

EFFICACY OF SYNTACTIC AND MORPHOLOGICAL DEVIATION IN KISWAHILI SHORT STORIES: A CASE STUDY OF *ARUSI YA BULDOZA NA HADITHI NYINGINE*

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Abstract

*In the Kiswahili short story genre just like other genres, a writer has the literary freedom to foreground his theme to the reader in the best way possible. One of the ways he or she can do that is through deviation. In Kiswahili language, there are grammatical rules on construction of sentences, word relations in sentences, word categories, word formation and noun classes. They are supposed to be observed for effective communication. There are instances where strict adherence to these rules seems to inhibit the writer's ability to communicate to achieve his aim. Therefore, in literature and specifically in the short story, a writer can intentionally avoid adhering to the grammatical rules to express his or her views freely. This brings about the concept of style as deviation in literature. This paper therefore seeks to investigate how effectively the writer deviates in syntactic and morphological aspects in the Kiswahili short story. It seeks to look at how word categories are rearranged and used in sentences by breaking grammatical rules as well as how words are modified, borrowed, highlighted and used in a way that defies the normal usage in standard Kiswahili. In articulating this stylistic issue, this paper will apply the theory of stylistics as expounded by Leech and Short (1981) to illuminate on syntactic and morphological deviation in *Arusi ya Buldoza na Hadithi Nyingine*.*

Key words: Deviation, Morphology, Syntactic

1.0 Introduction

Said Ahmed Mohamed in his anthology *Arusi ya Buldoza na Hadithi Nyingine* has used language in a peculiar manner to front his themes in the different stories. Even though he has a knowledge of Kiswahili grammar rules, he openly defies the rules in writing his short stories to enable him put across his message to the readers easily and clearly. He particularly defies word order rules in sentence construction in Kiswahili to front his ideas without hindrances from strict adherence to the grammatical rules. Further, he coins words, mixes noun classes, changes word

forms freely for purposes of emphasis, drawing mental pictures in the reader's mind and add aesthetic value in his works. It is this style of deviation in his stories that motivates this paper to embark on a critical analysis of the effectiveness of deviation in communication in the short stories in **Arusi ya Buldoza na Hadithi Nyingine**.

2.0 Literature review

A number of literary scholars and critics have dealt with issues pertaining to style in the novel and the short story. The issues either touch on content or form. Content deals mainly with thematic issues addressed by writers while form deals with the collective ways of presenting the thematic issues to the readers. Form includes aspects of characters and characterization, plot, narration, setting and style among others. Kitsao (1975) did an analytical study of style in Kiswahili prose texts. He shows how style manifests in a literary work. He specifically looked at style in selected written Swahili novels.

On the other hand, Msokile (1992) gives an insight on the various elements of form in *Msingi ya Hadithi Fupi*. One of the aspects he delves into is style. He discusses style as a person and style as a system of writing in a certain period. Besides, he analyses various aspects of style as: choice of words, imagery, signs and narration among others. Another literary critic who tackles issues on Kiswahili short stories is Mohochi (1995). He analyses elements of form in selected Kiswahili short stories namely characters, plot, language and narration. He analyses form in four selected short stories: *Wasubiri Kifo* (Waiting for Death) by E. Kezilahabi, *Siri ya Bwanyenye* (The Rich's Secret) by M. Mulokozi, *Kicheko cha Ushindi* (Laughter of Success) by Mohamed S. Mohamed and *Msiba wa Pamoja* (Double Tragedy) by S. Mohamed.

Mwanzi (1995) has done a study on style of the short story in Kenya with special reference to stories written by Ngugi wa Thiong'o, Leonard Kibera and Grace Ogot. Likewise, Mohamed (1995) has discussed on various perspectives of styles such as: style as a means of expressing the main idea, style as a person, style as language use by a group of people in a particular period and style as deviation.

Mbatiah (2000) explains the concept of style in a short story and show how style relates with themes. A comprehensive study of style and themes in Kiswahili short stories has been done by Mbuthia (2005). He gathered data on style and themes from fourteen anthologies. In all these studies on style and themes, no scholar or literary critic has focused on style as deviation with a view of showing its efficacy in presenting ideas in Kiswahili short stories. This paper therefore aims to show how deviation in syntax and morphology is employed in Said Mohamed's short stories.

3.0 Theoretical Perspective

Deviation in literature is an aspect of style. Therefore this paper will engage the theory of stylistics as expounded by Leech and Short (1981) to analyse how, Said Ahmed Mohamed applies deviation in sentences and words in the Kiswahili stories he writes. This aspects of

deviation is not easily found in other Kiswahili short story writers. Leech and Short (1981) defines stylistics as the manner in which language is used by a certain person in a specific context to achieve a certain objective. Stylistics mainly investigates how language is used in a text or literary works. It entails an analysis of stylistic features in a literary text that can be attributed or associated with a certain writer. The main objective of stylistics is to explain the relationship between language and its artistic role in a piece of work. Therefore, from a linguistic perspective, the question is: “why does a writer choose to express himself or herself the way he or she does?” On the other hand, from a critical literary perspective the question is: “how is literary aesthetic value achieved through language use?”

Wamitila (2008) says that the theory of stylistics deals mainly with the analysis of language use. The analysis of language is aimed at showing the creativity in that language and how it assists in the understanding of a text or literary work. An analysis of style can be done in two perspectives. The first perspective is the traditional one which separates what is said (theme) and how it is said (form). The second perspective investigates how the message or meaning is presented by using different ways and means intended to have a certain aesthetic effect to the audience. Linguistic knowledge can be applied to describe stylistic features found in literary texts. These linguistic features can be phonological, morphological, syntactic and semantic features. In this particular paper, we delve into the syntactic and morphological features used in Kiswahili short stories in **Arusi ya Buldoza na Hadithi Nyingine**.

4.0 Discussion and Results

This section looks at deviation of word categories in Kiswahili sentences and deviation in vocabulary usage among others.

4.1 Deviation of word categories in sentences

Massamba, D. et al (1999) defines structural grammar as a branch of grammar which deals with the analysis of word order in a sentence and the relationship of other constituent elements in the sentence. The elements include nouns, adjectives, conjunctions, adverbs and prepositions. This paper analyses how these elements are arranged in an unusual style and the manner in which they affect syntax in the various short stories in this particular anthology.

4.1.1 Noun deviation

A noun is a word that refers to a place, a person, item or situation. In Kiswahili language, normally a noun comes first in a sentence followed by an adjective, then a verb and an adverb if it is there. However, it is not a must for an adverb to appear in a sentence. In **Arusi ya Buldoza na Hadithi Nyingine** anthology, the writer has defied the grammatical order of beginning with a noun in some sentences. For instance, in the story *Mtego* (Trap) the writer says ‘Kijasho chembamba Salamuu kilimtiririka’ (pg. 53). Even though he has started the sentence with the noun ‘jasho’, he has placed the noun ‘Salamuu’ in wrong place. This is deviation. The main reason of doing so is to emphasize what befell Salamuu in the story. The writer has successfully

drawn the mental picture of the situation Salamuu is in after receiving a letter from the 'Witch' (Kassim) besides adding aesthetic literary value. In the ordinary sense, the sentence would be:

Kijasho chembamba kilimtiririka salamuu! (uk 53)

A light sweat flew on Salamuu's body.

In the story *Mhogo* (Cassava) the honourable gives a speech to the citizens encouraging them to eat a lot of cassava instead of wheat flour. He says:

Mhogo wananchi ndicho chakula chetu. (uk 66)

Cassava is our main meal citizens.

In this particular excerpt the honourable reiterates his message by starting with the noun 'mhogo'. Ordinarily, the honourable could have said this:

Wananchi, mhogo ndicho chakula chetu.(uk 66)

Citizens, cassava is our main meal.

Elsewhere, in the story *Uhuru wa Subira* (Subira's Freedom) there is another instance of noun deviation. Mrisho, Subira's husband comes back home at 4 am in the morning from his drinking spree and tells Subira to open the door with an intention of beating her up. However, Subira doesn't open the door. When Mrisho kicks the door open and goes in, he is shocked to find Subira's body hanging from the ceiling. The writer says:

Alikuwa kesho geuka kutaka kutoka nje, ndipo alipotupa jicho juu na pale darini... alipata mshtuko Mrisho. Maiti ya Subira ilikuwa ikining'inia kwenye boriti ya dari (uk 97).

He had turned to get out of the house, when he looked at the ceiling...Mrisho was shocked. Subira's body was hanging from the frame on the ceiling (pg 97).

In the excerpt, the writer places the noun 'mshtuko' first because of emphasis to demonstrate Mrisho's utter shock. Besides this emphasis, there is consonantal emphasis of 'sh' in the words 'mshtuko' and 'Mrisho'. These metre brings about rhythmical effect in the sentence. Otherwise, the sentence would be:

Mrisho alipata mshtuko (uk 97)

Mrisho was shocked (pg 97)

This ordinary sentence wouldn't bring out properly the deep shock in Mrisho like the previous sentence.

In the story *Maskini Haokoti* (The Pauper can not Pick), we get the picture of how a girl by the name Halima got into Mussa's room. We read:

Buibui lake kaliacha sesa ili kutoa nafasi kwa Mussa kuona kifua kikuza kilichoumuka – dodo huku, he dodo huku; katikati msingi ambapo matone ya jasho Halima yalimtiririka. (uk. 148)

She left her veil hanging loosely to give Mussa a chance to view her grown chest – breast in the middle, drops of sweat were flowing from Halima. (pg. 148)

Instead of beginning with the verb ‘yalimtiririka’ baada ya ‘matone ya jasho’, the writer starts with the noun ‘Halima’ followed by ‘yalimtiririka’. The sentence could have been:

‘...katikati ya msingi ambapo matone ya jasho yalimtiririka Halima.’
 ‘...in the middle of her breasts drops of sweat were flowing from Halima’s body.’

In *Pigo la Tamaa* (Despair), Said goes to Salma Masoud’s home to deliver good news that his parents have agreed that he (Said) marries Salma regardless of her crippled nature. Unfortunately, Said gets funeral preparations underway. Mussa, Salma’s brother tells him that Salma committed suicide because he missed Said. The writer says:

Said moyo ulimpasuka. Damu ilichemka (uk. 167)
 Said’s heart burst. His blood boiled (pg. 167)

By starting with the noun ‘Said’ at the beginning of the sentence, the writer clearly shows the bitterness that engulfed Said on hearing that his girlfriend committed suicide. We feel Said’s heartbreak. If the writer did not bother to underscore the sadness, then the sentence would be:

moyo ulimpasuka Said. (uk. 167)
 Said’s heart burst (pg. 167)

4.1.2 Verb deviation

Macmillan English Dictionary; for Advanced Learners (2007) defines a verb as a type of word or phrase that shows an action or a state. In Kiswahili language, more often a verb comes after the noun phrase which bears a noun. In this anthology, the writer has begun a sentence with a verb in *Arusi ya Buldoza* (Wedding by a Bulldozer) we read:

Pu! Ulimng’oka moyo Mjaka. (uk. 7)
 Pu! Mjaka’s heart was extracted. (pg.7)

The writer has used an adverb ‘pu!’ to show how Mjaka’s heartbeat after hearing people’s and horses’ noises at the bottom of the hill while he was resting at the top of the hill waiting for the wedding day to marry her girlfriend Kilua. ‘pu!’ is also an onomatopoeic expression illustrating Mjaka’s heartbeat. Thereafter, the writer starts the sentence with a verb ‘ulimng’oka’ to underscore the act of Mjaka’s heartbeat. In an ordinary sense, the sentence would read as:

Moyo ulimng'oka Mjaka pu! (uk 7)
Mjaka's heart got extracted pu! (pg. 7)

4.1.3 Adverb deviation

An adverb is a constituent in a sentence that is used to explain manner, time and place where an action takes place. There are various types of adverbs like adverbs of manner, adverbs of frequency, adverbs of time and place. Several examples of adverb deviation exist in different stories. For example, in *Arusi ya Buldoza* (Wedding by a Bulldozer), Mjaka who is the main character in the story decides to have a rest at the top of a hill after a tedious task of constructing a permanent house so as to marry his girlfriend, Kilua. While at the top of hill, he starts to think about his country and society too; where it is has come from, where it is and where it is heading to. The writer says:

Kila siku, alilaani visirani vilivyoandama nchi yake (uk. 6)
He cursed the misfortunes that kept following his country everyday. (pg.6)

'Kila siku' is an adverb of time. It emphasizes how many times Mjaka cursed the misfortunes that befell his beloved country. The sentence could have been:

Alilaani kila siku, visirani vilivyoandama nchi yake. (uk. 6)
He cursed everyday the misfortunes that kept following his country (pg. 6)

Further, in the same story, we are told how Mjaka came down from the top of the hill when he heard noise of people and horses from his homestead:

Mbio, mbio, mbio, akakiteremka kile kijilima. (uk. 7)
He ran down from the hill fast, fast fast (pg. 7)

'Mbio' is an adverb which shows the manner in which Mjaka came down from the hill top where was resting. Besides being an adverb, the word 'mbio' is a repetitive technique emphasizing the act of Mjaka coming down from the top of the hill. The artistic effect of the word 'mbio' is that it signifies narration of a story in oral literature. The repetitive technique also draws a mental picture in the reader's mind as well as entertainment in reading the story. If the writer could have written the sentence as 'akakiteremka mbio, mbio, mbio kile kijilima' it wouldn't bring out the message so well as he intended.

In the story *Dhuluma Inamojificha* (Where Oppression Hides) we get to know how Jabu, Siti's husband tried to steal a handbag from one woman with an aim of getting money to buy his wife a wedding dress. The writer describes Jabu's moves:

Nyatu, nyatu... alinyatia nyuma ya huyo mwanamama (uk. 15)
He crept behind that woman slowly, slowly...(pg. 15)

'Nyatu, nyatu' is an adverb of manner how Jabu walked so slowly and quietly behind the woman with aim of snatching her hand bag. It is also a repetitive word reiterating the act of creeping

behind the woman. In an ordinary sense the sentence wouldn't have the intended impact as it would read:

Alinyatia nyatu nyatu nyuma ya huyo mwanamama. (uk. 15)

He crept slowly slowly behind that woman (pg. 15)

4.1.4 Deviation in conjunctions

Conjunctions are words that are used to join other words, phrases, clauses and sentences. Examples of conjunctions are 'na', 'wala', 'au', 'tena' and 'lakini'. The writer has defied on the usage of conjunctions in sentences especially where he begins a sentence using a conjunction. He has used conjunctions such as 'na', 'lakini' and 'tena' as his style of deviation. For example, in the story *Dhuluma Inamojificha* (Where Oppression Hides) the writer says:

Siti na khanga yake ya kifua, guu huku, guu kule.

Na mkono wake wa kushoto kashikilia shungi

la nywele zilizoroa mafuta ya nazi chapachapa. (uk. 12)

Siti's Kifua dress, legs apart.

And her left hand was holding her hair full of Coconut oil (pg. 12)

The writer starts the second sentence using the conjunction 'na' which is supposed to join words, phrases or sentences according to Kiswahili grammar rules. The idea of using the conjunction 'na' at the beginning of the sentence is to emphasize how Siti held her hair with her hand.

In the story *Ukarimu wa Mwihaji* (Mwihaji's Generosity), we find a young man called Mwihaji standing in court before the judge. He defends himself against the accusations of killing one honourable person who slept with his (Mwihaji) wife. We are told:

Nguvu zake zikawa ndiyo badala ya wakili ambaye angemtetea. Tena

alimtupia jicho mkewe akamuona hajabadilika, yuko vilevile. (uk. 21)

His energy was his only advocate to defend him.

Again, he looked at her wife and saw that she had not changed, she was the same. (pg. 21)

The writer has began the second sentence with the conjunction 'tena' as additional utterance he gave in the first sentence.

Elsewhere, in the story *Riziki Tundu Nyingi* (Numerous Ways of Earning a Living) the writer has used the conjunction 'lakini' at the beginning of a sentence. He says:

Lakini kwa akina Sururu ambao wameshonana na shida na maafa

yaliyozalikana, walitamani gharika ije iteketeze kila kitu cha jiji hili ili kila mtu aanze tena upya na mwanzo (uk. 32).

But at Sururu's place where there were a lot of problems, they wished for floods to come and sweep everything in this town so that every one starts a fresh again. (pg. 32)

The use of the conjunction 'lakini' at the beginning of the sentence is intended to compare the lives of poor people like Sururu and the rich who live in bungalows and drive expensive cars. This comparison shows the reality of life in urban places.

4.1.5 Deviation in preposition

A preposition is a word that shows the relationship between words or one thing and another in a sentence. Examples of prepositions in Kiswahili language include: 'juu ya', 'kando ya', 'ndani ya' and 'chini ya'. In *Arusi ya Buldoza* (Wedding by a Bulldozer) the writer has deviated on the use of a preposition at the beginning of a sentence as follows:

Juu ya kilele cha kilima ndipo ukomo unapomfikisha anapokuwa na mshawasha na wasiwasi ndani ya moyo wake (uk. 4).

At the top of the hill is where he could go to rest whenever his heart was not settled. (pg. 4)

'Juu ya' is a preposition used at the beginning of a sentence. In Kiswahili grammar, a preposition does not appear at the beginning of a sentence like a noun. However, in this excerpt, the writer has used the preposition to emphasize where Mjaka is, at the top of the hill.

4.2 Morphological deviation in *Arusi ya Buldoza na Hadithi Nyingine*

Vocabulary usage in this anthology is related to issues addressed as well as the context of the short story. Choice of vocabulary requires a writer to ask himself or herself where, when and how he or she should use a particular word so as to bring a certain effect he desires. Choice of vocabulary contributes to style of the writer. Therefore, in this paper it is important to look at how the writer uses non-standardized Kiswahili words, modified words without valid reasons, change of word shapes and usage of words in contexts that they are not supposed to be used.

4.2.1 Usage of Pemba dialect vocabulary

In some stories, the writer has used words taken directly from Pemba dialect. Pemba dialect is one of the Swahili dialects found in Zanzibar islands. For example, in *Uhuru wa Subira* (Subira's Patience) we are informed how Mrisho went to drink alcohol and came back home at 4am in the morning totally drunk. The writer intentionally uses island vocabulary to emphasize Mrisho's drunkenness. He says:

Mrisho alirejea kwa kiasi cha saa kumi na nusu alfajiri, na kama kawaida alikuwa chaa! Au Chordo, walichoona watu. (uk. 95)

Mrisho came back home at around 4.30 am and as usual he was extremely drunk! According to what people saw (pg. 95)

The words ‘chaa!’ and ‘chordo’ are not standard Kiswahili words since they are not found in the Standard Kiswahili Dictionary. Despite the fact that these words have been used to emphasize Mrisho’s drunkenness, they show deviation of the writer particularly when he does not use standard Kiswahili idiom like ‘kulewa chakari’ to emphasize his message.

In the story *Njia Fupi* (Short Trick), the author draws a mental picture of the body shape of a lady called Naima Mambo. Fumu, Naima’s husband looks at his wife with desire as she applies make ups on her body. We are told that “mtutumko wa mwili umedhihiri, kumfanya Fumu wakati huu maji aite *mma*” (pg. 41). “Mma” is a word used in the islands to refer to water as pronounced by children. The writer shows how Fumu is mesmerized beyond words by the beautiful body of his wife.

Elsewhere in the story *Bab’angu* (My Father), the narrator ‘mimi’ (I) is astonished when he sees his friend Makame buying *tende*, a type of strong alcohol; half a bottle for himself (Makame) and another half a bottle for ‘mimi’ (I) the narrator of the story. The writer says:

Lo! Nilihofu! Nusu chupa. Tena ulevi wenyewe tende! Au chambacho wenzetu wa Dar, gongo! (uk 125).

I was worried! Half a bottle. Again *tende* alcohol! Or as our people call it in Dar, *gongo!* (pg 125)

The words ‘*tende*’ and ‘*gongo*’ are used to refer to a type of alcohol that is prepared in pemba island.

4.2.2 Borrowed and modified vocabulary

Modification is the process of picking a word from a certain language and make some changes on it to have the structure and use of the receptor language. The writer has borrowed and modified words from English language without valid reasons for such modification. This is linguistic deviation. A good example of such deviation is found in the story *Dhuluma Inamojificha* (Where Oppression Hides). In this story, Siti tells her friend Zaina:

Na Jabu nilimwambia zamani kwamba kesho nakwenda arusini, khanga sampuli mpya ya kisutu na kanzu redimedi na viatu vya bulbul vya kisasa vya mchomeko na mchuchumio (uk. 10).

And I had told Jabu long time ago that I will be attending a wedding tomorrow, a new *leso* and readymade gown with new high heeled shoes (pg. 10)

The word ‘*redimedi*’ has been borrowed and modified from the English words ‘*readymade*’ which means something that has been made ready for a certain use. Therefore ‘*kanzu redimedi*’ means a gown that is ready for sale. The writer has no reason to using the word ‘*redimedi*’

because in Kiswahili language we have suitable vocabulary for ‘readymade’ clothes called ‘nguo za kutungua’ which refers to readymade clothes for sale.

Apart from borrowing and modification, there is another style by which the writer uses English words directly in his stories. Oftenly, these words are in quotation marks to show that they are not Kiswahili words. In *Riziki Tundu Nyingi* (Numerous Ways of Earning a Living) we see how newspaper vendors sing songs meant to pester customers to buy the newspapers. We read:

Wauza magazeti, wakubwa kwa wadogo, walikuwa wameshaenea kila kipembe, huku wakirukaruka na kutua na huku wakiimba nyimbo za matangazo... “Habari motomoto...Christmas inasonga... Nunua Mkombozi, nunua Hot News, nunua The Worker, nunua...” wote walikuwa katika hamkani. (uk. 31)

Newspaper vendors, old and young alike, were all over running here and there while singing commercial advertisements... “Hot news...Christmas is near...Buy the Saviour, buy Hot News, buy The Worker, Buy...” all were busy. (pg. 31)

The word ‘Christmas’ has been used where the Kiswahili word ‘Krismasi’ which is standard Kiswahili could have been used instead. The other English words written in italics refers to newspaper titles being sold to the people to buy and read them.

In *Njia Fupi* (Short Trick) Naima mambo is busy applying body perfumes and make ups before going to Mama Kitimbi’s place where she has made a plan of catching up her husband Fumu who is cheating on her by engaging in adultery with other women. The writer says:

Aliazimia kuchukua ‘time’ yake, huku kanuwia taathira kuikuza na ikibidi kuitia shadda na mada, kwa makusudi ya kumwona simba anayemtega kaingia mtegoni na kusononeka. (uk. 39)

She wanted to take her time, in making sure the lion she wanted to trap entered into the trap and be ashamed. (pg 39)

The writer has used the word ‘time’ instead of the standard Kiswahili word “wakati” to show how Naima Mambo was in no hurry at all to make sure her plans of laying a trap on her promiscuous husband were successful so as to a shame him.

In the story *Tofauti* (Difference) we find a girl called Fadhila waiting for Salimu at the beach late in the evening to express her love for him. So many people had already left the beaches and the place was so quiet except *waliobaki ni vijana wachache wa kiume wanaojiita mabrother-men* (uk. 79) (those who were left behind were young men who called themselves brother-men). This word is used by the writer in a joking manner to refer to unmarried young men who do their hooliganism at the beach once darkness sets in.

Elsewhere in the story *Mtoro* (Runaway), we find Mwatima, a young girl from the village and Kipepe an urban girl engaged in a conversation. Kipepe welcomes Mwatima by asking her to choose herself a drink from the set of drink she has, “Utakunywa nini ‘wine’, soda au bia?” (uk. 134). (What will you drink, wine, soda or beer?). The Kiswahili translation for ‘wine’ is ‘mvinyo’. By using the word ‘wine’, the writer shows clearly that Kipepe has a vast knowledge of drinks than Mwatima, the village girl.

4.2.3 Deviation in word forms

Form refers to the external appearance of something. Most words have been italicized by the writer. The main reason for writing the words in italics is to make them stand out from other words written in the upright manner with a view to highlight a certain point. Not many writers write their words in this manner. Therefore, this is the writer’s style of defying the usual way of writing words.

Besides writing so many words in italics, he also writes some words in bold form thereby giving them a different shape. Such words in bold are seen easily than those ones written in an ordinary way. The writer does so for purposes of emphasis. Some of the words written in bold include: ‘**usinifuatenu**’ (pg. 51) in the story *Mtego* (Trap), ‘**kwa ghibu**’ (pg. 81) in the story *Tofauti* (Difference), *Kindumbwendumbwe* (pg. 107) in the story *Mwanaarusi* (The Bride) and ‘**niburai**’ (pg. 145) in *Maskini Haokoti* (The Pauper Can not Pick).

4.2.4 Deviation in noun classes

Noun class is a group of nouns with similar grammatical features in a certain language. Kiswahili language has its noun classes which is vital in Kiswahili grammar. In the story *Mhogo*, (Cassava) we come across a deviation in noun class. The writer says, “Ilipofika kiasi cha saa tano hivi, *mtu* alikuwa kajaa uwanja wa Mwembe-tondoo hata ikawa pa kutema mate hapana” (uk. 63). (At around 11.00am, a lot of people were at Mwembe-tondoo field to an extent that there was no space to spit out (pg. 63). The noun ‘mtu’ (person) is found in the first noun class whereas the noun “watu” (people) is found in the second noun class in Kiswahili grammar. The writer deviates intentionally when he uses the noun ‘mtu’ in the first noun class to refer to a lot of people in the Mwembe-tondoo field instead of using the correct noun “watu” in the second noun class meaning many people. He uses “mtu” in singular form to emphasize the presence of huge crowd of people at the field. Such usage makes the expression so appealing to the reader as well as creating a mental picture.

4.2.5 Registers

In some stories, there is use of vocabulary depending where an event takes place. The language used perfectly matches with the event and place. For example, in the story *Baku na Bakuzi* (Baku and Bakuzi) Baku is a cunning diviner who uses Arabic words to cheat Maryam who goes to him for healing. The writer says:

Hebu, ngoja kwanza. Labda bao nimelikosea... kamar, mushtar... lo mirhi amekaa juu... Na wewe jina lako linaanzia mim na yeye jina lake

linaanzia bee. Na baba zenu wanaanzia sia, kama si ukorofi huo ni nini basi? Baku alisema na bao lake bila kumtazama Maryam (uk. 74)

Just, wait first. May be I have erred with my divining board... kamar, mushtar.. lo mirhi is seated at the top... and your name starts with mim and his starts with bee. And your father starts with sia, if it is not nuisance what else? Baku spoke with his divining board without looking at Maryam (pg. 74)

These Arabic words show clearly the language of threats used by diviners to make their clients belief in their supernatural powers of performing miracles by consulting their gods who offer solutions to serious problems beyond human understanding.

In the story *Mkono wa Salama* (Salama's Aid) we encounter a special language used in Hamisi Kirobo's local brew den when selling alcohol to customers. Simba, Salama's husband makes a stop over to drink before he goes home to beat his wife as usual. Simba finds many people already at Hamisi Kirobo's place. Sariboko was busy measuring alcohol in various quantities as instructed by the revelers. The writer says:

*Wakati huu, Sariboko ndiye aliyekuwa nahodha wa jahazi.
"Nibu", anapima. "Robo" anatia. "Nusu" anatoa. "Mzinga"
anamimina. (uk 102)*

At this juncture, Sariboko was the one serving alcohol.
"Nibu", he measures. 'A quarter he pours. "Half" he hands out.
"Cannon" he pours. (pg. 102)

All the words in quotation marks is vocabulary used to refer to various quantities of alcohol at Hamisi Kirobo's place. For an ordinary person who does not take alcohol at Hamisi Kirobo's homestead, you can not understand those measurements. These words are in quotes to show that even though they are standard Kiswahili words, they have been used in a peculiar way depending on the context.

5.0 Conclusion

One of the features of a short story as the name suggests is that it is short. The writer is bound by the length how much he or she can say in the most efficient manner. He therefore needs to choose his language carefully. One of the ways he can do that is through deviation. In literature, a writer is not entirely bound by grammatical rules to communicate his ideas to the audience. However, that does not mean that a writer can break the rules anyhow without affecting his literary work. He does that with caution so as to achieve a certain objective.

In this paper, we have clearly demonstrated how Said Mohamed has used deviation effectively in syntax and morphology to foreground his messages in the short stories. The writer does not stick to the word order in constructing Kiswahili sentences according to Kiswahili grammar rules. The idea is to foreground and emphasize the message he wants to be understood by the reader as well as illustrate a certain situation through mental pictures. Likewise, the writer uses his Pemba dialect, borrows and modifies English words, bolds some words or italicizes non-Swahili words and shifts words in some noun classes. Therefore, syntactic and morphological deviation has enabled the writer to communicate freely while letting his feelings and intentions be known to the reader.

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