkwo threatened. ...
> Ezinma led the way back to the road, looked left and right and turned right. And so they arrived home again. (p. 57 - 58)

Ezinma, the object of attention and interest, thwarts the efforts of her deliverers and the well-wishers. She leads everyone into the thick part of the forest only for her to make an about turn. Consequently, they end on the very spot they started. That is part of the difficulty the husband and wife, the medicine-man as well as others have to bear if they want to be successful in this endeavour.

Notwithstanding the aforementioned challenges, the party's arrival at square one is not without its own goodness. The continuation of the above extract tells of Ezinma finally pointing to the exact spot where her *iyi-uwa* is buried. This sets Okagbue and Okonkwo into a tedious yet necessary digging of the ground. It is narrated:

> He immediately set to work digging a pit where Ezinma had indicated. The neighbours sat around watching the pit becoming deeper and deeper. The dark top soil soon gave way to the bright red earth with which women scrubbed the floors and walls of huts. Okagbue worked tirelessly and in silence, his back shining with perspiration. Okonkwo stood by the pit. He asked Okagbue to come up and rest while he took a hand. But Okagbue said he was not tired yet. (p. 58)

The narrative continues:

> Outside the obi Okagbue and Okonkwo were digging the pit to find where Ezinma had buried her *iyi-uwa*. Neighbours sat around, watching. The pit was now so deep that they no longer saw the digger. They only saw the red earth he threw up mounting higher and higher. Okonkwo's son, Nwoye, stood near the edge of the pit because he wanted to take in all that happened. Okagbue had again taken over the digging from Okonkwo. He worked, as usual, in silence. (p. 59)

From the above, one sees how committed the two men are about Ezinma. Okagbue and Okonkwo indefatigably work towards Ezinma's liberation. They dig the pit in alternation. Asides, neighbours watch on as the men work. Time lapses as seconds culminate into minutes and minutes compound into hours

With time, success smiles on the work of the day. The medicine-man, Okagbue, announces his feeling about the apparent nearness of Ezinma's *iyi-uwa*. After springing to the surface with his message, Okagbue descends into the pit and:

> After a few more hoe-fuls of earth he struck the *iyi-uwa*. He raised it carefully with the hoe and threw it to the surface... Okagbue emerged and without saying a word or even looking at the spectators he went to his goatskin bag, took out two leaves and began to chew them. When he had swallowed them, he took up the rag with his left hand and began to untie it. And then the smooth, shiny pebble fell out. He picked it up. (p. 59).

That is how far the toil, determination, and the need to set Ezinma free from the claws of the *ogbanje* world turn out. After an excessive and laborious work which sees Okagbue and Okonkwo digging deep into the bowel of the earth, the *iyi-uwa* is found, thrown onto the earth's surface and exposed. Due to the spirituality attached to it, Okagbue has to fortify himself. He does so through chewing and swallowing of unnamed leaves. He then proceeds to untie the rag to uncover its content, a smooth, shiny pebble.

Before the pebble is destroyed to finally break the owner's link with the other world, there should be identification and confirmation. When asked whether the stone is hers, Ezinma responds positively:

> "Is this yours?" he asked Ezinma.
> "Yes," she replied. All the women shouted with joy because Ekwefi's troubles were at last ended.
> All this had happened more than a year ago and Ezinma had not been ill since. (p. 60)

Ezinma is finally free from the shackle of *ogbanje* world. The bond that serves as connecting duct is dug out and taken care of. Though the episode narrated begins on frustrating cord, it ends on joyous and triumphant note. Everyone is happy because Ekwefi's troubles with child-bearing are now over.

This analepsis serves a useful purpose in the narration of events in the story. Its application is not only to elaborate on Ekwefi's plights, but also to portray the length to which Ezinma's parents go to secure her stay. Besides, the technique is employed to give the reader a worth of knowledge on one of the aspects of Umuofia people's tradition. Their concept of about *ogbanje* is beautifully illustrated. In addition, the analepsis highlights how concerned the people of Umuofia are over the challenges of their fellows. Ekwefi and Okonkwo are not left alone in the search for and destruction of Ezinma's *iyi-*

uwa. Other members of the society show interest and support right from the beginning to the discovery and destruction of the mysterious stone.

Pages 71 to 76 captures Chielo's dramatic visit to Okonkwo's house and its related issues because of Ezinma. Though much is said about how Ekwefi painstakingly follows the priestess all night long, little is said as well as heard of Okonkwo because his contribution was elided. However, on page 79, the narrative employs interior analepsis to fill in the vacuum. It is narrated that:

> ... for although nobody else knew it, he had not slept at all last night. He had felt very anxious but did not show it. When Ekwefi had followed the priestess, he had allowed what he regarded as a reasonable and manly manly interval to pass and then gone with his machete to the shrine ... It was only when he had got there that it had occurred to him that the priestess might have chosen to go round the villages first. Okonkwo had returned home and sat waiting. When he thought he had waited long enough he again returned to the shrine. But the Hills and the Caves were as silent as death. It was only on his fourth trip that he had found Ekwefi, and by then he had become gravely worried. (p. 79)

That is what Okonkwo does when Chielo, the priestess of Agbala, takes his daughter the previous night. He does not sleep but makes three unsuccessful trips to the shrine. Though gravely worried by then, his fourth trip enables him to meet the wife waiting at the entrance of the shrine. The ellipsis which later becomes an analepsis reveals Okonkwo's soft spot and love for his family which is covert.

This interior analepsis which has a reach less than a day provides information on what does Okonkwo does the previous night. He demonstrates love for his wife and the child. Paragraph one of Chapter Fourteen comes with analepsis. In this particular instance, the narrative goes back thirty (30) years when Okonkwo loses his mother. It goes:

> His name was Uchendu, and it was he who had received Okonkwo's mother twenty and ten years before when she had been brought home from Umuofia to be buried with her people. Okonkwo was only a boy

> then and Uchendu still remembered him crying the traditional farewell:
> "Mother, mother, mother is going."
> That was many years ago. (p. 91)

The extract is a drift into years back when the narrative tells of who received Okonkwo and his family into Mbanta, his mother's hometown, following his inadvertent killing of Ogbuefi Ezuedu's son. Then a mere boy, Okonkwo cries when the mother dies. The very person who receives his mother's mortal remains is same person who receives him on his exile. Performance of rituals shows Okonkwo as a stickler for tradition even at a tender age.

This interior analepsis with a reach of thirty years serves useful purposes. It first of all tells when Okonkwo's mother dies, that is, thirty years ago; and also where she is buried, that is, Mbanta, her hometown. This analepsis also talks about culture: one belongs to her family not her husband. In addition, it provides information on how Uchendu, Okonkwo's maternal uncle, has been of tremendous help to him in two of his trying moments: when he loses his mother and when he is exiled through no mistake of his.

Page 101 reveals what prompts Obierika's second visit to Mbanta nearly two years after the previous one. It is stated that "What moved Obierika to visit Okonkwo was the sudden appearance of the latter's son, Nwoye, among the missionaries in Umuofia." (p. 101). Through this analepsis, Nwoye's conversion into Christianity is provided. In short, the missionaries visit the village of Mbanta and preach salvation to the indigenes. Despite the initial challenges and heckling, the missionaries persist and win souls and one of these souls is Nwoye, Okonkwo's first son. The last paragraph of page 104 gives reason for Nwoye's rebirth:

> But there was a young lad who had been captivated. His name was Nwoye, Okonkwo's first son. It was not the mad logic of the Trinity

> that captivated him. He did not understand it. It was the poetry of the new religion, something felt in the marrow. The hymn about brothers who sat in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul—the question of the twins crying in the bush and the question of Ikemefuna who was killed. He felt a relief within as the hymn poured into his parched soul. The words of the hymn were like the drops of frozen rain melting on the dry palate of the panting earth. Nwoye's callow mind was greatly puzzled. (p. 104)

The above provides us with Nwoye's conversion. The inherent evil in some of the cultural practices of the people of Umuofia compels him to surrender to the white man's God. This act on his part, however, fetches him the displeasure of the father.

3.1.2 Prolepsis

In *Things Fall Apart*, the narrator's attempt at prolepsis lands us into "amorce" which is a hint about future event or events. The first instance of amorce occurs when we are hinted on Ikemefuna's death. The information is given when Ogbuefi Ezeudu declares:

> "That boy calls you father. Do not bear a hand in his death."
> Okonkwo was surprised, and was about to say something when the old man continued:
> "Yes, Umuofia has decided to kill him. The Oracle of the Hills and the Caves has pronounced it. They will take him outside Umuofia as is the custom, and kill him there. But I want you to have nothing to do with it. He calls you his father." (p. 40)

The above intimates what is yet to be done to Ikemefuna who is given to Umuofia as a propitiatory element for the crime the father commits. Though Okonkwo is warned against taking part in the execution of the task, he fully takes participates and suffers the consequence later on.

Application of the above mechanism draws the reader's attention to what will happen to Ikemefuna. Besides, it heightens tension or the reader's suspense as he or she waits to find out whether Okonkwo will take part or refuse to do so and be considered weak. The

issue also touches on Umuofia people's obedience to their gods, in this case, the Oracle of the Hills and the Caves.

The second instance of amorce occurs on page 108 of the novel. It follows Okonkwo's reaction to Nwoye's conversion to the Christian faith and the narrator foretells of the future when Okonkwo dies one day. It goes:

> He saw himself and his father crowding round their ancestral shrine waiting in vain for worship and sacrifice and finding nothing but ashes of bygone days, and his children the while praying to the white man's god. (p.108).

The above statement is not a mere prediction but rather a clear hint about what is yet to happen. Over here, the narrator attempts to jump into the future and tell of the fate that awaits Okonkwo and other ancestors due to the power of the invading religion that takes all his children, and by extension children of Umuofia, away. The reality of the quoted sentence manifests in two broad ways. The first one is Nwoye's defection from the father's religion. This act has higher probability of influencing his younger siblings to follow his footstep. Being the first son, he holds great influence over the younger children. The second manifestation is the turnout of events when the narrative draws near its end and what actually happens at the end. Getting to the end, the reader is copiously fed with how the new religion serves as a knife and cuts the very centre that holds the clans together: the resultant is the fall of things. At the end, Okonkwo himself falls heavily through suicide. Who will offer sacrifice to the spirit of an ancestor who commits suicide? Apparently, there will be none to do so!

The importance of this device is that, it foreshadows what will happen to Okonkwo as well as other traditionalists in the near future.

3.2 Duration in *Things Fall Apart*

Duration is the second sub-category of Time in Genette's macrotext of the *recit*. It is defined as the narrative pace, that is, the narrative movement or the speed at which the narrative moves. Duration has four sub-divisions: Pause, Scene, Summary and Ellipsis. The following segment examines how each of these sub-divisions manifests itself in Achebe's *Things Fall Apart*.

3.2.1 Pause

The first instance of pause occurs when the narrator stops narration at the story time (ST) but continues with narration at the narrative time (NT). It features the fierce wrestling match between Okonkwo and Amalinze, the cat. We are told:

> The drums beat and the flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one almost heard them stretching to breaking point. (p. 3)

The narrator employs this technique to give height, depth and intensity to the contest between these great individuals. It is a make or break affair for the contestants. Thus, this particular wrestling competition, on one hand, intends to further concretise Amalinze's already cemented reputation as an unbeatable man of value in the wrestling world of Umuofia. That, however, is subjected to the fact that he wins and maintains his invincibility. On the other hand, it provides avenue for a young and energetic man to shoot himself into the limelight of wrestling as well as into the heart of his people. In addition, it also helps us to understand one of the means through which people of Umuofia entertain themselves and the seriousness that is attached to this all important

event. Thus, the two contestants cannot afford to disappoint themselves, their relatives, their entire neighbourhood and their villages.

At the end, Okonkwo defeats Amalinze, earning himself a lasting prestige among his people and the surrounding villages.

In another pause, we are given the first dose of description on Okonkwo, the novel's protagonist. Through the use of this descriptive pause, we get some information on Okonkwo's physical appearance and his disposition as well. According to the narrator:

> He was tall and huge, and his bushy eyebrows and wide nose gave him a very severe look. He breathed heavily, and it was said that, when he slept, his wives and children in their houses could hear him breathe. When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody. And he did pounce on people quite often. He had a slight stammer and whenever he was angry and could not get his words out quickly enough, he would use his fists. He had no patience with unsuccessful men. He had no patience with his father. (p. 3)

As seen in the extract, the discourse gives Okonkwo features that distinguish him from others. He does not appear an ordinary person. His physical appearance is a commanding one: tall and huge. In addition, his bushy eyebrows give him a severe look. To complement his wide nose, he breathes heavily. So heavy is it that persons far from him hear him breathe when he is asleep. Okonkwo's gait is a peculiar one. His heels, we are told, hardly touch the ground, creating a sense of someone almost always in hurry whilst in motion. As a man of action, Okonkwo employs his fist as a substitute for the mouth when words fail to flow easily from it. Also, Okonkwo has no tolerance for failures or unsuccessful men, not even his father.

Okonkwo appears a towering and awe striking person. His gait, as portrayed, and his quick application of the hand constitute an aspect of his agility. All of these go a long way to give Okonkwo a unique disposition. If Okonkwo is successful, then part of his success is due to these very features that set him apart from others of his age group.

In the second paragraph after the information on Okonkwo, the narrative employs a pause which is embedded in the first major analepsis of the novel. Though a short one, it gives a brief description on the physique of Unoka, Okonkwo's father. About this, we are informed "He was tall but very thin and had a slight stoop. He wore a haggard and mournful look except when he was drinking or playing on his flute." (P. 4). He is tall and thin unlike the son who is tall and huge. Unoka does not possess a good posture as he stoops slightly. His appearance is worsened by his unattractive facial look which is haggard and mournful. The only time he drops this outlook is when he drinks palm-wine or when he plays his flute. That is about Unoka's physical appearance.

While narrating the episode that features the town-crier's call for the people to meet the following day, the narrative pauses and presents the people's perception about darkness. About this, we are told:

> Darkness held a vague terror for these people, even the bravest among them. Children were warned not to whistle at night for fear of evil spirits. Dangerous animals became even more sinister and uncanny in the dark. A snake was never called by its name at night, because it would hear. It was called a string. (p. 7)

As seen in the above pause, Achebe presents darkness as a horrible entity. It is a dangerous period for the people as even the bravest among them is terrified by it. Darkness is given deeper intensity and shade. Its vague terror leads to formulation of

don'ts. One of them is no whistling for the fear of attracting evil spirits. Another one is calling snake simply as "a string'.

In the same pause, the narrative contrasts the darkness of the night with a night of moonlight. Moonlight night is characterised with cheerful voices of children as the younger ones entertain themselves in the open spaces with the older one doing so in less open areas. All of these cause the aged men and women to remember their prime days.

The narrative applies the above pause to feed the reader with vital information about Umuofia. As the setting of the novel, it is appropriate the reader gets to know more about the place and the narrative promptly fulfils this role accordingly. Umuofia stands tall among its neighbours. It is feared. It also proves powerful in war and in magic. Subsequently, its medicine-men are feared and revered in and around the surrounding country. Its potency in war is attributed to one of the deities called *agadi-nwayi* which is translated into old woman. Centred in the middle of Umuofia, *agadi-nwayi* is a revered deity.

The same pause further adds to the pietism of Umuofia. Being a religious entity, Umuofia never does anything without first consulting the appropriate divinity for the particular difficulty. So we are told:

> And in fairness to Umuofia it should be recorded that it never went to war unless its case was clear and just and was accepted as such by its Oracle – the Oracle of the Hills and the Caves. And there were indeed occasions when the Oracle had forbidden Umuofia to wage a war. If the clan had disobeyed the Oracle they would surely have been beaten, because their dreaded *agadi-nwayi* would never fight what the Ibo call *a fight of blame*. (p. 9)

The above pause serves to provide detailed and timely information on Umuofia, the country made up of nine villages. Crucial in the information is Umuofia's prowess in war as well as its obedience to deities and reliance on these very spiritual entities.

On page nine (9) of the novel, we witness another pause. At this particular pause, the narrative provides the reader with one of the facts about Okonkwo. He overwhelms his household with fear which terrorises all. But it is manifestation of Okonkwo's own emotional burden or internal state of being. Talking about this, the narrative pinpoints:

> But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and of the forces of nature, malevolent, red in tooth and claw. Okonkwo's fear was greater than these. It was not external but lay deep within himself. It was the fear of himself, lest he should be found to resemble his father. Even as a little boy he resented his father's failure and weakness ... And so Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness. (p. 9)

Such is Okonkwo's own embedded and internal fear that it supersedes that of anything physical or spiritual, be it the fear of evil spirits, or anything else. The fear of failure and weakness matters to Okonkwo very well. This fear serves as a determining factor in Okonkwo's life, hence bound to his passion. Out of this, he disassociates himself with anything or anyone that serves as a reminder of failure or weakness. Consequently, he resolves to eschew gentleness and idleness, two of the attributes inherent in his father Unoka. Nevertheless, there is merit and demerit in this fear. The positivity in this fear of failure and weakness is greater than the negativity in it. Okonkwo's fame, his prowess in battle and his success in life as manifests in his role in Umuofia are all conspicuous product of this fear. Its negativity is what we see in his brash and impetuous actions with the most prominent being the suicide he commits at the end of the novel.

The above pause is of relevance to the story. In essence, one is firmly equipped to understand or give meaning to Okonkwo's actions and reactions in the novel.

The beginning of Chapter Five presents us with information on Ani, one of the gods of Umuofia, specifically the earth goddess. It is a descriptive pause as the story stops at story time as narrative continues at narrative time. We are told that the whole of Umuofia is in a festive mood and:

> It was an occasion for giving thanks to Ani, the earth goddess and the source of all fertility. Ani played a greater part in the life of the people than any other deity. She was the ultimate judge of morality and conduct. And what was more, she was in close communion with the departed fathers of the clan whose bodies had been committed to earth. (p. 26).

The pause presents some of the functions or roles of Ani. It is the source of fertility and it is duly acknowledged and appreciated for that. Besides, it also serves as the goddess of morality and conduct. As a result, this goddess judges issues related to these two concepts: morality and conduct. It is of little wonder its priest, Ezeani, demands Okonkwo bring a she-goat, a hen, a length of cloth and a hundred cowries when the latter violates the Week of Peace. In addition, this deity is in close contact with the spirits of departed ones whose bodies are buried into the earth.

We come across another pause in the novel. It is a brief descriptive one. It provides information on Ezeudu as we are told:

> ... Ogbuefi Ezeudu came in. Ezeudu was the oldest man in this quarter of Umuofia. He had been a great and fearless warrior in his time, and was now accorded great respect in all the clan. (p. 34)

The above exposition is presented when Ezeudu visits Okonkwo to inform the latter of the decision Umuofia has taken concerning Ikemefuna. The Oracle of Hills and the Caves orders Ikemefuna's death. Thus, Ezeudu comes to Okonkwo to deliver the message and

the narrative pauses the main story and tells us of who Ezeudu is. He is the oldest man in his part of Umuofia. Also, he is fearless warrior in his youth and commands great respect. This descriptive pause reiterates the fact that Umuofia is a warlike society and thus values its warriors. Consequently, the pause is applied to acknowledge virtues due one of its heroes, Ogbuefi Ezeudu.

The narration makes use of another pause in the telling of events in the story. It is located on page 54. It occurs when Ezinma's sickness which the father diagnoses to be *iba* is relayed. To help the reader know more about this daughter of Okonkwo, the narrative pauses the main story and tells:

> Ezinma was an only child and the centre of her mother's world. Very often it was Ezinma who decided what food her mother should prepare. Ekwefi even gave her such delicacies as eggs, which children were rarely allowed to eat because such food tempted them to steal... But it was impossible to refuse Ezinma anything... And she enjoyed above all the secrecy in which she now ate them. Her mother always took her into their bedroom and shut the door. (p. 54)

Through this pause, vital information is provided about Ezinma. She is the only child of the mother and serves as the centre of the mother's world. Due to this, she enjoys privileges other children are denied. For instance, she decides what food the mother prepares. Asides, she also eats eggs, a delicacy other children are deprived.

The application of this device enables the narrator to give insight into the mutual relationship between Ezinma and the mother. In addition, the device highlights how Ezinma serves as the pivot upon which the mother's life revolves.

In addition to the above, it is reported that Ezinma does not call the mother *Nne,* the traditional way children address their parents. Such is the companionship between Ezinma and the mother that, she calls her by the name Ekwefi. She is given a lot of

preferential treatment because of the mother's predicament with *ogbanje* children which underscores her being the only daughter.

Right after the exposition on Ezinma and how the mother treats her, the narrative turns its lens on Ekwefi. This enables the reader to fully comprehend why Ekwefi relates to the daughter as we have already been told in the preceding pause. As far as child-bearing, the crowning glory of a woman is concerned, Ekwefi appears a desolate woman. She suffers in the hand of ogbanje. Out of the ten children she gives birth to, Ezinma is the only surviving soul. She loses them before the age of three. Her despair manifests in the sort of names she gives her children. In her petition to death to have mercy, she names one of the children *Onwumbiko* which means death, I implore you. Other interesting ones include "Ozoemena— "May it not happen again." ... Onwuma—"Death may please himself." (p. 54). Ekwefi's lot is not good one. Consequently, she cannot afford to play down the demands of Ezinma. Ezinma is to be nursed and nurtured through an orchestrated upbringing spiced with pampering.

Ekwefi's problem with child-bearing necessitates Okonkwo's engagement of a medicine-man by the name Okagbue. The introduction of this man leads to another pause in which the narrative furnishes the reader with well-pronounced features of Okagbue. It is stated:

> Okagbue was a very striking figure, tall, with a full beard and a bald head. He was light in complexion and his eyes were red and fiery. He always gnashed his teeth as he listened to those who came to consult him. (p. 55)

The excerpt portrays the commanding features of Okagbue who is not only tall, but also bearded with bald head. He has light skin. His eyes are red and fiery and he constantly gnashes the teeth whilst listening to his clients.

This pause adds up to the traditional manly qualities inherent in Umuofia men. They are naturally warlike with some of them very tall.

In telling the death and its associated funeral rites of Ogbuefi Ezeudu, the narrative makes use of descriptive pauses. This section examines one of them in Chapter Thirteen. In this instance, attention is given to the most dreaded of all the egwugwu in Umuofia. About this, it is said:

> He was always alone and was shaped like a coffin. A sickly odour hung in the air wherever he went, and flies went with him. Even the greatest medicine men took shelter when he was near. Many years ago another egwugwu had dared to stand his ground before him and had been transfixed to the spot for two days. This one had only one hand and it carried a basket full of water. (p. 86)

The excerpt is the narrator's means of sidestepping in the telling of the main story. The narrator applies this mechanism to inform the reader on the prowess, potency and awe-striking nature of this egwugwu that represent one of the ancestral spirits of the village.

When Mr Brown, the first missionary to Umuofia leaves, he is replaced with Mr Smith. The introduction of the latter leads to a pause which sees the story stopped in story time whilst narration progresses steadily in narrative time:

> Mr. Brown's successor was the Reverend James Smith, and he was a different kind of man. He condemned openly Mr. Brown's policy of compromise and accommodation. He saw things as black and white. And black was evil. He saw the world as a battlefield in which the children of light were locked in mortal conflict with the sons of darkness. He spoke in his sermons about sheep and goats and about wheat and tares. He believed in slaying the prophets of Baal. (p.130)

Unlike his predecessor, Mr Brown, Rev Smith appears radical. He does not compromise or allow the indigenous religion to thrive along the foreign one. To him, the black man's religion is evil whilst that of the white man is good. Consequently, his reign sees much confrontation between him and the indigenes.

Similar to Rev. Smith, though Black, is Enoch. The confrontation that leads to the demolition of the church building in Umuofia is triggered by Enoch's irrational act of unmasking an egwugwu. The narrative pauses the story at Story Time whilst narration continues at Narrative Time, Enoch physical appearance and deeds are given:

> Enoch was short and slight of build, and always seemed in great haste. His feet were short and broad, and when he stood or walked his heels came together and his feet opened outwards as if they had quarrelled and meant to go in different directions. Such was the excessive energy bottled up in Enoch's small body that it was always erupting in quarrels and fights. On Sundays he always imagined that the sermon was for the benefit of his enemies. And if he happened to sit near one of them he would occasionally turn to give him a meaningful look, as if to say, "I told you so." (p. 131)

The narrator employs this technique to provide us with vital information on the physical appearance of Enoch, the catalyst who sets conflict between the church and the clan of Umuofia. With his bottled up energy, spectacular heels and hasty gait, Enoch in a way appears quite close in character to Okonkwo. However, Enoch and Okonkwo are epitomes of the two cultures in the novel so that whilst Okonkwo protects and defends his indigenous culture, Enoch has preference for the foreign culture.

Enoch's over zealousness and radical actions prompt him into unmasking of an egwugwu. To unmask an egwugwu is not only an act of desecration, but also that of murder. The narrative goes into detail to present how the Mother of Spirits, whose son was killed, mourns all night long. It is narrated:

> That night the Mother of the Spirits walked the length and breadth of the clan, weeping for her murdered son. It was a terrible night. Not even the oldest man in Umuofia had ever heard such a strange and fearful sound, and it was never to be heard again. It seemed as if they very soul of the tribe wept for a great evil that was coming—its own death. (p. 132)

Enock's abominable act causes never heard of and never to be heard of frightening sound.

Genette identifies and elaborates on another type of pause which is not descriptive, but includes authorial intrusions which advances the story. Examples identified in the novel are presented here.

We come across slow-down scene as the story develops. It spans from pages 45 – 47. In this instance, Okonkwo queries himself about how weak he becomes after killing Ikemefuna. The episode goes this way:

> "When did you become a shivering old woman," Okonkwo asked himself, "you, who are known in all the nine villages for your valour in war? How can a man who has killed five men in battle fall to pieces because he has added a boy to their number? Okonkwo, you have become a woman indeed." (p. 45)

That is Okonkwo's state of mind and being after participating in the killing of the unfortunate lad by the name Ikemefuna even though Ezeudu warns him against it.

The importance of this slow-down scene is that, it reveals the inner thought of Okonkwo as he is greatly troubled by his killing of Ikemefuna.

3.2.2 Scene

If there is any technique that Achebe barely employs through his narrator in *Things Fall Apart*, it is none other than Scene. The first scene portrays the event that precedes Okonkwo's violation of the Week of Peace with its attendant punishment. It is shown:

> "Where is Ojiugo?"...
> "She has gone to plait her hair."
> "Where are her children? Did she take them?" he asked.
> "They are here," answered his first wife, Nwoye's mother.
> Okonkwo bent down and looked into her hut. Ojiugo's children were eating with the children of his first wife.

> "Did she ask you to feed them before she went?"
> "Yes," lied Nwoye's mother (p. 21)

The above displays a typical example of what constitutes offense in Okonkwo's household. Ojiugo, Okonkwo's third wife, fails to prepare the afternoon meal for the husband. The act which triggers anger in the Okonkwo is aggravated by the apparent intent on the part of Nwoye's mother to cover up for the rival. In the extract, the actual utterances of the characters are presented with authorial comments which give extra information. This is a scene where there is more of showing than telling.

The essence of the scene is that, it first of all shows what prompted Okonkwo into breaking the Week of Peace. It also portrays Nwoye mother's affection for her rival, Ojiugo. She does not only feed her rival's children, she also tries to cover up for her.

The second pure dialogue or Scene occurs when Ekwefi together with her daughter prepares feverishly for great wrestling match between Okonkwo's village and their neighbours. When Ezinma prompts the mother of their likelihood to be late for the contest, the conversation is dramatised for us:

> "They will not begin until the sun goes down."
> "But they are beating the drums."
> "Yes. The drums begin at noon but the wrestling waits until the sun begins to sink. Go and see if your father has brought out yams for the afternoon."
> "He has. Nwoye's mother is already cooking."
> "Go and bring our own, then. We must cook quickly or we shall be late for the wrestling." (p. 30-31)

The excerpt provides answer to when the impending wrestling contest will begin though the drums are already sending signals to everyone about it. Accordingly, the main events will begin if the sun goes down. The scene aside the information given, also tells how Ekwefi relates to her only daughter, Ezinma. It takes cordial relationship and a sense of

closeness for individuals to engage in such a lovely and hearty chat. Besides, the scene reveals the hierarchical order Okonkwo follows in the distribution of yams in his household. The first wife is served before the rest are provided with their share.

The narrative stage Ekwefi and Chielo during the brief interval before the real wrestling matches. Drama comes this way:

> "I do not blame you, ... I have never seen such a large crowd
> of people. Is it true that Okonkwo nearly killed you with his gun?"
> "It is true indeed, my dear friend. I cannot yet find a mouth with
> which to tell the story."
> "Your chi is very much awake, my friend. And how is my daughter,
> Ezinma?"
> "She has been very well for some time now. Perhaps she has come
> to stay."
> "I think she has. How old is she now?"
> "She is about ten years old."
> "I think she will stay. They usually stay if they do not die before
> the age of six." (p. 34)

Ekwefi and Chielo, the priestess of Agbala, engage in a lively conversation. The priestess' concern and affection for Ekwefi and Ezinma is made manifest. As a priestess of one of the powerful divinities in Umuofia, one would expect her to distance herself from ordinary people. She, however, demonstrates one of the virtues of her people: associating with everyone and showing affection to all people whether small or great.

The above technique portrays the dual role of Chielo. She is an ordinary and a lively person in normal days. However, she is a priestess when possessed.

Okonkwo's visit to Obierika three days after his killing of Ikemefuna sees the two friends in serious and lengthy confab. Part of their conversation is vividly staged for the reader. It is dramatised:

> "You sound as if you question the authority and the decision of the
> Oracle, who said he should die."

> "I do not. Why should I? But the Oracle did not ask me to carry out its decision."
> "But someone had to do it. If we were all afraid of blood, it would not be done. And what do you think the Oracle would do then?"
> "You know very well, Okonkwo, that I am not afraid of blood and if anyone tells you that I am, he is telling a lie. And let me tell you one thing, my friend. If I were you I would have stayed at home. What you have done will not please the Earth. It is the kind of action for which the goddess wipes out whole families." (p. 46)

Though these two friends acknowledged the need to follow the order given by Oracle, there is disagreement on the agents to that are to execute this order. Not to be considered a weak person, Okonkwo actively participates in the process and personally cuts the boy down against the stern warning of Ogbuefi Ezeudu. Obierika detests it all. Ikemefuna calls Okonkwo father which invariably makes them kinsmen. Thus, whilst the Oracle's of the Hills and the Caves requests Ikemefuna's death, Okonkwo ideally is not supposed to participate in the killing. It is against the precept of Ani, the Earth goddess, for a man to spill the blood of his kinsman. So, Okonkwo's act is not a laudable one as it can lead to wiping out of a whole family or generation.

Chapter 10 of the novel presents a prominent feature of Umuofia society, and the narrative shows it when it uses scene. In a sublime and an elaborative manner, the episode portrays how fair, equitable and wise the Umuofia people settle their differences or adjudicate matters. In simply telling how the egwugwu – the most powerful and highest judicial entities – settle the dispute between Uzowulu and his in-laws, the narrator does more than that. This all important episode has its concluding part staged as the egwugwu gives its verdict:

> "*Umuofia kwenu*!" roared Evil Forest, facing the elders and grandees of the clan.
> "Yaa!"replied the thunderous crowd,- then silence descended from the sky and swallowed the noise. ...

> "We have heard both sides of the case," said Evil Forest. "Our duty is not to blame this man or to praise that, but to settle the dispute."
> He turned to Uzowulu's group and allowed a short pause.
> "Uzowulu's body, I salute you," he said.
> "Our father, my hand has touched the ground," replied Uzowulu, touching the earth.
> "Uzowulu's body, do you know me?"
> "How can I know you, father? You are beyond our knowledge," Uzowulu replied.
> "I am Evil Forest. I kill a man on the day that his life is sweetest to him."
> "That is true," replied Uzowulu.
> "Go to your in-laws with a pot of wine and beg your wife to return to you. It is not bravery when a man fights with a woman." He turned to Odukwe, and allowed a brief pause.
> "Odukwe's body, I greet you," he said.
> "My hand is on the ground," replied Okukwe.
> "Do you know me?"
> "No man can know you," replied Odukwe.
> "I am Evil Forest, I am Dry-meat-that-fills-the-mouth, I am Fire that-burns-without-faggots. If your in-law brings wine to you, let your sister go with him. I salute you." He pulled his staff from the hard earth and thrust it back.
> "*Umuofia kwenu*!"he roared, and the crowd answered.
> "I don't know why such a trifle should come before the said one elder to another.
> "Don't you know what kind of man Uzowulu is? He will not listen to any other decision," replied the other. (p. 66)

The excerpt is the outcome of what happens when Uzowulu feels aggrieved because his wife's brothers came for his wife. Uzowulu we are told is fond of beating and maltreating the wife. That prompts the ladies family to come for their beloved, and this very act results in the matter having been brought before the egwugwu.

The significance of the above scene is that, it shows what happens in matters of judgment. The people Umuofia have judicial system which is neither corrupt nor geared towards finding fault with this person or the other. The egwugwu resolve the difficulty between the two parties in a very fair and amicable way.

The novel also features a very interesting scene which covers the last paragraph of page 126 to the second paragraph of page 128. It is interesting in that, even though it contains interruptions such as "said Akunna" and "said Mr Brown", they are not comments on thoughts or gestures. Featured prominently in this scene are Akunna and Mr Brown who respectively represent the indigenes and the invaders. The value of this scene cannot be overemphasised. Through it, the two characters enlighten the reader, Akunna and Mr Brown, on their religions. Akunna speaks for the traditional or indigenous religion which mandates its worshipers to serve God or Chukwu through its messengers. These messengers are the small gods or deities whom God appoints "to help Him because His work is too great for one person." (p. 127). The people, however, turn to Chukwu directly if the smaller gods fail. Mr Brown speaking for the new religion rubbishes these smaller gods. He considers them as fake with Chukwu being the only God and "a loving Father and need not be feared by those who do His will" (p. 128). He regards the two religions as diametrically different. At the end of it all, none is ready to compromise.

3.2.3 Summary

Summary is when the narrative leaps over or speedily sums up a period of time. It involves using few words to describe an entire episode. We witness an instance of this when the narrator draws the curtain on the episode that involves the wrestling contest between Okonkwo and Amalinze. At the beginning of the episode and getting to its climax, we witness pictorial presentation. It is so vivid that, one expects the narrator to go on unlimited or at least, elaborate further. However, after few sentences, we are informed "In the end Okonkwo threw the Cat." (p. 3). That part of the narrative summarises the episode and brings the exposition to an abrupt end.

In Chapter Two, we witness a summary. It occurs when Ogbuefi Ezeugo addresses the gathering of Umuofia people on how one of their daughters is murdered in cold blood. One would have expected the narrative to go into detail and tell who did the killing and his reason for the gruesome act. However, the whole issue is summed up thus:

> ... the anger on his face was gone, and in its place a sort of smile hovered, more terrible and more sinister than the anger. And in a clear unemotional voice he told Umuofia how their daughter had gone to market at Mbaino and had been killed. (p. 8).

The narrative does not expatiate but instead condenses the who, the why and the how of the killing. This sharply contrasts the frequent application of descriptive pauses which the narrator uses to feed the reader with detailed information. The result is the deliberate summation of large information on the murder case. The narrator applies this device because he does not consider it necessary to elaborate on or tell the omitted information.

The narrative applies summary when it uses few words to glide over the episode. From the time it is told:

> ... An oil lamp was lit and Okonkwo tasted from each bowl, and then passed two shares to Nwoye and Ikemefuna.

to

> In this way the moons and the seasons passed. And then the locusts came. (p. 38)

there is summing up of events. The sentence "In this way the moons and the seasons passed" is very important to the analysis here. In its simplified yet in entirety, the sentence implies events happen in that particular way as days add up into weeks and weeks combine into months with months culminating into seasons.

Chapter Twenty -Two which features one of the unpleasant confrontations between the indigenes and the invading Whites ends with a summary. It comes as:

> Mr. Smith stood his ground. But he could not save his church. When the egwugwu went away the red-earth church which Mr. Brown had built was a pile of earth and ashes. And for the moment the spirit of the clan was pacified. (p. 135)

The above quotation is the last paragraph of Chapter Twenty-Two of the novel. Details of how the demolition of the church was carried out by the egwugwu are not presented as the narrative uses few words in the narration of the destruction of the white man's shrine. Following the above summary, the discourse applies another on the next page. On page 136, the narrative uses few words to tell events or happenings of two days. It goes:

> For two days after the destruction of the church, nothing happened. Every man in Umuofia went about armed with a gun or a machete. They would not be caught unawares, like the men of Abame.
> Then the District Commissioner returned from his tour. Mr. Smith went immediately to him and they had a long discussion. The men of Umuofia did not take any notice of this, and if they did, they thought it was not important. The missionary often went to see his brother white man. There was nothing strange in that.
> Three days later the District Commissioner sent his sweet-tongued messenger .... (p. 136)

That is how word-sparing the discourse turns in narrating events two days after the demolition of the church. Two paragraphs sum up occurrences of twenty four hours.

The narrative also sums up how the leaders of Umuofia are immobilised before their imprisonment and maltreatment under the auspices of District Commissioner, D.C. It comes as:

> It happened so quickly that the six men did not see it coming. There was only a brief scuffle, too brief even to allow the drawing of a sheathed machete. The six men were handcuffed and led into the guardroom.(p. 137)

Handcuffing of Okonkwo and his men occurs in the in the full glare of the D.C. So swift and deft is the action performed that, the narration is done with the use of few words.

Another summary in the novel manifests in the second to the last paragraph of Chapter Twenty-Four. It is presented:

> In a flash Okonkwo drew his machete. The messenger crouched to avoid the blow. It was useless. Okonkwo's machete descended twice and the man's head lay beside his uniformed body. (p. 144)

In the above, the narrator uses few words to talk about Okonkwo's decapitation of the head messenger to the white man. The narrative uses summary to present the phenomenon due to how fast it occurred.

3.2.4 Ellipsis

There is application of ellipsis on page 24 of the novel. It occurs when light is thrown on Okonkwo's preparation of seed-yams for sowing and days after it. When Nwoye infuriates the father with his laziness, Okonkwo threatens:

> And if you stand staring at me like that," he swore, "Amadiora will break your head for you!"

And right after the above, it is continued:

> Some days later, when the land had been moistened by two or three heavy rains, Okonkwo and his family went to the farm with baskets of seed-yams, their hoes and machetes, and the planting began. (p. 24)

There is discontinuity or break between the first aspect of the quotation and the second one. The phrase "Some days later" denotes continuation of events several days after the preceding one. As the narrative fails to tell or withholds what happened on the unspecified period of time, it marks omission of large or substantial amount of information on events. The narrator omits the information on events for the stipulated period because it does not consider them relevant to the development of the story.

3.3 Frequency in *Things Fall Apart*

This segment of the analysis discusses the number of telling of an episode or an event. Frequency, Genette's sub-category of Time, on itself, has three sub-divisions: Singulative Frequency (2 types), Repetitive and Iterative. Instances of Frequency abound in the novel under consideration.

In Achebe's *Things Fall Apart*, the narrative prominently utilises the Repetitive Frequency. This involves telling a number of times what happens once. For instance, at the outset of the novel, we are told of Okonkwo's defeat of Amalinze the Cat, which shoots him into the limelight of the wrestling world. He becomes the greatest wrestler in his community. We are again told of Okonkwo's greatness with regard to wrestling as the narrative continues and it is said "... he had won fame as the greatest wrestler in the nine villages" (p. 6) and few pages into the narration, it is hammered "At an early age he had achieved fame as the greatest wrestler in all the land" (p. 19). The episode is revisited when the narrative presents how Okonkwo wins Ekwefi's heart:

> Many years ago when she was the village beauty Okonkwo had won her heart by throwing the Cat in the greatest contest within living memory. (p. 28)

We have Okonkwo's defeat of Amalinze the Cat directly referred to twice. The issue is alluded to in a different instance when it is narrated that "Okonkwo was the greatest wrestler and warrior alive" (p. 83-84). The argument for this episode being repetitive is that, it is told more than once though Okonkwo fights Amalinze only once in living memory.

The use of this Repetitive Frequency lays emphasis on the seriousness Umuofia people attach to their wrestling contest. Furthermore, it highlights celebration of one of Okonkwo's achievements.

Another episode which is narrated more than once is Okonkwo taking custody of Ikemefuna. The incident is first reported at the end of Chapter One. The narrative tells:

> Okonkwo had clearly washed his hands and so he ate with kings ... And that was how he came to look after the doomed lad who was sacrificed to the village of Umuofia by their neighbours to avoid war and bloodshed. The ill-fated lad was called Ikemefuna. (p. 6)

The above excerpt is the first reference to the issue. As the story continues few pages, the narrative reiterates the episode with little variation and proclaims:

> As for the boy, he belonged to the clan as a whole ... Okonkwo was, therefore, asked on behalf of the clan to look after him ... And so for for three years Ikemefuna lived in Okonkwo's household. (P. 9)

This leads to the second reference to the phenomenon. But delineation of the event is not meant to be left so early. A page after this very reportage, the narrative vociferates:

> Ikemefuna came into Okonkwo's household. When Okonkwo brought him home that day he called his most senior wife and handed him over to her.
> "He belongs to the clan," he told her. "So look after him."
> ...
> And so Nwoye's mother took Ikemefuna to her hut and asked no more questions. (p. 10 - 11)

As if the above references are not enough, we are again reminded of the matter on page 20. So, the narrator reaffirms:

> The elders of the clan had decided that Ikemefuna should be in Okonkwo's care for a while. But no one thought it would be as long as three years. (p. 20)

This issue of Ikemefuna's stay with Okonkwo is also visited in the first paragraph of Chapter Seven (7). It goes "For three years Ikemefuna lived in Okonkwo's household" (p. 37). Though Ikemefuna's stay in Okonkwo's abode occurs once, it is reported number of times. The narrative drenches the reader with the episode and ends up giving prominence to the phenomenon. It is a typical example of a Repetitive Frequency. The narrative employs it to lay emphasis on one of the indispensable roles Okonkwo plays in his community.

Another event which is repeatedly told in the narrative is Ikemefuna's death or, better still, Okonkwo's killing of the boy. The main killing occurs on page 43 when it is narrated:

> He heard Ikemefuna cry, "My father, they have killed me!" as he ran towards him. Dazed with fear, Okonkwo drew his machete and cut him down. He was afraid of being thought weak. (p. 43).

Right after the above, the reader's attention is drawn to the issue when Okonkwo returns home. It is reported "Nwoye knew that Ikemefuna had been killed" (p. 43). The issue is also alluded to in the first sentence of Chapter Eight. Before Nwoye's conversion into Christianity, the narrator revisited the matter in this way "the question of Ikemefuna who was killed" (p. 104). The essence of reference and frequent telling of this particular issue highlights its brutality of which Okonkwo later suffers for. In addition, it serves as one of the strong factor that propels Nwoye into the arms of the new religion, Christianity.

Another event which is repeatedly told is how Okonkwo gets Ekwefi for marriage. On page 28, the narrative tells how Okonkwo wins Ekwefi's heart through his winning of the wrestling match. Okonkwo is then too poor to pay for Ekwefi's bride-price. This woman,

however, runs away from the husband to Okonkwo some years later. The issue is revisited when the narrative later recalls it and adds more details. It is relayed:

> She had married Anene because Okonkwo was too poor then to marry. Two years after her marriage to Anene she could bear it no longer and she ran away to Okonkwo. It had been early in the morning. The moon was shining. She was going to the stream to fetch water. Okonkwo's house was on the way to the stream. She went in and knocked at his door and he came out. Even in those days he was not a man of many words. He just carried her into his bed and in the darkness began to feel around her waist for the loose end of her cloth. (p. 76 - 77)

The above is second instance of telling about the how of Okonkwo's marriage to Ekwefi. It is a good example of Repetitive Frequency which entails telling more than once what happens only once. It application here highlights two major things. In the first place, it tells how poor Okonkwo's beginning has been. In the second place, it emphasises the natural affection that erupts between Okonkwo and Ekwefi. The issue also tells of African women's emancipation. They have the right and liberty to go in for what they want.

To sum everything up, we see from the above, instances of *Order*, *Duration* and *Frequency* in *Things Fall Apart* identified and elaborated on. Also, their significance are discussed. In all, the presentation ascertained how Time is organised in Achebe's *Things Fall Apart*.

CHAPTER FOUR

FINE LINES OF NARRATOLOGY: TIME IN *WEEP NOT, CHILD*

4.0 Introduction

Preceding this segment of the research is Chapter Three which deals with the analyses of Time in Achebe's *Things Fall Apart*. The analysis applies the three sub-categories of Genette's narratological concept of Time to Achebe's *Things Fall Apart*.

It is worth noting that, the present chapter applies the three sub-categories of Genette's concept of Time to Ngugi's *Weep Not, Child* for its analysis and follows the same mechanism adopted in the preceding chapter.

4.1 Order in *Weep Not, Child*

This segment is dedicated to identification and analysis of "Order" in Ngugi's *Weep Not, Child*.

4.1.1 Analepsis

The narrative provides the reader with the first instance of analepsis on page 10. It is an exterior analepsis as it predates the outset of the story of the novel. It is presented this way:

> Somehow the talk reminded him of his own travels and trouble in First World War. As a boy he had been conscripted and made to carry things for the fighting white men. He also had to clear dark bush and make roads. Then, he and the others were not allowed to use guns. (p. 10)

Through the above quotation, one gets to know that Ngotho serves or provides services in World War One. He is compulsorily enrolled into the service in order for him to carry items or accoutrements for the white fighters. He also clears bush and makes roads. Like

others of the time, he is not allowed to use guns. Thus, the barber's talk about the Second World War reminds Ngotho of his experiences in the first one.

The essence of this technique is that, the narrator employs it to provide information on Ngotho's participation in the First World War. In addition, it is also used as a mechanism to juxtapose World War One with World War Two. For instance, in the first war, the Africans only serve as porters but in the second one as delineated in the barber's shop, the Africans also fire guns and kill people. At end of it all, the Kenyans and by extension Africans, are not acknowledged or appreciated for the valuable role played in the two wars.

We see another instance of analepsis when Njoroge is sent to fetch Kamau one day after school. On his way, he gets to Jacobo's building and the narrative recalls an earlier event. In this one, we are updated on what happens on a certain Christmas Day when Jacobo's wife, Juliana, invites children who work for the husband. Njoroge together with other children is to be treated with appetising bread. During Juliana's long prayers or "Grace", one of the children makes a funny sound which sets Njoroge giggling. Another child joins in and does so loudly. Infuriated by this, Juliana gives these children a long lecture on good manners and:

> ... concluded her speech saying that it was her considered opinion that all children should be brought up as she did her because people, however, did not do this, she never liked her children to associate with primitive homes.

And

> Njoroge sensed that the way he had been brought up was being criticised. ... All this was a long way back. (p. 18-19).

Juliana sees herself as the only one who brings her children up in proper way. Because others – in this case the unrefined natives – do not, she does not like her children to associate with them. The above episode highlights Juliana's generosity on that Christmas day. The episode significantly reveals her ingrained perception about the remaining African community. She sees them as primitive people who keep primitive homes.

The effects of this interior analepsis manifest in the following. The technique reveals a class system in the society. It also portrays arrogance on the part of Juliana.

We again come across another analepsis which is evident in the creation story that Ngotho tells his audience. So important is particular flashback that it cannot be escaped. Through this mechanism, the reader is told the ancestry of the Gikuyus, and by extrapolation, Kenyans. The story traces the Gikuyus lineage to Gikuyu and Mumbi, the Kenyan version of the biblical Adam and Eve respectively. The Creator, or Murungu, after creation takes Gikuyu and Mumbi from his holy mountain, shows and places them on the land: the present Kenyan land, and by extension, that of Africa. Knowing its importance, God shows the land to Gikuyu and Mumbi and tells them:

> "This land I hand over to you. O Man and woman
> It's yours to rule and till in serenity sacrificing
> Only to me, your God, under my sacred tree ..." (p. 24)

As stated above, God in his own wisdom gives the people their land. They are not only to rule it, but also to till it in a specific way or manner, in serenity. The people are also to sacrifice to none other than him, God. We see God's purpose for handing over the land to his people: to rule it, and also to sacrifice to him, God only. God intends and desires to have perpetual communion with his people, the Gikuyus. This communion is to be fuelled by continuous sacrifice to him. The episode here is reminiscent of the biblical

account of God's commands to his people to worship none other than Him. There is a clear evidence of monotheism as the Gikuyus, like the Israelites, are to worship only God. This creation story is similar to the Hebrew's creation story in the Bible. It is no wonder, at later times, Njoroge considers his people none other than the Israelites.

As the analepsis progresses, we are copiously told:

> There was a big drought sent to the land by evil ones who must have been jealous of the prosperity of the children of the Great One. But maybe also the children of Mumbi forgot to burn a sacrifice to Murungu. So he did not shed His blessed tears that make crops grow. The sun burnt freely. Plague came to the land. Cattle died and people shrank in size. Then came the white man as had long been prophesied by Mugo wa Kibiro, that Gikuyu seer of old... So the white man came and took the land. But at first not the whole of it. (p. 25)

The people of God, the Gikuyus, face great calamity. For this predicament, the cause is attributed to either an evil machination or disobedience on the part of Mumbi's children. Consequently, crops and animals suffer. People miniaturise as they "shrank in size". The people's plight is further compounded by the arrival of the white. This man's coming is foretold by the great seer of Gikuyu. The white man comes only to snatch the people's land and deprives the rightful owners of it. The phenomenon draws one's attention to the Babylonians captivity of the Israelites as manifest in the Hebrew's Bible. Significantly, there is correlation or relatedness between the Africans and the biblical Israelites. Thus, one sees the narrator telling of the Africans being the very children of God as stated in the Bible.

In addition, the white man out of selfish interest takes the people to the First World War and utilises their labour. They, however, return to meet the greatest disappointment of their lives. Ngotho tells us:

> We came home worn out but very ready for whatever the British might

> give us a reward. But, more than this, we wanted to go back to the soil and court it to yield, to create, not to destroy. But Ng'o! The land was gone. My father and many others had been moved from our ancestral lands. (p. 25)

Such is the lot of the people. The white man uses their labour to win his war and after that completes his acquisition of the land by dispossessing the owners of it. Ngotho, like many others, now works for the white man on his very ancestral land. His only hope now is to wait for the fulfilment of the prophecy.

The undisputable significance of this analepsis is that, the narrator employs it to feed the reader with the necessary information about the ancestry of the Gikuyus. In addition, it provides information on how the people are dispossessed of one of the essentials of their lifeline: the land. The materials this technique supply are needed for the advancement of the story as well as for the comprehension of the reason behind the reactions of the Gikuyus.

The second paragraph, which also doubles as the last paragraph of page 28, is loaded with analepsis. Apart from the first sentence which reads "He came to the Indian shops" (p. 29), the narrator employs analepsis to give information on Ngotho's previous place of work. We are given a short yet insightful report on Ngotho's plight as a worker in an Indian shop in Kipanga. It goes:

> Years ago, he had worked here. That was long before the Second War. He had worked for an Indian who had always owed him a month's pay. This was deliberate. It was meant to be a compelling device to keep Ngotho in the Indian's employment permanently. For if he had left, he would lose a month's pay. In the end, he had to lose it. That was the time he went to work for Mr Howlands... carrying firewood. (p. 28-29)

The extract above presents the abusive and perverted nature Ngotho's Indian employer treats him. He deliberately delays Ngotho's salary by a month. He does this to compel

Ngotho to stay with him permanently or lose the money if he quits. This unjust treatment consequently propels Ngotho to leave, forfeiting what is due him. We see how sly this Indian is and how Ngotho leaves only to find himself in another miserable employment. This analepsis makes available the unfair treatment the African suffers in the hand of the foreigners. They are enslaved in their own land. Also they find themselves in hopelessness situation.

The narrator's application of the analepsis lands us another one in the narrative. It is presented when Ngotho visits Mr Howlands for his usual work one day. The narrative goes back years in time to expound on Mr Howlands earlier life. Howlands is the product of the First World War:

> But after four years of blood and terrible destruction ... he was utterly disillusioned by the 'peace'. He had to escape. East Africa was a good place.

And

> He did not want to go back because of what he remembered. (p. 30)

Mr Howlands leaves his country and its awful violence and seeks refuge in Africa. He decides not to go home again. He sees Africa as heaven on earth. He, however, rescinds the above intent when the time comes for him to marry. He gets Suzannah who follows him because "She too was bored with life in England" (p. 30). As the updates moves on, the narrative tells of Suzannah's boredom which is compensated when she gives birth to her first child. She pays special attention to the child whilst she derives "sweet pleasure in scolding and beating her servants" (p. 30). Their first son, Peter, is followed with a girl. Howlands delights in the son when the boy takes to him. Thus, "the thought that he would soon have someone to whom he could leave the *shamba* gave him a glow in his heart." (p. 30). This, however, is not meant to be.

The last paragraph of the analepsis tells:

> Mr Howlands lost all faith – even the few shreds that had begun to return. He would again have destroyed himself, but again his god, land, came to the rescue. He turned all his efforts and energy into it. He seemed to worship the soil. At times he went on for days with nothing but a few cups of tea. His one pleasure was in contemplating and planning the land to which he had now given all his life... The daughter had now turned missionary after Peter's death in the war. p. 31)

One issue paramount in the above excerpt is Howlands and the land. Howlands is attached to his land and the relationship between them transcends the physical. There is trace of spirituality as Howlands is insinuated to worship the land. Peter, the father's only point of comfort and line of succession of the land, is gone the way of death. It has a devastating effect on Howlands.

On page 36, the narrator makes use of analepsis to tell of an Indian boy who gives Njoroge a sweet and how Nyokabi, his mother, rebukes him for accepting it. The mechanism presents the sort of relationship or perception that exists between the Indians and the Africans. Nyokabi for example considers the boy as "a dirty little Indian" (p. 36). The strike that is to paralyse the entire country and its unfair system of handling the black people is presented through the application of analepsis. This analepsis is filled with an embedded slow-down scene. This slow-down scene is appropriately dealt with under the right heading. About the strike:

> Njoroge remembered. Today was the great day of the strike – the strike that was meant to paralyse the whole country. (p. 56)

The narration of the strike meeting is done through analepsis. In so doing, the narrative temporarily stops the presentation of the on-going narration on Njoroge's success in order

to make way for the strike's one. In telling about the people going to the meeting, it is narrated:

> Many people had gone to the meeting which was being held on the first day of the strike. They had streamed in the meeting place ground like safari ants. All knew that this was a great day for the black people. Ngotho too had gone to the meeting. (p. 56 - 57)

We see the people's willingness and determination to call for positive change which will result in better living conditions. Thus, fused with expectation and energy, they trek to the meeting in large number like safari ants.

The importance of the strike is that, it demonstrates the people's desire and struggle to end the oppressive situation or system they find themselves.

Among the speakers from Nairobi are Kiarie and Boro. Due to the gravity of matters, the first speaker, Kiarie, speaks in a low, sad voice as he recounts history. Kiarie recounting of history is not for nothing. He presents and elaborates on the central issue in the novel: land and its related matters. God in his own infinite wisdom equitably apportioned land for the various races: Africa for the Blacks, India for the Indians, and Europe for the Europeans. But this is not meant to be as far as the white man is concerned. The white man sees the Blacks as people who have to be used and finally deprived of even what is due them. It is narrated:

> ... our fathers were taken captives in the first Big War to help in a war whose cause they never knew. And when they came back? Their land had been taken away for a settlement of the white soldiers. Was that fair? (*No!*) Our people were taken and forced to work for these settlers. (p. 57)

As revealed in the above, Kiarie recalls and excites the audience as he presents accurate details of the indigenes' predicament. There is violation of divine order when the

denizens are robbed of their land. To emancipate themselves and repossess their land, there is the need for action. It is time for the people to tell the white man, he should let God's children go. Consequently, the natives:

> ... have gathered here to tell the British... "The time has come. Let my people go. Let my people go! We want back our land! Now!" (p. 58)

The essence of the people meeting is evident in the above. They are gathered to tell the settlers, enough is enough and also to demand for the release of their land. To the Gikuyus, the land links them to the Creator.

Though Kiarie advocates a peaceful strike, the meeting ends in chaos with two men dead when the police throw tear-gas and fire into the crowd. Aside, Ngotho sustains a cut in the face.

This interior analepsis in its entirety provides us with the happenings at the strike meeting. It shows the eagerness on the part of the natives to demand for better conditions of living and also to repossess their god-given land.

There is application of an exterior analepsis which goes back years into Howlands' childhood. This analepsis states:

> His mind was far away back into his childhood ... The joys, fears, and hopes of childhood were grand in their own way. The little quarrels he had had; the father whom he had feared and revered; the gentle mother in whose arm he could always find solace and comfort ... (p. 76)

The extract gives brief exposition on Howlands' childhood. Like every child he experiences emotional ups and downs, the father he fears and the ever ready tender love of the mother.

There is the use of analepsis on pages 112 and 113. Right after it is narrated that Mwihaki frequently writes tot Njoroge, her first correspondence is made available. Mwihaki's letter provides some interesting observation and developments which are the essence of the analepsis. She, first of all, laments how painful the knowledge of Njoroge being far away is. This, however, is not prejudicial to his purpose of schooling there. Asides, Mwihaki bemoans how transformed her father becomes with perpetual feeling of insecurity. In addition, she is worried over the social injustices which manifest in daily arrests, arson and incessant beatings of people.

The analepsis serves to highlight Njoroge and Mwihaki's affection for each other despite the antagonistic relationship between the parents. Besides, it also tells of the mayhem which is affecting everyone in the country.

On page 120, while commenting on Njoroge being a dreamer or visionary, the narrative applies analepsis to illustrate that the novel's hero, Njoroge, is actually so. This exterior analepsis takes the story to when Njoroge is lent to a distant relative. It is said:

> ... he had once been lent to a distant uncle to help him in looking after cattle. The cattle had troubled him much. But instead of crying like other children, he had sat on a tree and wished he had been at school. For would end such troubles. And for an hour he had seen himself a grown up and at school. Meanwhile the cattle had eaten a good portion a *shamba* and his uncle had to send him home immediately. (p. 110)

The extract augments the fact that Njoroge is really a dreamer. He engages himself in unrealistic world when faced with real life trouble, though it does not help him. It is a world he creates and constantly absorbs into in such times.

There is application of interior analepsis which starts from the fourth paragraph of page 127 to half of page 129. Surprising enough, this analepsis contains embedded one which is exterior in nature and tells how Howlands as a boy is faced with harsh reality of life in the First World War. The main analepsis feeds the reader with what happen to Howlands the very night Ngotho dies. It highlights Howlands' wickedness during the emergency. He hates Ngotho, his former employee, with passion. After maltreating him, he leaves him almost dead only for him to discover later that, Boro is the one who killed Jacobo. Howlands also sleeps with a black woman the previous night and discovers "that black women could be a good relief" (p. 128).

During the course of his contemplation on many issues, Howlands is visited by Boro. The latter makes it known that, he killed Jacobo. Boro then proceeds to kill Mr. Howlands before handing over himself to the police homeguards.

4.1.2 Prolepsis

In *Weep Not, Child*, the narrator applies an "amorce" which is a hint about future event or events. The strike action is told of before its real occurrence. It is hinted on several times before it really occurs. In the first instance, it is said "You know the intended strike that father is always talking about." (p. 43). The strike is also foreshadows in "The men also talked of the strike" (p. 50), "Everybody will go on strike" (p. 51), "... he prayed that the strike be a success", (p. 51), and the barber "...mostly talked about the strike" (p. 52).

All the instances referred to in the quotations provide explicit signals on the future as far as the strike is concerned. The intended strike is meant to press home the demands of the Blacks regarding their land and condition of service.

4.2 Duration in *Weep Not, Child*

Duration, as indicated earlier, is the speed at which the narrative moves and the role it plays in Ngugi's *Weep Not, Child*. In this regard, the researcher applies the four sub-divisions of the sub-category of duration, namely, Pause, Scene, Summary and Ellipsis against the crucial concepts of the story time (ST) and narrative time (NT) as each of the divisions mentioned above is perceived in terms of ST and NT.

4.2.1 Pause

In paragraph one of the first chapter of the novel, the narrator makes use of pause. This pause is descriptive in nature. It starts right after the first sentence and it is a mechanism the narrative uses to give a description of Nyokabi, Njoroge's mother and the second wife of Ngotho. We are told that:

> She was a small, black woman, with a bold but grave face. One could tell by her small eyes full of life and warmth she had once been beautiful. But time and bad conditions do not favour beauty. All the same, Nyokabi had retained her full smile – a smile that lit up her dark face. (p. 3)

Through the use of this technique, we are notified of Nyokabi's frame. She is not tall, but small and dark in complexion. Unfavourable conditions such as poverty and how the natives are deprived of their land do not permit her to maintain her God-given beauty. However, her small eyes are full of *life and warmth* – a sign of hope for a better future and prospect. In the same manner, she maintains her full smile. In all, the narrative gives description of Nyokabi, a small beautiful African woman who has her fair share of life's hardship.

Apart from the short scene on page 6, the narrator makes use of a pause starting from page 5 to the third line of page 9. This pause provides some vital information. It first talks about the major road that runs across the Kikuyuland. It is narrated:

> There was only one road that ran right across the land. It was long and broad and shone with black tar ... And the road which ran across the land and was long and broad had no beginning and had no end. ... only if you followed it, it would take you the big city and leave you there while it went beyond to the unknown, perhaps joining the sea. (p.5)

The above road, which virtually has no beginning or end, is the only remarkable tarred one. Its construction is attributed to the white men and its rebuilding done by Italian prisoners during the First World War. These prisoners sleep with the black women and then produce offspring who are mulattoes. These children are "ugly and some grew up to have small wounds all over the body ... so that flies followed them all the time and all places." (p. 6). The state of health of these children is largely considered punishment for disobedient Blacks went in for the white men.

The pause also throws light on the two world wars. The narrator draws distinction between the First World War and the second one. The First World War is considered big but not "as big as the second" (p. 6). In all of these, the two wars, the white people "killed one another with poison, fire and big bombs that destroyed the land" (p. 6). There are black casualties too with example being one of Ngotho's sons, though not mentioned here. The pause, in addition, serves to provide information on the geographical setting of the novel. Ngotho's village, Mahua, is mentioned. Kipanga town as well as an unnamed big city are also identified. The allocation of the land speaks volume as:

> "You could tell the land of Black People because it was red, rough and sickly, while the land of the white settlers was green and was not lacerated into small strips" (p.7).

Though the entire land belongs to the Kikuyu people, the white settlers are able to conquer the healthy part whilst the metaphorically sick part is allotted to the indigenes. It is a sad situation the original owners of the land find themselves in.

Closely linked to the geographical setting of the novel are the characters. The character composition of the novel is the Indians, the white settlers, and the black people. The Indians have many shops stock with many things; employ some black boys whom they treat as nothing. These Indians, however, fear the white settlers and treat them with deference. The Indians have, in their every building, a photograph of Ghandi, their "strange prophet" (p.8).

Talking about the African shops, it is said that, they:

> ... were built in two rows which faced one another. The air was full of noise and, near the meat shops, there was a strong stench of burning flesh (p.8).

The lot of the indigenous people is not a pleasant one. There seem to be deficiency in everything of theirs.

The above pause performs a significant role. It foregrounds the geographical setting of the novel. It also presents and sets the tone for the narrative including presentation of character composition that one is to expect.

The narrator makes use of pause to give information on the barber, an indispensable figure in Kipanga town. The narrative tells that, he is "a short brown man with hair very carefully brushed" (p. 9). The barber knows everyone and he is in turn known by everyone.

The narrative again applies a pause on page 30. This descriptive pause provides information on Mr Howlands. It is narrated that:

> Mr Howlands was tall, heavily built, with oval-shaped face that ended in a double chin and big stomach. In physical appearance at least, he was a typical Kenya settler. (p. 30)

With the above information, one can easily make Howlands out of other characters. He possesses a striking and adorable physique.

On page 86, there is the use of pause. It is used supply the reader with the physical development Mwihaki has undergone. It comes:

> Mwihaki was tall, slim, with small pointed breasts. Her soft dark eyes looked burningly alive. The features of her face were now well-defined while her glossy mass of deep black hair had been dressed in a peculiar manner, alien to the village.

And the above is in sharp contrast with that of Njoroge who is

> ... tall with rather rough, hardened features, which made him look more of an adult that he actually was ... mysterious. (p. 86)

The above occurs when the narrative talks about Njoroge on his way home from the market. Mwihaki is beautifully developed with touches of gracious femininity. Njoroge, on the other hand, has rough exterior features. The contrast over here is not only due to biological processes, but also as a result of socio-economic disparity between the two characters.

The narrative also employs pauses that are not descriptive. The discourse applies the first one on page three of the novel. It is a pause that is not descriptive but continues the story. It goes:

> *O mother, I'll never bring shame to you. Just let me get there, just let me*. The vision of his childhood again opened before him. For a time he contemplated the vision. He lived in it alone. It was just there, for himself; a bright future...

And after a brief intrusion:

> *O mother, you are an angel fo God, you are, you are*. Then he wondered. Had she been to a magic worker? Or else how could she have divined his child's unspoken wish, his undivulged dream? *And here I am, with nothing but a piece of calico on my body and soon I shall have a shirt and shorts for the first time*. (p. 3-4)

The extract represents Njoroge's thought pattern. The news of him going to school, something he yearns for over the years, strikes a pleasant cord within him and his entire being is set ablaze with bliss. He sees the key to his the future about to be given him. His admiration for the mother increases as he sees the angel in her.

The strike meeting that serves as the turning point to the events in the novel is not told without a touch of pause. This pause, however, is not descriptive but includes the author's intrusion that advances the story. A non-descriptive pause amounts to a slow-down scene, technically speaking. The narrative never hesitates to give details to characters emotions, gestures, memories and thoughts. Two instances of this manifest themselves involving Kiarie and Ngotho. We are unreservedly informed:

> Kiarie spoke first, in a low, sad voice and recounted history. All the land belonged to the people – black people. They had being given it by God. For every race had their country. The Indians had India. Europeans had Europe. And Africans had Africa, the land of the Black people. (*Applause*) Who did not know that all the soil in this part of the country had been given to Gikuyu and Mumbi and their posterity? (*More applause*) He told them how the land had been taken away, through the Bible and the sword. 'Yes, that's how your land was taken away. The Bible paved the way for the sword.' For this, he blamed the foolish generosity of their forefathers who pitied the stranger and welcomed him with open arms into their fold. (p. 57)

As revealed in the extract, we are furnished with information on Kiarie's emotion which discloses itself in his voice. This voice comes in "a low, sad" note as he elaborates and recounts history. From memory, he abundantly supplies the gathered people with

information about the land. The land belongs to the black people because the Creator or God gives it to Gikuyu and Mumbi and their offspring, the Kenyans. The same God gives Indians their land in India, and the Europeans have their Europe. So relevant, exciting and inciting is Kiarie's message that, it is punctuated with intermittent applauses. Having told the people how their land is captured, one of the irreplaceable sentences in Kiarie's delivery is "The Bible paved the way for the sword". The forefathers pity the stranger; welcome him and his religion only for their land to be taken away. In telling all of these, the narrative discourse slows down the tempo of the narration in order to give detail information. The effect of the above delineation is that, it mocks the hypocrisy inherent in the white man who traverses the very Bible he came with.

Kiarie proceeds to give further revelations. His speech takes effects on those present, but that of Ngotho is quite profound. So intense is it that:

> Ngotho had felt a hollow strife in his stomach. It fixed him to the ground so that he could not applaud. He looked from the and saw the shouting and applauding figures. But he say everything in a mist. He saw blurred images. Was he crying? The images around transformed themselves from something grey to blue and then to total black. They were black sweaters. He cleared his eyes. The black sweaters remained there, now approaching. And then, he saw. He was not in a dream. The police had surrounded the whole meeting. (p. 58)

As shown in the telling of Kiarie's speech, the narrative slows down in giving information on the impact of the message on Ngotho. It literally mesmerises and paralyses him that "he could not applaud". Not only that, his vision is as well affected so that, Ngotho "saw blurred images". By the time he regains himself, the police encompass the entire vicinity.

In addition to the above, we are presented with another slow-down scene which is the continuation of the happenings in the meeting. So overwhelming is the turn of events that:

> ... Ngotho could not understand. It was all strange. It was only when Jacobo had begun to speak and was urging people to go back to work and not listen to some people from Nairobi who had nothing to lose if people lost their jobs that Ngotho understood. Jacobo, the richest man in all the land around, had been brought to pacify the people. Everyone listened to him in silence. But something unusual happened to Ngotho. For one single moment Jacobo crystallised into a concrete betrayal of the people. He became the physical personification of the long years of waiting and suffering – Jacobo was a Traitor. Ngotho rose. He made his way towards the platform while everyone watched, wondering what was happening. He was now near Jacobo. The battle was now between these two – Jacobo on the side of the white people and he on the side of the black people. (p. 58)

The above excerpt is not only pictorial, but also dense with emotionally charged state. It gives the height and depth of the episode. Like a movie, we see the camera of the narrative taking its time as it moves in a slow motion to give details to every single act in the episode. This sees the narrative discourse supplying us with extra information. Consequently, instead of simply saying that Ngotho sees Jacobo as a betrayal, the narrative does more than that. With superfluity, we are told of how something unusual occurs to Ngotho, and, that is, "Jacobo crystallised into a concrete betrayal of the people". As if that is not enough, the same Jacobo becomes "the physical personification of the long years of waiting and suffering". Thus, the best thing to do is to confront. The narrative never denies us this as it gives information on Ngotho's standing, his determined approach towards Jacobo. The battle is now narrows down to Ngotho and Jacobo with the former representing the Blacks whilst the latter represents the White.

Looking at the pace with which the narrative delineates the strike meeting, one would not be wrong in calling it "slow motion", in cinematographic terminology. So slow is the pace as the narrative takes time to give detail of events as well as the states of the characters involved. In all of these, both narrative time, NT, and story time, ST, are in motion. However, there is more of narrative time than story time.

As the story moves on, when the narrative decides to throw light on the effects of the strike meeting, it employs slow-down scene to do so. Ngotho's fate is a terrible. Not only is he thrown out of Jacobo's land, he also has other issues to contend with. Commenting on the predicaments Ngotho and his family, especially Njoroge, have to go throw, we are notified:

> But all this was a hard period for Njoroge. New huts meant more money and Ngotho had lost his in the settled area. Fees had risen for those who went to Standard V in the new school ... Njoroge had no money ... Day by day, prayed. What would he do to realise his vision? On the Monday of the third week, he was sent home. On the way he cried. (p. 61)

So terrible are the outcomes of the event at the strike meeting and the narrative slows down its pace to enable the reader gets details on it.

On page 73 of the novel, the reader is treated to the inner feeling of Ngotho. It is a typical example of interior monologue. Its identification is complicated with the fact that, it is an indirect interior monologue; hence it is mixed with authorial intrusion. It follows when Jomo loses his trial. Jomo's loss equals Kenya's. Seeing himself as a helpless entity before powerful forces like Jacobo, a chief, and Mr Howlands, a D.O, we are notified:

> He knew that sooner or later the chief would retaliate. Perhaps he was biding his time. What did he live for now? His days were full weariness. He had no longer *the waiting* to sustain him. The fulfilment of the prophecy seemed to be impossible. Perhaps he had blundered in going on strike. For he had now lost every contact with his ancestral land.

> The communion with spirits who had gone before him had given him vitality. But what could he have done? He had to go on strike. He had not wanted to be accused by a son any more because when a man was accused by the eyes of his son who had been to war and had witnessed the death of a brother he felt guilty. ... he knew that the son must have been sorely tried in the war. ... And yet he felt the loss of the land even more keenly than Boro, for to him it was a spiritual loss. When a man was severed from the land of his ancestors where would he sacrifice to the Creator? How could he come into contact with the founder of the tribe, Gikuyu and Mumbi?

And about Jomo's loss and other related issues,

> But now he was defeated. Things had clearly against him in his old age; Jacobo, a chief and Howlands, a D.O. And now he was also estranged from a son of his own skin and blood. Could he now put his faith in the youngest of his sons? But did Njoroge understand what was happening? But then who understood anything anyway? (p. 73 - 75)

This is Ngotho fate after the foiled strike. We are given insight into his inner being, his internal struggles and state of being. Like a powerful camera, we are shown piece and bit of his psyche which manifest in his thought pattern. Definitely, he is not a happy person as one event after the other consumes and devours him. Predicaments engulf him in a battalion. He laments the loss of his ancestral land. This loss is not only physical, but spiritual one. It means severance from the Creator, God or Murungu, who he is to sacrifice to. In addition, it finds extension in loss of contact with his forebear, Gikuyu and Mumbi. He also bemoans and feels guilty over the estrangement of Boro and the death of his son Mwangi. As if the aforementioned problems are not enough, Ngotho has Jacobo and Howlands to contend with. All of these affect Ngotho negatively.

The last page of the novel comes with a slow-down scene. It presents a short trace of internal dialogue that manifests in:

> But as they came near home and what had happened to him came to mind, the voice again came and spoke accusing him: *You are coward.*

You have always been coward. Why didn't you do it?
And loudly he said, "Why didn't I do it?"
The voice said: *Because you are a coward*.
"Yes", he whispered to himself. "I am a coward." (p. 116)

Njoroge is assaulted by his inner voice as presented above. This follows his failure to commit suicide which is promptly averted by the mother's intervention. The essence of this slow-down scene is that, it makes available to us what was ongoing in Njoroge's mind.

4.2.2 Scene

One unique technique Ngugi uses in this novel, *Weep Not, Child*, is Scene. This novel is dense with Scene, one of Genette's sub-division of Duration. By far, scene is the most dominant narrative trope as we profoundly encounter pure dialogues. If scene is the only feature to qualify a novel as a dramatic one, then Ngugi's *Weep Not, Child* is an African dramatic novel.

The first drama or scene of the novel occurs when Kamau, Njoroge's brother, returns home in the evening only for Njoroge to take him aside and confab with him. The exchange is mainly centred on education. The narrative dramatises what transpires between them in this way:

"Kamau, I shall go to school"
"School?"
"Yes"
"Who said so? Father?"
"No. It was our mother. Has our elder mother told you the same thing?"
"No, brother. You know I am being trained as a carpenter. I cannot drop the apprenticeship. But I am glad you're going to school."
"I am, oh, so glad. But I wish you too would come"
"Don't you worry about me. Everything will be all right. Get education, I'll get carpentry. Then we shall, in future, be able to have a new and better home for the whole family."
...
"It's true. But some, you know, must get learning and others this and

> that trade."
> "Well, you see, I was thinking that if both of us could learn and become like John, the big son of Jacobo, it would be a good things. People say that because he has finished all the learning in Kenya, he will now go away to..."
> "England."
> "Or Burma."
> "England and Burma and Bombay and India are all the same places. You have to cross the sea before you can reach there."
> "That's where Mr Howlands comes from?"
> "Yes"
> "I wonder why he left England, the home of learning, and came here. He must be foolish."
> "I don't know. You cannot understand a white man." (P. 4-5)

The above is the dramatic representation of the hearty conversation which ensues between Njoroge and the brother, Kamau. The conversation between the pair is staged so well that the reader can clearly and vividly see or picture these two siblings in a sort of stage performing live whilst we watch them do so. As normal of scenes, the narrative time and story time are the same here. There is no authorial intrusion or comment on events over here.

The essence of the above mechanism is that, it reveals stepbrothers living in harmony. It also manifests the social cohesion among the Kenyans which is the microcosm of Africa in the novel.

Another scene – though short – is when Ngotho tells one of the wives, possible Nyokabi, he is going to town. It gives us a bit of insight into how certain women react when their husbands intend to go to town leaving them behind. It starts and ends this way:

> "All right! Go and don't loiter in the town too much. I know you men. When you want to avoid work you go to the town and drink while we, your slaves, must live in toil and sweat."
> "I'll come back soon."
> "See how you turn your eyes. You cannot even look at me in the face because you know you'll go and stay there the whole day. ..."
> "Now, now, just trust me to come back soon"

"The idea of trusting you" (p. 6)

The above scene stages Ngotho's wife's suspicion of the husband not coming home early as promised. Though this scene may seem trivial, it gives us insight into Ngotho's cordial relationship with the wife. He appears peaceful and ever ready to please the wife rather than himself. In effect, the episode unmistakably portrays the bond between wife and husband. In addition, it also presents the fact that, African women have a voice in their matrimonial homes.

As the story progresses, we come across another scene which is lively and appreciably long. It occurs at the barber's shop where the best and juicy gossip of the town are shared and heard. At the centre of the conversation is the loquacious and convivial barber who knows everybody and he is in turn known by everybody. For the purpose of analysis, this scene is broken into three segments based on the issues raised. Having been a soldier in the big war, the barber holds his audience captive with his well-spiced chat about the adventures in the war. We read:

"I learnt it during the Big War"
"And it was all that big?"
...
"My man, you would not ask that if you had been there. What with bombs and machine guns that went boom-crunch! boom- crunch! tro! tro! and grenades and people crying and dying! Aha, I wish you had been there."
"Maybe it was like the first war?"
"Ha! ha! ha! That was a baby's war. It was only fought here. Those Africans who went to that one were only porters. But this one ... we carried guns and we shot white men."
"White men?"
"Y-e-e-e-s. They are not the gods we had thought them to be. We even slept with their women". (p. 9)

As seen in the above, paramount in the issues raised is the war. People are shot as denoted with the onomatopoeic expression "boom-crunch! boom-crunch!" It leads to people crying with others dying. Many of these casualties are the whites. The barber's reference to the shooting of the white men is a demystification approach to make the audience aware that these Whites are not the gods we perceive them to be.

The scene turns salacious when the barber makes mention of they sleeping with the white ladies. It marks the beginning of the second segment of the scene. It is quite lively and we hear of:

> "... We even slept with their women"
> "Ha! How are they?"
> "Not different. Not different. I like a good fleshy black body with sweat.
> But they are ... you know ... so thin ... without flesh ... Nothing."
> "But it was wonderful to ..."
> "Well! Before you started ... you thought ... it was eh – eh wonderful.
> But after ... it was nothing. And you had to pay some money."
> "Are there – ?"
> "Many! Many who were willing to sell. And that was Jerusalem of all
> places."
> ...
> "You don't mean to say that there's such a place as Jerusalem?
> Ha, ha, ha! You don't. You don't know. We have seen things and
> places ..." (p. 10)

With this sort of lewd conversation, the barber's shop attracts and holds the audience spell-bound. The social value of the barber's shop is indispensable and its patronage is high in the community.

The last segment of this long scene is when two characters, Ngotho and an unknown character, talk about their intent to get something for their various homes. It goes like this:

> "It is getting late!"

"I must go. I must buy something for those at home."
"Me too. Told my women that I would come and buy meat for them.
Now it's almost dark."
"These women!"
"O yes, women!" (p. 10)

Following the above scene, Ngotho gets home and the pleasantry of a lovely and teasing African home is staged for us. Before proceeding to the scene, the narrative through impure dialogue allows Nyokabi and Njeri through ironic tone make fun of their husband about 'how quick' he has been in coming home early. The main scene goes:

"I went to the barber"
"As if we could not have used a razor-blade to clear off your hair"
"Well, times are changing. As Bwana Howlands says –"
"You want to be a modern white man."
"You are two troublesome women. Take this meat first." (p. 11-12)

As revealed in the above, Ngotho's two wives come together, playfully, against their husband. The narrative shows it to us rather than telling us of it. The episode reveals how harmony prevails in polygamous African homes. Rivals live peacefully with one another. The last scene in chapter one is centred on Njoroge's education. It is composed of only four lines. Though short, it is critical to the story. The narrative stages it this way:

"When is he beginning?"
"On Monday."
"Does he like the idea?"
"He looked happy." (p. 12)

Since education is critical for them and for improvement of their ward's future, Ngotho cannot afford to be silent over Njoroge's schooling and relinquishes it to only the wife. He does show his concern over it through questioning and the wife promptly gives appropriate answers to them.

Njoroge goes to school and his first day is not delivered without pure dialogues. As usual, the narrative shows part of his first day experience in the school. Thus, we witness him and the friends in dramatic performance when the boys try to subdue him because he is a *Njuka* or new-comer. After impure dialogue, the narrator zeroes in on the main scene which goes this way:

> "Leave Mwihaki's *Njuka* alone."
> "He is Mwihaki's boy"
> "He'll make a good husband. A *Njuka* to be a husband of Mwihaki"
> "A *Njuka* is a *Njuka*. He must carry my bag for me." (p. 14)

The events in the extract embarrass and confuse Njoroge. His high regard for school is shaken. However, Mwihaki promptly intervenes to safeguard the situation. In essence, the scene portrays bullying as inherent in the formal education system.

One other significant scene we come into contact with is the conversation between Njoroge and Kamau. In it, Kamau voices his frustration over how his master, Nganga, treats him at work. When Njoroge tells the brother "Today you are late", he replies "It is this man". Following this, the narration launches into:

> "Is he not a good man?"
> "Good man! If I didn't know that father would be annoyed after paying all that money, I would stop coming here. I now been with him for six months yet it was only yesterday that he first allowed me to handle a plane. He is always telling me, "Hold here! Hold there", and always asking me to watch and note carefully. How can a man learn by watching without practice? Surely not by sweeping the yard and taking away the rubbish and carrying the tools for him. But if I touch some-thing!...Oh dear me! It is such a dirty little thing that keeps on howling and–"
> "Why don't you tell father?"
> "You' don't know. Father would obviously take Nganga's side, especially on the question of watching, because this is how people used to learn trades in the olden times. They don't realise that things are changing." (p. 20)

One can clearly identify Kamau's unhappiness over how he is handled as an apprentice by his master. For more than six months, he is made to use the "plane" once. It is always whether he is to "Hold here! Hold there", watching without practising, or he is running errands that are not connected to his purpose being there. The relevance of this scene is the delineation of the disgust of a young person whose dream is being tempered with by the actions and inactions the apparently unconcerned master. It also portrays apprenticeship as a painstaking process.

In reading the novel *Weep Not, Child*, one again encounters scene from pages 36 to 37. The characters involved in it are Njoroge and Mwihaki. When these two friends close from school one day, they engage in conversation and saunter on their way home. Upon reaching Mr. Howlands' vicinity, their attention shifts to him, Mr. Howlands, and other Europeans. The narrative stages the episode for the reader. Consequently, we witness:

> "My father works here."
> "This place belongs to Mr. Howlands."
> "You know him?"
> "No. But my father talks about him. My father visits him and says that he is the best farmer in all the land."
> "Are they friends?"
> "I don't know. I don't think so. Europeans cannot be friends with black people. They are so high."
> "Have you been here to his farm?"
> "No!"
> "I have often come here to see father. There is a boy about my height. His skin is so very white. I think he is the son of Mr. Howlands. I did not like the way he clung to his mother's skirt, a frighten thing. Yet his eyes were fixed on me. A bit curious. The second time he was alone. When he saw me, he rose and walked in my direction. I was frightened because I did not know what he wanted. I ran. He stood still and watched me. Then he walked back. Whenever I go there I make sure I am near my father."
> "Did he want to speak to you?"
> "Well, I don't know. He may have wanted to quarrel with me."
> "He is like his father. And you know – " (p. 36-37).

As captured in the above scene, we see these youngsters exchange information on Mr Howlands who is the best farmer. We are also informed that, the Europeans cannot be friends with the Blacks. Njoroge tells of his encounter with a boy in Howlands' house. Njoroge's disposition does not permit allow him to welcome the boy when the latter tries to approach him.

Right after the above scene, the narrative breaks the scene with a short intrusion and proceeds:

> "All this land belongs to black people."
> "Y-e-e-s. I've heard father say so. He says that if people had education, the white man would not have taken all the land. I wonder why our old folk, the dead old folk, had no learningwhen the white man came."
> "There was nobody to teach them English."
> "Y-e-s. That could be it"...
> "Is you class taught English?"
> "Oh, no. It is only Standard IV which is taught English."
> "Does your father know how to speak English?"
> "I think so."
> "Where did he learn it?"
> "In the mission place ... Siriana."
> "You'll learn English before me."
> "Why?"
> "You're a class ahead of me." (p. 37-38)

Among other things, the excerpt hints and touches on the central issue in the novel. It is about land. Mr Howlands like other Europeans has land. The land belongs to the indigenes, but they have been deprived of it because they have no education. Accordingly, "if people had had education, the white man would not have taken all the land". The hardship the natives have to endure, their agitation, and unpleasant events that are to unfold soon are attributed to the land and its related issues. It is of little wonder Njoroge is much clung to education. Yes, education is the light of Kenya.

Chapter five of *Weep Not, Child* is presented in dramatic form. Its episodes are narrated using scene with sparse intrusions. It presents materials which cannot be overlooked and conspicuous among them are land and matters related to it. The significance of this technique over here is that, it shows the direct effect rather than telling them.

The first scene over here also raises, among other things, issues related to land. So essential is land that, we get to know that there is nothingness in earning salary if one is without a parcel of land. Thus, as Kamau and Njoroge discuss the prospect of their brothers, Boro and Kori, working in the big city, the episode narrows down to land. Mr Howlands, though not employed by anyone, is rich because he has land. Same applies to Jacobo. Boro, on the hand, is bitter because he has no land. He extends his bitterness to the father. As a result, Boro is not only queer among the siblings, but he is also alienated. Those are the issues presented in the scene as we see and hear them dramatise thus:

> "Do you think that they've found jobs?"
> "Kori said that jobs there are plenty."
> "I see."
> "Is it a big city ..."
> "Yes – it – is – a – big – city."
> "Mr Howlands often goes there."
> "And Jacobo too ... Do you think they'll forget home?"
> "I'm sure they won't. None can forget home."
> "Why couldn't they work here?"
> "Do you think they didn't want to? You know this place. Even there where they go, they will learn that mere salary without a piece of land to cultivate is nothing. Look at Howlands. He is not employed by anybody. Yet he is very rich and happy. It's because he has land. Or look at Jacobo. He's like that because he has land. ... Boro has no land He could not get employment. You know how bitter he is with father because he says that it was through the stupidity of our fathers that the land had been taken. Do you think he could stay here? Boro is not of this place." (p. 41)

Closely following the above scene is another one which furthers and cements concerns on Boro and the land. Njoroge posses the questions and Kamau provides the answers. The scene unfolds:

> "Yes. Boro was strange."
> "He was often angry."
> "With father?"
> "And all the old generation. And yet they tried."
> "To get the land?"
> "Yes. father said that people began pressing for their rights a long while back. Some went in a procession to Nairobi soon after the end of first war to demand the release of their leader who had had been arrested. People were shot and three of them died. You see people had thought that the young leader was the one who make the white man go."
> "Father said this?"
> "Yes. I found him telling Boro. You know father sort of fears Boro."
> "What did Boro say?"
> "Nothing. He just sat there thinking or brooding over something. Boro is queer. Our elder mother says that it was the war that changed him. Some people say however that it is something to do with our other brother, the dead one."
> "Mwangi?"
> "Yes. they say it is the British who killed him. But whether it was the British or not, it was a white man who did it."
> "Yes." (p. 41-42)

Boro, we are told, is not only strange but continuously angry with the father as well as his predecessors who lost the land to the white people. The old generation, we get to know, do not sit back and watch unconcerned. They try their best by embarking on "procession to Nairobi soon after the end of first world" (p. 42) but to no avail. In fact, the scene adds that these people are greeted with gun shots which claim the dear life of three. This shooting and killing of protesters echoes the 28th February Christianborg Crossroad incident in Ghana in which three ex-servicemen, namely, Sergeant Adjetey, Corporal Attipoe and Private Odartey, were shot and killed by armed policemen. In the Ghanaian version, the protest on 28th February, 1948 was over unpaid gratuities. Like their

counterparts in the novel, these men who were used and neglected after the war marched peacefully to present their petition. The information about shooting and killing of aggrieved ex-servicemen is made available to Boro by the father, Ngotho. Through the exposition on Boro's strangeness, the narrative provides some vital information. Part of Boro's weird attitude is attributed to two other things: the effect of the war itself, on one hand, and the death of Mwangi.

Since the chapter under discussion is destined to stage events of the novel, the narrative discourse provides us with another scene. When Kamau voices out "I too would like to leave this place" the brother does his best to discourage him. The narrative presents the issue without any authorial intrusion in the form of comment, observation or assertion. We have it released this way:

> "Just a feeling. But first I must stop working for Nganga."
> "You have not finished the course"
> "I think I now enough carpentry to keep me going. I can now make a chair, a bed and things like that."
> "And where will you go?"
> "To the settled area. Or to Nairobi."

And after a short intrusion, it continues.

> "You may not get a job."
> "I will."
> "But have you forgotten about the strike?"
> "Oh."
> "Yes. You know the intended strike that father is always talking about?"
> "I don't know. I think strikes are for people like my father."
> "But father says that the strike is for all people who want freedom of the black people."
> "Maybe. I cannot tell." (p. 42-43)

As presented in the above, Njoroge tries to dissuade the brother from embarking on his desire to leave their hometown. He draws the brother's attention to the impending strike.

Kamau, however, considers strikes as meant for people like Ngotho. He never regards it as relevant to him or the intended purpose. Those are the issues the discourse dramatises for us. The episode presents the conviviality that exists between these two brothers, on one hand, and the Africans in general.

As the narrative progresses, we are treated to another scene. It delineates central and relevant points and situations in the novel. In talking about these serious and critical issues, the narrative discourse dramatises them rather than telling them. It is sublime and goes like this:

> "Do you think it's true what father says, that all the land belongs to black people?"
> "Yes. Black people have their land in the country of black people. White men their land in their own country. It is simple. I think it was God's plan."
> "Are there black people in England?"
> "No. England is for white people only."
> "And they all left their country to come and rob us acres of what we have?"
> "Yes. They are robbers."
> "All of them?"
> "Yes. Even Mr Howlands."
> "Mr Howlands... I don't like him. I did not like the way his son followed me once."
> "A lamb takes after its mother."

The narrative then switches the subject matter to Jomo who is revered by the people:

> "Boro called him the Black Moses."
> "In the Bible?"
> "I don't know."
> "I think I've heard about that in the Bible." (p. 43)

Issues relating to land emerge and do so very strongly. As destined by God, Blacks have their land in the country of the Blacks of which Kenya is no exception. The Whites do have theirs in the land of the Whites. As presented by these young and deep-thinking fellows, to rob others of their land is an act of robbery and the perpetrators are better

classed "robbers". About being robbers, all the whites folk are culpable, "Even Mr Howlands". Land is an inseparable aspect of the Kenyans specifically, and Africans in general. To them, the land has both physical and spiritual values and serves as an indispensable source of livelihood. To regain their land, the Kenyans need a saviour and that redeemer is none other than Jomo Kenyatta, the Black Moses.

As we move along, we come across another scene which crowns chapter five. Once again, we are shown Njoroge and Mwihaki engage in hearty chat after school one day. It serves as continuation of what they talk about in their previous encounter. When Mwihaki requests to know whether Njoroge still sees the boy, Mr Howlands child, the answer she is given was negative. At the end of it all, they speculate the boy is always alone possibly because he has no siblings. In addition, these young ones talk about a visitor to their school that day. She is Mr Howlands' daughter and a missionary too.

As the story advances, the narrative presents us with another scene. This particular scene features the first open and serious quarrel between Ngotho and Nyokabi after years of peaceful marriage. It starts on a subtle note and escalates into a full-blown quarrel. It is portrayed in this way:

> "I must be a man in my own house."
> "Yes – be a man and lose a job."
> "I shall do whatever I like, I have never taken orders from a woman."
> "We shall starve. ..."
> "You starve! This strike is important for the black people. We shall get bigger salaries."
> "What's black people to us when we starve?"
> "Shut that mouth. How long do you think I can endure this drudgery, for the sake of a white man and his children?"
> "But he's paying you money. What if the strike fails?" (p. 52-53)

Ngotho's home is noted for peace and security. Thus, we are seized with fear when we witness that real and open discord between husband and wife. The above hot verbal exchange which later results in Ngotho slapping the wife is unheard of in the family. Ngotho's home is noted for peace, harmony and security. The quarrel is a prologue to the disintegration Ngotho's family is to have a dose of in the novel.

A new academic year begins and Njoroge does so well that he tops the class. He runs home to share the good news only for him to meet his hurt father in a tumultuous home and environment. When he asks whether the father is going to die or not, the answer and related matter are relayed in a scene. The episode goes:

> "No! It is not very serious. But I think he lost much blood."
> "Why did he do it, I mean attack Jacobo?"
> "I don't know. We just saw him rise and when near Jacobo, he turned round and shouted to all of us 'arise'. I think he was mad with emotion emotion. But then so were we all. I didn't know that father could have such a voice"

And after a short intrusion, it continues:

> "Why did Jacobo do that?"
> "He is an enemy of the black people. He doesn't want others to be rich as he is" (p. 59)

Njoroge's joy of getting home early to tell of his success is terminated with the first immediate effect of the strike meeting. The father is wounded but not seriously, but he loses a great deal of blood. Ngotho is hurt when a policeman hit him with a baton and blood flows from the wounded face. Jacobo we learnt is the enemy of the black people as well as their common good and prosperity. In essence, there is the manifestation of educated black people pitted against their own.

The importance of this scene is to present and examine Ngotho's action at the strike meeting from the point of view of his family members, in this case, the children. We see him exonerated of wrong doing or irrational reaction. He is praised and appreciated. We once again encounter the barber who also happens to be present at the strike meeting and sits at no other place than next to Ngotho. With zest and aggrandisement, the barber retells the strike meeting episode with his audience participation. The scene flows:

> "The old man is brave."
> "He is that, to be sure."
> "Was he badly hurt?"
> "No, except that much blood came out."
> "Why did he do it? His action caused the death of two men."
> "Ah, who could not have done as he did! I sat next to him, and I would done same thing. It would have been right if it had been a white man, but a black man – like you and me! It shows that we black people will never be united. There must always be a traitor in our mist."
> "That's true, that's true!" ...
> "There be some people everywhere who don't want to see others rise – " ...

And after a short interruption, it goes:

> "Leave Jacobo's land?"
> "Y-e-e-s!"
> "But Jacobo found him there when he bought the land from the previous owner."
> "It is his land. He can do what he likes with it." (p. 60)

But for an approaching policeman, the above scene is likely to linger on. The above scene acknowledges Ngotho's bravery and reiterates his loss of much blood. The question of why Ngotho attacks Jacobo resurfaces. The repetition of this question from two different individuals and provision of answers from two different individuals with different perspectives lend credence to the need for the Africans to act if their yoke of burden is to be broken. Thus, as rightly put by the barber, "who could not have done as he did! ... I would have done the same thing". We see Ngotho as the African hero of the hour. His

action serves as a catalyst that spurs others into action. He, however, pays dearly not only physically, but also has to contend with his eviction from Jacobo's land on which he (Ngotho) settles. He therefore suffers double agonies.

The essence of this scene is to present and emphasise how the public perceives Ngotho's action at the strike meeting. He is, in fact, appreciated and esteemed for his heroic act.

The Interlude which marks the transition between Part One and Part Two Ngugi's *Weep Not, Child* is laden with scene. Almost half of it is so well staged that one can clearly picture two characters performing for the audience. At its beginning, whilst one character tries to give crucial information to the friend, this friend is rather concerned about the family. The initial difficulty the first character has in passing information about what happens in Muranga is overcame. Thus, the family man comes to the friend in the evening and information is divulged. We are told some men trail a powerful personality down Nairobi and kill him at the outskirt of the town. The scene provides us with the daring and courageous act of the assassinators who slaughter the chief.

In all, the Interlude summarises and foretells the rest of the story the narrative has in store for the reader.

Along the way, the narrative employs scene which gives relevant information. In this scene, we witness a group of students who in their own way or from juvenile perspective provides the reader with information on Dedan Kimathi and his ability to manipulate and also eludes the security forces at Nyeri. Accordingly, he writes to the police and tells them to expect him at 10:30 a.m. on Sunday. Instead of Dedan, a black person, the security forces are visited by a smartly dressed white police inspector at the stipulated

time and day. He inspects them, requests for and gets a new motor-bike and rides away. It turns out the following day that, the white police inspector is actually Dedan Kimathi. We are briefed,

> "... Dedan can change himself into anything – a white man, a bird, or a tree. He can aslso turn himself into an aeroplane. He learnt all this in the Big War." (p. 68)

One significance of the scene under consideration is that, it shows how some Blacks are evolving with developments in their country. They are able to adopt means to meet the happenings in their community. Also, the concept of superstition creeps as reveals in the issue of human changing into a bird or anything else. To simplify it for the consumption of the reader, the narrative shows it when it filters this particular episode through the lens of young personalities.

The narrative again treats the reader to another stage-like presentation in page 70. It involves the entire family of Ngotho, but not all of them perform to the reader. In it, though short, we witness the difficulty Kori has to go through. It goes:

> "We were five"
> "They said you were terrorists."
> "How did you –? "
> "After they took us to the field, I lost you. Then you escaped, and the police became more vigilant and even beat some people. Before daybreak, we were put into trucks. We did not know where we were being taken. I feared that we might be killed. This feeling became stronger when we came to a forest and the truck in which I was slowed down. I immediately got the idea that I should jump, which I did. They were taken by surprise and before they could fire, I had vanished into the forest. Look at my knee –" (p. 70)

Blacks are being tracked down, haunted and tormented as we see in the extract. There crime is that, they want better condition of service resulting in a foiled strike. The settlers consider them terrorists. People are sent to detention camps for torture. Kori, not

oblivious to the fate awaits him should he get to one of these camps, acts decisively by jumping from the truck that conveys them to their death. He escapes, but that does not come without heavy price to pay. He sustains a severe cut on his knee.

This highlights the plights one of Ngotho sons has to pass through to stay alive. It is a small part of the troubles awaiting Ngotho and his family. By extension, his misfortunes represent that of the larger African community. That is the essence of the above scene.

As the story progresses, matters of violence are shown or narrated and the reader comes across a number of them often. In one of them, staged for us, we see a group of students talking about two opposing forces, namely, "homeguards" and "Mau Mau". One of the boys considers both the homeguards and their as white masters as bad as the Mau Mau. This assertion is however opposed by another boy. We have:

> "The homeguards with their white masters. They are as bad as Mau Mau."
> "No. Mau Mau is not. The Freedom boys are fighting against white settlers. Is it bad to fight for one's land? Tell me that."
> "But they cut black men's throats."
> "Those killed are the traitors! Black white settlers." (p. 72)

Even though short and delineated from juvenile point of view, the scene hammers some profound issues after the strike meeting. The significance of this scene is that, it dramatises developments in the story. For instance, we are treated to the disunity among the Africans.

Right after the above scene, the same group of students dramatise another short episode. We them perform to us this way:

> "Hurray and victory for the black folk!"
> "Hurray and victory for Jomo"
> "It rained last night." (p. 73)

These children predict and jubilate anticipatorily for Blacks' victory. They consider the heavy rain on the eve of Jomo's judgement day as a good omen. With their superstitious mind or better still good faith, they assume the fall of the rain in the eve of the great day as a sign of a win for not only Jomo, but also for the Blacks in general.

So recurrent is scene in *Weep Not, Child* that we often encounter it here and there. The next one features Jacobo and Howlands. We have it staged this way:

> "Sit down, Jacobo."
> "Thank you, sir."
> "What did you want to see me for?"
> "Well, sir, it's a long affair."
> "Make it short"
> "Yes, sir. As I was telling you the other day. I keep an eye on everybody in the village. Now this man Ngotho, as you know, is a bad man. A very terrible man. He has taken many oaths. ..."

And

> "Well, as I was telling you, it a long affair. You know this man has sons. These boys of his had been away from the village for quite a long time. I think they are bringing trouble in the village... I am very suspicious about Boro, the eldest son. Now this man, sir, had been to the war and I think, sir, he was connected with the strike –"
> "Yes, Yes! What have they done?"
> "I, well, sir, nothing, but you see these people work in secret. I was just thinking that we should sort of remove them from the village ... send them to one of the detention camps. ... Now, if we leave them alone, there'll flare up big, big trouble in the village. Their detention would make it easier to keep an eye on this Ngotho because as I was telling you he may be the real leader of Mau Mau."
> "All right. Just keep an eye on the sons. Arrest them for anything, curfew, tax, you know what."
> "Yes sir."
> "Anything else?"
> "Nothing, sir."
> "All right. You can go."
> "Thank you, sir, thank you. I think this Mau Mau will be beaten."
> (p. 78 - 79)

In his attempt to destroy his fellow Blacks and also to repay Ngotho for attacking him during the strike meeting, Jacobo teams up with Howlands. He reports of keeping eye on everyone in the village and narrows it down to his target, the Ngotho family. Jacobo proposes send this family to the detention in the guise of surveillance. Deep beneath this proposition is his hatred and intent to annihilate or wipe them out. Fate, however, will not permit it. He is given partial permission. We see the wickedness and diabolic mindset of Jacobo in action here.

As the narrative moves along, we are told of Njoroge's visit to the brother, Kamau, in the African shops. He finds the brother not working and the atmosphere in the entire vicinity is uneasy one. His interaction with the brother is staged as the episode goes:

> "Is it well with you, brother?"
> "It's just well! How is home?"
> "Everything in good condition. Why are you all sort of grave?"
> ...
> "Haven't you heard, that the barber and – and –? Six in all were taken from their houses three nights ago. They have been discovered dead in the forest."
> "Dead?"
> "Yes!"
> "The barber dead? But he cut my hair only – oh, dead?"
> "It's a sad business. You know them all. One was Nganga"
> "Nganga on whose land we have built?"
> "Yes!"

A break and proceeds with:

> "Who killed them really, the white men?"
> "Who can tell these days who kills who?"
> "Nganga really dead!"
> "Yes. And the barber." (p. 85-86)

It is evidently clear that conditions move from bad to worse. Africans are targeted and killed. The convivial and loquacious barber is dead, but not through natural cause.

Together with Nganga and four others, he is picked from the house and killed in the forest. Quite tragic!

On page 92, there is a scene which features Jacobo's interaction with Njoroge. It occurs when Mwihaki takes Njoroge home. The most important aspect of the scene is Jacobo's last statement "... It is such as you who must work hard and rebuild the country." (p. 92). Jacobo makes a profound statement. It is about the future of the country. Looking at the current turmoil and destruction of lives and property, there is the need for rebuilding. Jacobo duly acknowledges the carnages of which he plays a significant role in his country. Definitely, the older generation will lose itself in it and the likes of Njoroge and younger generation are to rebuild the whole country.

The narrative presents another scene on sections of page 97, 98 and 99. These instances feature Jacobo and Mr Howlands in talks. In the first instance, Mr Howlands is uncertain whether Boro is the gang leader of Mau Mau. Jacobo, however, is certain of Boro's capability of doing so. To him, Ngotho and his family are dangerous. Consequently, it is agreed that men are to be planted to monitor Ngotho's movements and report on them.

On pages 98 and 99, Jacobo presents a hand-written threat note meant for him to Mr Howlands. The note reads:

> STOP YOUR MURDEROUS ACTIVITIES OR ELSE WE SHALL
> COME FOR YOUR HEAD. THIS IS YOUR LAST WARNING.
> (p. 98)

The note is from Boro, but Howlands traces its source to Ngotho whom his considers an arch enemy. In all, it is clear from the scene that, Jacobo is bent of destroying Ngotho and his entire family.

Right after the above scene, there is application of another scene in which Njoroge and Mucatha are made to perform on their way to a Christian gathering. Part of the scene goes:

> "Will there be many people?"
> "Yes. Many women"
> "Why women"
> "Where are the men?" (p. 99)

Among other things, the scene highlights absence of men at the religious front. Aside those killed due to the upheaval, many of the men are apparently gone into the forest to pursue the Mau Mau agenda.

Njoroge and Mucatha are once again featured in another scene. It occurs on page 100, and over here, Mucatha shows Njoroge the venue for their gathering as well as the wood. Njoroge describes the wood as "... so thick, it frightens me" (p. 100). This is the very forest in which several civilians are killed. Even the men, including Njoroge's former teacher by the name Isaka who is now a devout, are killed that very day over there as specified on page 101.

The narrator's frequent application of scene manifest on pages 102 – 103. It features Boro and his lieutenant as they state their reasons for engaging in the Mau Mau uprising. Though these reasons represent intents, they are in a way representation of the larger picture. Thus, some of these fighters are doing so as a way of avenging their losses. The scene also boasts of Boro's thirst to share Jacobo's blood. He is determined to kill Jacobo due how he treats the Blacks.

Following Njoroge's admission to Siriana Secondary School, there is an inter-school sports meeting. Njoroge's school and some Asian and European schools take part. It

leads Njoroge meeting Stephen Howlands and the two exchange views. Their conversation is staged or dramatised on parts of pages 109, 110 and 111. Njoroge and Stephen's friendliness over here bring to the fore that, given the chance and the right atmosphere, there is reconciliation

On page 109, Njoroge and Stephen show how long they have been in their respective schools. On page 110, through the section that is dedicated to pure dialogue, these two characters make known their insecurity. During their early childhood as Njoroge tells Mwihaki on page 37, both Njoroge and Stephen fear and feel insecure in the presence of each other. In addition, the scene presents how the Blacks perceive the Whites and vice versa. According to them, it is:

> "Strange."
> "Yes. It is strange. ... When my brothers went to Nairobi and walked in the streets, they came home and said that they didn't like the way Europeans looked at them."
> "I suppose it's the same everywhere I have heard many friends say they didn't like the way Africans looked at them." (p. 110)

The difference between the indigenes and the foreigners is revealed. While the Blacks see prejudice or identify uneasiness in the way they are regarded on their land, the Whites also perceive uneasiness or heaviness in how they are looked at.

On page 111, the issue of home or nationality occurs:

> "I'll be away from home soon."
> "Where will you go?"
> "To England."
> "But that's your home."
> "No. It isn't. I was born here and I have never been to England. I don't even want to there."
> "Do you have to go?"
> "Yes. Father did not want to, but my mother wanted us to go."
> "When will you go?"
> "Next month."

"I hope you'll come back" (p. 111)

Stephen regards Kenya as home whilst Njoroge sees him as someone from a different country. To Njoroge, England is Stephen's home or nation. In effect, the scene presents the dilemma of the nationality of an European in Africa.

Following Jacobo's death, Njoroge is picked from school for interrogation. The interrogative process laden with torture has aspect of it dramatised. Some of them are:

"Njo-ro-ge"
"How old are you"
"I think 19 of thereabouts"
.....
"Affande"
"Have you taken the oath?"
"No." (p. 116)

Followed on the next page, Njoroge is queried on whether he knows Boro and his where about. In the last scene at the homeguard post, the interrogative process proceeds:

"Yes. Murdered."
"By whom?
"You'll tell us that"
"Me, Sir? But– "
"Yes. You'll tell us." (p. 118)

In all of the above, Njoroge, an innocent school boy is harshly questioned and treated based on the suspicion that he has a hand in the death of Jacobo.

The episode that Chapter Sixteen portrays has parts of it dramatised. On his death bed after the torture he endures at the homeguards's post, Ngotho communes with his family and instead of telling all, the narrative shows some. For instance, Ngotho incoherently dialogues with Njoroge as in:

"You come from school – "
"Yes, father."
"To see me –" ...
"Yes"

> "Did they beat you there?"
> "Then – you – come to laugh at me. To laugh at your own father. I'll go home, don't worry"
> "Don't say that, father. We owe you everything. O, father ..."
> (p. 122 - 123)

That is part of the conversation between father and son before the departure of the former to the eternal world.

On page 124, Boro's arrival, kneeling down before the father and their reconciliatory brief chat is staged. The narrative applies this mechanism to give more life to the narration.

The last scene or pure dialogue in the novel occurs when Boro visits Mr Howlands and subsequently kills him. Through it, Boro confirms his killing of Jacobo to Howlands. The scene also dramatises the last events between Boro and Howlands.

The overall effect of Ngugi's extensive use of scene is that, he ends up showing events of the story as against telling them. It gives the story a dramatic sense. This attests to his art of the novel as elaborated on in Chapter Three and Five.

4.2.3 Ellipsis

The narrative marks gap in continuity between when it talks about how some students are beaten because they usually fail to go home early and how Njoroge falls foul to it. It is said "After three weeks he made his mother angry." (p. 15). The sentence denotes omission of information for the preceding three weeks. It is a good example of definite ellipsis.

There is another ellipsis on page 15. It is signified with the construction "He came home one day and found his mother shelling some castor-oil seeds from their pods." (p. 15).

What happens until the stated *one day* is not told. In other words, the narrative elides events that occurred until the above statement.

Between Part One titled *THE WANING LIGHT* and Part Two captioned *DARKNESS FALLS*, there is an interlude. The first paragraph of the Interlude in the novel read:

> Exactly two and a half years later, on a certain hill overlooking Nairobi, there stood a disillusioned government official. He was all alone, looking at the country he would soon be leaving. (p. 62)

The phrase in the very first sentence of the excerpt denotes ellipsis which deserves attention and analysis. The phrase "Exactly two and a half years later" is an explicit ellipsis and represents omission of a large volume of information. A reader equipped with Genette's narratological concept of time will be tempted to ask these questions: what happend during this period? What contributed to the disillusionment of the "government official"? And why is this alone person about to depart from Kenya soil? The responses to these questions can only be inferred as the narrative elides the novel's main events and characters during the period under consideration. In other words, the narrative, fails to show or tell the reader on them. Thus, the narrative leaves out in telling us what happens, not only to this man, but also to the three major families at the heart of the novel: Ngotho's family, Jacobo's family and Howlands' family. It therefore constitutes an ellipsis of time – and occurrences – spanning for a period of eighteen months that pass between chapter seven and the Interlude. It results in acceleration of the narrative.

The narrative again employs ellipsis as the story progresses. It occurs on the second paragraph of page 81 and comes as "One day Njoroge went to school early". (p. 81).

Looking at the preceding sentence which reads "But he did not lose hope", one identifies a lacuna in these two sentences. Thus, there is omission of portions of the story.

Again, the narrative marks ellipsis on page 86 and it reads "Two days later" (p. 86). This phrase indicates that is being told is two days after the previous one. This is an explicit ellipsis which inevitably denotes withholding or non-telling of occurrences. In other words, the discourse time skips certain events in the story time.

4.3 Frequency in *Weep Not, Child*

Frequency in narration happens when an event is of special importance or when it is emphasised.

Two events that are told many times in the novel are the First World War and the Second World War. The events, usually present in some of the analepsis, are repeatedly told even though they respectively occur once. We are told of them in the lives of the barber, Ngotho and Mr Howlands who serve in one or the other. Kiarie in his emotional speech at the strike meeting also makes mention of it to his audience.

The narrator's application of this repetition is to emphasise the negative impacts of the two wars on the Africans as well as some of the Whites especially Mr Howlands.

In all, we see from the above, identification and elaboration on instances of *Order*, *Duration* and *Frequency* in Ngugi's *Weep Not, Child*. Also, their significance are discussed. The presentation ascertained how Time is organised in *Weep Not, Child*.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

The previous chapter presents and analyses data from two novels: *Things Fall Apart* and *Weep Not, Child*. *Time*, with all its sub-categories and subdivision, are put into a framework and analysed.

The current chapter presents the summary, research findings, draws conclusion and makes recommendations.

5.1 Summary of the Research Work

The previous chapters, that is, Chapters One, Two and Three, set the tone for using narrative category of *Time* for the analysis in this research work.

The first chapter serves as an introduction to the research. It provides the basis and purpose of the work and four other chapters. Thus, Chapter One serves as the foundation upon which the rest of the research is built or formulated.

The second chapter provides the theoretical framework which functions as the bedrock upon which the analysis is carried. The chapter also pays attention to relevant literature on the works of the two authors. The chapter, in addition, examines "narratology" and how it has been discussed by various scholars. The chapter then narrows its literature review to narratological concept of Time and how Genette expounds it.

Chapter Three concentrates on the selected novelists and their art of the novel. This chapter in essence seeks to provide the rationale behind the works of these novelists.

Consequently, the chapter treats what Achebe and Ngugi seek to do with their novels and how this manifests in the selected novels used for this research.

Chapter Four makes use of Genette's narratological concept of Time, its sub-categories of Order, Duration and Frequency and their respective sub-divisions to analyse Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*.

This chapter will summarise the main points raised in the earlier chapter and make some recommendations.

5.2 Research Findings

The objectives of this research are to analyse Time Order, to determine the Duration (narrative pace), and also to analyse Frequency in Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*. To fulfil these objectives, four questions are proposed in Chapter One. The following segment titled **Research Findings** provides answers to the research questions.

Time Order, in this research, analyses how *Time* is organised or arranged with regards to Story Time (ST) and Narrative Time (NT). Events in real life or Story Time follow sequential or chronological order as compared to events in narrative of which the author through narrator decides whether to go chronological or anachronical. This is what the research looks for in the selected two novels and accordingly presents here.

In their narrations, Chinua Achebe and Ngugi wa Thiong'o skilfully manipulate *Time* to suit their narrative techniques as well as conform to modernist narrative tendency that diverts from the linear representation of events. In so doing, they do not follow chronological presentation of events or occurrences in their respective novels. Citing

Achebe for instance, the story begins at the time Okonkwo is said to be well-known in the nine villages and even beyond. Few paragraphs later, the narrator drifts the narration into ten years events that predate the onset of the story. Though this enables the narrator to fetch and present relevant information, the mechanism leads to distortion in the chronological presentation of events. It is evident that, Chinua Achebe and Ngugi wa Thiong'o apply *analepses* to give background information about their key characters and their geographical settings. Application of this device to provide background information, for instance, leads to the narration giving historical information about Okonkwo's parentage in *Things Fall Apart*, and about the lineage of the Gikuyus as evident in the creation story in *Weep Not, Child*. This confirms the assertion that:

> External retroversions generally provide indications about the antecedents, the past of the actors concerned, in so far as that past can be relevant for the interpretation of events. (Bal, 2009: 69).

In the two novels, there is application of analepses with varied reach and extent. In addition, some of these analepses are exterior with others being interior. This leads to the use of Mixed Order in the two novels. Consequently, there is forward and backward movements of time leading to a deliberate discordance in the two temporal orders of Story Time and Narrative Time. In other words, there are movements in range back to time outside the story, then a return to rejoin time inside the story. Achebe and Ngugi through time manipulation fracture and shift the story time resulting in a deliberate blurring or destruction of time order.

Achebe's and Ngugi's *Time* distortion with regards to telling or showing in advance what is yet to happen is negligible. *Prolepses* are absent with the two authors only making use

of amerces. As a result, the two novelists tend to create suspense by not directly revealing ahead of time what is yet to happen. They only give hints.

One of the sub-categories of Duration that the two African novelists amply make use of is *Pause*. The two novels, *Things Fall Apart* and *Weep Not, Child* are punctuated with pauses.

With their strong retarding effect on Time, these pauses lengthen the Narrative Time as against Story Time. The resultant is a sedating slow and stretching narrative pace which further yields into the Narrative Time becoming longer than the Story Time.

From a careful examination, it is realised that the *Pauses* to a large extent give relevant information about the physique as well as the disposition of characters, on one hand, and also about the characters' environment. In *Things Fall Apart* for example, the narrator makes available the physical appearance of Okonkwo as well as part of his temperament on page 3. This enables the reader to construct a mental picture of the novel's protagonist. Another example in *Things Fall Apart* is Enoch, who initiates the great conflict that occurred between his clan and the church. On page 131, the narrator pauses the narration and gives a description of him. Right after the first sentence in *Weep Not, Child*, the narrator applies a descriptive pause to detail the reader on the physical appearance of Nyokabi. In some instances, it is evident that the narrator employs pauses to talk about the inner feeling of the characters. One example of this how the reader is treated to the inner feeling of Ngotho on pages 73 – 75.

The general effect of *Pauses* in the two novels is a provision of information on characters and their environment.

Scenes discuss issues in detail and dramatise situations in the novel. *Scenes* involve showing. The effect is that, the reader feels he or she is watching events or drama in reality. The reader's emotions and observations are aroused and sparked off by these scenes. In all of this, the narrator provides the characters the opportunity to express or enact happenings for the reader.

With regard to *Scene*, the sub-categories of Duration, Chinua Achebe and Ngugi wa Thiong'o differ greatly. Achebe is more into telling than showing. Due to his inclination towards telling in the narration, we have few instances of dialogues or drama in Achebe's novel. He employs more of diegesis than mimesis. Thus, it would not be farfetched to state that, Achebe tells rather than shows the degeneration of the African culture under the blows of alien or foreign one.

Ngugi, on the other hand, is more into mimesis. His *Weep Not, Child* is dramatic in nature. It is identified that, the narration of events in the novel are interspersed and replete with scenes in which the reader see the characters engage in pure dialogues as prevalent in stage performance or in drama. Consequently, the narrator employs much showing which is mimesis compared to telling which is diegesis. Almost all the major happenings in the novel are given a dramatic touch, and they in fact, turn out to be the dominant aspects of the narrative pace over here. At the end of it all, it is not out of place to say that, Ngugi's narrative shows or dramatises the major events in the novel. His work is mimetic in nature and agrees with what he was quoted in Duerden (1988: 121) proclaiming "Actually in the novel I have tried to *show* the effect of the Mau Mau war...". Thus, we are shown the breakdown of the family system as well as how the African are deprived, marginalised and alienated in their native land.

Achebe and Ngugi also use *Time* elements that hasten or shorten the amount of duration spent in the telling or showing of phenomena. These elements include *Summary and Ellipsis*. There are instances where the narrators make use of few words to present or describe entire episodes. Typical example from *Things Fall Apart* manifests in the narration of how Ogbuefi Ezeugo uses few words to tell how the daughter of Umuofia is killed when she went to Mbaino market.

It is also on record that, whilst these two novelists give much attention to certain events, there are occasions where they deliberately omit or elide some. In such cases of omissions or ellipses, either the issues are implied in other telling or they are left out because the narrators consider them immaterial. Reference can be made to page 24 in *Things Fall Apart* where right after we are presented with Okonkwo threatening remark to Nwoye, the narrator skips certain events only to continue narration some days later. In Ngugi's *Weep Not, Child*, one example can be picked from page 62 when it is made known that a disillusioned government official stands on a certain hill exactly two and half years later.

The grand effect of applying *Summary* and *Ellipsis* is that, it results in acceleration of the Narrative Time.

To reiterate sections of their concerns, Achebe and Ngugi do not hesitate to narrate these issues more than once. This brings to the fore application and use of Repetitive Frequency. With this, the reader in essence is amply informed about certain phenomena. This leads to saturation of the reader with very important happenings. The general effect of this mechanism is that, there is recapitulation of issues for emphasis. In other words,

application of *Repetitive Frequency* foregrounds certain episodes or occurrences in the two novels.

The above are the observations the study has made about Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child*. Achebe's *Things Fall Apart* narrates the outcome of what happens to the values that define Okonkwo and his cultural environment in the face of European colonialism. Ngugi's *Weep Not, Child* portrays disruption and destruction of lives due to political violence which has its root in unfair treatments meted out to the Blacks.

5.3 Recommendations for Further Studies

This segment of the research presents some general recommendations for future studies. Genette's notion of the narrative discourse covers three categories, namely, Time, Mood and Voice. Out of these three categories, this research treats *Time* in the selected novels. It is recommended further studies are carried into the selected novels to analyse their narrative Mood and Voice. It will help examine the texts in their totality as far as narrative discourse is concerned.

This project purposefully selected and worked on one each of the several novels by Chinua Achebe and Ngugi wa Thiong'o respectively. It is suggested that other researchers could take other novels by each of the authors and treat the narrative time in them. For instance, a researcher may examine narrative time in two or three of Achebe's novels apart from *Things Fall Apart*.

This research does not pursue comparative analysis of narrative time in the selected African novels. It would be in order if other researchers carry out comparative analysis of

this concept in Chinua Achebe and Ngugi wa Thiong'o novels. This would help bring out how these two novelists conform or deviate considerably as far as discourse time is concerned.

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