

IMPLICATION AS A LITERARY TECHNIQUE IN MOHAMED S. MOHAMED'S NOVELS: *KIU* AND *NYOTA YA REHEMA*

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Reading Mohamed's novels *Kiu* ('Thirst'; 1972) and *Nyota ya Rehema* ('The Star of Rehema' or 'The Destiny of Rehema'; 1976), one is struck by abundant use of 'implication' technique.¹ Implication is regarded as a feature that is statistically more frequent in poetry than in prose, hence the presence of this technique in abundance in Mohamed's idiom, renders it a quality of poetic prose. The purpose of this paper is therefore to show how various linguistic features are used as vehicle for the realisation of the implication technique used to create exponents² for the semantic structure in his novels.

Exponents as literary devices need not be implicit as in Mohamed's idiom, however if used implicitly, they form an artistically engineered correlation with literary substance of the novel and gives it a certain quality that affects our 'attitude' and 'judgement' towards it. Hence in this paper we hold it that the reader's involvement in the interpretation of the novel eventually entails the decoding of the corpus for the externalisation of the literary substance. A reader³ who is fully involved in the interpretation and processing of implied meaning(s) in the novel, digs into its semantic structure by correlation and deduction and comes out with more lasting impressions than he would if he were to deal with a less subtle or totally explicit idiom⁴ that may be regarded as plain and spoon-feeding.

By 'implication' here we mean a literary technique in which by means of certain observable linguistic strategies, the author expounds in a subtle and indirect way, a general abstract idea that in practical criticism is called 'theme', 'message', 'motif', 'content' etc. The implication technique however does not permeate the texture of the novel completely, but appears in it variegatedly and organically intertwined with semantically explicit features - the implied

¹ This should not be confused with 'implicature' in a Gricean sense which is now often applied as part of the study of conversational structure. Our sense of implication has a wider application with a criteria of 'distance between what is observable in the text and the meaning(s) that are implied' (see Crystal 1997:191 for 'implicature').

² This term is used here with a sense of hierarchy, but not exactly as a concept in a hierarchical linguistics nor is it related to Hallidayan linguistic theory. It is simply used to show that the observable linguistic features enter a hierarchical relationship with the general abstract ideas and serve to elaborate and clarify them.

³ A reader who is referred here is the one who has the grammatical, communicative and cultural competence(s) of Swahili to enable him decode not only pure linguistic features, but these features with the sociolinguistic and sociocultural values attached to them. In his writings Mohamed observes both universal and specific or culturally bound possibilities (Khamis 1994:43); hence without these levels of competence, the reader's interpretation of the novel may be hampered.

⁴ It is not to say that a plain style is always inferior to an elaborate one.

features being 'marked' and explicit ones 'unmarked'. The implication technique appears in all components of the structure of the novel such as characterisation, plot, narration, dialogue, setting, story, etc

In this paper we shall randomly take extracts from the two novels to demonstrate how an observable language corpus is aptly used to expounds general abstract ideas in an implicit style. This relates to giving meaning(s) to abstract ideas via correspondences with things in the external world (Lakoff 1990:xii)⁵ We are interested only in those stretches of language that have close affinity to the general ideas associated with the literary substances of the novels

Theoretical Premises

This paper is inclined to two theoretical parameters which have no direct relevance or connection with each other but serve to theorize on the 'how' of discourse (Chatman 1993:19) through the employment of the implication technique. First, our analysis is based on Chatman's narrative theory which is partly delineated by Aristotle and later taken up by French/Russian formalists. Chatman (1993:20-21) discusses how the concept of structure in mathematics, social anthropology, philosophy, linguistics, and physics have invoked the notions of wholeness, transformation and self-regulation. He writes:

Clearly a narrative is a whole because it is constituted of elements - events and existents - that differ from what they constitute. Events and existents are single and discrete, but narrative is a sequential composite. Further, events in the narrative (as opposed to the chance compilation) tend to be related or mutually entailing. The events in a true narrative come on the scene already ordered. Unlike a random agglomerate of events, they manifest a discernible organization. Second, narrative entail both transformation and self-regulation. Self-regulation means that the structure maintains and closes itself, in Piaget's words, that "transformations" inherent in a structure never lead beyond the system but always engender elements that belong to it and preserve its laws. " It is in this sense that a structure is closed. The process by which narrative event is expressed is its "transformation" (as in linguistics an element in the "deep structure" must be "transformed" in order to occur in the surface representation)⁶ However this transformation takes place - whether, for example, the author elects to order the

⁵ Discussing about more specific objectivity views Lakoff (1987:xiii) observes that symbols that correspond to the external world are internal representations of external reality ... (and) Thought is atomistic, in that it can be completely broken down into simple 'building blocks' and the symbols used in thought which are combined into complexes and manipulated by rule

⁶ We are aware that the concepts of deep structures, transformation and surface representation were devised as part of the theory of syntax, and were discredited in the 1970's in all schools of syntactic theory, and hence they now sound rather old fashioned but the idea of deep and surface structures is here mentioned just in passing (actually only in the quotation), though it is not directly utilized in our analysis. The idea still offers a useful analogy for the purpose of our description. Also, it will be revealed in the course of reading this paper that though we take whole extracts for substantiation, the analysis is mainly on 'marked' features as individual words or combinations and other syntactic patterns that finally make the extracts

reporting of events according to their causal sequence or to reverse them in a flashback effect - only certain possibilities can occur. Further, the narrative will not admit events or other kinds of phenomena that do not "belong to it and preserve its laws." Of course certain events or existents that are not immediately relevant may be brought in. But at some point their relevance must emerge, otherwise we object the narrative is "ill-formed".

The second theoretical parameter we take is that which is echoed in Simpson's book (1997:7) which maintains that "there is no such a thing as a 'literary language' ... there are (for example), no items of modern English vocabulary or grammar that are inherently and exclusively literary. It is impossible to identify or isolate any linguistic feature that will automatically confer a 'literary' status on a text. In short, the concept of 'literary language' is a chimera."

This observation is to a large extent valid in that it underlines the fact that a novel is a conscious blend of many speech events and as such the various linguistic features that appear in it have different functions and roles to play in the novel. However, despite the many variations in the speech patterns in the novel, such variations serve to gradually build and externalise the literary substance. We shall pursue this line of theoretical framework with our own insistence that though literary language is not functionally homogeneous, it is in the final analysis engineered to foster general ideas of the novel.

The Gist of the Novels

The two novels, *Kiu* and *Nyota ya Rehema* read thematically as if one is an extension of the other. *Nyota ya Rehema* which was written and published last, should have appeared first. While *Nyota ya Rehema* is about feudal Zanzibar and mainly rural in its setting, *Kiu* is about capitalist oriented Zanzibar in an urban setting. These two novels, therefore, attempt at giving a critical portrayal of life as it was and still is in Zanzibar in terms of socio-economic and socio-cultural relations of its people.

Tainted with colour prejudice, Mohamed takes up the theme of Feudalism in Zanzibar in its complexity, showing the repercussions and far-reaching consequences that befall his main character Rehema, who is born of an Arab father and mother, but inherits a darker complexion from her great grandmother. The following extract from *Nyota ya Rehema* reveals this:

Kwa mara ya pili Aziza alinyanyuka na kumchukua mwanawe mwenyewe ili amtazame vilivyo, na mara hii pia alikuwa vile vile na yule yule kama alivyokuwa: kitoto kiduchu, kidhofu, kihadharani, chenye nywele mbuyembuye, zilizosokotana, pua fupi iliyoshikana na ngozi ya uso, na midomo yenye maki. Kilikuwa tofauti kabisa na wazazi wake. Alipokuwa akikipa ziwa alishangaa kukitazama. Mviringo wa ziwa lake mwenyewe, lililojaa, jeupe, na kijuso cha kitoto hadharani, au takriban maji ya kunde ... Hakikufikia nusu ya weupe wake yeye wa manjano, licha ya weupe wa Fuad wa wekundu. Hakikuchukua chochote kwake wala kwa Fuad. Ilikuwa ajabu ... (15)

And latter Rehema's grandmother solves this enigma in order to dispel her daughter's worries in these words:

Ah, masikini we! Sura ya marehemu mama yangu ... Si macho, si pua, si mdomo; hakubakisha kitu. Ah, na komwe lake ndilo life life! Wewe hukuwahi kumwona ... lakini Mungu kakuletea hapa hapa. Ukitaka kumjua marehemu bibi yako, mtazame mwanao.
(p 19)

Rehema's fate of genetic and colour atavism from her black great grandmother has proved to be disastrous to her. Behind this unfortunate predicament there is Rehema's stepmother who is always bent at aggravating things and determined to push her beyond limits of tolerance. She acts as a spur for Rehema's decision to take a path of life she is destined to take. She takes this path led by what the author calls '*her bad star*' - meaning that she is ominously preordained to pursue a tumultuous journey of discovery. Her patience with how her father and step-mother treat her runs out, especially after the death of her mother. First, in order to give all the comfort and advantage to her step-mother Adila, her father and step-mother arrange to push her mother and herself out of the big house to go and live in a small servant's house. Second, as if that is not enough, after the death of her mother, she is adopted by her step-mother not as Fuad's daughter, but as a servant.

Rehema decides to abandon home and sets off for unknown destination. From here the novel gathers a more complex build-up of events in an attempt to examine the Zanzibarian society. The author portrays almost every aspect of life of Zanzibarian society, and he portrays it critically; especially with a tendency to show how conditions for the revolution gathered momentum. No wonder that the novel ends with a bloody scene, emphasizing the author's philosophical tenet that it is not just life of an individual that is preordained, but sometimes the history of a society too.

In *Kiu* however, though Mohamed's philosophical tenet⁷ is basically the same, it takes new twists. The following extract from *Kiu* (79-80) shows the new twists:

Miaka mitano ikapata; na ingawa wanadamu ni werevu wa majira, si mno kuziona siku zinaavyopita. Hata saa walizojiunda, na kalenda walizozipanga, kaskazi zitokapo na kusi ziingiapo, miongo igeukapo na kuathiri hadi sahani za vyakula, na hata wajitazamapo vionni na kuona wabadilikavyo - yote hayatoshi kuwakumbusha. Siku zinapita. Mara chache tu, hutanabahi na kusikika watu wakisema: Ah! Juzi hapa kazaliwa, mara leo tunamtia arusi? Na hao hukakikisha kuwa siku zinapita bali hawazioni ... Kiu haipiti, na kuwapo kwake kwa milele katika kila chembe ya maumbile ya kiumbe ndiko kunakomfanya kiumbe huyo asizione siku zinaavyopita. Tumbo hutaka kujaa, kukupwa, na kujaa tena, mikono hutaka kushika, kuacha, na kushika tena; pia macho, masikio, miguu, na vyote. Mwanadamu yumo kuitosha kiu yake isiyontosheka na siku zinapita. Kwa yote hayo, mwanadamu hakushauriwa ikiwa azaliwe au asizaliwe. Hujiona keshafika dunaini, kiu imemtamirira. (My own emphasis regarding preordination)

⁷ There is no space in this paper to give a critical evaluation of the author's philosophical tenet.

Kiu is a novel in which the author uses a love story to show a parallel social behaviour of the society which is caught between love and hatred. In this novel the author employs allegoric tendencies to dodge the silent censorship since his message and philosophical exertions may not be in consonance with the ideology of the Zanzibar revolution. In fact in *Kiu*, Mohamed covertly maintains that no matter what system of governance, corrupt people are bound to take advantage of the system, for human beings are governed by inner materialistic urge which is unquenchable. Thus revolutions may come and go, but do not change much of the status quo. Only rulers change; and whatever rulers we have according to him, there will always be a gap between the have and the have-not, the poor and the rich, the oppressed and the oppressors.

On the surface however, *Kiu* is a story of love and infatuation in which Mwinyi, a sixty two years old 'tajiri', is madly in love with a young girl, Bahati. Mwinyi uses his seemingly loyal chauffeur Idi, to procure Bahati for him at all costs. But Bahati on the other hand is head over heels in love with Idi. Meanwhile Idi takes advantage of his position as a chauffeur and his romantic relationship with Bahati to use her as a tool for extorting money from Mzee Mwinyi. He contrives a plot to do so by playing with Bahati's love, devotion and trust in him. He manages to convince her that she should pretend that she is in love with the old man and allow herself be fondled by him until such time when they accumulate enough money from him to start their own happy married life. They succeed in doing so, but the honeymoon does not last long after Idi's real motives and intentions are revealed when he takes to alcoholism, extravagance and womanizing. When Bahati catches her husband having an affair with another woman, who happens to be none other than Mwinyi's daughter Rehema, she decides to leave him, reminding him that they have to share the remaining portion of wealth since that wealth now belongs to both of them. Idi writes a note to Bahati that they should meet at a secret place to discuss about how to share the leftovers. Bahati goes there and is never seen again. Behind all these intrigues is Mwinyi's daughter Rehema, who masterminds and executes the plan to take her revenge to both Idi and Bahati for what they did to her father.

Implication Technique in *Nyota ya Rehema*

The implication technique manifests itself in various components of the novel such as characterisation which does not only entail the description and presentation of physical, moral and psychological traits of various figures in the novel with an aim of revealing their qualities, but also the interaction between characters involving interpersonal communication in which a lot of information is revealed about events and existents (Chatman 1993:19) in the novel. Like narration and plot, characterisation serves to help the story move not only in terms of spacio-temporal requirements, but also in terms of actions and interactions of characters. In this case, it is difficult to say exactly where characterisation begins and where it ends. It is so closely interwoven with other elements that to set it apart from them is to lose its important connections and interrelations. In the extracts below, we will look into the implication technique along these lines.

Let us first take the implication technique as appears in the dialogue situations⁸ which through interpersonal communication between characters, much is revealed about characters, settings etc

UNDERLYING IDEA



- 1 There is master/serf relationship in this society: Fuad is a feudal master who is kind and forgiving to his serfs)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



['Baba, baba, **wakulima** wamekuja 'Salma alikuwa akipiga kelele huku akipanda **vidaraja** kuelekea ndani kwao.

Fuad, kijana mmoja mrefu, **mweupe**, mwenye sharafa ya ndevu ndogo ndogo, aliyevaa **kanzu nyepesi ya darizi**, na **kofia ya viua vya lasi**, alichungulia dirishani, **tabasamu** ikitokeza katika uso wake wenye haiba⁹

'Ah, vizuri,' alisema kuwaambia wakulima wapatao darizeni **walioleta gunia na vipeto vya mazao yao, zawadi kwa bwana shamba**. 'Utatusamehe bwana, safari hii tumekawia,' alisema mmoja wao kwa **sauti nyenyekevu** huku akigoteza **kichwa kilichoeleka gunia**. 'Haidhuru, lakini **msikawie kuniletea kodi yangu**,' alijibu yule kijana aliyepo dirishani na **sauti kaikaza kuonesha dhamiri**. 'Mosi, **wapeleke wakulima ghalani wakatue mizigo, ihesabu, kisha niarifu**. Na wewe Marzuk, umelata ujumbe gani kutoka kwa **bibi yako safari hii?**']

To be able to come to the full realisation of what is implied here, we have to sieve through the semantic values of the underlined individual words and combinations that appear to be marked or foregrounded. The semantic values of the words and combinations are given in their distinctive features.

wakulima	[+ sense of serfhood]
vidaraja	[+ sense of an architectural piece typical of the houses of the then feudal lords in Zanzibar]
mweupe	[+ sense of racial stratification in the then feudal system in Zanzibar]
kanzu nyeupe ya darzi	[+ sense of wear typical of the then feudal lords in Zanzibar]

⁸ One of the many dialogues situations that play the role of implication in Mohamed's novels.

⁹ This word is taken with its linguistic sense to refer to a linguistic variety or form which is considered suitable or possible in a given social (but also *generic my emphasis*) situation (Crystal 1997:24)

kofia ya viua vya lasi	[+ sense of wear typical of the then feudal lords in Zanzibar]
tabasamu	[+ sense of satisfaction in terms of farmers' obedience]
walioleta gunia na vipeto vya mazao	[+ sense of payment in kind]
zawadi	[+ sense of payment in kind]
bwana shamba	[+ sense of affirmation as to the existence of feudal system]
utatusamehe bwana	[+ sense of subserviance]
safari hii tumekawia	[+ sense of emphasis on absolute obedience]
sauti nyenyekevu	[+ sense of subserviance]
kichwa kilichoeleka gunia	[+ sense of emphasis on absolute obedience]
haidhuru	[+ sense of forgiving]
msikawie kuniletea haki yangu	[+ sense of firmness on what is considered to be his rights as a landlord]
sauti kaikaza kuonyesha dhamiri	[+ sense of firmness on the part of his lordship]

The above dialogue has a consistent use of specific nouns and combinations (nouns and qualifiers) needed to create a tenor of master/serf relationship which entails power and authority on the one hand, and weakness and subserviance on the other

The implication technique in Mohamed's novels appears numerously also in authorial narration that has as its target the need to foster certain qualities and attributes to a given character and to give an elaborate picture of the socio-economic relation among the characters. Here is an extract from *Nyota ya Rehema*, dwelling on the description of nature in such meticulous details to a point of superfluity. This extract, taken out of context, may appear to be inappropriate and out of place functionally; but within this context and in the context of the novel in general, it is appropriately used to imply that Fuad as a feudal master is a man of great fortune measured on the agro-economic scale of that time

UNDERLYING IDEA



- 2 (Fuad is a feudal master of great fortune measured on the basis of agro-economy of that time)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



Karibu na nyumba mbili hizi, **miti midogo namna kwa namna ilienea** Sambamba na ukuta wa mawe uliunga sebule kwa upande wa njiani, ilikuwapo **mitufaa ya kizungu**, kwa wakati huu wa majira ya baridi ikipukutisha maua na kualika **ndege wenye kupenda asali za maua**. Tena kikaifuatia kitalu cha **midafu ya kitamli mibete iliyosheheni makole ambayo yaliekewa miunda yasikonyoke kwa uzito**. Bwana Fuad alikuwa akipenda kuziburudisha kiu za wageni wake kwa **madafu ya kitamli huku akiongea nao habari za usasi, akiwachambulia aina ya milio ya mbwa, ufundi wa kutumia bunduki, hekima za kuvizia kanga na paa, mbinu za kujificha na kunyatia, na starehe za kuwamo mwituni**. Baada ya midafu, darizeni ya **mishokishoki, mizazi na mitamu ya sifa, na zaidi ya yote nyama-peke-yake**, sasa ikivuta hali baada ya uzazi mkubwa uliofanya iponzwe na matunda yake. Tena ilianza **miti ya mchanganyiko: mistaafeli, mipea, michenza kangaja, michenza ajemu, migulabi, mitini, michungwa, mirumani**, na bila ya shaka **mipera marashi**, miti iliyokuwa ikipokezana uzazi na kukifanya kiambo cha Fuad kisikose matunda yenye ladha. Karibu na lango la chuma la kuingilia uwanjani, **mizabibu** ilikuwa ikitambaa na chanja. Kwa upande mwingine wa ukuta wa mawe kulikuwa na **miti mikubwa ya matunda yenye kushibisha**. Korja ya **mishelisheli** ilitamalaki kipande cha awali. Baada ya mishelisheli, **mifenesi** mizazi ambayo ilikodishwa. Na tena ikafwatia **miduriani**. Usoni mwa nyumba, baada ya sebule ya wageni, palianza mtelemko wa bonde lililojaa **mibuni** iliyotunzwa na kusitawi, likaenda liendako hadi kukutana na bonde la **mpunga** na pori la mbayaya. Kwa nyuma, baada ya kumaliza kitalu cha Adila, **minazi** iliumana kadiri ya maili tatu.]

The various concrete nouns and combinations enlisted here in a grand scale, serve to establish a sense of possession related to agro-economy, emphasizing Fuad's possession and fostering his aristocratic tendencies. The expressions have the following distinctive features:

a) **mi¹⁰ ti midogo midogo ya matunda namna kwa namna ili (yo) enea**

↓

mitufaa ya kuzungu / midafu ya kitamli mibete iliyosheheni makole ambayo yaliekewa miunda yasiko nyoke kwa uzito / mishokishoki mizazi na mitamu ya sifa (nyama-peke-yake)	}	[+ sense of property and bountiousness]
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b) **miti ya mchanganyiko**

↓

mistafeli mipea michenza kangaja michenza ajemu migulabi mitini michungwa mirumani mipera marashi mizabibu	}	[+ sense of property and bountiousness]
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¹⁰ Notice the recurrence of the prefix {mi-} as plural form that gives the rhyming that helps to give a sense of sameness which goes very well with a sense of bountiousness in terms of agro-economy that is portrayed here

c) miti mikubwa ya matunda yenye kushibisha

miduriani)	[+ sense of property and bountiousness]
mishelisheli		

d) miti ya mali

mibuni	}	[+ sense of property and bountiousness]
mpunga		
minazi		

This sense of bountiousness accords very well with Fuad's aristocratic tendency of playing, enjoying life, merry-making, deriving pleasure and satisfaction. The following items and their distinctive features are indicative in this sense:

maua		[+ sense of beauty]
ndege	}	[+ sense of pride and wake satisfaction]
kuziburundisha kiu za wageni kwa madafu ya kitamli		
huku akiongea nao habari za usasi, akiwachambulia aina ya milio ya mbwa, ufundi wa kutumia bunduki, hekima za kuvizia kanga na paa, mbinu za kujificha na kunyatia na starehe za kuwamo mwituni	}	[+ sense of play merry-making]
		[+ sense of pride and satisfaction]

On the other hand, this is to be contrasted with the following linguistic execution from *Nyota ya Rehema* (23) having the following underlying idea:

UNDERLYING IDEA



3 (Side by side with this bountiousness, life is lacking in almost every aspect)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



(**Kibanda** chake (Bikiza) kilichokuwa masafa mafupi karibu na **kasiri** la kwao kilikuwa ndiyo **shule pekee** aliyoiona, na ndiyo **bustani ya michezo**. Ingawa **paa lake lilikuwa makuti**, si vigae; **kuta zake mbavu za mbwa**, si saruji; **milango yake kumbesa**, si msaji, **matandiko yake dongo na vumbi** si mazulia - Rehema angependa kuishi humu kuliko katika **kasri la kwao**. Mara elfu angehiari kuwa **mwana wa Bikiza na mumewe Mzee Juma, wasusi wa makuti ya kumba**. Ah, jinsi watu hawa walivyoumana kuyabeba maisha yao, na jinsi walivyotegemeana katika **dunia yao ndogo isiyokuwa na ramsa**. Aliwapenda nao walimpenda)

The superimposed items in this case are:

- | | |
|---|---|
| a) kibanda | [+ sense of poverty and destitute] |
| kasiri | [+ sense of richness] |
| | (contrasted with kibanda) |
| shule pekee | [+ sense of poverty and denial] |
| | (contrasted with the real school that Rehema's sister attends) |
| bustani ya michezo | [+ sense of poverty and denial] |
| | (contrasted with the gardens in which Rehema's sister plays) |
| b) paa (la) makuti, si vigae | [+ sense of poverty] |
| | (contrasted with Fuad's kasiri) |
| kuta zake mbavu za mbwa, si saruji | [+ sense of poverty] |
| | (contrasted with Fuad's kasri) |
| milango yake kumbesa, si msaji | [+ sense of poverty] |
| | (contrasted with those of Fuad's kasri) |
| matandiko yake dongo na vumbi, si mazulia | [+ sense of poverty] |
| | (contrasted with those of Fuad's kasri) |
| c) mwana wa Bikiza na mumewe Mzee | [+ sense of poverty and kindness] |
| Jumawasusi wa makuti ya kumba | (contrasted with the richness of her father and the cruelty of her step-mother) |

A salient feature that manifests itself in the implication technique here is the feature of 'contrast' which reveals itself in three designs: first in (a) where there are specific and concrete nouns contrasted directly or indirectly with other specific and concrete nouns like (bustani) where Rehema's half sister Salma, plays and (skuli) where Salma receives proper formal schooling. This contrast shows what happens from two sides by means of the opposites. Second, in (b) we have the contrastive syntax that is divided into two parts; the affirmative and negative parts. These parallel statements recur with almost the same implied insistence of affluence versus destitution. Third, in c) the contrast is in an anaphoric reference in which the relationship between Rehema's father and step-mother, taken to be oppressive guardians, as opposed to Bikiza and Mzee Juma who are kind and caring, is brought about by recurring items and certain character attributes.

In the same method of authorial narration the author prepares us for what is to come in Rehema's journey of discovery to an unknown destination¹¹. The underlying idea being:

UNDERLYING IDEA



4 (The economic, social and cultural life under the feudal system was full of atrocities.)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL

¹¹ Clearly, this is an authorial narration embedded in the dialogue - the combination shows how well the author employs this technique. He can make it appear in various ways with a number of combinations.

[‘Mama! aliita Rehema, kujishitukia kazungukwa na mwitu wa mipera na mikarati. Mwangaza ulikuwa hafifu sasa, na anga li baridi. Ujia mwembamba ulikuwa umesongwa na miti. Matawi makaidi yalichomoza kati yake mfano wa mikono iliyotega kukaba roho za wapitao. Ndani kabisa ya kiza cha machaka tipitipi wakipokezana milio, sauti zao zikimiminika mithili ya maji yaliyotoka midomoni mwa chupa. Ngawa na fungo wakikata njia mbele yake; wengine wakisimama kumstaajabu, kisha wakitoweka. Cheche walitupa matunda na kukimbia. Guruguru walipiga mbizi katika mashimo yao. Rehema akajiona yu pweke kati ya halaiki ya viumbe visivyokuwa jinsi yake.] *Nyota ya Rehema* (24)

Here the idiom is more symbolic hence the implication more complex and obscured, having to emphasize both actions and objects that are either awe-inspiring or fearful themselves. These taken together with the psychological condition Rehema is in, plus her determination to abandon home without knowing where to go, one can detect how the author prepares us for the ominous circumstances that awaits Rehema¹². The distinctive features are:

Mama!	[+ sense of fear]
Kushitukia kazungukwa na mwitu	[+ sense of solitude and fear]
mipera na mikarati	[+ sense of danger]
	[+ sense of being in an unknown and dangerous place]
mwangaza ulikuwa hafifu sasa	[+ sense of innocence and ignorance]
anga li baridi	[+ sense of great fear]
ujia mwembamba ulikuwa umesongwa na miti matawi makaidi yalichomoza kati yake mfano wa mikono iliyotega kukaba roho za wapitao	[+ sense of being withheld and prevented from eminent danger]
Ndani kabisa ya kiza cha machaka tipitipi wakipokezana milio, sauti zao zikimiminika mithili ya maji yaliyotoka midomoni mwa chupa	[+ sense of mystery, fear and uncertainty]
Ngawa na fungo wakikata njia mbele yake; wengine wakisimama kumstaajabu, kisha wakitoweka. Cheche walitupa matunda na kukimbia. Guruguru walipiga mbizi katika mashimo yao	[+ sense of being in an alien environment]
Rehema alijiona pweke kati ya halaiki ya viumbe visivyokuwa jinsi yake	[+ sense of realisation of being in an alien environment]

Mohamed’s novel *Nyota ya Rehema* ends with a revolution which is derived from the following underlying idea:

¹² For lack of space we will leave out extracts showing urban situations in which Rehema gets to know how corrupt and unjust the society is

UNDERLYING IDEA



5 (There is always an end to oppression and injustice)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[‘Simba **keshajana damu**,’ alisema Mzee Pongwa, ‘na sasa **hapana kitachomzuia asiendelee**.’

‘**Hakubali tena madamu keshajana damu; mnyama ni mnyama**,’ alisema Mzee Pongwa¹³] Nyota ya Rehema (117)

Then Simba (Sulubu/Rehema’s dog) is given a certain concoction to suppress its appetite for chicken. After taking this concoction the appetite vanishes:

[Kutwa ile Simba **hakuchangamka**; usiku sauti yake **haikusikika**. Sulubu alistaajabu juu ya mabadiliko haya. Alimchezesha mbwa wake, akampuna manyoya, akamkumbatia, akamsemesha, lakini hakumwitika. Alimtazama tu bwana wake, kama vile **hakuweza tena kumfahamu**. Hata siku ya tatu, Rehema alipokuwa akiwachungia bandani kuku wake wakati wa magharibi, **alibaini kuwa kifaranga kimoja** (manungwi) ambacho alikinunua kwa ajili ya mbegu, **kimepungua katika hesabu**. Alimweleza Sulubu, ambaye alikuwa uwanjani akitia tupa panga lake la kazi. Papo hapo **hasira ilipanda** katika uso wa Sulubu, **na sura yake ikabadilika**. Alinyanyuka kwa **ghadhabu**, **akalenga panga lake sawa na Simba** aliyekuwa kalala uwanjani, na **kuliangusha kwa nguvu zake zote katikati ya mwili wake**. Sauti ya mwisho ya Simba **ilipaa na kupotea angani**, na **kiwiliwili chake kikafyaratuka pande mbili aridhini**.¹⁴ Kitu cha mwisho alichokiona Rehema kilikuwa **ulimi wa Simba ukilamba mchanga**... na yeye akaanguka na kuzirai...] Nyota ya Rehema (117-118)

Now let us compare this with another extract from *Nyota ya Rehema* (167-168) which is almost an analogy:

[... Kapepo (Sulubu/Rehema’s dog that replaces Simba) alikuwa akiwazunguka wale wageni kwa **hofu na wasiwasi** kama vile akiwajua ni nani, hadi mmoja wao aliposema ‘Twendeni,’ na wote wakaelekea **mipakani**. Ndipo Rehema alipoona **ishara zenye kutisha katika uso ulioparama kwa Kapepo** ambaye alisimama uwanjani **akihema huku katoa ulimi**, na kuanza kuduru na **kunung’unika Roho ya Rehema ilishituka**. Hakika **hakupata kumwona mbwa akisikitika namna ile isipokuwa Simba muda mfupi kabla kuuawa**. Rehema alishangaa **kumtazama Kapepo**, kitawi cha mboga mkononi, na huku sura ya **marehemu Simba ikimjia** - alipokuwa kalala uwanjani **taabani baada ya kupewa mtishamba ili aache kula kuku**. Maradhi kama hayo **hayasikii dawa**. Na kwa hivyo **panga la Sulubu lililenga sawa na kiwiliwili cha mwili**. ‘Shshap! Vipande viwili’ ‘**A-a-agh-gh!**’ alisikia Rehema. Hapo alitupa ungo na **kufukuzia mipakani Mbio**... **mbio**... **mbio!** Na tena akasimama ghafla,

¹³ This relates to Karim as a perpetrator of injustice if these words are taken in their implied and analogical sense.

¹⁴ The author prepares us to see the death of Karim in the same way

akamwita Mtume wake, utando mweusi ukamgubika machoni, akaanguka na kuzirai Sura aliyoiona ilikuwa kiwiliwili cha Karim kimeanguka kifudifudi, vipande viwili, macho yamekodoka kuutazama mpaka wa shamba lao, kinywa chake kiwazi ...]

The marked items appear as combinations of nouns and action verbs emphasizing Bahati's state of mind and the dramatic effect ensued

kshaonja damu	[+ sense of stealing]
hapana kitachomzuia asiendele	[+ sense of doing the same thing (stealing) again and again]
hakubali tena madamu kshaonja damu	[+ sense of emphasis on doing the same thing (stealing) again and again]
mnyama ni mnyama	[+ an animalistic tendency]
hakuchangamka / sauti yake haikusikika / alistaajabu juu ya maba diliko haya / alimchezesha mbwa wake / akampuna na manyoya / akamkumbatia / akamsemesha / lakini hakumwitika / alimtazana tu bwana wake / hakuweza tena kumfahamu	[+ sense of passivity] [+ sense of premonition]
alibaini kuwa kifaranga kimoja / kimepungua katika hesabu / hasira ilimpanda / sura yake ikabadi lika / ghadhabu / akalenga panga lake sawa na Simba / kuliangusha kwa nguvu zake zote	[+ emphasis on doing the same thing (stealing) again and again] [+ sense of death - the logical conclusion ¹⁵]
hofu na wasiwasi / ishara zenye kutisha katika uso wenye kuparama wa Kapepo / akihema huku katoa ulimi / kuduru / kunung'unika / roho ya Rehema ilishituka / hakupata kumwona mbwa akisikitika namna ile isipokuwa Simba muda mfupi kabla kuuawa / alishangaa kumtazama Kapepo huku sura ya marehemu Simba ikimjia / alipokuwa kalala uwanjani taabani baada ya kupewa mitishamba ili aache kula kuku / maradhi kama hayo hayasikii dawa / panga la Sulubu lililenga sawa na kiwiliwili cha mwivi	[+ sense of death] [+ sense of premonition] [+ sense of death]
Shshap!/Vipande viwili / A-a-a-gh-gh! / alitupa ungo na kufukuzia mipakani / mbio / akasimama ghafla / akamwita Mtume wake / utando mweusi ukamgubika machoni / akaanguka nakuzirai / kiwiliwili cha Karim kimeanguka kifudifudi / vipande viwili / macho yamekodoka kuutazama mpaka wa shamba lao / kinywa chake wazi	[+ sense of death, the logical conclusion] [+ sense of retribution]
mipaka / shamba	[+ sense of greed and destruction]

¹⁵ Symbolic to the Zanzibar revolution

Implication Technique in *Kiu*

Now let us examine the implication technique in *Kiu* in which money serves the principal motif (Philipson 1992:90)

UNDERLYING IDEA



6 (Although Mzee Mwinyi is a man of enormous wealth, his wealth does not help him to win Bahati's love)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[Mwinyi alikuwa amekiti chumbani kwake. **Chini ya nyayo zake alikuwa amekanyaga zulia zuri ambalo thamani yake ingetosha kumfaraji masikini kwa siku na miezi** ... Watu waliposema kuwa **hakuna aliyepata kumwia Mwinyi**, maneno yao hayakuwa yametiwa chumvi. Mwinyi alikuwa na fedha za kutosha kujinunulia vingi vya vile mzee wa miaka sitini na miwili kama yeye angevitamani isipokuwa kitu kimoja tu. **Hicho ndicho kilichomfanya hata akaona kama kwamba umri wake wote alioishi umepotea bure, na ule utajiri wake mfano wa kitumbua kilichotiwa mchanga** ... Lau kuwa alichokitaka kingenunulika kwa fedha, bila ya shaka angezikwangua zote alizokuwa nazo Lakini kitu chenyewe kilikuwa hiari ya mtu mwingine, mwenye tadi na kiburi Kwa hivi alikuwa hana budi kuomba na kusubiri] (1-2)

The author's idiom here becomes more descriptive with an intention to covertly capture Mwinyi's enormous wealth. Again, because the description is about material wealth concrete nouns like /nyayo, zulia, masikini, fedha, kitumbua etc/ are abundant. However, since the extract is also about love and craving, it uses a number of abstract terms and combinations (abstract nouns and non-action verbs) such as /kumfaraji, kumwia, kuomba, kusubiri etc/. The marked forms can be shown in their distinctive features as follows:

chini ya nyayo zake alikuwa amekanyaga zulia zuri ambalo thamani yake ingetosha kumfaraji masikini kwa siku na miezi	}	[+ sense of wealth]
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isipokuwa kitu kimoja tu / hicho ndicho kilichomfanya hata akaona kama kwamba umri wake wote alioishi kama kitumbua kilichotiwa mchanga / lau kuwa alichokitaka kingenunulika kwa fedha/bila ya shaka angezikwangua zote alizokuwa nazo / kitu chenyewe hiari ya mtu mwingine mwenye tadi na kiburi / hana budi kuomba na kusubiri	}	[+ sense of lacking and determination to get what is lacking]
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The above extract is to be contrasted with the following one having the underlying idea of poverty:

UNDERLYING IDEA



7. (Compared with Mwinyi, Bahati and her mother live in miserable poverty)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[Punde hivi (Bahati) alijizoazoa juu ya **kitanda chake cha mayowe**, chenye **godoro la usumba**, akaketi wima ... Mwisho wa ukumbi, kando ya mlango wa kutokea uani, palikuwa na **mtungi wa maji ya kunywa uliosimama juu ya chanja ya miguu mitatu**. **Kata yake ya kifuu cha nazi** ikining'inia penye msumari ukutani Bahati alichukua ile kata, **akaikung' uta kuhakikisha kuwa hamkuwa na mdudu**, kisha akafunua mtungi ili ateke maji, lakini **mtungi ukamjibu kuwa hamna kitu** Hapo akamwita mama yake, "Mama, mbona hamna maji mtungini?" Mama akamjibu, "E-e-e, **huo mtungi unavuja Jana jioni niliujaza; huoni chini pamelo hapo?** Njoo unywe haya." Bahati akatoka na kuingia uani **Ua wenyewe ulikuwa si mkubwa**. Kuta mbili za kimo cha mtu mrefu ziliunga nyumba na banda Hilo banda ndilo lililokuwa na jiko na choo. **Nafasi ile ya ua ilisaidia kuwekea vitu ambavyo havikufaa kukaa bandani wala nyumbani** Pembeni, kwa mkono wa kulia, palikuwa na **pipa ambalo lilirekebishiwa kopo kutoka mwisho wa paa**. Hilo lilisaidia kukinga maji ya mvua na kumpumzisha mama Cheusi siku moja moja kwenda mferejini kuteka maji. Kando ya pipa, palikuwa na **madebe, mawili mlipandwa miasumini**, na **la tatu mwaridi** Upande mmoja wa ua palikuwa na **jaa la vyombo vilivyochoka kutumika; mbuzi mbovu ya kukunia nazi, ndoo iliyotoboka, mtungi wenye pengo, na takataka zingine**. Cheusi alisema ni vibaya kutupa kitu kilichokufaa.] (22, 23, 24)

Again a series of concrete nouns and qualifiers, plus few action verbs are employed here to subtly describe Cheusi/Bahati's extreme poverty. The various items have the following distinctive features:

kitanda cha mayowe / godoro la usumba /
mtungi wa maji ya kunywa ulisimama juu ya
chanjaya miguu mitatu / kata yake ya kifuu cha
nazi ikining'inia penye msumari ukutani /
akakung'uta kuhakikisha kuwa hamkuwa na
mdudu / mtungi ukamjibu hamna kitu / huo
mtungi unavuja / Jana jioni niliujaza / huoni chini
pameloa / Ua wenyewe ulikuwa si mkubwa /
Nafasi ile ya ua ilisaidia kuwekea vitu ambavyo
havikufaa kukaa bandani wala nyumbani / pipa
ambalo liliekebishiwa kopo kutoka mwisho wa
paa / Hilo lilisaidia kukinga maji ya mvua na
kumpumzisha mama Cheusi siku moja moja
kwenda mferejini kuteka maji / madebe, mawili
mlipandwa miasumini / la tatu mwaridi / jaa la
vyombo vilivyochoka kutumika / mbuzi mbovu
ya kukunia nazi / ndoo iliyotoboka / mtungi
wenye pengo / takataka zingine...

[+ sense of want and poverty]

Idi, Mwinyi's chauffeur, applies emotional pressure to Bahati to make her prostitute herself to Mwinyi so as to squeeze money from him with the aim of fulfilling his dream of living a luxurious life. Bahati succumbs to the psychological pressure not out of greed but out of love for Idi. This relationship is implied in the following extract from *Kiu* (15)

UNDERLYING IDEA



- 8 (At this point Bahati is not ready to cooperate with Idi to extort money from Mzee Mwinyi; something that threatens to end their love affair)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[Gari liliacha baraste likapanda na kufuata njia yenye **dongo jekundu la kinamu**, likapita kati ya kiza cha **miebe mikuza**. **Kulikuwa na matawi ya miembe yakiwayawa katika ule upepo**. **Njia yenyewe ilikuwa imechimbika na gari likatembea kwa shida kidogo** Mvua za vuli zilikwisha pita, lakini athari zake bado zilikuwapo **Lile dongo liliteleza**, mahali fulani, **hasa mle mlimokuwa na vituwe vya maji, tope hazikukauka vyema**. **Mbele kulikuwa kukavu, na mbele zaidi ardhi ilikuwa ya kichanga**. Gari ilisimama mwisho wa njia... Usoni pao palikuwa na mteremko mrefu uliojaliwa minazi iliyojitea ovyo ambayo ilienea hadi ufukoni. **Upepo uliokuwa ukiwafikia ulikuwa na harufu ya chumvi**, na walipotupa macho yao katikati ya minazi, waliweza kuona bahari ikimeta kwenye jua lile la kaskazi. Kando yao, palikuwa na magofu ya majumba ya zamani yaliyomea magugu, yamesimama yakihesabu miaka. Tena upande mwingine palikuwa na **miembe iliyopandwa kwa fujo labda na wale marehemu wenye magofu yale**. Mahala pale palichanganya uzuri na maumbile ya ukiwa]

dongo jekundu la kinamu	[+ sense of slipperiness and precariousness in what lies ahead]
kiza cha miembe mikuza	[+ sense of uncertainty in Idi's plan]
kulikuwa na matawi ya miembe yaliyo wayawaya kwa upepo	[+ sense of wavering relation]
Njia ilikuwa imechimbika / gari likatembea kwa shida / dongo liliteleza / hasa mie mlimokuwa na vituwe vya maji / tope hazikuka uka vyema ... }	[+ sense of uncertainty and danger in what lies ahead, especially in Idi's plan]
Mbele kulikuwa kukavu / mbele zaidi ardhi ilikuwa ya kichanga ...	[+ sense of hope in what lies ahead after Idi's plan has been executed]
Gari ilisimama mwisho wa njia / meteremko mrefu uliojaliwa minazi iliyojitea ovyo ambayo ilienea hadi ufukoni upepo uliokuwa ukiwafikia ulikuwa na harufu ya chumvi / Bahari ikimeta kaika jua lile la Kaskazi / }	[+ sense of culmination] [+ sense of acquisition and success]
	[+ sense of hope for what is to come in the future]

magofu ya majumba ya zamani yaliyomea magugu yamesimama yakihesabu miaka / miembe iliyopandwa kwa fujo labda na wale marehemu wenye magofu yale	}	[+ sense of decay in everything they do or have] [+ sense of warning that Idi, Bahati and all what they crave for is bound to decay finally]
Mahala pale palichanganya uzuri na maumbile ya ukiwa		[+ sense of hope and failure ¹⁶]

After that encounter Bahati is worried that she has disappointed and angered her lover Idi. This is expressed in a complex imagery that combines nature and man made things. The underlying idea being:

UNDERLYING IDEA



9 (Bahati is sad. What a mistake she has made! She realizes that she cannot live without Idi. She takes a decision to agree with him to execute his plan to extort money from Mzee Mwinyi. Once she takes this decision she becomes happy even before she meets Idi again)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[Kila alichokitazama kule nje (Bahati) kilikuwa **kimefunikwa na ukungu** Miti iliyozunguka bustani ya kuchezea watoto ilikuwa **haitikisiki**. Ilikuwa **imetulia kama kwamba nayo ilisikia baridi ya alfajiri ile. Hali kadhalika zile pembea za watoto, na vyote alivyokuwa akitazama, vilikuwa kama vimekufa. Utulivu huu ulimrejeshea Bahati hali ya upweke na ukiwa** Lakini baadaye ndege walianza kurukaruka na kuimba mitini ilimradi kumkumbusha uhai bado ungalipo. Kulipambazuka na watu wakaongezeka njiani. Miale ya jua ilianza kuanguka juu ya miti na mapaa ya nyumba, ikabadilisha mandhari na kurejesha uhai. Sasa miti bustanini ilikuwa ikimeta matone ya umande wa asubuhi. Ndege walianza kushuka katika mwanga wa jua, huku wakidonoa vidudu ambavyo navyo vilikuwa vikirukaruka kutafuta kula. Bahati alitazama wale ndege, kisha akavitazama vile vidudu, na kustaajabu moyoni kuona jinsi viumbe vya Mungu vinavyodhulumiana]

Kila alichokuwa akitazama nje kilikuwa kimefunkwa na ukungu	}	[+ sense of uncertainty as to whether Idi will return to her or not and as whether what Idi wants her to do is worth doing or not]
Miti iliyozunguka bustani ya kuchezea watoto ilikuwa haitikisiki / imetulia kama kwamba ilisikia baridi ya alfajiri ile / hali kadhalika zile pembea za watoto / vyote alivyokuwa akitazama vilikuwa kama vimekufa / utulivu huu ulimrejeshea Bahati hali ya upweke na ukiwa / watu wakaongezeka	}	[+ sense of death; symbolizing Bahati's misery and solitude without Idi in her life]

¹⁶ 'Hope' and 'failure' are tied up with 'Thirst' as the title of the novel emphasizing that thirst is inherent, hence every time we want to quench it we fail and when we press on, we end up in destroying ourselves. This is the author's philosophy. This is encapsulated in the title *Kiu*.

Baadaye ndege walianza kurukaruka na kuimba mitini / kumkumbusha uhai bado ungalipo / Kulipambazuka / watu waka-ongezeka njiani / miale ya jua ilianaza kuanguka juu ya miti na mapaa ya nyumba, ikabadilisha mandhari na kurejesha uhai / Sasa miti bustanini ilikuwa ikimeta matone ya umande wa asubuhi / Ndege walianza kushuka katika mwanga wa jua, huku wakidonoa vidudu / navyo vilikuwa vikirukaruka kutafuta kula /

[+ sense of hope and cheerfulness from a mere thought of Idi's company]

Bahati alitazama wale ndege, kisha akavitazama vile vidudu na kustajabu moyoni jinsi viumbe vya Mungu vilivyodhulumiana

[+ sense of realisation that this world is full of injustices after all]

Bahati is finally married to Idi after they acquired a lot of money from Mzee Mwinyi to build a villa and live a luxurious life. Soon, however, she discovers that married life with Idi is not as she expected it to be. This is captured in the following underlying idea

UNDERLYING IDEA



10 (Like small fish in the pond, Bahati is trapped in a terrible marriage that she thought would give her pleasure and satisfaction)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[Katika shughuli zile zisizo maana maalumu, **zile fikira za wapi, nani, na kwa nini, juu ya mumewe Idi**, ziliondoka. **Alikiona kidimbwi** alichokuwa akikitafuta, **akakiendea na kukichutamia**, na **akasahau kila kitu; akakusanya nadhari yake yote, na kuangalia kidimbwini**. Hakikuwa kidimbwi kikubwa - mtu mrefu angeweza kukiruka - lakini kilikuwa cha duara iliyoongoka. Kingo zake zilipanda na kati kilishobwekea ndani na kuwa **bakuli zuri la maji**, kama lilitengenezwa kusudi kufurahisha. Kilikuwa kimejaa mpaka kingoni, na Bahati aliona kipengo upande wa pili, na maji yakivuja. Upesi alinyosha mkono na kukiziba. Kisha alichutama pale na kukiangalia. Ndani ya lile bakuli maji yalikuwa safi, na Bahati aliwaona samaki watatu wenye ukubwa wa kidole chake cha shahada wakihangaika kukimbia kivuli cha jinamizi aliyewainamia. Baada ya Bahati kutulia pale kwa muda mrefu, wale samaki kama waliodhani kuwa yule ni rafiki tu, waliregeza na kutembea taratibu. Bahati aliwatazama na kuwapenda, na mara ilimjia hamu ya kutaka kumshika mmoja, amkumbatie kwa vidole vyake ili aweze kuhisi vile anavyoteleza. Alipeleka mkono kidimbwini, lakini wale samaki walipoona kivuli kikiwaendea tena walipaparika tena kutapia maisha yao, hata ilimjia huruma Bahati kuwa aliwatendea ukatili. Upesi alirudisha mkono wake ... Imani yake pia ilimletea ujumbe wa kuwapa msaada. Aliwaona mfano wa mahabusi waliofumwa na masahibu ya kilimwengu ambayo viumbe wengine pia huwafuma; au kama yeye yalivyomfuma. Lazima awasaidie, awatoe katika lile gereza la maonevu, lazima! Alisimama na kuanza kuupiga mateke ukungo wa kile kidimbwi; akaupiga, akaupiga, akaupiga, hata mguu wake ukamwuma. Halafu, bila ya kugeuka kuutazama uharibifu wa mateke

yake, alitoka mbio kuelekea mbele zaidi huku akijirushia tope kwa mtimbo wa miguu yake] (Kiu, 84-85)

zile fikra za wapi, nani, na kwa nini, juu ya mumewe Idi	[+ sense of remorse]
Alikiona kidimbwi / akakiendea na kukichutamia / na akasahau kila kitu / akakusanya nadhari yake yote na kuangalia kidimbwini / bakuli zuri la maji, kama lilotengenezwa kusudi kumfurahisha Bahati / aliona kipengo upande wa pili, na maji yakivuja / Upesi aliyosha mkono na kukiziba	[+ sense of curiosity and discovery] [+ sense of finding fault in the eco-system the way she finds fault in their love affair and contemplates to mend it]
Kisha alichutama pale na kukiangalia / Ndani ya lile bakuli maji yalikuwa safi na Bahati aliwaona samaki watatu wenye ukubwa wa kidole chake cha shahada wakihangaika kukimbia kivuli cha jinamizi aliyewainamia /	[+sense of betrayal and oppression]
Baada ya Bahati kutulia pale kwa muda mrefu, wale samaki kama waliodhani kuwa yule ni rafiki tu, waliregeza na kutembea taratibu / Bahati aliwatazama na kuwapenda	[+ sense of deception]
na mara ilimjia hamu ya kutaka kumshika mmoja, amkumbatie kwa vidole vyake ili aweze kuhisi vile anavyoteleza /	[+ sense of thirst wanting to touch again and again]
Alipeleka mikono kidimbwini, lakini wale samaki walipoona kivuli kikiwaendea walipaparika tena kutapia maisha yao ...	[+ sense of recurrence of fear the way it has recurred to her]
hata ilimjia huruma Bahati kuwa aliwatendea ukatili / Upesi alirudisha mkono wake Imani yake pia ilimletea ujumbe wa kuwapa msaada / Aliwaona mfano wa mahabusu waliofumwa na masahibu ya kilimwengu ambayo viumbe wengine pia huwafuma / au kama yeye yalivyomfuma Lazima awasaidie / awatoe katika lile gereza la maonevu/lazima / Alianza kusimama na kuupiga mateke ukingo wa kile kidimbwi akaupiga / akaupiga / akaupiga, hata mguu wake ukamwuma /	[+ sense of pity for the victimisation of the fish, Mzee Mwinyi and herself] [+ sense of wanting to help and save the fish and save herself]
bila ya kugeuka kuutazama uharibifu wa mateke yake, alitoka mbio kuelekea mbele zaidi huku akijirushia tope kwa mtimbo wa miguu yake	[+ sense of self destruction and determination to move ahead to a new and better life without turning back]

Here we find the abstract combinations such as /fikra za wapi, nani na kwa nini, nadhari, kufurahisha, imani etc/ emphasizing the psychological state of mind Bahati is in. These co-occur with action verbs such as /akikitafuta, akakiendea, kukichutamia/ and concrete nouns and combinations with qualifiers such as /mumewe Idi, kidimbwi alichokuwa akikitafuta,

hakikuwa kidimbwi kikubwa, kilikuwa cha duara, kingo zake zilipanda na kati kilishobwekea ndani etc/ creating Bahati's restlessness.

Kiu reaches its culmination when Bahati comes on Idi bent at having an affair with another woman. The following is an extract that captures this situation in an implied sense:

UNDERLYING IDEA



11 (Bahati has learnt her lesson the hard way. She realizes now that she has been betrayed.)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[Mara alisikia mngurumo wa gari ya Idi, taa zake zikaanza kufyagia katika miti, akaiona gari yenyewe ikitambaa na njia mpaka karibu na nyumba, ikasimama. Bahati sasa alitega nadhari yake yote. Alisikia mlango mmoja wa gari umefunguliwa, halafu ukafungwa. Sasa alingojea asikie kufunguliwa wa pili. Mara mlango wa pili ukafunguliwa. Aliruka na kunyemelea kiubavuubayu mpaka pahali ambapo aliweza kuona nyumbani kwa mshazari. Na lo! Aliviona viwiliwili vya mke na mume vikitoka mikono viunoni, vimefungasha, vikiacha gari na kuelekea nyumbani. Muda si muda, akasikia sauti ya mumewe Idi, na mara akasikia kicheko kilichotiwa nakshi ya ulegevu wa kike, kilichochekwa kwa madhumuni. Bahati alikihihi kilipaa hewani, kikipenya moyoni mwake mfano wa mwale wa moto, miguu na mikono ikaanza kucheza ... Alijaribu kujizua; hakuweza. Hakuhihi kitu isipokuwa mipigo mikubwa mikubwa ya moyo wake, mpaka mwili wake wote ukatikisika, mpaka ardhi na miti na ile nyumba yake ikatikisika kama vyote vimeungana na moyo wake] (119-120)

mngurumo wa gari ya Idi, taa zake zikaanza kufyagia katika miti	}	[+ sense of exposure]
akaiona gari yenyewe ikitambaa na njia mpaka karibu na nyumba, ikasimama	}	[+sense of stealth and secrecy]
alitega nadhari yake yote/Alisikia mlango mmoja wa gari umefunguliwa/Sasa alingojea asikie kufunguliwa wa pili/	}	[+ sense of lying in wait]
Mara mlango wa pili ukafunguliwa / Aliruka na kunyemelea kiubavuubavu mpaka pahala ambapo aliweza kuona nyumbani kwa mshazari / Na lo! Aliviona viwiliwili vya mke na mume vikitoka mikono viunoni, vimefungasha, vikiacha gari na kuelekea nyumbani / Muda si muda alisikia sauti ya mumewe Idi, na mara akasikia kicheko kilichotiwa nakshi ya ulegevu wa kike, kilichochekwa kwa madhumuni /	}	[+ sense of discovery]

Bahati alikihisi kikipaa hewani / kikipenya
moyoni mwake mfano wa mwale wa moto /
miguu na mikono ikaanza kucheza / Alijaribu
kujizuia hakuweza / Hakuhisi kitu isipokuwa
mipigo mikubwa ya moyo wake, mpaka mwili
wake wote ukatitika / mpaka ardhi na miti na
ile nyumba yake ikatitika kama vyote
vimeungana na moyo wake /

[+ sense of pain and panicking]

Again Mohamed's idiom becomes very expressive with conspicuous combination of concrete nouns and their qualifiers to capture both the dramatic effect and psychological state of mind of Bahati. The verbs are almost all action verbs emphasizing the dramatic effect.

Kiu has also a motive of decay and perishment at the level of individuals and society, insisting that even those who initially fight an oppressive regime, ultimately become corrupt and oppressive themselves after holding political power in their hands. In *Kiu*, Idi is consumed by drankardness and womanising and Bahati disappears. These events also symbolize the collapse of the system at the macro-level.

UNDERLYING IDEA



12 (Human beings are in the haste to quench their thirsts, and in the process they destroy themselves)



OBSERVABLE LINGUISTIC FEATURES AT THE SURFACE LEVEL



[Cheusi alianza kutambua kuwa mwanawe amekawia kurudi baada ya kupindukia saa tatu za usiku. Aka, ile si desturi yake. Alitoka nje na kumwangaza, na kumwita, na kuwauliza watu: "Hamkunionea Bahati huko?" kama Bahati ni kitoto kidogo kilichotoka nje kucheza. Na watu walimtikisia vichwa ...] (128)

kutambua kuwa mwanawe amekawia kurudi
baada ya kupindukia saa tatu za usiku/Aka, ile
si desturi yake/Alitoka nje kumwangaza na
kumwita, na kuwauliza watu/Hamkunionea
Bahati huko?/ kama Bahati ni kitoto kidogo
kilichotoka nje kucheza/watu walimtikisia
vichwa/

[+ sense of decay and perishment]

Conclusion

In the above analysis of the implication technique in Mohamed's novels *Kiu* and *Nyota ya Rehema* we have shown that a novel is conceived in a very abstract terms such as 'theme(s)', 'motiv(s)', 'story', 'content' etc. (Chatman 1993:26). These manifest themselves into general

abstract ideas which are then expanded and expounded in actual linguistic patterns (Chatman's discourse or expression) that stand for semantic presuppositions and propositions that can be interpreted by means of exponents whose values can be represented by their distinctive features. The exponents may represent any thing in their actualisation of meaning(s) in various situations and events, but always work to elaborate and clarify the general abstract ideas and add insights to the novel's literary substance. An author may choose to employ an elaborate and sometimes opaque style with the implication technique as his main method of presentation of the underlying ideas, or may opt for a plain style that is more explicit and transparent in the dissemination of the same underlying ideas.

In practical criticism implication technique is called 'showing' as opposed to 'telling'. But showing does not tell us much. It does not help us demonstrate how certain observable linguistic features can stand in relation to the meaning(s) they indirectly represent. In other words the idea of showing can be explained linguistically.

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