

The Analysis of Intertextuality in Kiswahili Play 'Beluwa' by Kyovi Pauline

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Abstract: This paper aimed at analysing the use of intertextuality in Kiswahili play: Beluwa (Kyovi Pauline). This research paper was guided by the theory of Intertextuality. Intertextuality posits that there is no original text, all existing texts are related in one way or another. An author's work reflect preceding texts. Data collection was collected in the library. The selected kiswahili play and related books were read indepth. Data was extracted, categorized and analyzed by giving relevant examples from the play. It was concluded that the author has utilized other genres in her literary work of play. The genres included in the selected play are Songs, Riddles, sayings, play within a play, quotations from the Bible and poems. These findings show that the author of the selected play has used intertextuality to make her creative work a success. Also, this research work established that intertextuality is important in creative literary works in the development of themes and portrayal of characteristic traits of characters. The findings of this research will be of benefit to critics of literature, creative writers of plays, teachers and students of literature in secondary and Universities to analyse the use of intertextuality in literary works like short stories, novels, children literature, novela and Plays.

Keywords: Intertextuality, Play and importance

INTRODUCTION

According to Wafula and Njogu [1], Intertextuality theory is one of the theories of Post modernism which do dismiss the tenets of classical literature. These theories posit that literary works are based on engagement of experience. One of the experience emanate from reading past works and the current work. The first person to use the term intertextuality was Julia Kristeva, [2] she used the term in her work of *Word, Dialogue and Novel* and in another work by the title *The Bounded text* (1966-67) Maria [3]. Julia Kristeva observed that any text cannot not stand out independently. There needs to be integration of various texts [4].

Also, Kristeva believed that a text keeps on changing over time and there is no text which do not change in its meaning. Every text contains other texts, especially from other preceding texts. Mikhail Bakhtin, the critic and a linguist (1895-1975), posits that literary work has intertextuality [5]. Also, Bakhtin observes that the novel genre has the ability to maintain its basic characteristics even after intergrating other elements of genres [6, 7]. Literary works have many voices, which intermingle, and ego each other from the past literary

works or texts and those, which are yet to come later. Bakhtin takes literary work or text as a place where there is intertextuality among different voices or different texts [8]. Literary works continue and have the ability of using other genres without losing their characteristics. For example; a poem can utilize the genre of songs.

Bakhtin posits that there is no literary work with more originality. Every text refers to other texts, which are current or past. A literary work is created by integrating other texts from different genres with an aim of making the current work better. Wairimu [9], observes that there is no one genre, which is independent without involving other genres in the process of passing across the intended message. All literary works are related in many ways, and they are interdependent to bring out the meaning.

The tenets of intertextuality theory are as follows

- Intertextuality enables the concerned literary work to lift, change, quote, imitate and even refer to other literary works.

- Literary works intergrate in one way or another variour genres in one literary work. Those genres interract, form and complete each other.
- Intertextuality causes change in literary work or previous texts and leads to a new text.
- Literary work cannot work as one complete system. A text is a conglomeration of many texts.
- This research was guided by Intertextuality theory in its pursued to demonstrate the use of intertextuality in Kiswahili Play: *Beluwa*.

Short history of Kiswahili Play

Wamitila [10] defines a play as a literary composing written in a dialogue style. Mwenda [11] says a play is a literary work created with an intention of being acted on stage by characters that follow and act the script of the concerned work. Mazrui & Syambo [12] argues that a play is a literary work, which has been created largely by dialogue language, which enables the events to move forward in the concerned work.

Wamitila [13] states that the meaning of the play as a genre depend on dialogue and acting to relay its message. Play is a genre written in diologue style among the characters. It can be said a play is a story that is conveyed on the stage or in action. Therefore, it is not only dialogue; there must be a sory or narrative being acted.

Although play is more recent than other genres of Kiswahili, its history can be traced to narrative performance. Its origin can be found in oral literature of Kiswahili. For example, plays, praise poetry, dialogue poetry ect. Oral literature did not lead to the birth of play until the arrival of the effects of foreigners during the colonial era.

Although Kiswahili plays were published after 1950s [14] acting(drama) was there through many ways like dialogue poetry and even through epics like *Fumo Lyongo* and *Swifa ya Nguvumali* which had drama. Plays appeared for the first time in schools during colonial era and they were written in foreign language-English. Many plays taught in schools that time were those of prolific English playwright, William Shakespeare, and his literary works like *Romeo and Juliet*, *Merchant of Venice*, *Macbeth*, *Julius Caesar* and many others were examined in schools from time to time. Most of these plays were translated into Kiswahili language. In brief, it can be said that this era brought many changes in the play by interacting with oral literature and gave the play its specific features.

This idea of the play came into being because of Kiswahili oral literature and foreign input. The locals

embraced the idea and later they took it to stage. The students with an intention of entertaining teachers and parents wrote many of the initial plays during school closing ceremonies. Although the scripts were written, the characters were free to add their own ideas while on stage depending on the needs of the audience. Therefore, such public plays had many relations with Kiswahili oral literature, which allows narrators to add their ideas in a particular narrative.

In the 16th Century, the matters stressed shifted from religion to society issues and therefore plays started focusing on morals in society and politics. The first Kiswahili plays to be written and published were; *Nakupenda Lakini* [15], *Afadhali Mchawi* and *Mgeni karibu* [16], and *Nimerogwa Nisiwe na Mpenzi* [17]. Although the themes focused were varied in these plays, largely all of them contained the influence of European and Arab.

Effects of traditions brought by economic changes because of Colonialism and Neo-colonialism influences motivated many Kiswahili. These influences were demonstrated through new themes like love, religion, policy, corruption, greed, plessure etc. Furthermore, a number of these plays have put a greater emphasis on collision of different traditions in the society. For example, Ibrahim Hussein plays; *Wakati ukuta* [18] and *Kwenye Ukingo wa Thim* [19] Peninah Muhando, *Pambo*, Jay Kitsao *Tazama mbele* and many others focused on traditional matters. For example, in *Wakati ukuta* play, Ebrahim Hussein has focused on the theme of past and current traditions that is European and African. In addition, in the *UKwenye Ukingo wa Thim* play, Hussein demonstrates the clash between European and African traditions.

After independence, African play writers increased. Most of the plays focused on the themes, which showed the bad side of colonial injustices. They showed the reawakening of Africans to pursue deliverance from the yoke of colonialism. Such witors include, Ebrahim Hussein in *Kinjeketile*, Mulokozi in *Mukwava wa Uhehe*. In addition, after independence, plays, which analysed the African History against colonialism a fresh, emerged. Authors portrayed African Heros who fought for independence. For example, *Mzalendo Kimathi*; Ngugi wa Thiong'o and Micere Mugo. Apart from historical and colonialism themes, this phase witnessed the emergence of plays which focused more on politics and the analysis of society in general. African play authors discovered that the end of colonialism did not end injustices because colonialism gave birth to neo-colonialism. This observation is contained in plays such as, *Mashetani* [20] Ebrahim Hussein, *Kilio cha haki* [21], Mazrui, *Visiki* [22] and Khaemba Ongeti etc. These plays focused on the following themes: Colonialism, neo-

colonialism, leadership in politics, capitalism and its effects, injustice, political systems and policies in countries, which had succeeded in fighting for their political independence.

Kiswahili plays published after 1970s had different themes from those of 1960s, in this phase, most authors focused on new issues like, poverty, squatters, lack of employment, injustice, tribalism, politics, draught, bad leadership, male chauvinism etc. Those plays included; *Machizi ya Mwanamke* [23], *Mke Mwenza* [24], *Uasi* [25], *Giza Limeingia* [26], *Kilio cha Haki* [27], *Visiki* [28]. Apart from those themes, those plays focused other themes such as; Capitalism, neo-colonialism, individualism among the leaders and problems of towns.

In 1990s, many authors came up with political matters by adding election problems. For example in *Hukumu* [29] play, Chacha Nyaigoti shows the theme of hatred and romours among the neighbours and elections, which includes vote buying by politicians. *Manamba* [30], Khaemba Ongeti shows the hypocrisy of followers of political leaders in the society. He also shows the possibility of the followers to liberate themselves from leaders who are liars.

Later, Kiswahili plays started to focus on emerging issues such as; destruction of environment, land grabbing, greed, poverty, lack of drugs, tribal clashes, youth leadership, change among others. Among the plays in this era include; *Kifo Kisimani* [31], Kithaka Mberia *Mshtahiki Meya* [32], Arege. These authors portrayed realism in their countries. In view of the above, it is evident that Kiswahili themes have been changing over time. The themes have been reflecting real situations according to time in a given environment. This is in line with the argument that authors derive their themes from their society. In general, the development of Kiswahili play goes hand in hand with the changes in the society. Over time, society changes are reflected in the plays.

Summary of *Beluwa* play

Pauline Kea Kyovi [33] authored *Beluwa* play. She wrote it in a very creative way in that the beginning is its end. *Beluwa* is an absurd play. All the scenes are in remand. This play involves two characters only: Beluwa and Tanda. The two characters keep on changing their roles in the many plays inside the play. Beluwa and Tanda are in constant competition both physically and mentally. They do not understand one another in terms of ideas and views concerning their lives. Their struggles show the themes of the play. *Beluwa* play can be compared to another Kiswahili play going by the title *Amezidi* by said Ahmed Muhamed. *Beluwa* play themes are built on sarcasm, satire, irony and humour.

The play starts from when Beluwa is taken to remand where he meets Tanda. The two characters push the play forward by their actions and acting in various plays within the play. For example, they act in the following plays: Doctor and a woman, Broadcaster and players, Bridegroom and the Bride, in the court. In addition, they participate in reciting Kiswahili poems. Each play has its objective and its theme. Furthermore, each play shows an irony in the lives of the characters. Each play has a satire in its plot. For example, the play between the doctor and a woman demonstrates the power of the Whiteman or colonialism and lays bare the poverty of the African person in many ways.

Africans have shortcomings in terms of expertise, match uniform and they lack the basic infrastructure in their society. In addition, there is lack of work commitment among the employees. Political leaders have been in leadership for a long time, fifty years (uk 25). The youth are not given a chance because they are the 'leaders of tomorrow'. Tribalism is evident in many sectors of government. For example, the football coach recruits his relatives into a football team. Many players are related in one way or the other with the coach.

Beluwa play delves to unearth the rot among the leaders in the society. Leaders take pride donations in foreign countries. Pride and individualism have caused many problems. The riches of African continent is brought out through the poems put inside the play. The author argues that such riches do not benefit the citizens because of bad leadership and their greed. Leaders continue to depend on the white people and donations. Leaders lack vision for their countries. The government continues to misuse its laws and mercineries to oppress its people. Poverty is evident in the society of *Beluwa* play.

The play aims at bringing out the problems facing the people in society, especially in African countries. For example, breaking laws and denying the citizens their basic rights. Beluwa is taken to remand after being suspected to have incited and participated in mass killings. His case did not follow the right legal process and he denied the right to be heard (uk 88). At the end of the play, Beluwa's case is hastened and taken to remand.

Intertextuality in Kiswahili Plays

Many texts are used in many plays. In this research paper, we focused on texts, which are used by authors in Kiswahili play: *Beluwa*. In *Beluwa* play, there are texts from other literary genres that the author has integrated in the play genre. The genres are as follows:

Poem

A poem is art identified by the systematic arrangement of sentences; arrangements which have rhythm and pattern which form rhyme, summarized language and an arrangement which is unique [34, 35]. Defines a poem as an art of language which explains an idea in a summarized way, and in a way that attracts the attention of the listener or the reader. The words of a poem are chosen carefully in order to create a mental picture among the readers and listeners. In *Beluwa* play, the author has used the poem genre so pass across her message in a simple way.

The author has used a text from the Kiswahili epic of *Utenzi wa Mwanakupona* to stress the changes which have taken place in the society especially among the daughters who have chosen not to get married and if they get married their marriages do not last. The author has quoted five stanzas of *Utenzi wa Mwanakupona* which contains advices to girls on how to take care of their husbands in marriage. Such advices are missing among the girls in the society of *Beluwa* and *Tanda*. For example:

*Tena kuwa na adabu
Na kauili za thawabu
Uwe mja mahabubu
Kila 'takapoingia*

*Swafia mumeo nia
Siku zote kwenye ndoa
Siku yake kuteua
Awe radhi mekupatia*

*Ishi naye kwa dabu
Usimwingize ghadhabu
Akisema simjibu
Jitahidi kunyamaa...(uk 52).*

Beluwa says their daughters view such advices from the poem were meant to demean or oppress them in the society. Therefore, the author has used the poem in her play to demonstrate how girls in the society have missed the such advices about marriage in their lives. Lack of proper advices have made many women either to fail to get married or fail to nurture their marriages, hence many divorces have been witnessed in the society.

Play within a play

Play within a play is used when one play contains another play in it [36]. For example, in *Beluwa* play, the author gives her characters time to narrate a particular narrative. The author focuses on another genre in the play with an aim of generating and developing a new idea in his/her work. In *Beluwa* play, the author has used several narrations in her work. For example, in pg 27, the author has integrated an oral

narrative involving a tortoise and other animals. The author used that narrative to show the end of tribalism in the country. For example, the couch and the players are related in one way or the other. In the process of castigating leaders who would want to do everything, the author uses *Beluwa* who wants to be a broadcaster instead of playing. *Beluwa* says:

"...My grandfather advised me that if you want be everything you will be befallen what befell the tortoise..." uk 27. (Own translation).

The narrative used has a starting formula of oral literature. The narrative begins with this formula "Long time ago, all animals lived in the bush..." uk 27. The author seem to have used the the tortoise narrative to demonstrate how leaders can misuse their power given to them by the citizens for their own benefit. Leaders when they are given a chance to lead, they develop pride and they start to focus on themselves. For example, they start to amerce wealth as the citizen watch in deperation. However, when the citizens reawaken, such leaders are tught a lesson just the way the tortoise in the narrative learnt.

Apart from a play in a play, the author has used acting in her play. Although the author uses two characters, that is, *Beluwa* and *Tanda*, the author gives them an opportunity to change roles and give themselves new roles in the play. *Beluwa* and *Tanda* take part in several plays within the play like wedding, football players, broadcaster, doctor and a patient etc. Acting *Uigizaji* is used in pg 10, 20, 57 and 67. The author uses those plays to show that such events or occurance do happen in the society to make the audience see them as real and believe that they are there e.g, the rot that exists in *Beluwa* society.

Through the play of broadcasting football match, we get to know that *Beluwa* team players do not have socks and they use borrowed socks to play. This clearly demonstrates the level of poverty in the society. Leaders run to foreign donors to fund virtually everything. Furthermore, when they get funding, they do not follow the law that govern donations because of their pernal interests. In addition, the author has used broadcasting plays to demonstrate leaders' ambition to remain in power for many years and as a result denie the youth a chance to lead (uk 73). The events of the plays are in line with the events of *Beluwa* play. Therefore, intertextuality of those events demonstrates the existence of intertextuality in *Beluwa* play.

Bible texts

The author of *Beluwa* play has inserted religious texts in her work. Biblical texts do exist in many several parts of the play. Religious matters are

abstract and they go hand in hand with individuals' beliefs. According to African traditions, religion was taken seriously especially when the issues at hand are beyond the capability of a human being. Men turn to religion when they are defeated to get answers to some of the problems facing them in the society. The author seems to be using the bible texts to show sarcasm, irony, hypocrisy to admonish the evil acts of some play characters. For example, Beluwa tells Tanda: "...I have a doubt. Your words and actions do not rhyme. You preach water as you take wine..." uk 15-16. (own translation).

This quotation shows that people in the society use Bible texts to stress their ideas. Beluwa wanted to demonstrate that the actions of Tanda were not reflecting his pronouncements. Beluwa wanted to show his doubts about Tanda's ideas if indeed he was a true brother.

In addition, in page 50, the author has used a statement, which Jesus used when He made a sinful woman and the lost son. Beluwa says: "...Yes! The body is weak. And if there is anyone righteous let him stand to be counted!.

Tanda replies:

"...or let him be the first to cast stone! You will be the lost son who squandered all his inheritance to pleasure and worldly deceptions. When he came back home, his father kissed him and threw a party for him..." uk 50.

According to the above texts, it is clear that the author aimed at showing how people in the society get involved in many evils. Everybody has his or her weaknesses and everybody has contributed in one way or the other to the problems that are there in the society. People when they err, they take heart that they are not angels and therefore it is human to make mistakes. People in the society use such Biblical texts to justify their mistakes. Furthermore, in the wedding play in pg 54, the author has used texts such as "And for this reason a person will leave his/her father and mother" and "where you go I will go...your people will be my people". Such texts show the unity that is expected in marriage institution. Those who enter into marriage life are expected to be one and collaborate in everything they do.

The author has quoted from the Kenyan national anthem and used as Beluwa's prayer, the author has quoted texts from the first two stanzas:

"... O God of all creation,
Bless this land and nation,
Justice be our shield ... " uk 11.

The author through that prayer, aimed at stressing that justice which is needed is not there in the

society. Many people in the society are denied justice and their basic rights. For example, for the poor to get justice depends on the rich. That prayer demonstrates the existence of intertextuality in Kiswahili play.

Song

A song is a literary composition, which has sound rhythm [37]. A song is a piece of music that can be sung. Songs are part of the oral literature, especially poems. Songs are used to entertain, to motivate people to do a certain task, to educate and to reflect aesthetics and creativeness in passing across certain information in society. Therefore, in this context of the play, the author has used songs to create her work and develop the play themes. The author has used contemporary songs such as Malaika pg 36, which is used in the *Mahaba* play:

"Malaika, nakupenda Malaika,
Malaika, nakupenda Malaika,
Name nifanyaje, Kijana mwenzio,
Ningekuoa malaika..."

Kidege hukuwaza kidege,
Ningekuwa na uwezo,
Ningekuoa kidege,
Nashindwa na mali sina we,
Ningekuoa we kidege..."

This song was used to show the love relationship between Tanda and Beluwa. The theme of the song stresses the events in the play and at the same time develops the satire that emerges in the relationship between Tanda and Beluwa. In addition, the author has used the song to praise the bride and bridegroom in page 56. That song marked the apex of Tanda and Beluwa wedding preparations. The song comes just after Beluwa has put on the wedding dress and Tanda putting on his suit. They sang with joy the following song:

"Shangilieni harusi,
Lalala, lala, lalala, lalala,
Harusi ya mtoto wetu,
Lalala, lala, lalala, lalala,

Tulimlea wenyewe mpaka siku ya kuolewa,
Leo, leo, lalala, lala, lalala, lalala,
Hakudanganywa na wume,
Lalala, lala, lalala, lalala,
Nayo elimu tukampa,
Hakudanganywa na kaburi wala,
Anasa za mjini..." uk 56.

This song helps to show that Tanda and Beluwa are well prepared for their wedding and to show how successful it was going to be. The author also has used the song to prepare us for the end of wedding preparation. Also, this song has been used to develop

theplay inside the play to show the joy that is witnessed in a wedding ceremony.

Riddles

A riddle is a question that is difficult to answer and has a hidden answer [38]. According to Mazrui and Syambo [39] a riddle is a short statement that has a mental picture that needs to be answered. In *Beluwa* play, the author has used riddles in pages 3 and 32 to develop absurd and teasing between Tanda and Beluwa. Normally, a riddle needs to be answered on the spot but in the context of *Beluwa* play, riddles are not answered rather characters use them to tease each other and they are used also to develop the play and to show the irony that exists.

Proverbs

Kamusi ya Kiswahili sanifu [40] defines a proverb as a literary that is believed to be true among the people in a given society, which is used as an example, it carries an expanded meaning. Mazrui and Syambo [41] say that a proverb is a short statement, which contains wisdom. The proverbs are very important in Kiswahili oral literature. The author of *Beluwa* play has used the following proverbs:

Ukifundika mbichi utakula mbivu ukurasa wa 4 to show that things sometimes can be ready without waiting for long. Beluwa used that proverb to argue that his patience was running out. Also, the author has used A spear to a pig to a human being is painful proverb to show that Tanda as a character accuses others of their traditional shortcomings like marrying many wives, marrying off young girls to old men, circumcising women and widow inheritance. Therefore, the evils of other characters irritate Tanda yet if it was him, he could have felt bad. In addition, there is the sign of rain is clouds proverb in page 41 which the author has used to demonstrate the signs of gayism. Beluwa says:

“...No! The sign of rain is clouds. I smelled problems when you arrived here... I knew there is something. There is a way. Your have pieced your ears, nose and even the lips! They must have robbed you the ring...and bangles....” Uk 41 (own translation).

This quotation shows that proverbs were used to show the signs of a gay person. Other proverbs used are: he who does not know the meaning is not told the meaning Uk 63 na Good and evil do not mix. It is evident that the author has used proverbs in her work to develop the themes of the play and to allow characters to tease each other.

CONCLUSION

This paper has demonstrated the existence of intertextuality in *Beluwa* play. The author in her creativeness has used texts from other genres in the play

genre. The texts, which have been used, have enabled the author to achieve her intentions and objectives and to develop her themes the author has used texts from the Bible, oral literature, songs, riddles, proverbs and play inside a play. Each genre and text enabled the author to create her work in a complete way. Therefore, it has been demonstrated that intertextuality has an important role in the composition of Kiswahili play.

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