

**SOCIAL VALUES IN YOUNG ADULTS NOVELS: A STUDY OF SELECTED
WORKS BY NAHIDA ESMAIL**

BY

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DECLARATION

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

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DEDICATION

This thesis is dedicated to the memory of my late parents Senyi Sapunyu and Siloon Senyi who, some twenty-eight years ago, took me to school. They happily fulfilled their parental responsibility without knowing that one day, I would reach this stage. Also to my beloved friends Suzanne Bross and Elsa Bross family whose love has always been beyond comprehension; in fact, I cannot thank them enough for the greater role they played in enabling me to live a professional life.

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ACRONYMS

CBP	:	Children Book Project
CODE	:	Canadian Organisation for Development through Education
INCTMN	:	Indian Country Today Media Network Nobility.
NGO	:	Non-Governmental Organisation
NGOs	:	Non-Governmental Organisations
YA	:	Young Adult
YAL	:	Young Adult Literature
YALSA	:	Young Adult Library Services Association
UNA	:	United Nations Association
YAs	:	Young Adults

ABSTRACT

This study focused on the critical investigation of social values in three Young Adults novels by Nahida Esmail: *Living in the Shade* (2011), *The Detective of Shangani: The Mystery of the Lost Rubies* (2014) and *Lessilie the City Maasai* (2011). The novels address issues about Young Adults (YA) as they are employed by the author of the selected novels. Young Adult Literature (YAL) is a genre that both adults and young adults love to read because of its small size and simplicity. The study was undertaken in order to establish, analyse and bring to limelight the social values portrayed by the author, explore the literary devices that the author employs to communicate social values and explore the author's social vision with regard to the youth in her society. The study employs two theories, Sociological literary theory and Formalism to analyse the three novels. Sociological literary theory was crucial because it helped the researcher to analyse the novels by examining how the social functions in literature and how literature works in the society, while formalism enabled the researcher to read the novels closely as the independent entities. This being a subjective study, the researcher applies the descriptive approach to understand and appreciate philosophical issues found in the novels and brings them to limelight as she associates them with practical social life. The researcher uses purposive sampling to get the three novels for the study. The data were obtained from the three young adult novels, library researches, journals, periodicals and other relevant materials. These data were also used to enhance and enrich the work. The objectives of the study were achieved through extensive reading and analysis of the three novels. Therefore, the Social values which were established, analyzed and brought to limelight from reading the three novels in different perspectives and the specific literary devices used to underscore such social values, are compared with other data from different texts, articles, theses and journals to validate and support the findings. The study also describes the author Social vision about the Youth in her society and recommends literary studies on Esmail's social vision using works which have not been sampled in this analysis and as well as on YAs novels by other contemporary African writers from Tanzania and beyond. The study has, however prescribes that every scholar who is a literary writer, creating for YA has to ensure that the subject of any literary text they write for YA is about YA and it revolves on the centre of their learning experiences and they should stick on doing studies on youth to enlighten them with their potential cultural aspects or communal ethos that make them to be valued and accepted in their communities.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Chris Crowe in his book *Young Adult Literature: What is Young Adult Literature*, defines Young Adult Literature (YAL) as all genres of literature published since 1967 that are written for and marketed to Young Adults, and a 'young adult' as "a person old enough to be in junior high or high school, usually grades seven through twelve" (121). The Tanzania National Youth Policy defines young people as persons aged between fifteen to thirty five years. This definition is broader than that by the United Nations which is fifteen to twenty four years (as cited in the fact sheet (UNA) of Tanzania). However, the definition of YAs seems to be controversial worldwide. In the late 1960's the term YAL found a common usage, and thereafter in 1990, it became of age as Literature that welcomes artistic innovation.

Crowe further argues that selected works of YA might serve as warming ups or bridges to classic work. Joan Kaywell in her work *Adolescent Literature as a Complement to the Classic* and Sarah Herz from *Hinton to Hamlet: Building Bridges between Young Adult Literature and the Classics*, have explained in their wonderful books, how YAL can be used to enhance the study of the classics. This is by arguing that when dealing with non-readers, English teachers can use selected YAL as the easiest approach to hook non-readers with high-interest (120-122). Consequently, YAL provides room for young adults to develop interest in reading Adults' texts which are voluminous and complicated. The reason behind, YA texts revolve on issues that are the centre of youth daily experiences as they were discussed in chapter two of this study, and in one way or another may helps

to hook the incessant interests of a reading culture to the Youth. Therefore, YA texts prepare a Youth to read classic works by building his capacity to read complicated adults literary works.

According to Meriam-Webster dictionary, Classic is something that has been popular for a long time. Also, Christernbury defines Classic as time-tested work of art (as cited in Santoli and Wagner 67). Thus, classic works remains to be the literary works which has stood the test of time and is still held as useful in the work of art by many writers.

In *Literature for Today Young Adults*, Nilsen Allen and Donelson Kenneth, define YA literature as anything that readers between the approximate ages of twelve and eighteen choose to read either for leisure or to fill school assignments(3). Nevertheless, Young Adult Library Services Association (YALSA) of America acknowledges that one defines YAL narrowly or broadly, much of its values cannot be quantified, but it is to be found in how it addresses the needs of the readers (ibid).

Paulo Freire in his book *Literacy: Reading the Word and the World* suggests that, literature should mirror the adolescent world. He discovered that learning could be easy if we begin by entering the world of those with whom we were to work, discovering the realities of their world, finding out what they need to know to become literate. He was able to make acquiring literacy' relevant to people he was trying to help (35). Therefore, the teaching that reflects the aspects of the real world of adolescents, such as their social values, contributes well in matching the YA world and the word.

Freire further argues that, if we use works that reflect the “word universe” the real world of adolescents, we are making literature relevant to our students. Those who are not

fluent readers would not have to struggle with the process of mentally entering the world with which they are unfamiliar. They would be able to make mental and emotional connections with the characters in the text. Since they already understand the culture of the adolescent world, one barrier to literacy is eliminated for them (35). In this case therefore, the YAs would be able to understand social values found in the texts by reading their texts and appreciate their world and being familiar with their cultural values which they suppose to emulate and practice them to become the good members of the society

Moris Paul and Stephen Tchudi in *The New Literacy: Moving Beyond the 3RS* note that it is good to allow students to enter the world of words through YAL as a way to validate their culture. Therefore, prove to them that their world is important to us all, and we are part of their culture, we should discuss their issues, viewpoints, problems and fears. We are saying, "Let's read about your world. Let's write about your world. Let's discuss your world." And if we read with them, we are saying that their world is important to us as well (11-12). For that reason, in order to show them that we are part of their culture, the literary writer creating for this group who is most likely an adult person must consider the subject of the text, to connect the youth with what they read, what they observe in their life and with the values of their society. Therefore, this study brings to limelight the societal values that are apt to be ignored by the youth and that they are the source of their behavioral erosions.

Diana Mitchell *Young Adult Literature* contends that the breadth and depth of YAL are equal to any other genre today and that the recurring life themes of love, death, loss, racism and friendship contained in the classics are also present in YAL. She asserts that

because young adult novels make very complex issues, concrete and understandable, students can connect them to their lives. Young adult novels can also bridge the gap between school and students lives and affirm students, helping to make them feel less invisible, ignored, or marginalized (as cited in Santoli and Wagner 68). Therefore, YA texts are complete and crucial since we can appreciate the three selected YA novels by Nahida Esmail, the texts that are small in size with no complexities in presentation of contents, but full of critical social values that are well presented with the specific literary devices that became the source of inspiration that YA text are literarily jam-packed like any other adult literary text.

In Tanzania, the production and consumption of YAL is currently getting momentum through Children's Book Project (CBP), supported by NGO-CODE which cooperates with local partners in promoting the writing and publication of YA texts. This NGO-CODE, a charitable non-governmental organization, initiated Burt Award for African Literature. Burt Award promotes the production of YA texts written in both English and Kiswahili in Tanzania and leads to the supply of copies of YAL in secondary schools.

The *Burt Award for African Literature* is a literary prize that recognizes excellence in young adult fiction from Tanzania. The award is sponsored by CODE, a Canadian charitable, Non-Governmental Organization that has been working with local partners in developing countries for over 50 years to empower children to learn to read and write. It is generously supported by a Canadian philanthropist, William Burt, and the Literary Prizes Foundation, as a part of the ongoing literacy programs coordinated by the Children's Book Project of Tanzania (CBP). The Children's Book Project for Tanzania (CBP) is organized by the Book Development Council of Tanzania. It was first

introduced in Tanzania in 2008. The award is now also presented in Ethiopia, Kenya and Ghana and coordinated by the local organization, CODE-Ethiopia, National Book Council of Kenya and the Ghana Book Trust.

Initially, the publishing of children's literature was very problematic in Tanzania especially before 1990s. Despite the fact that, during the years of *Ujamaa*, writers were strongly encouraged to produce literary works in Swahili, thus lead to the flourishing of new varieties of literary genres. Written modern literature has remained substantially a product aimed at adults or skilled, secondary school students (Bloomaert 143). Many writers have therefore overlooked YAL or children's literature.

Moshi explained that the government concentrated on publishing textbooks (*vitabu vya kiada*) for primary and post-primary education, and could not afford to fund books as further reading materials (*vitabu vya ziada*) for pre-school and primary school children (127). The Publishing of children's books before the 1990s was therefore poorly developed: school libraries were few and far between, and the rare bookshops were little visited either by children or their parents who did not have to buy textbooks. Due to this underdeveloped reading habit among children, and lack of public funding, private publishers would not invest in children's literature either (Saiwaad 66).

The CBP project, launched in 1991, immediately started to produce a considerable number of children's titles, but only a few schools in each of the 117 districts on the mainland and Zanzibar received copies of these books. For this reason, the project had to develop a National Reading Campaign, which was launched in 1997 with the aim of stimulating the desire to read and the appreciation of the importance of children's literature other than textbooks (Madumulla 177).

Contemporary Swahili and English children's literature can be basically divided into original works, namely picture books for smaller children, short stories and novels for young adults or readers. In children's fiction for young adults, it is noticeable that the writers generally prefer to create an original story, and that they are particularly inspired by modern written prose. We can roughly distinguish three main trends: didactic stories, investigative stories, and historical fiction, on which Nahida Esmail's three novels are based on.

The study shows that there are remarkable initiatives that were undertaken in Tanzania and in the world including the *Burt Award for African Literature* to promote and underpin the writing of YA texts and YAL in general. In line with that, YA novels written for young adults have been marked by a desire to teach social values to YA to fit in their societies. Many authors have used a number of techniques that show patterns of character behaviours, various literary devices, settings and relationships which indeed are identifiable in YAL. This being the case, the effective use of these techniques can be regarded as useful indicators through which authors attempt to teach their readers particularly the youth about life by presenting these moral values in technical and simpler manner.

Emily Neville in the thirty-first annual conference of the Graduate Library School, with the title, *Critical Approach to Children's Literature*, defines social values as "the struggles, for good or evil of people in groups". She further says that the more fundamental term would be moral values, under which term we could discuss all the struggles of people to get along with each other, either singly or in groups (46). However,

Social values can be understood as manners which are socially accepted by the society because of their goodness and desirability.

Social values focus on those cultural values which have been either hereditary or adopted by the society in their daily life. Some of these values are liked by youth because they accept changes according to their requirements, and that is why they are popular in young adult literature. Examples of these social values are technology, computer literacy, respect for elders, kindness towards the young, telling the truth, tolerance, sacrifice, education, family, morning salutation, traditional African religion, modernity, communication technology, human life, and morality.

Therefore, these young adult's novels contain various social values which are relevant to the life of young adults. Such social values motivate the learners to raise their interest in reading, open up their mind, be humble, honor their culture, nurture their talents and become the acceptable people in their society. They tend to improve behaviour by instilling respect and enhance relationships and get along with each other. The Tanzanian community cherishes Social Values as a tool for acceptance and development to the Youth, and perhaps this is the reason, why they insure that any book written for Youth must be equipped with life skills that make a very YA to fit well in his or her community. Despite the fact that, numerous studies on YA have been conducted in Tanzania and the rest of the world, no critical studies have been done to bring these social values into limelight, as they are portrayed in the selected work of Esmail who won several Burt Awards in this short span of time 2011-2015.

1.2. Statement of the Problem

Recently in Tanzania, there has been an explosion of Young Adult's novels published in Kiswahili and English language. The publication of these novels has prompted people to read YA texts and undertake studies on them. The Tanzanian community enjoys reading and interacts with YA novels where these fictions are embedded with social values that serve as tools for acceptance and development to the Youth. In this sense, the study raises concerns of the author to address the Social Values that are not clearly brought to limelight by the literary critics in the three selected novels. Therefore, this study aims at filling this gap by examining social values that are crucial to the society and bring them to limelight and express how they are presented through literary representation, as they are discussed and highlighted in the study of the three selected YA novels by Nahida Esmail, namely; *Living in the Shade* (2011), *Lessilie the City Maasai* (2011) and *The Detective of Shangani: The Mystery of the Lost Rubies* (2014). The study also examines Esmail's social vision concerning the youth in her society.

1.3.0 Objectives of the Study

1.3.1 General Objective

- To assess the social values in selected young adult novels by Nahida Esmail.

1.3.2 Specific Objectives

This study sought to achieve the following objectives;

- To establish and analyze the social values addressed by the author in the selected YA novels.

- To examine the specific literary devices that the author employs to underscore social values for young adults.
- To interrogate the author's social vision vis-à-vis to the youth in her society.

1.3.3 Research Questions

- What are the social values portrayed by the author in the selected YA novels?
- What are the specific literary devices that the author employs to underscore social values?
- What is the author's social vision vis-à-vis to the youth in her society?

1.3.4 Research Assumptions

- The author portrays certain social values in the selected novels
- The author employs the specific literary devices to underscore social values
- The author presents her social vision vis-à-vis to the youth in her society

1.4. Justification and Significance

Esmail is a Tanzanian author who writes YA texts in English and got several Burt awards in literature in a very short span of time. Therefore, a critical analysis of the texts establishes the trajectory of social values which are significant to youth and to her society, an aspect that may have won her the award several times. The study helps YA to explore and understand various critical issues that this study brings them to limelight, mostly those which make them be acceptable in their communities.

Literary scholars have given attention to the analysis of themes and characters in YA novels, simply to grasp the meaning yet overlooked literary devices which automatically help to disclose the meaning and message of a work of art. Therefore, this study adds to the existing literary works for future researchers as it assesses the specific literary devices employed.

A study of Esmail's novels reveals how she views the world of YAs and the solutions she prescribes for our present-day social problems. Therefore, such analysis of social values helps YA to capture social issues that are relevant to their life and explored the author's social vision.

Finally, the knowledge generated by this study is useful not only to Tanzanian researchers but also other researchers in developing countries where young adult literature and young adults' novels have not received adequate scholarly attention. Therefore, the study has opened up the field for further critical work in YAs novels.

1.5. Scope and Delimitation of the Study

This research confined itself to social values, literary devices and the author's social vision vi-as-vis the youth of her society as it was observed in three YA novels of Nahida Esmail, namely; *Living in the Shade* (2011), *Lessilie the City Maasai* (2011) and *The Detective of Shangani: The Mystery of the Lost Rubies* (2014). The three novels were published between 2011-2014 and capture the social issues and needs of the younger generation, their likes and dislikes, and their language. Therefore, its findings are not applicable to all other texts written by Esmail, except those selected for this study. The

analysis in this study is based mainly on the primary texts and the data which were collected from library materials.

1.6 Literature Review

This section presents Review of Related Literature and Theoretical Framework.

1.7.0 Review of Related Literature

1.7.1 The influence of YAL on the Youth

Barbara Samuels in his text *Young Adult Literature: Young Adult Novel in the classroom* argues that, despite the acceptance and support of young adult novels by the National Council of Teachers of English, and International Reading Association, English teachers continue to criticize the genre. Hipple Schullstrom and Wright found only two novels out of forty on a list of required secondary school novels that were written specifically for adolescents (86). Also, Aubin's survey of selected members of the Massachusetts Council of Teachers of English revealed that many teachers neither read adolescent novels nor recommended them to students. It is important for professionals to understand the issues affecting the reading of young adult novels in a school setting (86). This study seeks to demonstrate how YAL have been downplayed by teachers who are the implementers of educational policy. However, the analysis of Esmail YA texts demonstrates the needs of YAL to be given a high attention, since YA texts accommodate the values which the youth have to dwell in to be the acceptable members of the society.

Carol Sullivan in her English Journal explains her suspicions that, though the incredibly rich canon of YAL now is available, the majority of classroom teachers are either ignoring it or not taking it seriously enough to extensively use it in middle and high school curriculums. Instead, English departments still cling to the tired old "classics" that

their students read grudgingly, if at all because it is imposed upon them a far more appealing and motivating alternative (11). This study advances Sullivan's argument by investigating how YAL is addressed in middle and high school curriculum as compared to classic literature. According to Sullivan study, we realized that the YAL rich canons were by then available regardless of being ignored by the majority of classroom teachers. In line with Sullivan study, the study of Esmail texts brought to limelight the richness of those YA literature canons as they are examined in chapter two and three of this study.

Sara Herz in her book *From Hinto to Hamlet: Building Bridges between Young Adult Literature and the classics* indicates how and why teaching young adult novels is as valuable as, and perhaps even better than teaching only the classics. Good-quality novels written for teenagers contain the elements of literature found in classics like characters and characterization, setting, conflict, theme, the point of view, plot, style, crisis, climax, foreshadowing, flashback, figurative language and so forth. Herz listed numerous YA novels and their literacy elements, and connected them to various classics in order to prove how and why teaching young adult novel is as valuable as, and perhaps even better than teaching only the classics. Herz's study is also significant in this study as he made the comparison of the two genres, classics literature and YAL. He also went far by illustrating quality-novels written for teenagers contain elements of literature found in classics. This study draws from Herz findings in establishing how Nahida Esmail's novels are full of the richness of societal values.

In *Time and Tradition: Transforming the Secondary English class with Young Adult Novels*, Salvner Gary states that because teachers are the ones to create school system

guidelines, they need to include the teaching of YA fiction in their curricula. He also shows how using young adult novels can save time in classrooms because most of the texts are not that long or as complex as classics novels. Students can complete the reading of a young adult novel while also achieving the required objectives, and therefore, have more time to complete other assignments or novels. Because young adult novels are about adolescents and for adolescents, they put students at the centre of the learning of experiences. The texts further illustrate for young readers what literature can be and revealing to them how literature builds knowledge and perspective (97). Hence, this study explores how YAL improves young adults' knowledge and awareness of the culture of the youth and how they need to act. Therefore, in line with Gary and Esmail study, there is a great significance for all literary YA texts to be written with the eye of youth experiences and their culture. YA texts like Esmail selected texts used in this study, are in small size, rich of useful contents, and less tense in presentation of contents and they are written about YA and for YAs. The three texts used in this study are paragon of books written with the eye of the youth familiarities.

Salvner further explains that many English teachers do not use YA adult novels because, firstly, they are still not considered worthy of their student's attention, secondly English teachers are worrying about losing time by trying to add the reading of YA novels to their curriculum, and thirdly Teachers' guides traditionally do not allow for the use of young adult novels (as cited in Santoli and Wagner 67-68). Nevertheless, the findings of this study opened a room, for YA to be included in the school curriculum, and encouraged them to love the genre.

According to Gallo his own experience as a high school teacher, and the results he obtained from contacted research project on reading, he argued that teaching the classics often creates a dislike of reading. He explained that most teenagers are not ready for classic literature because they do not address adolescent concerns; they are about adult issues and are written for well-educated adults who have the leisure time to read or who are the university literature students (as cited in Santoli and Wagner 7). This study assesses Gallo's argument whether YAL is an appropriate genre that promotes social values or not, because, Nahida Esmail's novels are written with an eye on YA.

According to Freire Paul and Macedo Donald in *Reading the Word and the World*, YAL is a key to literacy because it has the potential to soften the resistance of students who have decided that they have no need for literature. So many students have built walls of defiance around themselves. They feel that school does not meet their needs, and yet they are powerless to do anything about the situation. Our society has determined that they are to be in school, no options. Their attitude is summed up in the words of a former student, "You can make me come to school, but you *can't* make me learn." Freire says that such students are actually attempting to take control of their world. By refusing to participate in what "school" deems necessary, they are refusing to accept a curriculum that someone else has imposed upon them (121-122). Therefore, this study explores the knowledge gap on how Esmail's texts meet the social needs of YA, and that their world has been full touched on this study. It is observed that, the social values discussed in Esmail YA novels are the asset that enable youth to read what they practice in their world and used to live better as per the culture of their societies.

1.7.2 Critical Research on Nahida Esmail

Nahida Esmail was born in Dar es Salam, Tanzania. She completed her High School in Dar es Salam and traveled to the UK where she studied for her Bachelor of Science in Psychology and Masters in Child Development. She is an author who writes children and YA (Adolescents) books. She lived in Egypt and South Africa. Her three texts *Living in the Shade* (2011), *Lessilie the City Maasai* (2011) and *The Detective of Shangani: The Mystery of the Lost Rubies* (2014) which form the basis of this research won Burt Award for African Literature in different years in between 2010-2015. Other books she has written are children's books; *Mohammed My Hero*, *I am Bakari* and *I am Musa*, which are available in both English and Kiswahili. The three YA selected texts by Esmail are written in the year bracket of 2011-2014. In this case, not much critical research has been done on her texts with exception of the one established in this study. Perhaps, it is through this study, that one of the contributions on Email critical research may now be available for others scholars who would research about Esmail texts in the future.

1.7.3 Living in the Shade (2011)

Oxford University Press in their review of *Living in the Shade* by Nahida Esmail, only gives a summary of the contents of the text, citing how superstitious beliefs endanger the life of the protagonist, an albino child, named Tatu. She is surrounded by a gang of evil men hanging around waiting to kidnap her to be sold to witchdoctors. However, this study intended to go deeper by analyzing the text in details.

1.7.4 *Lessilie the City Maasai* (2011)

AiA (Authors in Africa) in their review of *Lessilie the City Maasai* by Esmail, provides a summary on how modernism affects the Maasai culture and practices, and whether the modern Maasai live and relate to their culture. AiA points out how the protagonist Lessilie goes to the village to fulfill the father's last wish; of wishing him to live the Maasai lifestyle. His father's dying wish is for his son, Lessilie, to visit Maasai world in the hope that he would be accepted. The book touches on the challenges faced by the Maasai and the threat of their fading culture, in this new era of globalization.

1.7.5 *The Detective of Shangani: The Mystery of the Lost Rubies* (2014)

CODE in the wall of rewriting the story global literacy, in their review of *The Detective of Shangani: The Mystery of the Lost Rubies* by Esmail, depicts a brief summary of two characters (boys), Bakari and Omari, who are the protagonists in the text. The text unfolds exploring the boys discovering the hidden treasure. The text embarks on quest to discover the secret of what they have found. The two boys, Bakari and Omari, travel around the island to discover the mystery of the lost rubies.

1.8 Theoretical Framework

This study was guided by two theories; Sociological Literary Theory and Formalism. Sociological literary theory is mainly used in this study. However, both theories have been used to analyse the three young adult's novels interactively. Sociological literary theory is crucial because it helps the researcher to analyse the three novels by examining the way the social functions in literature, and how literature works in the society. It critically explores societal problems, conflicts and contemporary or cultural issues.

Formalism theory enables the researcher to read the novels closely as an independent entity. It also examines all the elements of the text individually and questions how they come together to create the work of art.

1.8.1 Sociological Literary Theory

The sociological literary theory was propounded by Kenneth Burke, a literary and a critical theorist of the 20th century. The theory argues that literary works should not be isolated from the social contexts in which they originate. The sociological critics focus on the values of a society and how those values are reflected in literary works. The critics also employ a sociological perspective to study the economic, political and cultural issues expressed in literary works as they are reflected in the societies in which the works are produced (DiYanni 2172). Therefore, the sociological literary theory helped the researcher to analyse social issues in the texts about the society in which the work is embedded. The following are the tenets of sociological literary theory;

1. The relationship between the character and the society.
2. The story addresses societal issues such as race, gender, class, etc.
3. The story reflects the focused group or society.
4. The social forces shape the power relationships between groups or classes of people in the story. The people with power and those with no power.
5. The story reflects urban, rural or suburban rural.
6. Economic conditions determine the direction of the characters' lives.
7. The protagonist's struggle is seen as a symbolic of larger class struggle.

8. The microcosm (small world) of the story reflects the macrocosm (larger world) of the society.

Sociological critics, therefore, believe that the relations of art to society are important. Art is not created in a vacuum. The language itself is a social product. A writer is a member of the society. And he takes his material from the society. A literary piece is not simply the work of a person. According to Ngugi wa Thiong'o, in his review journal about *Decolonising the Mind*, the sociological literary theory sees Literature and society as having a dialectical relationship whereby Literature is not only influenced by society, but it also influences it (np). This theory was also useful in helping the researcher to discover how Esmail's novels were influenced by the society particularly by the image of the contemporary generation who are the youth.

Templeton Alice is acutely aware of the literary work as an artificial construct whose meaning depends upon the social and historical context in which it is understood. This theory is valuable for its historical and cultural perspective. For most sociologists of literature, it is not the factual or thematic level of the work that tells us something trustworthy about social life, but rather the values either that society extends to its or that are structurally reproduced in the work. Because these values are always historically dependent and changing, the literary work cannot be perceived as fixed, completely as an autonomous object with its own meaning independent of the context in which it is understood. The sociology of literature is often concerned with the interrelation between social values and literary (1243).

Ngugi wa Thiong' argues that at the level of the individual artist, the very act of writing implies a social relationship with society and the social role of Literature. Ngugi observes that, "But more important, it does shape our attitude to life, to the daily struggles with nature, the daily struggles within a community and the daily struggles within our individual souls and selves" (6).

Ngugi further observes that because of its social character, literature as a creative process and also as an end is conditioned by historical, social forces and pressures and it cannot elect to transcend economic, political, class, race or other issues of society (ibid). Ngugi's argument points to the dual character of Literature as both a force and a product of society.

1.8.2 Formalism

Formalism is an approach that requires a reader to understand and value a work for its inherent worth, not for its service to meta-literary matters (Dobie 33). The movement began informally in the 1920s at Vanderbilt University in Nashville in a discussion between John Crowe Ransom, Robert Penn Warren, Allen Tate, Cleanth Brooks, among others who were interested in getting together to talk about literature.

Furthermore, Dobie insists that critics who want to write about literature from a formalist perspective, must first be close and careful readers who examine all the elements of a text individually and question how they come together to create a work of art. Studying the autonomy of a work to achieve an understanding of it is by looking inside not outside it or beyond it (34). This school of thought would help to examine each element

individually and recognize its worthy in regard to literary exegesis and the focus of the critic or researcher.

In formalism, human contents such as emotions, ideas and reality in literature do not possess any significance in defining what is specifically literary about a text. A literary work exists independent of any particular readers, that is, a literary work exists outside of any reader's recreation of it in the act of reading (DiYanni, 1995).

Because formalism calls for a close reading of a text, it enabled the researcher to look at the repetition of words, images, pattern sounds, multiple meanings and ambiguous dialogues. The investigation of every detail of work for its contribution, connection, and discovering how all the formal elements of the text work together is significant. Some of the elements call for attention in formalism and are absolutely the tenets of this theory:

- Form
- Diction
- Unity

According to Coleridge's concepts of the organic, inherent nature of form in literary work is reflected in the formalist assumption. As far as stated by him, form is actually the whole that is produced by various structural elements working together. It grows out of the works, recurrences, repetitions, relationships, motifs and all the organizational devices that create the total effects that are statements of the work (Dobie (34-35)).

Formalists look for meaning in all organizational elements at hand, even those that seem distorted or “absurd”. However, simply listing them is not enough; it must then determine how their interactions create meaning. They study the effect of the whole and how parts of the texts come together to assume a unique shape that presents readers with a unique experience, and how the structure becomes meaningful (Dobie 6). In support of this argument, this school of thought has enabled the analysis of the part of literary devices and shows how those literary devices mingle with contents and works together to bring unity of all elements of the text. The specific literary devices which we analyse them with the eye of formalism acts like vehicle of contents presentations.

Formalist critics analyse language to reveal meanings that are not readily noticed in an effort to find suggested meanings rather than the explicit ones. Therefore, the locution that has more than a single possibility for interpretation is valued for its richness.

According to Dobie, Formalism studies if all aspects of the text fit together in significant ways to create a whole. It assures that patterns that inform and give its part relevance to the rest often appear as: verbal motifs, images, symbols, figurative language and rhyme sounds. She further insists that unity is created when a single image or figure of speech is extended through out the work or when several images or figures form a pattern (38).

Cain Mary Ann writes that “formalism asserts that the text stands on its own as a complete entity, apart from the writer who produced it” (3). Moreover, Cain observes that “one can regard textual products as teachable and still maintain that being a writer is a “natural” act, one not subject to instruction (3). Therefore, in reference to the tenets of the

formalist theory, the researcher took note of the quality of form, diction, and unity of the work.

Formalism enabled the researcher to investigate every detail of the text on how all the formal elements of the texts worked together. The researcher closely read the text by approaching it as a self-contained entity whereas he studied repetitions of words, images, patterns of sounds, multiple meaning and ambiguous dialogues. The close reading of the selected texts provided room for the researcher to understand the texts very well. Therefore, the researcher linked this theory with the sociological literary theory where he was able to make a fair interpretation after a deeper understanding of the texts.

1.9. 0 Research Methodology

This section focuses on the research methodology which was used in this study. It discusses the sample size, sampling techniques, data collection procedures, data analysis, validity and reliability.

1.9.1 Research Design

This study is qualitative in nature. It is a subjective study where the researcher applied the descriptive approach to establish and analyse social values found in the novels and associates them in a practical social life of YAs. Mugenda and Mugenda (2003) explain that qualitative research methods are techniques and measures that produce data that is in the form of words that are grouped in categories rather than numbers (np). Therefore, the researcher relied on the three selected primary texts, library researches, journals, periodicals and other relevant materials which were equally explored to enhance and enrich the work.

1.9. 2 Sample Size

The study based on the three Nahida Esmail's novels; *Living in the Shade* (2011), *The Detective of Shangani: The Mystery of the Lost Rubies* (2014) and *Lessilie the City Maasai* (2011). This made it convenient to elicit the data that were required for the study. In this case therefore, the researcher believed that a smaller sample made it possible for him to work closely and intensively on each novel. The researcher used purposive sampling to choose the novels that were used in this study. A purposive sample is obtained when a researcher uses his or her own expert judgment and purpose to decide whom to select into the sampling (Peter, 2004). The researcher had chosen the three

young adult novels, because they portrayed social values about YA as they had been observed by the researcher from the superficial reading of the novels and from his own expertise. In addition, Stutton (2009) acknowledges that in purposeful sampling, the units are selected according to the researcher's own knowledge and opinion about which ones he or she thinks will be appropriate to the research topic.

1.9.3 Sampling Techniques

The researcher used purposive sampling to select the novels that are relevant to this study on young adult's literature. The three selected YA novels are considered rich in social values and literary devices hence that qualified them to fit the purpose of the study.

1.9.4 Data Collection Procedures

The researcher read and analysed the three selected novels for this study where he examined social values, the specific literary devices used in those YA texts and the author's social vision about youth in her society as per the study. Qualitative method was used in collecting data where both primary and secondary data were descriptively collected. Primary data were obtained from studying and analyzing the three primary YAs' novels by Esmail where secondary data were obtained from reading library researches, journals, articles and other supplementary materials related to the area of this study.

1.9.5 Data Analysis Techniques

The data collected are subjected to analysis to determine how social values are presented, analysed and interpreted to reflect the youth of our societies in the selected young adult's

novels. The researcher interrogates the literary devices employed and explores the social vision of the author; how she viewed the youth in her society as a writer of young adult fiction. Data are presented in the form of description and organised into considerable parts to enable a fair presentation. Formalism and Sociological literary theories are used to analyse and explain the data at hand.

1.9.6 Validity and Reliability

The data obtained from the analysis of primary texts and those obtained from reading of journals, periodicals, library researchers and other relevant materials were compared to validate the findings. In this case therefore, several measures were taken to ensure the validity and reliability of the study as follows: First, the researcher has conducted an in-depth reading of the texts and other relevant materials to ensure consistency of the research procedures and the resultant data. Second, the researcher has analysed the texts as method for data collection and compared that with data obtained from other library sources. Therefore, this has enabled the researcher to validate his findings that he or she got through textual analysis and from other scholarly works. The critical analyses of social values in YA novels selected in this study are presented in chapter two.

CHAPTER TWO

SOCIAL VALUES IN THE SELECTED YOUNG ADULTS NOVELS.

2.0 Introduction

This chapter entails a critical analysis of social values explored in the young adults novels selected and bring them to the limelight. These include a will of appreciation, a habit of generosity, the spirit of honesty, the attitude of heroism, ambition by young characters, respect for elders, the spirit of adventure, salutation and environmental conservation.

The study has established and analysed crucial social values that traverse the three YA novels as identified in this research. In this study, social values are understood as behaviours which are socially acceptable in the society because of their goodness and desirability. According to Braithwaite V and Blamey R in *Consensus, Stability, and Meaning in Abstract Social Values*, social values are the main beliefs that guide or qualify personal conduct, interaction with others, covering objectives in life and other situations of social interaction (364). Social values are the significant aspects of social life which are found in the society and reflected in literary works. Kenneth Burke, the proponent of sociological literary theory, argues that literary works should not be isolated from the social contexts in which they are originated. Like any other sociological literary critics, Burke establishes that literary works should be analyzed and studied by examining the way social functions in literature and the way literature works in the society. Therefore, literature is used to correct the vices in the society and provide the proper direction of that society, on what is good and desirable.

Additionally, Values are important and lasting beliefs or ideals shared by the members of a culture about what is good and desirable. Values have major influences on people's behaviours and attitudes and serve as guidelines in all situations (as cited in Business Dictionary). This study establishes that, Esmail through her YAs novels has found out that the social values analysed in the selected novels are total reflection of the way literary works cannot be isolated from the society. Consequently, such social values are strikingly observed in the critical analysis established below.

2.0.1 A will of Appreciation

Appreciation is the attentive prizing of things, [...]. Others have indicated that appreciation can indeed be identified by specific behaviours. Such behaviours are fostered and enhanced in children through exposure and experiences with books (Dewey 87-788). "Saying 'thank you' to someone who has done something kind for you is not the same as rewarding that person, instead, it's an affirmation that you have received a gift. Therefore, doing aspects with appreciation undertones encourages a person who provided an offer to feel valued and connected and that he would extend it to others. This study in other words defines appreciation as recognition, prizing and enjoyment of good qualities.

Adler (2002; Adler & Fagley, 2001) theorized that being appreciative facilitates and enhances subjective well-being. In addition, he argues that expressing appreciation to others builds social bonds. In most cases, some people are naturally more appreciative than others; that is, appreciation (or the tendency to be appreciative) is a disposition (as cited in Adler & Fagley 1-82). It's striking that in Tanzania, East African and the world in general people like to be appreciated. In Tanzania for example, everyone shows

appreciation naturally by saying ‘Ahsante sana’, meaning “Thank you very much” in English language, when they receive something. If somebody offers you something and you do not show appreciation, they may feel hurt and would be tempted to withdraw such gifts. Therefore, this attitude has been sustained from the early generations to date. When people go to the market to buy some groceries, they tend to appreciate the service rendered to them as customers. It becomes an ideal that YAs are nurtured to preserve these social values as they grow up.

The most interesting thing that emerges about the youth characters in Esmail novels, selected for this study, is their persistence to embrace and enhance such social values. Esmail calls attention to the youth in her community to show appreciation anytime they receive an offer from friends or relatives by sincerely thanking them as a sign of admiration. In *Living in the Shade*, she craves the youths to learn to appreciate. They can learn from the character named Tatu, an albino child who is seen offering her gratitude to Brother Karimu and Sister Julianne, when they visit the school and give her a gift bag, “They handed a little gift bag to me, and I stood up to thank them politely” (20).

Esmail further supported the will of appreciation through the two characters, Lessilie and his mother, who went to visit their relatives in the village to fulfill the wish of the late father as it is demonstrated in *Lessilie the City Maasai*. The time the two characters were leaving the Boma back to the city, the relatives gathered to bid farewell to them where they were hugged as a sign of appreciation for their visit. It is evidently stated by the narrator as he reports:

It was an emotional afternoon of departure. The women all hugged Mother and told her that she had to return to the boma as this was her home. Ngakui hugged Lessilie and says, “You are a true Maasai Lessingro. I am happy you came”. Nkoko and the other women all hugged and kissed Lessilie. Nkoko whispered in his ear, “May you be as big as the White Mountain,” and a tear rolled down her cheek (114-115).

Hugging, tears and words of blessing from Nkoko is an affectionate appreciation which is a paragon of love. In this case, it encourages YA to learn to show appreciation to others, especially when they receive good treatment. The fact that Lessilie is a young man, the young men who read this novel will enjoy the way he is treated, and learn to treat others the same way or denotes some behaviours which indicate a sense of awareness.

Gilbert Keith Chesterton in his *Autobiography* maintains that, the aim of life is appreciation. Therefore, there is no sense in not appreciating things, and less sense still in having more of them if you are unable to appreciate them. It is much less what a person can buy or have than what he can appreciate, that makes him humanly rich (as cited in Comarc Burke 7). The notion of appreciation is further established through Bibi Fatuma by being appreciated because of her kindness, which she does not only show to her relatives, but also to maids and gardeners as shown in *The Detectives of Shangani: The Mystery of the Lost Rubies* by Esmail. The reporter says; “the maids and gardeners all received gifts to take home and were grateful [...] (16).

This study shows that appreciation can maintain good social relations between the youth and other people in the community. It also testifies that social values are well reflected in Esmail’s selected literary works and in many other YA texts. Through Esmail’s selected novels, YAs novels are the affirmation of the significance of the values of appreciation in

any human society. Therefore, the study encourages the youth from Tanzania and from all parts of the world to appreciate good service because doing that is godly.

2.0.2 A habit of Generosity

The basis of Generosity according to the study is a willingness to give money, time or possessions to the needy, without expecting return. It is a common belief that he who gives receives. Tanzania has risen twenty four places on the global generosity index, signaling that people recognise the importance of lending a helping hand to those in need. The world giving Index 2016, released recently by the international NGO Charities Aid foundation (CAF) shows that Tanzania is placed 57th, up to 81st last year. The country is however still behind Kenya and Uganda (as cited from The Citizen Tanzanian newspaper Nov 1, 2016 Tuesday). However, on the basis of the report about Generosity, Tanzanians are ready to give away money or help someone even if they do not know them but do not dedicate much of their time to those they assist.

In *The Passion of the Soul* (Article 161), describes Generosity as “the key of all the virtues, and general remedy for all disorders of the passion” (Decarte 235-244). In the antique Latin poem *Psychomachia* (Battle of Souls) written by Pudentius, which describes the battle between vices and virtues, defines generosity as the willingness to give and nobility of thought or action. In Aristotle’s *Nicomachean Ethics*, generosity is defined according to the golden mean principle, as the balance between miserliness and prodigality. Assisting others who are in need is encouraged in all religions (Batson). Katharine Henderson in *Alchemists at Work: God, Money and the Common Good*, also supported that, the very concept of working for the reign of God implies that everything

we have is a gift and we must commit ourselves to work now for the reign of God (248-266). According to Decarte and Batson study, the issue of generosity has not been the question of today; it has been debated and insisted ever and ever. Therefore, the study of Esmail text has yet proved being rich with the crucial values including the aspect of generosity, and it has been rediscussed and brought to limelight for the purpose of restoration for our youth to trail.

Esmail brought out such ideas of generosity through some characters in her three selected novels. In *Living in the Shade*, Brother Karimu and Sister Julianne are depicted as generous to the needy characters in the novel by offering them gifts. “Brother Karimu and Sister Julianne came around the class to greet each student individually and give each of us a book” (20). Also, through another character who Tatu refers to as Mama Mkubwa, the author presents her showing kindness to Tatu’s Mother during Tatu’s disappearance by giving her time and company, “Mama Mkubwa had never slept at our house but, after my disappearance, she had not wanted to leave Mother alone. They cried together and prayed for me” (108). People give because of the awareness of a need, which is the first prerequisite of any philanthropy. Therefore, people have to be aware of a need to support, before they begin to support. The study shows that, whenever we support the needy they feel relieved from their stresses.

The effects of need have been documented in the field of experiments from the mid-1960s onwards, most prominently by Leonard Berkowitz, Salom Schwartz and colleagues Berkowitz (1968); Berkowitz and Daniel (1968), Schwartz (1975) (np). Andrein also in support of that argues, an obvious reason why individuals may contribute

money to charity is that they care about an organization's output (For example, service rented to recipients) (np). The study translates the scenario of Ngakui to give an order of slaughtering a goat to Lessilie and later to Lessilie's mother as a sign of generosity. It is a Maasai tradition to offer a warm welcome to the lovely relatives or friends as it is observed in *Lessilie the City Masai*. "Today we celebrate your arrival. We eat goat meat" (59). It is however, an African tradition for a family to slaughter either a goat or hen or to serve nice food when they receive special visitors. It has been common practice especially in Tanzania with a saying that 'mgeni aje mwenyeji ashibe' meaning when a visitor come the family rejoices and is likely to enjoy a nice meal different from the usual one. Similarly, when another goat is slaughtered to welcome Mama Lessilie women gathered to present various gifts to Lessilie's Mother. The narrator says:

That evening, a goat was slaughtered, and the women danced in celebration of Mother's coming. The men also danced in the remembrance of the brave warrior, Lessilie's father.....[...]. The women came and gave gifts to Mother; beautifully beaded bracelets and necklaces, armbands and anklets (110-111).

The dances and the abundant gifts offered to Lessilie's mother as a sign of welcoming her to the Boma, are the symbols of love and generosity. It is an undeniable fact that generosity concretizes social relations between people or societies. Therefore, such celebrations prompt the youth to value their culture and embrace generosity. Esmail's selected novels repeatedly continue to insist the will to help the needy. Paapa as a perfect example of a generous man commits himself to assist the Maasai to get an education. Paapa has given his time and money in sponsoring the Maasai to go to school, and

struggles to find sponsors for more youth to carry on with their studies. The reporter says, “He’d sponsored over twenty Maasai and had found sponsors for more youth to continue their education” (103). Paapa is very kind to his society and he wants to see all youth in his community being enlightened like him. Therefore, the author of the selected novels is critically willing to see all people in their societies having Paapa’s heart of willingness to help others. Esmail, continues to emphasize the significance of generosity, by revealing the generous family preparing to receive the special guest, who is their relative. The narrator states:

The day approached when Bibi Fatuma was to arrive. Bakari went with his father to make preparation for the required groceries and vegetables to be delivered[...]. When they entered the Bayt-el-Jameel everyone was welcomed by the huge lunchtime meal that, had been prepared for Bibi Fatuma and the family (7-13).

The cinematic occasion above where the special and huge food was offered, communicates the generosity in this community where visitors are treated in a special way. This encourages the youth to cultivate generosity in their hearts. Similarly, after Bibi Fatuma’s arrival, she is seen offering the members of the family a lot of gifts from Oman as it is exhibited in *The Detectives of Shangani: The Mystery of the Lost Rubies*. The narrator states that “she took out dates, Omani gowns, caps, dried fruits, and many more items” (Esmail 15). In support of the argument, Haidt’s research shows that, across cultures, human beings are moved and inspired when they see others acting with courage or compassion, and this elevation makes them more likely to want to help others and become better people (np).

This study enables us to know how Esmail treasures generosity as one of the social values and emphasizes the need to strengthen this spirit and instill it into the youth of our communities. She made YAs who read these novels to feel connected with the characters in the books where they learn such crucial social values. Therefore, they would identify these kindhearted characters and emulate them in their service and especially to the less privileged people in the society. Teachers and the whole community in general, will have to prompt the youth to uphold these values to make them acceptable in their societies.

2.0.3 The Spirit of Honesty

In the article entitled *African Ethics* by Kwame Geykye, discussed the concept of spirit of honesty that, the ethics of the society is fixed in the ideas and beliefs about what is right or wrong or what is a bad character or wrong character. It is also embeded in the conceptions of satisfactory of social relations and attitudes held by members of the society as well as in the forms or patterns of behaviour that are concidered by the members of the society to bring about social harmony and cooperative living, justice and fairness (np). When a person is known to be honest or generous or compassionate, he would be judged by the Akan as a good person [...] (Gbadegesin 79). However, Aristotle in his book titled *The Basic Works of Aristotle* argues that, when we talk about a truthful man, we are not speaking of the man who keeps faith in his agreement. i.e. in the things that pertain to justice or injustice, (this would belong to another virtue), but the man who in the matters in which nothing of this sort is at stake is true both in word and in the life because his character is such. This type of a person is worthy of praise. For the man who loves truth and is truthful where nothing of this sort is at risk, will still more be truthful where something is at stake; he will avoid falsehood as something base, seeing that he

avoided it for its own sake” (999). Therefore, as per the above argument, it is testified that speaking about spirit of honest, virtuousness is the key of any honest person. The study encourages the youth to be virtuous by being realistic in words and actions.

Tatu is a perfect example of the honest character as we see in *Living in the Shade*, when she is asked by Brother Karimu and Julianne about the way she is treated by the students and teachers at school. However, Tatu was initially said to be hesitant to tell about the mistreatment that she receives from Mrs. Pili who is her teacher. She fears to dishonor Mama Mkubwa who frequent warns her that she should not speak badly of someone. She is warned by Mama Mkubwa never to speak ill of others as it is a dishonest way of praising ourselves. However, she is encouraged by her mother to tell the visitors the whole truth because they were trustworthy and that would not be considered gossip. Tatu who is an albino child states that, “I explained my situation as frankly as possible. I started from the very beginning: the name-calling, the abuse, the pain in my eyes, the effects on my skin when I stay too long in the sun, my poor vision, and the lack of friends” (24).

Esmail illuminates on the younger generation being nurtured by older generation to be honest in their life. She shows us two other young characters Bakari and Omari being faithful to Bibi Fatuma about the incident of breaking the clock and asking her for forgiveness. The two characters were nervous because they knew, destroying somebody’s property was bad. However they believed in telling the truth. “Bibi Fatuma, we broke something of yours [sic],” Bakari Started, “by accident,” he hurriedly added. Bibi Fatuma looked intently at them, wanting to know what they have broken. Omari pointed to the

broken clock on the table, and they both lowered their heads and said in chorus, “We are sorry, it was a mistake.”(p. 26). Bibi Fatuma forgave them, and they were happy. It is very encouraging to see the younger generation which is represented by Tatu and the two boys growing in an honest way, as acceptable in society.

However, the spirit of honesty is not only being cuddled by youth but also by older generations. Ngakui who is an older character in *Lessilie the City Maasai*, represents the older generation in the frontline as a perfect example of honest individuals. Ngakui feels guilty for initially mistreating his son Paapa and rejecting his professional advice. Paapa warned Ngakui that, education was crucial to the survival of the Maasai culture. However, Ngakui did not listen to Paapa at that time. Afterward, Ngakui regrets as we observe from Lessilie saying, “Ngakui accepted that Paapa had been right. He regretted being stubborn and not accepting both Paapa’s and his wife’s advice” (Esmail 52). Therefore, it is evident that honesty is desirably supported by both the older and younger generation as shown in the selected works. Esmail alongside other scholars have proven this through the symbolic representation of events. She uses different characters of different ages in her writings as being open, truthful and straight forward.

In the novel *The Detective of Shangani: The Mystery of the Lost Rubies* by Esmail, the concept of the spirit of honesty is brought out through the two characters Omari and Bakari who had broken the clock of Bibi Fatuma accidentally after they had been frightened by the parrot. Although the event had happened in the absence of Bibi Fatuma the two decided they would be honest to tell her about the accident. The author presents the boys rehearsing on the way they would explain their deed to her:

Beads of sweat appeared on Bakari forehead. He was thinking of how he would explain what happened to Bibi Fatuma. He stood up, faced Omari, and started rehearsing what he was going to say to Bibi Fatuma” (Esmail 22). “B-B-but there is a bit of bad news too, I don’t know Bibi Fatuma, but we broke something of yours by accident and Omari pointed the broken clock on the table (26).

Therefore, the study shows that honesty is a good thing and we have all reasons to cuddle and transmit it to the younger generation to enable them be sincere to others and to themselves.

2.0.4 The attitude of Heroism

Okpewho (1976) claims that in the African epic, the hero is “the center of control” (82), Kunene (1991) argues that “the hero should be seen as being himself a rather helpless agent of fate” (221). Therefore, establishing the hero’s agency will allow us to not only empower him but to also determine his accountability and responsibility. Contrary to Bowra’s (1964) view, the hero of the African epic has to be accountable for his actions instead of being considered as a helpless agent of fate and destiny, a man who has no control whatsoever over what happens (as cited in (Mariam Konate Deme 409). A hero is expected to make a difference by exposing heroic features, defending his actions and being able to stand on what he or she believes without wavering.

In this study, Heroism involves accepting a risk or sacrifice to achieve something noble. A person can be a hero by being brave, courageous, and intelligent. People with an outstanding achievement in their life are referred to as heroes. Zeno Franco in her online publication entitled; *Heroism: A Conceptual Analysis and Differentiation Between Heroic Action and Altruism*, argues that, heroism represents the idea of citizens transforming civic actions, accepting either physical peril or social sacrifice (np).

Heroism is frequently seen as a climax of human behavior; watching a heroic act is compelling and commanding our thoughts. We always feel that while we as individuals would like to achieve heroic status, this goal must be a remote possibility reserved for an elect few with special skills or luck. Heroism as a social attribute, never a personal one; yet the act itself is a solitary, existential choice (Franco np).

The study enables YAs to see the need of performing great things in life especially when a YA sees a young person going through difficulties and at the end emerging successful he/she gets encouraged to do the same. It helps them to build confidence and cultivate their talents. YAs want heroes who have obstacles to overcome, conflicts to settle and difficult goals to win. It is vigorous action in pursuit of these goals that keep young readers racing along from page to page to find out whether the hero achieves his end and how. The character Tatu in *Living in the Shade* is evidently demonstrated as being a great girl in her community regardless of her skin pigmentation. This occurs when she succeeds in getting herself out of the brutal hands of the evil men who wanted to sell her to the witch doctors who believed that the body of an albino person has magic power. The Narrator observes thus:

On my right-hand side, there were few huts. I saw no-one. I pushed the boot open completely and climbed out. I shut it behind me. I ran for cover behind some trees. My heart was pounding. I looked behind to see if Juma and his friend were anywhere nearby. (...). I took my heels and ran away from the car (Esmail 85-86).

The defeat of Tatu to the evil men is symbolic, it enables youth to enhance spirit of heroism to breakout from any form of danger. The creation of such a heroine by the author is to implant gallant behaviour in the heart of youth where they would learn to strengthen their courage like the character Tatu, especially when they encounter problems. Tatu whose community looks down upon and stigmatizes because of her skin challenge, proves them wrong when she exposes her inner exceptionality. However, the study supports such heroic acts, that; it is worthy since there were only two options in Tatu's kidnapping event, either for her to remain in the car to meet immediate death or take risk rescuing herself. Tatu in another heroic incident is introduced as a role model for other girls. She does great works as she prepares a good poem and sings in front of the other characters in the Novel where the event is translated to be superb. We see the characters like Mrs. Pili and Tatu's classmates waving and go to congratulate her for her bravery. Grace and Neema also hug and wish her the best in her poem recitation which she later sings. "Everyone went silent when I started reciting it. [...]. The whole place broke into applause. They loved my poem 'great work, Tatu,' I heard few people call out to me" (111-114). Such scenario where the character wins and attracts the attention of the audience for good, is aspired by youth of all genders and age. It makes the youth always confident and courageous and develops a tendency of excelling in academics.

Esmail assures the readers, the youth and the community that she is not biased towards one gender, she also points out the two male characters Paapa and Lessilie in the novel *Lessilie the City Maasai* revealing their valor. The young character Lessilie, who represents other male youth, has shown his great achievement at school especially when he outrun all other boys on the running race, and overpowering Kaila over the fight when

Kaila troubles him for thinking that he could not fight back because he is a city boy, “He’d broken nearly all the running records. His sports’ teachers call him “Lessilie the Cheetah “the Maasai who could fly” (11), in another scenario as I quote, “He then, with a swift movement, knuckles jabbed Kaila Adam’s apple which left him choking and holding on to his throat” (92). The youth like to see such small fights and observe the winner celebrating the victory of which to them is very breathtaking and edifying. Therefore, because these characters are young, they always eager to see a champion performing well in any struggle. They enjoy looking at a hero winning and receiving honours. Such scenarios enable youth to observe their life, in reality, being confident to compete with others and caution themselves not to trouble others who may be greater heroes. On the other hand, YAs are inspired to face difficulties with confidence and conquer them.

Esmail in her latest novel *The Detective of Shangani: The Mystery of the Lost Rubies* selected in this study has further maintained the good record broken by the youth, in their endeavor by demonstrating the two male youth characters, Bakari and Omari, defeating the men who abducted them. “The boys run at full speed towards the village knowing the attackers would not pursue them in front of the villagers. [...]. They had to get back to Stone town before the bandits found them again.” (90). After the long time search, the two characters, Bakari and Omari discovered the treasure, and this gave them the name ‘the Detectives of Shangani’, and this finally made Bibi Fatuma happy and built a big trust in the boys. The assertion below corroborates the truth of this argument vis-à-vis the truth about the discoveries of the boys:

[...]. Bibi Fatuma gently turned over the bag to empty the contents. Rubies the size of cherries and lemons rolled out! There were smaller stones coloured green and white, “oh my God! Diamonds and emeralds!” Bibi Fatuma whispered. She opened the drawers in front of the chest, and both have sisal bags. She emptied those out on her palms; both the bags had smaller stones; emeralds, rubies, diamonds, sapphires, and the pearls!, The boys jumped to their feet and did a twirl! “We are the Detectives of Shangani!” they sang (Esmail 111-112).

The study realised that the author intends to encourage all the youth to be determined without giving up their dreams. Such jewelery may be any other valuable things that youth may get if they show a serious struggle in life. It may be the perfect example of the youth who are in our communities today, who have fought well in life and it has paid them off. For example, the three central characters in the three selected novels, Tatu, Lessilie and Bakari, are youth who were evidently able to present themselves as role models to other youth in their communities and to the world in general. Esmail portrays the three characters facing challenges, but they successfully overcome them and finally mount as heroes.

2.0.5 Ambition by young characters

Locke and Lathama in *The English language definition*, define ambition as a desire to achieve ends, especially ends like success, power, and wealth (np). Bandura in his social cognitive theory predicts that, besides abilities, individuals who come from successful backgrounds may also have higher levels of ambition. Children look at their parents as role models (154-196). The notion of ambition is captured in *Living in the Shade* through the character Tatu who shows a great aspiration to serve her community and desired to be respected like Julliane, “Sister Julianne was respected by so many people regardless of her albinism. I felt hopeful that, I could be respected too. Yes, I [am] going to be a good

teacher and many people would respect me” (31-32). In line with the sociological literary theory, where the literary works is not isolated from the social context in which it originated, the values of the the society may be reflected in literary works and vice versa. Tatu is inspired by Julianne who is an albino like her but very respected. She compares the way the community treats her and the way it treats Julianne and finds that it’s quite different. Julianne is morally treated with respect and admired while she is brutally treated and stigmatized. Therefore, Tatu like any other youth in any human society, who are always ambitious to succeed, admires the success of Julianne and feels very motivated to be like her.

Hitlin S. in *Parental Influences on Children’s Values and Aspiration: Sociological Perspective* supports Esmail’s claims about ambition by young characters by maintaining that, if one parent has demonstrated occupational success, the children may form an ambitious goal to equal their parental accomplishment. Parents who value and achieve success in their lives are likely to inculcate these same values to their children (25-46). Esmail presents the character Tatu bringing out her ambition of being a successful person in life. She states that, “Now after God had sent the two visitors into my life to educate our neighborhood, people started accepting me for what I am and treat me like a human being; like any one of them. I believe my bad days are over, like Cinderella’s when she found her prince and lived happily ever after” (49). In that, she believed the coming of the two visitors had not been in vain, but it would help to achieve her goals. Esmail in her another selected book *The Detective of Shangani: The Mystery of the Lost Rubies* continues to portray other two young, hardworking characters Bakari and Omari struggling to fulfill their dreams of finding out a hidden treasure:

It was both Bakari and Omari's dream that one day they would find hidden treasure in the Sultans' house. They had heard many stories of the previous rich occupants and how their palaces had been full of sparkling gems, emeralds, rubies, pearls, sapphires, and diamonds. They hoped they would find the real treasure, hidden away by the Sultans of Zanzibar (19-20).

This struggle is a symbolic representation of the youth who grow in successful families and desire to be successful. The study, urge all the youth to be aggressive in life just like the youth characters they read in their books. It edifies the youth to live their dreams and cautions them about the challenges they may encounter during their struggle. Apart from youths being ambitious just like Tatu, Omari and Bakari, parents are also desirous for the success of their children. Paapa is determined to see his son Lessilie growing up successfully in life, he always advises him to put in a lot of effort in life as it is revealed in the novel *Lessilie the City Maasai*. It is well proved through Lessilie recalling the moments and words of his late father telling him that, "Lessilie, life is a race, you'd better keep running" (11), Paapa used to treat Lessilie with wise local sayings to try hard to foster his spirit of hard working as the best way to achieve success in life, for example, the narrator recounts Paapa telling Lessilie:

Every morning, in Africa, when a gazelle wakes up it knows it must outrun the fastest lion, or it will be killed". "Every morning in Africa when a lion wakes up, it knows it must run faster than the slowest gazelle, or it will starve to death". And it doesn't matter whether you're a lion or a gazelle. When the sun comes up, you'd better be running (12).

In line with the above quotation, YAs are interested in sayings, especially the local ones that encourage bravery. The mentioning of a lion and gazelle in the local sayings above is a reflection of issues regarding the nature of life and realities, and thus helps to quicken the youths' ambitions. However, success depends on individual commitment, sacrifice, and hard work. For example, for Tatu to become a teacher and earn respect in her society and outside as per her wishes, she requires to commit herself fully to her studies. Likewise, Lessilie needs to work hard to meet his goals, by remembering his father's sayings; he should always run because the globe is in the race. Lessilie should always work hard to fulfill his father's wish. Omari and Bakari had to work hard to get the treasure from the Sultan's house which symbolically denotes a struggle for success of life. In this regard, the study urges the youth to work hard to be able to fulfill their dreams as they interact with these novels and learn from the characters in the text.

2.0.6 Respect for Elders

In the words of William Conton: "Africans generally have deep and ingrained respect for old age, and even when we can find nothing to admire in an old man, we will not easily forget that his grey hairs have earned him right to courtesy and politeness"³¹ (as cited in Fr. Dr. Emeka Emeakaroha a seminar paper presented in 14th March, 2002 at the theological department of the university of Vienna-Austria np). Though it is natural for the African to respect, an elder, this respect in some cases, can be relative to what "we can find" and admire in an elder. The respect for elders starts within one's immediate family. [...]. The elders in Africa are respected because they are believed to be the teachers and directors of the young. The respect given to the elders has its practical effect in the maintenance of custom and tradition.

Therefore, the young are always looking forward to being elders and they are often told that if a child respects an elder, he would be respected by the young when he becomes an elder. The care of the aged, as an African institution, is situated within the family. It is so cherished and so organised that there is no need, in the African setting, for nursing homes for the aged as exist today in Europe and America. The idea of old people's homes and its introduction into Africa, would lead to the abuse of the African sense of respect for old age. Therefore, in Africa and Tanzania in particular, parents do their best to invest in children knowing that they are investing for their own tomorrow, because they well know that the time they become old and not able to put anything on the table, their children take the chance to take care of them. It is however undoubtedly clear that the elders have a lot to pass to the young because they went through many decades of experiences.

It is an undeniable fact that, respect for older people by young people is one of the considerable social values in African tradition. The elders are revered by the young as gray hair is associated with wisdom and God's blessings [...]. Old age is taken by most communities in Africa as an important social value (Seo Ogbonmwan np). All over the world, young people are taught to respect older people, so that, elders may instill moral values in them. In most of the ethnic communities in Tanzania, elders still have a big role as the primary teachers of the younger generation. In many African ethnic communities, younger generations have to ensure that the older people are revered and taken care of especially when they reach old age and they cannot provide. Respect for elders is common throughout the world where in some ethnic communities of the world appear to be natural.

Similarly, different cultures have different ways of presenting their respect to older people. Vincent Schilling in INCTMN argues that our blessed elders certainly deserve our respect. Though traditions and ways of life vary from tribe to tribe, showing respect for our elders is a way to remember tradition, pay homage to our ancestry, and to carry our beliefs forward to our upcoming generations of new leaders (np). Schilling insists that, when talking to an elder, listen more than you speak as an elder's words come from many decades of experience. Acting in a polite way to an elder is a demonstration of respect. If they are talking, listen, if they ask you questions, respond respectfully and with a calm tone (np). Therefore, older people who are also referred to as senior citizens are considered as pearls in a number of communities. They control all activities in the community including issues about leadership, distribution of wealth, fostering the youths, and teach them about life.

The concept of respect for older characters by younger characters has been portrayed through the central character Bakari in *The Detective of Shangani: The Mystery of the Lost Rubies* by Esmail. Bakari wants to continue telling his father the truth of their observation, but his father shows a negative response to it by reacting harshly towards him. However, Bakari is portrayed paying no attention to him and moving on with his exploration without argues and either disappoints his father who totally discourages them. As it is stated in the novel; "Bakari, Baba stopped him in the middle of his sentence, 'I have also read it over, and it seems fine to me. Besides, the deal has already been done!' Bakari wanted to keep arguing, but one look from his father and he thought it best not to. [...]. Baba didn't want to talk about the matter"(75). Therefore, this is the fact that,

Bakari respects his father and he doesn't see the need of reacting against his father's stand. He kept quiet and move on with his wish to fulfill his mission of showing them the truth against the fraudulence of Captain Cook. In many African ethnic communities this is what a well indoctrinated and nurtured youth could act in front of his or her parent.

The two characters Bakari and Omari, comprehend the truth about their exploration, but because of the respect towards their father, they decide to find another option of sorting out the issue instead of attempting to argue with the father. Esmail's emphasise on respect for elders has critically given attention to young characters that appear to be role models in respecting the elders. She describes another young character Lessilie going to the Boma as a positive response to his fathers' aspiration as it is explored that in the novel, *Lessilie the City Maasai*, as a way to respect his late father's wish, of meeting his grandparents. When Paapa was in his death bed, he insists Lessilie to visit the Boma and meet Ngakui and Ngoko. The narrator affirms that, "Three months later, Lessilie was on his way to the boma. He knew that was Paapa's wish, and he wanted to honour it" (14). "He wanted to get over with the visit [of fulfilling] Paapa's last wish, and be back with his mother"(17). Therefore we observe that respect towards the elders by youth is natural and this why regardless of Paapa's death, Lessilie still respect his father's wish of visiting the Boma to meet the grandparents and other relatives without any enforcement.

In another situation, the character Lessilie is presented respecting his mother regardless of the fact that he did not want to play Karate, but just gets up as a way of honouring the command of his mother. The narrator reveals the grievances of Lessilie as he states that; "why didn't she understand that he didn't need to learn Karate? He got up slowly, taking

his mother's threats into consideration. He didn't want to test his mother [sic]" (13). Therefore, as a matter of fact, Esmail shows that the youth have to grow in suitable traditional ways and be encouraged to respect older people and maintain this social value for the coming generation.

In most African traditions there is a belief that if one does not respect the elders, he/she will be cursed. Therefore, as the youth grow up, they should try to avoid curses from their elders. However, sometimes contemporary youth in the younger generation show respect to elders and to senior brothers and sisters if there is some motivation for doing that. In Esmail texts selected in this study, despite the fact that she represents the younger generation, the characters seem to respect their parents naturally. For example, Tatu in *Living in the Shade* is introduced showing respect to her mother as she responds quickly to her call by jumping out of bed out of respect. The narrator observes when Tatu's mother calls, "Get out of bed, Tatu! Hurry up you will be late for a school assembly", "Mother called with an urgent tone in her voice, [...]. I jumped out of bed quickly" (2). Therefore, the study shows that Tatu's quick response to her mother is purely a sign of respect that youth of this new generation seem to ignore. However, the author examines her society and depicts how the youth in her community embrace such social values, moreover when they read these texts they emulate role models characters since what they read in the literary texts is reflected in their society.

2.0.7 Spirit of Adventure

Adventure is a travel by discovery. According to Merriam-Webster Dictionary, an adventure is an exciting and a remarkable experience. Adventure in children's books is a

dominant feature employed by writers because children are primarily interested in actions (Arbuthnot and Sutherland 27). Adventure to people who are young provides them with a new and an inspiring memory that always prompts them to be creative and initiative. Adventure is one of the major features in Esmail's literary works. Children want champions who have difficulties to overcome and win. Esmail's in *Living in the Shade* portrays the youth having an interesting adventure at school. The narrator features the character Tatu excitedly explaining the way she enjoys traveling and says:

We had another place to visit before the bus dropped us back to our meeting point at school. It was a surprise for everyone. We crossed over the ferry, to the Dar-es-Salaam Zoo. It was the first time I laid my eyes on the sea. In the horizon, it becomes one with the sky. Its vastness was breathtaking (42).

It is easy to teach a child with visible things than in theory. Therefore, Tatu and her colleagues may not in their entire life forget what they had explored in their adventure. The youth who read this novel would arouse the interest of reading more books and get general knowledge which could help them to fit well in their community and answer their school assignments. This argument is well supported by sociological literary theory which ensures us that the societal values are reflected in literary works and that you cannot separate the two, society and literature. Similar to that, in *Lessilie the City Maasai*, Esmail demonstrated the character Lessilie wondering about the view of Ngorongoro crater when he was on the way to the Boma to visit his grandparents and other relatives. The narrator states, "the toothless driver stopped the vehicle at the point where the whole crater was in view. It was magnificent. This is a world wonder, you know" (21).

Therefore, the action of Lessilie going to visit the Boma, makes him enjoy and explore Ngorongoro crater. Lessilie being a young character reveals his interest in adventure and stops thinking about the journey to the village which he was initially scared of.

Besides, Lessilie and Tatu, Esmail also shows the other two young characters introduced to traveling to many places in Zanzibar to try to accomplish their mission of discovering the hidden treasure from the Sultan's house. The author states in *The Detective of Shangani: The Mystery of the Lost Rubies*, "they had been at the House of Wonder many times, visiting with their parents, school, and friends. It was a magnificent structure. It was a four-storey building with a highly visible clock tower. There were beautiful white columns supporting the spacious verandas" (58). The young boys went further visiting the Island as a struggle for their mission of discovery. "The boys climbed up some stairs where they had to pay fees for visiting the island and joined a group of tourists. There were quite a few guides. [...] "My name is Charles, and I will be taking you around the Island today" (Esmail 50). Therefore, adventure as a social value has to be treasured by all communities and especially by the communities of the youth of all kind to advance their interest in making discoveries. Adventures enable YAs to build their curiosity and explore many things in life as they are exposed to new environments where, they would be able to grow socially and intellectually. The study, demonstrates that travelling is not only for enjoyment but also exploration of new things and broad learning. Therefore, this instills in the mind of the youth the concept of learning during their adventure.

2.0.8 Salutation

Salutations as a part of respect for elders or respect to each other is a crucial social value that makes people feel connected to each other. Three quarters of ethnic community in Tanzania have a unique way of greeting others, especially elders and senior brothers. Some kneel, others embrace, and others bow their heads to be touched by the elders. For example, the Maasai young men and women greet their older brothers and sisters, and elders by bowing their heads. However, in Tanzania where the Swahili culture is dominant, young men and women commonly greet the elders in Kiswahili by saying 'shikamoo'. This greeting is widespread in the cities, public offices and all over the country. Robert Campbell, in his "Pilgrimage to my mother-land" as he has written in the Royal African Society journal, entitled *Yoruba Salutations*, he says:

There are no more affable people found anywhere than the Akus. Not even the French are more scrupulous in their attention to politeness than they. Two persons even utter, strangers, hardly ever pass each other without exchanging salutations [...]. The young always prostrate to the aged. Women kneel but never prostrate themselves. Sons, without reference to age or rank, prostrate to theirs. [...]. There is an appropriate salutation for every occasion (187).

The Salutation is a very significant value in Esmail community as it is portrayed in her selected novels. Majority of schools in the country encourage their students to be morally practical especially in greetings, for example, children who do not greet other students, teachers or visitors are warned and criticized. Therefore, when children grow they keep in mind that offering others greetings is so important and valuable. Esmail in support of greetings has shown the way people are sweetly connected by greetings. She demonstrates this through the character Tatu and other students in class especially when they were visited by Sister Julianne and Brother Karimu as it is shown in *Living in the*

Shade. The narrator expresses, “When Brother Karimu and Sister Julianne enter the class, students stand up, greet and welcome them as they cried in chorus” (17). The action of greetings justified the connection of the visitors and the students.

In justifying that, greeting is an important social value in any human community. Esmail continues to illustrate how people greet others as early as possible when they wake up in the morning as it is shown in her text *Lessilie the City Maasai*. It is in one way or the other, a means of wishing our friends and relatives good health or knowing their health progress. She describes this reality of greetings as an integral social value, through Lessilie who talks to his mother about the Boma schedules and norms. Lessilie tells his mother that, “Everyone awake at dawn, and they should go for greetings because that was the best time to meet everyone before they become busy with their chores” (113). The author shows the significance of greetings through Lessilie and other characters, his age mate who also went to greet and give them farewell in that same morning. The narrator notes, “The boys came to greet Lessilie and his Mother and said their farewells before they set out herding the animals” (114).

Von Glauning and M. Huber in their Journal of the Royal African Society entitled, *Forms of Salutation amongst Native*, support the concept of salutation as the capacity of thought which distinguishes man from the beast, finds expression in speech and gesture. [...]. Races which stand on the lowest of civilization can express their thoughts amongst themselves through speech and gesture, and thus exchange in all their intercourse a definite greeting as a sign of friendly feelings towards the equal or as an expression of defense (288). However, any variation in the form of salutation depends on the grade of

civilization, habit, age, nature of the community and the customs of different races. Bakari and Omari in *The Detectives of Shangani: The Mystery of the Lost Rubies* by Esmail, are presented offering greetings to both elders and their age mates in different approaches depending on the age and their customs. Esmail has foregrounded the boys coming back from school, stopping all along the way to greet their friends. The narrator says; “the boys lazily headed back and stopped now and then to greet friends or relatives” (5).

2.0.9 Environmental Conservation

An associate professor at the university of Cape Town South Africa in his Afro Asian Journal of Social Sciences, entitled *Traditional Environment Conservation Strategies in Pre-Colonial Africa: Lesson from Zimbabwe to forget or carry forward into the Future* argues that, although the scientific conservation strategies adopted by post-independence Zimbabwe cannot be underestimated, these strategies could have been more successful if they could integrated the ‘traditional’ conservation strategies that were used in pre-colonial Zimbabwe. In his study he showed that despising and disuse of traditional environment conservation strategies by advocates of scientific conservation strategies in Zimbabwe have done more harm than good to the country’s national conservation project (Mawere 1). Before the coming of colonialists the communities of Zimbabwe [like many other African communities especially Tanzania] uses Ngano or folklores and Taboos which is the traditional environment conservation strategies to conserve environment. Children are told stories with a moral lesson by older people on how the environment is significant to life. The stories are often breathtaking and false but created to offer a wide range of lessons to young children who still need their elders to inculcate values in them.

They give lessons concerning many aspects of life including knowledge about how the natural environment should be cared, conserved and exploited to ensure the continued thriving of resources (Mawere 1). Therefore, this study acknowledges that the issue of environmental conservation is not a current issue but was there before the integration of colonialists. It encourages the environmentalists to incorporate scientific conservation strategies and traditional conservation strategies.

Environment conservation is neither a product of colonialism nor the so-called Western civilization. In pre-colonial Africa and in particular pre-colonial Zimbabwe, environment conservation was always a common practice with taboos being one strategy among many that were used to conserve and sustainably exploit the natural resources. For scholars such as Tatira (2000), taboos were useful to correct behavior of the young or to teach the young members of the society, but also the adult about how they should conduct and behave themselves before others and the natural environment.

In my community (the Maasai) as per my own observation as I grew up, there were trees and animals that were tabooed for some reasons which in fact we did not know as children. These were techniques by our forefathers to protect those animals and trees for the mere purpose of environmental conservation. For the case of the sanctified trees, these trees hardly grew where there was no water source or spring; hence it was believed to be a source of water. For the case of sacred animals, there were the species of animals that were tabooed not to be killed (sacred) simply for the purpose of protecting them for the coming generation because they were very few and harmless and by then there were no zoos or reserved areas. However, this secret has never been revealed in the Maasai

community by any means but innovation and logic has played its role where such taboos remain as a matter of faith.

However, environmental conservation is one of the most urgent issues that need attention in this post-modern era. Steven Yearley (viii) has argued that images of an imperiled global environment are repeatedly brought to our attention in the logos of environmental groups, in media coverage of environmental issues, in official publications from the governments and the United Nations, and in advertising campaigns (as cited in Indangasi, Nyamasyo and wasamba 80). They further argued that, the matter of environmental conservation in our contemporary world is considered as global. Various activities undertaken by individuals in particular regions of the world cannot be considered in isolation from the rest of the world anymore. For instance, the increasing level of desertification in our world today is attributed to the depletion of the ozone layer. The immediate causative agent of the global warming that leads to ozone layer depletion is industrialization (82). Therefore, Indangasi, Nyamasyo and wasamba study is a reflection of symbolic representation of the character Tatu in a YA novel *Living in Shade* by Esmail where she was rescued by trees against the kidnappers. The study urges us to take care of our environment because it serves our lives and perhaps that is why it is being taken seriously by international communities.

Basing on the argument of imperils global environmental, the study examines the significance of nurturing our youth to love and protect the environment to avoid the possible global hazards by showing its value. Esmail in *Living in the Shade* shows how nature saved the character Tatu from the kidnappers who believe that the albino has

supernatural power. Tatu is covered by trees as she escapes from the hijackers who intended to sell her to the greedy witchdoctors who think her body parts advances their magic. The narrator states that; “The car had stopped on a dusty and a bumpy dirty road. There were many trees around. Lots of bushes and grass. [...] I pushed the boot open completely and climbed out. I shut it behind me. I ran for cover behind some trees. My heart was pounding” (85). Tatu appreciates nature for rescuing her. She sheltered herself from the kidnappers. She says that; “I quickly took shelter by jumping behind a big tree. I then crawled to a patch of tall grass. It would be a good hiding place for now” (87). The saving of Tatu by trees, is a symbolic representation of how nature is important for our survival.

Esmail ensures the Tanzanians, the community of East Africa and the whole world that environmental protection is a vital thing, where the Maasai’s community treats nature as a gem as is seen in *Lesslie the City Maasai*. Ngakui is introduced by the narrator prizing the environment and the way he and other Maasai protect it. The narrator states that; “The Maasai treated the land and the forest as a gem, just as they did their livestock, which they regarded as the source of life itself (46). The narrator further reports that, “Ngakui once said about his cattle, livestock are milk, meat, blood and money, all rolled in one” (46).

The Maasai cultural food is milk, meat, and blood. Hence the narrator shows that the Maasai value the environment which allows for the survival of their cattle. Esmail went further by bringing in the killing of wild animals done by poachers in the country and the way the government and the Maasai, community cooperate to get rid of the killing. She

states that; “Poachers had reduced the African elephant population by a large percentage. Illegal ivory trade was on the rise until the government together with the Maasai, vowed to catch and punish the poachers” (81). However, *The detective of Shangani: The Mystery of the Lost Rubies* by Esmail, proves that preserving environment does not only attract human beings but also other living organisms. In support of this argument, Bibi Fatuma is introduced preserving her garden with the attractive nature to the extent that it magnetizes a streaming of birds. The narrator states, “Bibi Fatuma had also maintained the garden very well. It was still lush, serene, and visited by many birds” (Esmail 9). Therefore, the above argument proves that preserving the environment is a significant thing that the whole world needs to pay attention for its survival. That is, we say “support our environments, support our lives.”

As per the sociological literary theory, the relationship between the characters in the selected books and the society has been proved beyond reasonable doubt in this study. Esmail in her three novels addresses the youth with many moral messages in consideration on social values. The author brings out the relationship between characters in the novels and the youth in our society by teaching them moral values to fit in their communities. YA who are the readers of the novels would be able to reflect on their world as portrayed in these books. The reason is, these books are written to YAs and about YAs. Therefore, the discussion might be revolving around their experiences, needs and aspirations. According to Hellsing Lennart in the text *Tankorom Barnlitteraturen. Malmo:Roben`&Sjogren*, Literature argument is an excellent way to make children put their feelings into words. This is something that is very important not only when it comes to language studies but also in understanding the societal values. It is something that

children should be encouraged to do at all the times. They need to have a place where they are allowed to express their opinions and have them judged in a sensible way. A literature discussion is a perfect place for this with regard to the sociological literary theory (85-86).

However, Solomon Waliula and Tobias Otieno reacted that there is a conflict between humans and their environment, a conflict that both environmental conversationalists and the indigenous society seeks to resolve in their conservationist activism. Sierfele's interaction model of the society and nature consider nature, people and culture as three coordinate in constant interaction. People experience life in their interaction with nature. He considers cultural forms as the software that is used to run the hardware that is nature (as cited in as cited in Indangasi, Nyamasyo and Wasamba 81). Thus, this would prompt YAs to appreciate and protect nature in whatever way possible because it saves people's lives.

Conclusion

The intention of this chapter was to analyse and establish social values in three selected novels and bring them to the limelight. The analysis shows that, many YAs novels, especially Esmail selected novels used in this study, use simple language, which light up the ideology of the youth, life and their culture with respect to the social values. Esmail has evidently demonstrated this argument as she was able to bring out the message to the world on the way YAL has maintained its status as a reservoir of social realities. Through Sociological Literary Theory, we can appreciate how the social occasions work in Literature and how Literature works in the society. In the course of Esmail works, YAs

can understand social values that are philosophically reflected in the novels about the society and the way such values were conveyed in the practical social life of the youth. These societal values that were addressed by Esmail gave the relevancy of the stories in the novels to the society of the author by bringing in the relationship between characters in the novels and the youth in the society. Therefore, the author in chapter three which is the next chapter of this study, has proved the simplicity of her YA novels as she uses simple and ordinary literary devices to promote social values and enhance the effective transfer of such messages.

CHAPTER THREE

LITERARY DEVICES THE AUTHOR EMPLOYS TO UNDERScore SOCIAL VALUES IN THE SELECTED YOUNG ADULTS' NOVELS

3.0 Introduction

This chapter presents the analysis of literary devices such as; imagery, simile, hyperbole, personification, symbolism and proverbs as they are employed by the author to articulate social values.

This analysis is an examination of foregrounded literary devices in the selected YAs novels that Esmail uses to draw attention to social values. Regina Hewitt in *The Sociological Quarterly* argues that, although literary devices help postmodern sociologists to distinguish their own perspectives from those of their subjects, literary borrowing also threatens to reduce the sociologist perspectives to one among many equivalent fictions. She argues that it can threaten the expansion of our notion of what literature can do (Hewitt np). In the limits of literary approaches, Hewitt further contends that “Every time she picks a journal these days, she sees more of postmodern social researchers that are experimenting with literary techniques in their works. She applauded their innovativeness when she thinks that they were introducing useful practices (Hewitt np). Literary devices are any of several specific proficiencies the authors of narratives use to communicate their wishes. They build up a narrative to make it more complete, complicated or interesting.

Literary devices generally refer to the typical structures used by writers in their works to convey messages in a simple manner. The blends of literary devices help readers to

appreciate, analyse and interpret literary works. They also allow the readers to compare a work of one writer to the other to determine its worth. They do not only beautify the piece of literature but also give deeper meanings in testing the understanding and motivating readers' imagination to visualize the characters and scenes more clearly. Young Adult novels are short, usually not more than 200 pages. Unfortunately, even when a book is intriguing and interesting, a young adult will not pick it up if the length is intimidating. A book that is hundreds of pages long is likely not to be picked up by a young adult. Young adults like to read books about common, everyday adolescents like themselves, or about situations that may happen to adolescents of their age (Herz np). Therefore, writers employ literary devices in YAs novels and especially the ordinary and simple one as per the skills of the group they deal with, to achieve not merely artistic ends but also to give a greater understanding of readers and appreciation of the literary works as they are critically and thoughtfully employed. The following literary devices are examined in the analysis of the three selected YA novels as they are articulated here below;

3.0.1.0 Imagery

Preminger, Alex & T.V.F. Brogan in her text *The Princeton Encyclopedia of Poetry and Poetics*, defines the term "imagery" as images produced in the mind by language, whose words may refer either to experiences which could produce physical perceptions, where the reader can actually have those experiences or to the sense impressions themselves (560). Playwrights, novelists and poets use images to make abstract ideas concrete and easy to communicate. The expression of abstraction in concrete terms is what literary theorists call figuration. Mental imagery has attracted attention from psychologists, who

have classified images in seven different categories: the first five (visual, auditory, tactile, olfactory, gustatory) obviously refer to the five senses; the other two either include bodily processes, such as our breathing or heartbeat (organic images), or convey an impression of the subject moving (kinesthetic images), (as cited in Jornades de Foment de la Investigació *The Analysis of Poetic Imagery Dídac Llorens*. Retrieved online 18/12/2017). Therefore, young adult novels should contain imagery that gives readers visual pictures in their minds of what they are reading by helping students who may be reluctant readers or who may not be enjoying reading to develop the reading culture and love in reading.

Deborah J. Macinnis and Linda L. Price in their Journal of Consumer Research entitled *The Role of Imagery in information Processing: Review the Extension*; define Imagery as a process by which sensory information is represented in working memory. They further explain that, generally, both Imagery processing and information processing, fall on an elaboration continuum that ranges from processes limited to the simple retrieval or evocation of a cognitive concept to processes involving multiple concepts and construction (474). Also, Gaye Leigh Green in *Imagery and Ethical Inquiry* argues that, the significance of images is the power they possess to convey meaning and the complex way they impart information. [...]. Each of this area characterizes the expressive ability of images and exemplifies how the use of imagery often surpasses the capability of words to communicate (19). Imagery enables the readers to raise a culture of reading because it makes the readers feel, touch, taste and hear the words through the language in the mind something that adds up interest in continuing opening one page after another and reading one book after another.

Imagery being an umbrella term for a number of literary devices helps to create visual, auditory, olfactory, gustatory, and tactile/kinesthetic in the representations of actions, objects and ideas in our mind through the appeals of our physical senses. In relation to this argument, Esmail in her book *Living in the Shade* uses visual imagery to portray the mistreatment by teacher Pili to an Albino child, Tatu, who sincerely asked her if she could sit in front of the class to be able to see the blackboard and copy notes. Through this character, the readers can feel and visualize the pain and sympathize with Tatu for being mistreated by her teacher who has a wrong perception about albinism. The narrator reports the mistreatment as she says; “You stupid, blind Zeruzeru copy what you can and leave the rest. [...] She asked me to strengthen out my palm and raise the cane. Whack! My palm turns red. I feel the heat and pain in my palm. A tear rolls down my cheek” (Esmail 6). In this case therefore, through the author’s portrayal of visual objects such as the blackboard, palm, cane, and tears the reader feels the pain at the way she is physically and rudely attacked unfairly because of her skin pigmentation, we are able to establish the existence of visual and kinesthetic imagery. Such imagery is a symbolic representation of marginalization and stigmatization done by the community toward people with albinism.

Similarly, through visual imagery, the same character is demonstrated enjoying the love of Brother Karimu and Sister Julianne who went immediately to her home to celebrate her return from the hands of the kidnappers. The reporter says; “There were more tears, more hugs and more kisses” (103). “Mother cried out of joy, threw her arms on air and squeezed me, giving me a warm hug. She was sobbing. [...] . Tears began streaming down my cheeks (101). Therefore, Brother Karimu, Sister Julianne and Tatu’s mother

demonstrate the great love for Tatu through imagery such as, hugs, kisses, tears, cries, and sobbing which automatically appeal to our senses.

This study shows that, through the intervention of the NGOs, hatred attitude towards albinos vanished and gave more positive and tolerable acceptance of the people with albinism by the community. That image helps to change the mindset of the people by accepting that albinos are capable human beings like any other. As such, through the action of the two characters, Brother Karim and Sister Julianne from the NGO, people in that community begin to accept people with skin pigmentation like Tatu. Similar to that, Esmail also uses visual imagery to demonstrate tolerance through Lessilie who was worried about the attitude of the people in her village. She paints well the picture of village life, as she portrays Lessilie showing his surprise about the Maasai life style in the village. The narrator states that; “Lessilie couldn’t believe that was where the family slept, cooked, ate, kept young cattle, socialized and stored their food and other household possession” (38). Through imagery, the youth from other ethnic groups may learn maasai culture and compare it with theirs, and adopt the good and leave the immoral one.

Esmail’s appliance of visual and kinesthetic imagery enables the readers and especially youth to appreciate the Maasai culture, compare it with other cultures, study the challenges and advise the Maasai to change their old life style to fit the modern era without distorting the essence of their culture. In this matter, the study prescribes the Maasai people to continue cuddling the values of their culture and eliminate the one which discomfits them and other people from other ethnicities. She further revealed Ngakui being circumcised on the dawn of the eighth day by a village elder without any

medication or numbing agent. The narrator reports that; “Ngakui was circumcised by a village elder with a sharpened knife and makeshift cattle hide bandage with no medication or numbing agents” (48). The imagery such as dawn, circumcision, medication, sharp knife, and numb agents are the reflection of a painful experience which the youth undergo to reach their adulthood, whereas it is expected to make them bold, and it is a measure of maturity.

Esmail’s portrayal of ideas of bravery through imagery is a way to awaken both Maasai youth and youth from other ethnicities to be ready to bear pain in any struggle of life and restore their manhood. The bearing of pain during circumcision is a symbolic representation of any other hard and painful experience which youths go through when they enter the life of adulthood. The author also makes the most use of other kinesthetic imagery by showing the way Lessilie’s mother feels on her arrival to the Boma. Lessilie’s mother has never been to the Boma before, because of Ngakui’s rejection. The narrator states that. “she felt a whole range of emotions, anger, annoyance, thankfulness, irritation and nervousness. However, when they arrived at the gate of Ngorongoro crater Lessilie’s Mother forgot her nervousness and admired the beauty of the crater” (106). As the study draws attention to imagery in the reflection of Maasai culture, the Maasai communities are well known for embracing their culture all over the world. The emotional imagery, like nervousness and admiration, annoyance and thankfulness, are oxymoronized, and that give the reflection of confusion for literary impression.

In parallel to that, the events of Bibi Fatuma to distribute the gifts to all members of the family portrays visual imagery as is seen in *The Detective of Shangani: The Mystery of*

the Lost Rubies. It is well established by the narrator as he says; “She took out dates, Omani gowns, caps, dried fruits, and many more items. Bakari received an Oman style cap and a white robe to wear to the masjid. He received a packet of Biscuits made with dates a variety of nuts” (14-15). Besides that, more imagery is used to depict, the warm welcome given to Bibi Fatuma by her relatives during her arrival from Oman as they prepare a lot of nice food for her. The narrator says, “Meal of chicken, biriyani, fried banana with coconut, sweet potatoes, grilled fish, with rice and variety of salad. [...] on the table there was fresh juice, orange, pineapple, and guara” (13). Such imagery like, a meal of chicken, fried, sweet, grilled and others as shown in the quotation above are images that appeal to the sense of taste. And by that scenario, such imagery enables youth to appreciate generous people where they learn to give as they receive. Bibi Fatuma is a perfect example of a generous grandparent, who the youth are expected to emulate her kindness. The study has superficially paid attention to social reality of the authors’ biographies but deeply to social reality of her society and the like. The sociology of literature in particular has focused on the relation between society and literature, usually employing the metaphor that literature mirrors society (see Desan et al. 1989). Therefore, when you split up a body of text with some compelling images, people or students are more inclined towards finishing reading what you have written provided that the images are of high quality and contextually relevant. However, the following figures of speech such as Simile, Hyperbole, Personification, and Symbolism discussed hereunder fall under this category of which Imagery acts as an umbrella term.

3.0.1.1 Simile

A simile as a literary device that uses “as” or “like” to compare two unlike objects and draws similarities. According to Warren D. Anderson in the Classical Journal *Not on the Simile in Homer and his Successor* argues that, no figure of speech is more familiar than the Simile. Anderson further claims that simile deserves special attention for the reason of familiarity which dispenses with as strict accounting of fundamentals. It may be worth mentioning that Aristotle while giving the same working definitions as those mentioned, says, “The Simile is also a metaphor, the differences are there but slight (81-82). Therefore, based on the stated definitions, this study claims that Esmail has used the simile to achieve a vivid comparison of images to help her readers decipher her message concisely.

In *Living in the Shade*, Esmail demonstrates the use of Simile through Tatu’s Mother, by describing the strength of a woman. She compares a woman with a tea bag that however small she can be, but once put inside the water she changes the colour of the water regardless of the purity. The author emphasizes on the strength of a woman by describing the way she could carry her whole household on her shoulder and still move about with ease. The narrator states that, “Women are like tea bags. They don’t know how strong they are until they get into hot water” (55-56). In reference to formalist critics, language is analysed to reveal meanings that are not readily noticed. Therefore, the formalism theory gives the reader the lens to see how the use of simile is used to show the position of a woman in the society where the society does not value the heavy load she carries.

The author also encourages women to stand firm because they are powerful beings just like men. This is seen through Tatu’s mother and Mama Mkubwa who gathered together

and held serious prayers during Tatu's disappearance until her return. Therefore, Esmail gives attention to women through simile, by exhorting them to be definers of themselves. She insists that women and the society in general, should appreciate the works of women, and stop underrating the household duties they do simply because of the wrong perception that, they are not disburseable. Concerning the notion of simile, Bushman, J. H., & Bushman, K in their book *Using Young Adult Literature in the English Classroom* contend that, [...] and similes are found in young adult literature to help readers understand better a situation or idea by comparing it to something familiar (Bushman, 1997).

However, Esmail in showing her great concern for children, she also uses simile to portray child labour in Maasai community. She compares their ages and the responsibility they undertake and she uses similes, purposely to show emphasis on this. She demonstrates that, although they are at a tender age of four they are responsible for taking care of the young animals in their families, "some as young as four looking after lambs and calves" (56). Here, the author strongly discourages child labour, by showing that children of this age are either supposed to be at home or at school. Therefore, she warns the Maasai to immediately stop such oppressive culture which seems to engage a child in work all day. In another scenario, a simile is used to portray both the toothless driver and Ngakui convincing Lessilie to join other boys in a circumcision ceremony. However, Lessilie does not know he was circumcised before and only his grandpa wanted him to spend time with other initiates in the bush to experience the Maasai culture. "That wasn't nearly as bad as being circumcised", said Ngakui" (64). Therefore, they explain to

Lessilie that joining other boys would provide him a room to learn Maasai culture, because, for him he would not be involved in any circumcision apart from celebrating the initiation rite together. Doing so, Ngakui would be in a position of learning his culture as he lives it with other initiates.

Nevertheless, in another circumstance; Ngoko while in the process of blessing Lessilie when he was leaving the Boma to the city, uses a simile wishing him to grow successfully as she compares him with the White Mountain, that is Mount Kilimanjaro and says; “may you grow as big as the White Mountain” (114-115). The case of Ngoko blessing Lessilie, comparing him with the White Mountain, is because human beings are attracted by physical things and they tend to react immediately to what they see than what they hear. Such comparison may quickly catch the eyes of the youth and lead them to appreciate the true love of their grandma. It makes them to feel big, more important and valued.

S. J. Sacket in *Simile in Folksongs* supports the discussion of similes by generally citing an example of a simile “Mother earth” where a poet compares the earth with a mother. The poet wants to express his feelings about the role of the beneficent earth is akin to that of a mother towards her children. The feeling evoked in his sensibility by the “behavior” of the earth towards himself as a human being is sufficiently “explained” if it is “illuminated” by the role of the mother in her family (5-6). Therefore, by the use of a simile, the author urges the youth to value land because it gives them survival. Similarly, Esmail depicts the scenario where the two boys revealed their freedom after completing the end of the term of their school, jumping from here and there appreciating their

examination results which they performed as we can see in *The Detective of Shangani: The Mystery of the Lost Rubies*. As it is concisely portrayed, whenever these boys were released from school they obviously rushed home to freshen up for their afternoon Madrassah. The author demonstrates this situation using a simile to show and contrast the time when they used to arrive home early and this one which they have to spend a long time on the way before they get home “Today however, they could take as long as they wanted to get home” (p. 1). The author has intently described the happiness of the boys spending their time on the way to when they went home unhurriedly. She exposes their happiness which in one hand or another is caused by good examination results. Therefore, reading such novels would encourage the youth to put more effort in their studies in order to be happy. However, this study observed that similes are less common in novels than in poetry, therefore, they are the least used in Esmail YAs novels but effectively employed.

3.0.1.2 Hyperbole

According to Stacy Giufre in *Hyperbole in the Work of Cesare Pavese*, the etymological origin of the word hyperbole derived from the Greek for “exaggeration, extravagance” which is ‘hyperbballein’ (185). In support to that, this study, explains hyperbole as a deliberate exaggeration of actions and ideas for the sake of emphasis. Jonathan Schaffer in *Skepticism, Contextualism, and Discrimination: Philosophy and Phenomenological Research* asserts that, Hyperbole may be understood in Grecian terms, as a flouting of maxim of quality (Grace 1967; Stephen Levinson 1983, 109-110). The maxim of quality enjoins one to speak truthfully (and with the limit one’s evidence). Hyperbole as with most tropes, flouts truthfulness. Given that the speaker is still assumed to be cooperative,

his flouting of a maxim forces his audience to infer that he must have intended to convey something else counterpart of his utterance. Thus the speaker who says, “The airplane is a mile long” will (if all goes well) be understood to mean that airplane is large by the standard of the current context. Likewise, the speaker who says “I know that I have hands” will (if all goes well) be understood to possibilities of handlessness relevant in the current context (140-141). The author does this intentionally to foreground some terms for the matter of emphasis.

Esmail in *Living in the Shade* uses hyperbole to foreground the identity of her father in the eyes of the readers. The character Tatu expresses the love towards her father whom she has never met apart from seeing him in the picture. The author introduces Tatu exaggerating the handsomeness of her father. She states that “it seems his skin is also polished on that special day. I have never seen anyone shining so much like him!” (9). Tatu explains the scenario of her parents’ marriage by over exaggerating it, despite the fact that, she was not there, she had only looked at the picture and praised her father very much. Tatu similarly praises her mother by exaggerating her beauty. She states:

My mother is a very pretty woman. She has a medium frame, a dark chocolate complexion, soft baby skin with small black curls on her head. She has big black eyes and pretty full lips. She could easily be on one of the billboards modeling for a lotion to protect skin and keep it baby soft. She uses coconut milk to keep her skin smooth and supple (10).

Tatu encourages the love of a child to the parents regardless that she has never seen her father but she praises him. She tries to imagine that she was there by then during the

marriage, and therefore this would make all those children to feel the presence of their parents. Such exaggeration is evident that, Tatu is longing for the presence of her father. She admires him, as she expresses her inner feelings, by praising her father whom she has never met. In the similar novel, the same character Tatu continues to demonstrate love for her mother by exaggerating her virtuousness. Tatu states that, “[...] whenever I looked at mother, I saw her full of grace. She bore difficulties with so much dignity and never complained. If there was a ‘Mrs. Grace’ title in town, Mother would surely win (Esmail 56). Tatu is further demonstrated, exaggerating her identity of being an albino child by encouraging herself to get rid of the kidnappers as a way to remember the words of Mama Mkubwa who always treated her well. Tatu states, “I wasn’t going to let some dump persons kill me for nothing. After all, I was the diamond that mother and Mama Mkubwa always said I was” (Esmail 85). Such words would encourage any albino child to feel that she is important and valuable just like anybody else. Therefore, they should be courageous in any dangerous or desperate situation.

Tatu, assures her community, the community of the readers and the whole world that Albinos are capable and sensitive human beings just like anybody else. As the author describes the battle between the kidnappers and Tatu, she portrays the ability and the courage of an albino child which in most cases, a person without albinism may hardly dare to try. Tatu describes and exaggerates her identity as an albino by holding Mama Mkubwa’s words that, she is special and that is why God created her that way. It is an undeniable fact that, when an albino youths read this particular novel, they would become courageous by taking such exaggeration seriously.

Similarly, Esmail by not being biased to a particular gender, she also describes the triumph of the boys through exaggeration as shown in *Lessilie the City Maasai*. She uses hyperbole to describe the ability of Lessilie in a running race. The author portrays Lessilie as a hero who has broken all the records by being a faster runner in the whole school. The reporter says; “He’d broken nearly all the running records. His sports teachers called him “Lessilie the Cheetah” because of his speed. Others referred to him as, “the Maasai who could fly” (11). Since the readers of these texts are mostly the youth, this kind of motivation where once can have big names would inspire them to do better at school and in their communities just like the character they read in the book.

Therefore, the above attitude as per the quote shapes the life of Lessilie and makes him confident. The author as she exaggerates the speed of Lessilie, calling him a ‘Cheetah’ and a ‘Maasai who could fly,’ may in any way inspire the youth to put their efforts in whatever they do, more importantly excelling in academics. She continues to exaggerate the life in the Boma and the challenges that Lessilie faces in the Boma during his visiting. Esmail through Lessilie, urges the Maasai to change the lifestyle of the Boma by making it lovely, bearable and sweet to avoid such inconveniences instead of running away to live in cities. She encourages and cautions the learned Maasai’s youth to educate their communities to make Boma life sweet and appreciable. In the same novel, Esmail used adds that the existence of hyperbole helps to explore the goodness of the environment. She states that “in the Savannah as far as the eye can see, only one tree standing a yellow blanket to lie on, a soft breeze to put anyone to sleep. Colorful chirpy birds sitting on the branches at dawn to wake up the guest of the grand acacia-tree” (20). Such beauty encourages the youth to value the environment. Lessilie is portrayed exaggerating the life

of the village, that as a city boy he faces a lot of inconveniences which they are actually hard to handle. The reporter states that; “Lessilie could hardly sleep. Mosquitoes buzzed, attacking him incessantly. He felt he couldn’t breathe in a ‘Boma.’ He needed fresh air. He pulled the cowhide that was used as blanket closer to him even though he felt hot and sticky” (Esmail 40). It is a fact that, the author brought out the notion of modernism as she demonstrated Lessilie going through difficulties in fitting in with the Boma lifestyle because he is a modern boy who had grown up in a modern environment. Therefore, he urges the Maasai to transform their lifestyle for better without abandoning their culture.

However, in *The Detective of Shangani: The Mystery of the Lost Rubies*, Esmail narrates how the Sultan of Zanzibar invites his friend for dinner. She explains about the offer of one of the most expensive drinks in the world and the most lavish dinner in the history of the queen of Egypt, both offered to their friends. The narrator states that:

They had once heard that the Sultan had invited a friend and given him the most expensive drink in the wide world. That was because the drink had contained a crushed mother of pearl- the most lavish of its kind. [...]. The queen of Egypt gave the most lavish dinner in history. She crushed one large pearl from a pair of earrings, dissolved it in the liquid and then drank it down (20).

The author encourages the youth to offer the best of both moral and materials to others just like the queen of Egypt and Sultan. Therefore, by doing this she instills the spirit of generosity in the readers and especially the youth who are the current generation.

3.0.1.3 Personification

This study defines Personification as the process of assigning human characteristics to non-human things. The attitude of personification has largely been negative in the 20th

century, and many critics have dismissed it as an antiquated poetic figure (Paxson np). However, C.S Lewis in *The Allegory of Love* has expressed the belief that personification is an essential way of thinking for humanity. Only a few twentieth-century writers still believe like Lewis in the power of personification as a trope or have actually endeavored to rehabilitate it (497). Esmail in *Living in the Shade* supports the argument using Pathetic Fallacy which is a form of personification in which human traits are given to nature such as brutal sea, crying wind, dancing water, beautiful savannah, and harmony wind. The author does this for the purpose of portraying the passion of love and the significance of environmental protection as well as the way they play the crucial role of rescuing lives. However, personification here is symbolically portrayed to show that the protected environment rescues lives of the people not only by hiding them from bandits but also by providing water and good air. The author demonstrates this by describing how Tatu got rid of the evil men who kidnapped her by hiding herself in the Savannah. The narrator states that; “The Savannah surrounded me with its magnificent beautiful, yellow carpet” (88). Therefore, it encourages the youth to protect the environment and act against those who tend to destroy it.

Similarly, she uses Tatu to describe the beauty of the Savannah by giving the trees the ability to act like human beings. “The acacia, baobab, and Euphorbia trees were scattered around in the great plains, their trunks swaying gently in harmony with the wind” (93). Esmail portrays her love and honour toward the environment, treasuring it by giving the ability to play a human role. She is emblematically encouraging the youths to protect the environment because it saves life as it provides us with fresh air and water.

In compliance to the argument towards personification, Esmail in *Lessilie the City Maasai* uses Lessilie to describe the life of the Boma by giving it inanimate ability to carry out activities. The author describes the way a Maasai house is roofed by cow dung which the author claims to be waterproof. The reporter states, “The cow dung ensured the roof was water proof” (27) “In front of them stood the majesty Mount Kilimanjaro, standing high above the plain” (118). The withered tree will destroy the healthy tree (when it falls down) (89). The study uses personification to describe the significance of nature by calling attention to the youth to protect the environment and appreciate the beauty of nature. Environmental protection has been a world campaign to both the developed and underdeveloped nations. Therefore, Esmail via personification joins the global campaign to insist on the significance of protecting our environment as an important aspect because it highly saves our lives and contributes a lot to human survival.

However, in a special scenario of welcoming Bibi Fatuma, all relatives express their happiness as it is shown in *The Detective of Shangani: The Mystery of the Lost Rubies* by Esmail. In this case, they tend to associate all events, actions in welcoming Bibi Fatuma to prove their generosity towards her. The narrator reports, “Bhong!, Bhong! Bhong!!, It was as if the clock was also welcoming Bibi Fatuma” (13). She also uses personification in explaining the Arabic culture of Zanzibarians where they insist that children should not play during Maghrib since the Zanzibarians believe that jinni comes out to bother and pester human beings. The narrator notes, “As the sky started turning a golden red...” (4). Thus, through personification, the sky is given human attributes to show the significance of nature.

3.0.1.4 Symbolism

Wayman B Mclaughlin in *Symbolism and Criticism in the Spirituals* defines Symbolism as simply the art of representing something by Symbols, where Symbols are the outward signs of the inwards meanings (np). In the book, *The Forgotten Language*, Erick Fromm says this is concerning the role of symbolical thinking in life. “Symbolical thinking represents the very substance of Psychic life. [...]. Symbolical Language is a language in which the world outside is a symbol of the world inside, a symbol for our souls and minds” (69). In this study, symbolism is the use of signs to a representative meaning or to represent something abstract by the concrete or something invisible by the visible one. Esmail in support of the notion uses Symbolism to demonstrate various situations in youths’ life and the unprivileged individuals in the society. She uses an outward reaction to describe the hidden facts about the discrimination done to people with albinism. She draws sympathy towards the young girl Tatu who is unfairly treated. Esmail demonstrates the situation where Tatu is bullied by her fellow students at school to the point that they grab her food and take it away. Her schoolmates realize this happening, but nobody bothers to help, instead they laugh at her. Tatu states that:

Some of the children even try to steal my food and drinks. Once a boy from a senior grade demanded I give him my food, I refused. He punched me in the face. There was blood in my nose. He grabbed my food and drink and ran away, laughing. No one helped me. Some children even laughed that I’d been hurt (7).

In line with the quotation, verbs like steal, punch, grab, hurt, are metaphors of cruelty or ill-treatment towards albinos. This study observes that victims of school bullying are

mostly the school youths with albinism because of little understanding that the school community including students and teachers have towards albinos. They make their albino's mates to develop fear to the extent that they fail to cooperate with others in class and lose the aspiration to strive for their academic excellence. Therefore, they drop out of school and finally live miserably. The government of Tanzania initially acted so slowly in handling this war of albinos' killing because of the rumors that, the suspects were the super-rich and super powerful individuals. Worse enough the government did not have any outstanding policy to protect the life of this unprivileged group and if there was any, it has not been fully implemented, and therefore the writers end up writing to educate the society about the real incidents they examine in the community. However, the fifth phase of the government under President John Pombe Magufuli has completely ended this killing. Nevertheless, as time goes by people are gradually realizing that, people with albinism have no magic power in their body parts. Tatu describes another situation where she is mistreated by her teacher Pili; She says, "she asks me to stretch out my palm and raise the cane. Whack! My palm turns red. I feel the heat and pain in my palm. A tear rolls down my cheek" (6). This mistreatment is a symbolic representation of unfair actions towards the albinos used to go through in the Tanzanian community, where some were being killed, others were being chopped off their bodies parts, and no one strongly stood to defend them. Therefore, the study strongly discourages the killing of these innocents' people by joining the new regime to completely crack down these inhuman acts towards our fellow human beings.

Similarly, Esmail has further used Brother Karimu and Sr. Julianne to bring happiness and peace to Tatu's life. She describes Sister Julianne giving a bag full of goodies to

Tatu's mother and say that they were for Tatu. The narrator states that, "when mother opened the bag, she found a few long-sleeved T-Shirts, a cap, a bottle of sun blocking cream and a pair of sunglasses" (23). The liberation of Tatu by the NGOs under Brother Karimu and Sister Julianne may be a symbolic representation of the fifth government of the United Republic of Tanzania which completely managed to handle such illegal business.

Moreover, the Maasai boys are shown as being circumcised without any medication and numb agents, as it is demonstrated in *Lesslie the City Maasai* by Esmail. The author describes that every Maasai boy is not allowed to flinch during circumcision no matter how painful, because the experience would mean cowardice. The author portrays heroism through symbolism where we observe the situation in Maasai culture where boys undergo some pains to feel the life they would live when they start to live an independent life. Such life is when they are allowed to possess a family, owning property, and stand taking care of their own family. Circumcision is held and accompanied by traditional rite from youthhood to adulthood especially on how they would handle the family and avoid breaking marriage. Circumcision in Maasai culture is a sign of rebirth which is regarded as a beginning of a new life (adulthood). Esmail uses Paapa to demonstrate such courage and bravery:

His circumcision involves the great physical pain, and this was his true test of courage. He didn't flinch a bit ever as he knew that it would bring for himself shame and dishonor. He had to ensure the operation with total silence. Even the expression of pain could dishonor. If any Maasai flinch during circumcision, they got ridiculed and pay a fine of one head cattle (48).

Circumcision practice is a symbolic representation of initiation rite or rite of passage where young men are assessed if they can handle difficulties and challenges in their life. It is translates that youths or YAs can handle, protect and take care of their families because they have reached adulthood. The narrator states that, “two days before the circumcision, his long braided hair that had been dyed with red clay was shaved off, and all jewelry are removed from his body. It was as if he’d been stripped naked nearly for his rebirth into the adult world (50). Similarly, Esmail introduces Ngakui slaughtering a goat to Lessilie and later to mama Lessilie when they went to visit him in the village. Ngakui is initially portrayed rejecting Paapa and Mama Lessilie because according to him Paapa disobeyed the Maasai culture by marrying a woman of another tribe. However, Ngakui later regreted for doing that and, he therefore, slaughtered the goats during the visit and insisted that they visit the Boma again because that is their Boma. The fact is, Ngakui is generous to his people, his in-law and his grandson, the regret is a sign of full acceptance of Paapa’s previous advice and his wish toward the Maaasai culture and his people. Therefore, the study urges the Tanzanian communities and Maasai people to learn from Ngakui’s regret by abandoning an outdated culture accept advice from expertise and their fellows countrymen who are enlightened.

Finally, Esmail further uses symbolism in *The Detective of Shangani: The Mystery of the Lost Rubies*, through the distribution of gifts from Oman by Bibi Fatuma. Bibi Fatuma distributes gifts to her relatives. The narrator states that, “she took out dates, Oman gowns, caps, dried fruits and many more items” (15). Therefore, this incident is a symbol of generosity. In the same novel, Esmail demonstrates various arguments about the rich occupant and how their palace had been full of sparkling germs, emeralds, rubies, pearls,

sapphires, and diamond. This scenario symbolizes wealth and riches. The author portrays a situation in which Captain Cook is annoyed when Bakari challenges him and Bibi Fatuma about the business. The narrator states:

Bakari turned towards Bibi Fatuma and asked, Bibi Fatuma, “have you met the buyer for the house?” Captain Cook looked shocked at Bakari sudden authority. “He is not in this country,” she said. Then Bakari turned to Captain Cook, who is this man who is purchasing my Bibi Fatuma’s House?” Captain Cook looked annoyed at being asked such an absurd question by a small boy. “He’s a friend of mine, and he’s helping us to buy this house, he responded (Esmail 81-82).

The above quotation urges us to be watchful with fraudulent people before we fraternize with them. We are encouraged to make a thorough investigation of people whom we want to do business with or employ.

3.0.1.5 Proverbs

Ruth Finnegan in *Oral Literature in Africa* concedes that the exact definition of ‘Proverb’ is not an easy matter. She, however, notes that there are some general arguments as to what constitutes a proverb (393). A variety of definitions have been offered by different scholars with some description. Samples include:

- a) According to Eyo Offiong Mensah in the Journal of Anthropological Research entitled, *Proverbs in Nigeria Pidgin*, Proverbs are defined as short, pithy sayings that contain the treasures of traditional wisdom which are passed down from one generation to another. They reflect the practical knowledge and profound thinking and express time-honoured truth gained through experience. Proverbs are symbolic of the rich cultural histories of the people (91).

- b) Danniell Ochieng Orwenjo in *Political grandstanding and the use of Proverbs in African Political discourse* claims that, Proverbs are regarded as noble genres of African Oral tradition that enjoys a special prestige of being the custodian of people's collective wisdom, philosophy of life, experience, fear and aspirations. According to Finnegan R, in many African cultures, a feeling of language for imagery and for expression of abstract ideas through compressed and allusive phraseology comes out clearly in Proverbs (123-124).

In this case, therefore, this study observed that, Proverbs especially local Proverbs are firmly fixed in the people's cultural tradition for the purpose of guiding people to get rid of problems in life, summarizing situations, criticizing bad things in the society, passing judgment and encouraging hardworking spirit. Proverbs are used in relation to contexts, there are special proverbs that are used in special context. For example, Proverbs that are used to give courage to people who have lost their beloved one is different from proverbs that are used in Political domain. According to Joseph Russo, Proverbs exist in all human cultures, serving many of the same functions and displaying similar structural features across the widest spectrum of languages and societies (121).

Many Proverbs that Esmail uses in her three selected novels are more inclined towards warning and encouraging the youth to be courageous, especially anytime they face challenges in life. In this small piece of Proverbs, the study appreciated that Esmail has categorized the proverbs used in the novels in reference to the role or function they play, in shaping any human society particularly the youths. The author creates proverbs which

intend to warn, educate, encourage, and preempt some problems that are likely to occur. Youth who are believed to be the delicate beings and the marginalized group, tend to take many risks in many situations of life.

According to *J.S. Madumulla*, in his support for the above argument, he says, Proverbs in Tanzania are very much alive and kicking, and they are found in almost every ethnic group. There have been some efforts by institutions such as the Institute of Kiswahili Research (IKR) and the Department of Kiswahili of the University of Dar es Salaam and individual people to collect as many of the proverbs as possible, translate them into Kiswahili and other languages, annotate and document them. [...]. In most of the proverb-owning ethnic groups in Tanzania, the proverb genre is mainly the domain of adults. It beautifies the conversation, gives advice, instructs and criticizes (as cited in *The African e-Journals Project* 265). However, because of its significance, the authors of YAs texts have now been applying them in the domain of writing youths' novels to shape the youths to fit in their societies by teaching them what to do/say, where, what time and how. Therefore, Esmail in her novels uses various proverbs which intend, to warn, educate, and to preempt some risks from the youth as they have been established below;

In *Living in the Shade*, Esmail uses characters to describe the situation where they appreciate and encourage one another. Tatu is described as being desperate of her albinism's situation though she is encouraged by Mama mkubwa not to give up because she is a diamond regardless the hatred of few people. She claims that, people do not love Tatu because of their wrong perception about skin pigmentation and a wrong belief that had actually deep-seeded in their hearts and their culture. She states that, "A diamond

doesn't lose its value due to lack of admiration" (15). Therefore, Mama Mkubwa whose Tatu describes her as a nice neighbour told Tatu that, she's a special and valuable human being regardless of the way people treat and think about her. Youth with albinism who read this text would feel better and confident to see that there are people who love them and use sweet words to encourage having self-actualization and admits reality of their situation that they are human being like any other.

Similarly, Esmail uses another proverb to encourage youth to move on in life regardless of the challenging situation of their healthy and hardship they face in life. She uses Mama Mkubwa, the character in this text to encourage the central character Tatu to keep persevering her situation since she believes that there will be a time of her liberation. "After hardship comes relief" (53). Mama Mkubwa who always wishes Tatu the best, hearten her to forget all hardship which she goes through and that very soon she would live happily because of the NGOs that care, especially by educating people about albinism and of which people seemed to accept Tatu and her situation. Therefore, children who live in a desperate life, like those who live in poor families, street children, etc would feel encouraged that no matter what they are going through regarding that they are struggling to make it, one day they would be successful.

Mama Mkubwa urges Tatu that, she is not alone in her problems, but they are all sharing what she is going through. She describes that in any bad or good situation that faces one's life, she or he will not suffer alone, but some individuals will taste the part of the soreness. She states, "Happiness is like perfume. You cannot pour it all in others without allowing a few drops to fall on yourself" (53). Therefore, she urges her to be tolerance

because her problems are not hers alone. This counsel makes Tatu feels happy and considers her skin challenges as something normal. Such proverb encourages all the youth all over the world to share any problems they come across in life and find hopes in any difficult situation.

Parallel to that, Esmail has further employed Proverbs to encourage the empowerment of a girl child in the same novel. She understands that women play big roles in our families though their efforts are not fully appreciated. Esmail uses proverbs to portray women as strong creatures who carry their household on their shoulders and still move about with ease. “Women are like tea bags. They don’t know how strong they are until they get in hot water” (55-56). In this case, therefore, the author compares women with tea bag which is always considered small but strong in its functions. It has the ability to change the colour of water and give it a new name which is tea, regardless of its tininess. The study through such proverb encourages the girl child who read this text to feel that she is important and strong.

However, in the same novel *Living in the Shade*, Esmail has not only given proverbs that offer courage, but she has also given proverbs that warn people, especially youth. The author warns the youth and the society in general through Mama Mkubwa who cautions Tatu when she describes the situation where the greedy and corrupt Tanzanians engage in the killing of people with albinism, and ruin the image of the hardworking and honest people of Tanzanian. “A rotten fish in the basket makes the good ones go bad” (61). This proverb, as the author uses it warns the youth to be good citizens and not to engage themselves in killing crimes like the very few greedy and corrupt Tanzanians. She

condemns and deplors this situation where few Tanzanians give a very bad reflection, by besmirching the image of the many clean Tanzanians because of their prodigality. Therefore, she warns youth to give a different face of their country and not being a part of those few who mess up their country.

In support of the argument about Proverbs, as cited in Eyo Offiong, Proverbs give a significant insight into poetics of mind because they reflect on how our metaphorical conceptualization experience bears on particular social situations. Proverbs appear as special cases of the more general process of metaphorical understanding (89). As it is initially argued by other scholars, the older people have a long decade of experience, hence they give many proverbs to the youth simply to encourage them about life. The old characters are described doing their best encouraging the younger characters to put up more in life as it shown in *Lessilie the City Maasai* by Esmail. Paapa is introduced encouraging Lessilie to work hard since the world itself is running, that living in it, one should also run. "Life is a race, you'd better keep running" (11). Paapa wants Lessilie to understand that life changes, and he should read the sign, by putting much effort in life. Such Proverb encourages all youth all over to work hard to match the development pace and being able to make the development of their own.

She further describes Lessilie going to the Boma and experience so many Maasai cultural things of which Lessilie is a part of it because he is a Maasai. Ngakui believed that Lessilie must have something to teach the local boys. "Clever is the eye that has travelled" (15). This local Proverb insists that, traveling is exploration. Therefore, anybody who has ever been away his home or his/her locality must have learned

something or must have something new to offer others. And people have something to learn from him or her. In this case, Esmail educates people, youth in particular to be ready to learn from others especially those with enough local and international experiences so as to adopt some few positive things to transform their life better.

Similarly, the author uses Proverb to illustrate the goodness of happiness as she compares it to food. “Happiness is as good as food” (55). She encourages people to be happy and embrace happiness because she believes that it is a very vital thing in human life. Esmail has shown this when she uses various characters to show that in Maasai community children are happier. Lessilie argues that, he was even able to notice that some of the young children have no bottom front teeth. By this means, Lessilie remembers the tradition of taking off the front incisors of a child with a knife. Therefore, Esmail describes that happiness is very important and good like food and she urges people to embrace happiness. Esmail urges all the people including youth to cultivate happiness in their life. Joyce Penfield supported this argument by claiming that, the use of Proverbs is a social mode of communication which has a dominant role in most African societies (Finnegan 1970 as cited in Joyce Penfield 119).

Similarly, Esmail also continues to support the significance of proverbs in relation to happiness as shown in *The Detective of Shangani: The Mystery of the Lost Rubies*. She explains the degree of happiness through Bibi Fatuma where she uses an interesting proverb to deliver her happy feelings when she gives gifts to the family. Bibi Fatuma is described retorting against Bakari’s father who felt pity toward her for offering them a lot of gifts despite her economic condition. She retorts, “let me enjoy my moment Musa,

Good times don't always last" (15). Bibi Fatuma argues that she wants to enjoy her moments with her grandsons and daughters by making them happy. It is obvious in African context for grandparents to feel comfortable when they enjoy and spent time with their grandsons and daughters. Basically, this is a period where they appreciate finalizing their adulthood by demanding company from this group which is always close to them.

In distribution of the gifts, Bibi Fatuma gives Bakari and Omari a book with the Arabic title "Man Jadda Wajada" translated as "he who is serious, will be successful" (41). Bibi Fatuma, is portrayed using Proverbs to encourage the boys to be serious in life by putting a lot of efforts if they want to prosper in life. The words of the book through the proverb, mounted a great passion in the boy's mind and hearts which it later lead them for success of 'The Detective of Shangani'. The boys developed that passion of success from that point until they come to discover the hidden treasure from the Sultan House. Therefore, through such success of the two boys, the youth would become serious and aim to struggle for success.

However, Esmail apart from using Proverbs to encourage, she has also used them to warn the youth to be cautious in taking risks. She insists that YAs should be careful because bad things happen to people, therefore they need to learn from it and gain the good from the bad from the three texts. "Never put all your eggs in one basket" (100). Eyo Offiong also commented in support of such discussion, that, Proverbs are used to condemn Prostitution, social malaise, child abuse, child trafficking, forced labour and warn people out of danger, etc. [...] (92).

According to Orwenjo, he further argues that, Proverbs in isolation have no concrete, and tangible meaning and their semantics load are derived from the context and circumstances of use. They are so versatile and devoid of any inherent meaning that depending on the circumstances and context of use and the skillfulness, they can mean almost anything. This makes them essential for propaganda, which characterizes most political discourse, and an easily available means of driving a point home and convincing the audience provided that the context of use is skillfully manipulated (125). Therefore, the study states several moral lessons from Proverbs where the diverse degree of semantics and traditionalism were displayed.

Conclusion

The above literary devices cut across all the three selected novels as they have been used by the author to make use of social values discussed in the previous chapters of this study. However, the study did not investigate Esmail use of complicated literary devices because of the following reasons (i) They are few and hardly applied across the three novels (ii) The novels are simply written for YAs, therefore, the author feared their misinterpretation and she avoided the complex artistic nature of adults novels (iii) The author uses the ordinary literary devices because of the kind of the group she deals with (iv) The youth are not matured, hence their books are written according to their level of understanding likewise the literary devices. Therefore, literary devices show their significance in the study, whereas this study continues to applaud authors who apply them in their writing to make their works interesting, academic and literary. In relation to Esmail's concern about youths, the next chapter of this study she has discussed the author's social vision about the way she views the youths in her society. Youth in

Tanzania as per the Esmail's writing, are positively portrayed. However, she has shown her expertise in understanding the needs of the youths as she employs various ordinary styles to show that she deals with the ordinary group which in many decades of writing has been marginalized. Accordingly, Esmail's profile shows that the author has wide experience in dealing with youths of different races, because of the experience she has got through her studies in Africa and in the United Kingdom where she writes subjectively to communicate through her artistic judgment on the way she views the youths. The next chapter presents Esmail's social vision with regard to the youth in her society.

CHAPTER FOUR

ESMAIL'S SOCIAL VISION VIS-À-VIS THE YOUTH IN HER SOCIETY IN THE SELECTED YOUNG ADULTS NOVELS

4.0 Introduction

This chapter presents Esmail's social vision where the discussion focuses on youths as Agents of change, youths as risky takers, young characters as hard workers characters, youths as adventurers, the portrayal of Characters who carry Esmail's Voice and the youths' Relevance, and depiction of character's Identity.

The study explores the author's social vision with regard to the youth as Nahida Esmail demonstrates it in the study of her selected novels. According to Edmund Burke, Social vision is a statement that serves as a guide to the development of community or social strategies of a company. It provides a direction for the society's strategies and goals (np). The study investigated the social images on the basis of how the author views the Youth in her society. She gets herself into writing YA novels by outlining her practical values or experiences from what she observes about youths in Tanzanian community and in the UK where she went for her postgraduate studies.

This study has looked at the interaction of Esmail's characters as of great essence in analyzing her social vision. Esmail's characters are examined critically Vis-à-vis the author's social vision which is a focus of her vision on the way she views the youth, in particularly the youth of her mother country. As she portrays her vision, she uses different striking techniques as they are shown in the last chapter especially in underscoring social values, through the language used by the characters. This section therefore, as mentioned above has looked into the social situation of the youth, the role

they played in changing their society, the risk they took to change the society, their commitment as hard workers, depiction of the characters' identity and youths' relevance, as she communicates her social vision through the different roles she gives the youths in the society, that's to stand firm and be cautious during war of positively changing their communities.

In support of Esmail social vision, Kirsten testifies that Wole Soyinka in his submission to the Second African Writers' Conference asked the writer to be true to his/her heritage, which as he states is to be not just 'the recorder of the moves and experience of his society, 'but also' the voice of vision in his/her own time'. In regards to the study's topic in the realm of social vision, Soyinka further observes that the author must not content himself or herself with chronicling the customs of society. "He/she must play the part of bard and oracle; he must see more clearly and exactly than other people, he must be a visionary, a warning voice and a builder of the future." (as cited in Collins Ogogo 66). Therefore, it's acceptable that Esmail has optimistically prophesized the youth in her society where she communicates her vision in influencing their lives and prescribes how they should act in the society they live in, as it is evidently supported by this study.

4.1 Youths as Agents of Change

This analysis on Esmail's social vision, critically examines how the novels created the youth to act positively in changing their society by getting rid of the depressing values as it is demonstrated through characters. It is justified through all the youth of all ages and gender as it is communicated in the three selected YAs novels. Esmail in her selected YAs novels shows her vision clearly, as she uses the youth as characters to address the

community and the world that youth are agents of change. Esmail views the youth as people who are always willing to change and encourage others to transform their opinions or behaviours for their own benefit and the benefit of others, the whole community and the world in general. In *Living in the Shade*, she uses Tatu to change the belief of her society and the society of the readers, that there is no magic from an albinos body's parts. She brought in the chairperson of the albino community in the novel, Edward Mbung'o to address Tatu and her colleagues regarding the fact that, many people fear people with albinism by thinking that the condition is contagious, which he condemns and strongly denies as not true. He insists that "staying close to people with albinism does neither increase fortune nor does it help anyone to become rich. Albinos are neither abnormal nor have supernatural power, therefore society has to change its mindset toward albinism" (39-40). She also demonstrates that an albino has a right to be fairly treated like any other human being. Therefore, the society should avoid stigmatizing people with skin pigmentation. She employs the community of East Africa especially Tanzania, where these cases were highly practiced. The narrator adds that, "we were told that we had the right to education and the right to choose and decide on marriage. According to Tanzanian's laws, all children are required to attend primary school" (49-50). Therefore, in this regard, the study highlights equal opportunities to all people regardless of their colour and health challenges.

Parallel to that, Paapa who was by then a youth changed his society to value Education by portraying his success as an educated man through sponsoring the Maasai youth to get education as it is demonstrated in *Lessilie the City Maasai* by Esmail. "He'd sponsored over twenty Maasai and had found sponsors for more youth to continue with their

education” (103). He also educates his parents and his community on how to deal with environmental situations. Although, they initially ignored him, they later regretted doing that:

As the years went by, the disease and draught killed many of Ngakui cattle. He became a poor man. He realized that education was crucial to the survival of the Maasai culture. Many young men were migrating to the cities to work as guards. Ngakui accepted that Paapa has been right. He regretted been so stubborn and not accepting both Paapa’s and his wife’s advice (52).

As per the quotation above, the environmental situation credibly establishes the metaphorical move where we see many Maasai youth today migrating to the cities as watchmen just to earn peanuts as salaries. These youth sometimes risk their lives as they may be killed by bandits during their unsecured jobs and being jailed by their employers in case of any robbery of which they might have not being involved in. It is therefore an undeniable fact that, Esmail dreams to have been able to foresee this in six years ago about the Maasai and the environmental situation, is vividly seen today in many cities outside and inside the country, where the Maasai youths are rampant fighting for their livelihood. Regardless of these environmental challenges, it is still common in many Maasai communities to find that, because of strong hold of their culture, they are taking a slow move towards transforming their lives. The very common thing is, they continue depending on one source of income especially by embracing animals which they lose them in big numbers over the drought season.

Paapa in the same novel, tries to be a catalyst for change in the Maasai world, he went far by telling Lessilie that, “Walk up and do the change you want to see in the world, if you see something broken, go and fix it. If you see a suffering soul, go and help it. If you

don't know how to learn something, go and learn it" (1). Esmail exhorts the youths to be the initiators of change instead of just keeping on watching things getting worse without reacting towards them.

Esmail social vision about the youths as agents of change has also been supported by Katherine Ellis who was a formal commonwealth secretary who raised a question about youths in her article. Ellis as a head of a programme that supported young people to become leaders for more than forty years by then in fifty-three countries said, the global community often does too little to support young people as agents of change. She said that, international efforts too, frequently see young people simply as beneficiaries and recipients (np). In this case, her study examines that, youths are not only denied support by individuals to play their role as agents of change but also by local or international communities. This claim is seen in *The Detectives of Shangani: The Mystery of the Lost Rubies*, through Bakari who tries to educate his father about the fraudulence of Captain Cook on the forged contract to deceive Bibi Fatuma but his father rejected, and said, "I have also read it over and it seems fine to me. Besides, the deal has already been done!!" (75). The two boys who supported each other during their struggle knew that their father would support them, unfortunately he does not. This scenario establishes that, elders contribute in diminishing positive plans and dreams of the youth for not supporting them to the crucial things. Therefore, the study urges the elders to listen to the youth and support them for their endeavour.

However, in other circumstances, Bakari and Omari, are revealed more significantly changing the wrong belief of Bibi Fatuma who believes that rubies are the source of her

troubles. They successfully changes her state of mind showing that it is Captain Cook who made her to believe that rubies are the source of her misfortune, so that he could take the rubies, “Captain Cook wanted the ruby and the map from the boys” (99). He told her that rubies are a source of evil. Thus she should not keep rubies in her house. When Bakari and Omari find some rubies inside her house she tells them to take the rubies and throw them away. Bakari and Omari change her and her mindset and the state of over trusting a person. Bibi Fatuma over trusted Captain Cook who lied by convincing her to believe in things without making a thorough investigation.

The perfect example is, Bibi Fatuma who was made by Captain Cook to believe that her business was not operating well and she needed to sell some of her properties to boost the business. However, Bakari and Omari saved her, “She was grateful that God has saved her and thanks to the boys, who discovered Captain Cook true colours before it was too late” (100). Therefore, this study gives additional insights by researching into Esmail’s social vision in her YAs novels that she wrote in recent years. She shows the contribution of the youth in shaping their society in depressing the outdated values and changes the people’s mindset.

4.2 Youths as Risky Takers

Risk-taking is defined in the book *Developmental Literature* as engagement in behaviors that are associated with some probability of undesirable results (Beyth-Marom & Fischhoff) (np). Alan France in his journal of Youth Studies entitled; *Towards a Sociological Understanding of Youth and their Risk-taking* in the area that he has examined argues that, literature has traditionally been dominated by psycho-dynamic

explanations of social action in which risk-taking is claimed to have linkages to biological and psychological developments in 'adolescence'. While more recent writers in the disciplines of psychology have aimed to distance themselves from deterministic positions, more recent discourses on youth risk-taking have remained grounded in a series of assumptions about the meaning of adolescence and transition that still see biology and psychology as key influences to behaviour. Alternative critical approaches exist within sociology and anthropology that provide an opportunity to develop a fuller understanding of the diverse and complex social processes that influence young people's behaviour in risk-taking (317-331).

Esmail in her three selected novels, views the youths in her society as people who dare to take risk for their own benefit and of others. In this study, the vision and attentiveness for the younger generation in the characters is examined through Esmail social vision. A review by Elaine Vaan Hogue in the year 2011 in the England Journal of the aesthetics, on Fugard's play *The Road to Mecca* (1984) concludes that the audience is exhorted again and again to live bravely, fight against injustice and love one another forever (np). In relation to Hogue's argument, Esmail views the youths in her society as brave and as risky takers. Hogue's study is significant in establishing Esmail's social vision about the way the youth can take fruitful risk by saving their lives and their property, like cattle, from dangerous people. Therefore, the study urges the youth to be brave and cautious. In *lessilie the City Maasai* Esmail describes Papaa's bravery when he was a young man, for having sacrificed his life by defending their cattle from the lion's attack. Paapa in proving being the bravest morani in his age group, he fought alone to save the cattle. Since there was no time to call for help by then, he decided to fight alone, "when Paapa was herding,

lions had tried to attack the cattle on four separate occasions. There had been no time to call for help, and Paapa had killed the attacking lions on two of the four occasions” (30). Therefore, Esmail views the youth as people who dare to do things regardless of risky exposure. In another scenario, Lessilie fought with other boys to testify that he could fight regardless of his being treated by his colleagues as a town boy and a coward. This situation is shown when he fought with Kaila “Lessilie blocked the club in the mid-air with his right arm out in an upward crossing moved down across his face. Then with a swift movement, he knuckles jabbed Kaila Adam's apple, which left him choking and holding into his throat” (92).

In similar way, the author demonstrates another character Tatu exposing herself to risk, in the novel *Living in the Shade* when she was escaping from the kidnappers. However, such daringness helps her to get rid of the hands of the evil men. Tatu jumped out of the car and ran away from the kidnappers, slept at the top of a tree, holding her breath and went to a nearby home which she did not know and whether it belonged to the kidnappers or not:

There were many trees around. Lot of bushes and grass. On my right-hand side, there were few huts. I saw no one. I pushed the boot open completely and climbed out. I shut it behind me. I run for cover behind some trees (85). I had no idea where I was running towards. I just knew that I had to get away as far as I could to get some help (86-87).

The author in the above quotation demonstrates Tatu taking a fruitful risk by running away from the kidnappers. She explains how she made a risky decision to rescue herself

without an idea of where she was running to. Esmail therefore, encourages the youth that they can at times take risks when they face dangerous situations which may cost their life.

Bakari and Omari are the characters in another book who took the risk to investigate the fraud of Captain Cook. The events led them to be kidnapped as Captain Cook tries to cover-up the truth of his fraudulence, as it is revealed in *The Detectives of Shangani: The Mystery of the Lost Rubies*. However, the boys manage to run away from the attackers to the village. For example, “the boys run at full speed towards the village knowing the attackers would not pursue them in front of the villagers. [...]. They had to get back to stone town before the bandits found them again” (90). This study examines the characters in the novels to determine what social vision Esmail had for the youth in her country and of the whole world. In this YA novel, she explains the dangers of revealing the powerful evil men, and how difficult it is to deal with them without jeopardizing one’s life. The study has examined how Esmail deals with such dangers, through her characters in the three novels by warning the youth to be cautious with these dangerous men especially when they associate themselves with their deals. In many African countries, those who dare to criticize the powerful class who are rumored to engage in illegal business specifically those who deal with drug abuse and criminality have either been in trouble or are executed. For example in Tanzania, daring to touch this class of criminal has left a slogan which is now very common to many of the country men that says, “banki haijawahi kumuacha mtu salama” meaning such dangerous things have never left anyone safe. However, Esmail has also shown how being daring or taking risk is sometimes positive. Youth being the powerful catalyst in their community’s development, have succeeded in life because they at times dare to risk. This study sees the experiences of

youths based on participation on societal issues helps in making the community transformed, safer and more prosperous.

4.3 Youths as Hard Workers

The youth characters have been examined with regard to the relationship between participation in their duties and the people in the society. Idle youth are considered source of crimes and other ills in the society. Prior D. and Paris A. in a paper produced for the National Evaluation of the Children's Fund Institute of Applied Social Studies entitled, *A Preventing Children's involvement in crime and Anti-social behaviour* argue that, the various observations indicate that, most of the youth are in crime because of poverty, which drives them into criminal acts for survival (np). In the selected YAs novels youth are set up being hard workers in the society where they have always achieved what they have determined to perform. For example, the vision that Esmail communicates is that there is need for youth all over the country, and in the whole world to work hard in order to brighten their future. In *Lessilie the City Maasai*, Lessilie works hard; helps in driving away the cattle for feeds. The author has given the youth positive attributes of hardworking as they participate fully in productive activities as portrayed through the characters in the book. "Lessilie went with the boys to herd the cattle at dawn every day. They would take their cattle, [to look] for greener pastures so that they could produce milk" (79). Therefore, the youth characters are demonstrated participating in production activities something that would inspire the youth who are the readers to work hard both in class and outside the class.

Also in the boook, *Living in the Shade* another youth character Tatu is shown working hard at school, where she sings a poem, and shows her performance in front of the audience. She is appreciated by her colleagues and teachers at school and by the onlookers. "I had spent many hours in this poem I am glad it has paid off" (114). The study critically shows that the author prepares these texts with a positive mind about youth in the society. Therefore, when youth read the selected novels and understand them deeply, they should automatically learn to be positive in life. It is evident that, Esmail views the youth in her society as hard workers and good participants in both productive and social activities.

Young people are integral to a society's development. The stability and sustainability of a state can only be ensured by engaging youth and making them equal partners in design and development. Friedrich Ebert's Statement (FES), "Democracy needs Democrats" is an appeal in this direction and highlights the importance of involving and promoting young people and young professionals - who are our investment for the future. Youth and their concerns are, therefore, central to FES's work in national and international cooperation (as cited in Sadegyar 1). Therefore, FES study promotes youth and engages them in development programme and highlights the importance of doing that with an aspect that they are the investment for the future. The study integrates with Esmail study where in her selected texts has brought the youth to limelight on the way they risk themselves in building and changing their communities.

In connection to Sadegyar citation, Esmail in her another selected novel in this study, *The detective of Shangani: The Mystery of the Lost Rubies* makes use of two young characters

Bakari and Omari working hard to make sure that they discover the hidden treasure. The two boys sacrifice their time to achieve their dreams:

We still have time to get to Archives. Do you think we can make it if we ride on our bicycles? Asked Bakari, ‘Sure we can!’ responded Omari enthusiastically, Let’s go find whatever information we can get about that saying” he insisted. They were not far from home, so they went quickly to get their bikes and cycled to the archives (63).

The two boys are portrayed working hard to fulfill their dreams of obtaining the hidden treasure. The study shows the way Bakari and Omari struggled regardless of being tired and working late hours but still encourages one another to move on for their search. The boys were very ambitious and optimistic. Therefore, the study encourages the youth to be aggressive in life and to be determined in reaching their goals. They should encourage one another and work hard without giving up.

Also, in the re-justification of Esmail’s social vision about youth as hard workers still we see Bakari and Omari proving to the audience the willingness to work hard without wasting time, “we need to strive and work hard for success, and that, we should make use of our time. That time is of the ticking of the clock reminds us that our life is ticking away [sic] and that we have to benefit from the time, by being productive” (69). As per the study, the novels are heavily influenced by Esmail’s earlier days where she allows her present to be reconciled with her past, especially the perspectives on the commitment of the youth in their duties. The relationship between the youth and the society they live in is very positive and central to the three selected Esmail’s YAs novels. The novels shape

and mould all youth to tune themselves to be acceptable members in their communities. The relationship of Bakari towards his father is very positive, likewise Bakari, Omari, Lessilie and Tatu who are the central characters in the three novels have a good relationship with their parents where the author describes them as role models to other youth in Tanzania and the world in general.

4.4 Youths as Adventurers

Esmail views the youth as people who love to travel either for leisure or discoveries. She encourages the youth to be curious, traveling for discoveries and for innovation. She demonstrates Lessilie traveling through Ngorongoro crater to the Boma where he was going to fulfill the wish of his father of visiting Ngakui and Ngoko as it is revealed in *Lessilie the City Maasai*. However, he directs his attention on his journey trying to do his own discovery even when he was at the Boma. “The toothless driver stopped the vehicle at the point where the whole crater was in view. It was breathtaking. “This is a world wonder, you know!!” (21). In another scenario, he also travels to Zanzibar with his father and mother who are presented as having highly appreciated the journey:

They had traveled by ferry, and he stood on its outer section and marveled at the ocean. Paapa found its vastness and power captivating. It stretched up to the horizon until the water and sky blended into one. When the wind picked up, the calm ocean turned choppy and rough, but that did not deter his fascination (5).

Therefore, youth continue to develop the interest of travelling when they read the text of this kind. This is because they appreciate seeing their colleagues in the novel enjoying

their adventure in a ferry. The youth who are the readers of the novels may be able to observe the ocean closely which some of them especially those from the North and central part of Tanzania have always been hearing it. Although by reading the book, they can imaginatively travel on the ferry. The study shows that, youth of any age and of any country enjoy travelling and they can as well learn better by travelling.

Similarly, Tatu and other youth characters in *Living in the Shade* are also offered a trip by the NGO where they are introduced enjoying their journey that made Tatu special and cared for; “It was a surprise for everyone. We crossed over the ferry, to Dar es Salaam Zoo. It was the first time I laid my eyes on the sea. In the horizon, it becomes one with the sky. Its vastness was breathtaking”(43). The idea of travelling on a ferry is touched in every text used in this study. Therefore, Esmail encourages the spirit of adventures by showing how the youth build their interest in traveling, especially by being curious about what they have never come across. Therefore, this stimulates their mind and makes them excel in academics. Esmail portrays this through the two characters Bakari and Omari who travel so many times to so many places in the country to make their discoveries, where at the end they become victorious and are named the Detectives of shangani after they discover the treasure as shown in *The Detective of Shangani: The Mystery of the Lost Rubies*.

4.5 The Portrayal of Characters who carry Esmail's Voice and the youth's

Relevance

Characters are used by Esmail to communicate her social vision. Although these characters are young, they are able to present a very nice message to the community and the world. The author shows the significance of youth characters and their role in her social vision as she shows the identity of youth in African's societies and especially in Tanzania. However, the youths portray their freedom and the need to take the risk to change their society against the evil men who want to give the country or their community a bad name. In her three YA novels used in this study, she encourages the community to offer youth freedom to use their skills to reveal their identity through their roles, and serve their communities. The youth who carry Esmail's voice struggle until they find themselves in the positive end regardless of the hardships they go through. It is through their struggle that we observe Esmail's social vision where she uses Bakari and Omari, Lessilie, and Tatu who are the central characters in the three selected novels in this study to bring the positive message in relevant to the youth in her society.

4.6. Depiction of Character's Identity

Through the discussion of social values, the author opens the eyes of the readers to see the identity of the youths as determined characters. Esmail demonstrates the youth's identity through the three central characters, Bakari, Tatu and Lessilie who struggle hard to make sure they win every trial they come across in life without wavering. Such identity is clearly highlighted in her three selected novels namely, *The Detectives of Shangani: The Mystery of the Lost Rubies*, *Living in the Shade*, and *Lessilie the City Maasai* respectively. The conceptions of human identity are basic to the understanding of

personal and social interactions, but explanations about identity are often overlooked because it is considered, well, so basic. “In the absence of a definition, the reader is led to believe that identity is one of those self-evident notions that whether reflectively or instinctively, arise from one’s firsthand, unmediated experience” (15).

In relation to the notion of identity, the various scenarios concur where the three novels switch to the discussion in the realization of some youth characters revealing their identity. For example, Tatu wins the battle between the kidnappers regardless of skin challenges. Tatu who is an albino child is depicted by the author in *Living in Shade* when proving to the audience about her identity of being a normal human being like any other regardless of her skin colour. Tatu is introduced as just having needs like other people, and wants to be treated like any other person. Tatu presents herself to the community and the world that she is capable talented like other children. For example, she sings a poem in front of a big audience and interests the whole crowd:

Great work Tatu!!, I heard a few people call out to me. People I didn’t even know. I felt a great sense of achievement. I’d spent many hours on this poem. I was happy that it had paid off. When I got off the stage, many people patted me on the back. I felt accepted (Esmail 114).

The ability of Tatu to hold the attention of the audience in her poem, gave her courage to admit herself that she is not different from other children who are not albinos. Likewise, it is true that when an albino child reads this novel and meets the characters like Sister Julianne and Tatu, she or he might automatically develop determination, confidence and credibility. Moreover, those without albinism would also develop the wish to help the

needy especially people with albinism. Tatu also won the battle between her and the kidnappers as she was presented running away without even being aware of the direction that she was taking. She said, “I had no idea where I was running towards [sic]... I just knew that I had to get away ‘as far as’ as I could. I would try and get some help. I was in an open African Savannah” (87) Therefore, she presents her identity as a courageous human being. Thereby, Esmail’s social vision encourages the whole community and the world to accept and value people with albinism and other special needs.

Similarly, Lessilie as demonstrated by Esmail, is initially denied his identity of being a brave Maasai but a coward and town boy. This assumption has been held by the local Maasai boys who think that a town boy cannot fight. For that reason, the Maasai boys tested Lessilie so many times until he made up his mind to fight against those who treated him brutally. This situation has opened the eyes not only of the characters but also of the readers especially when Lessilie proves his identity of being a courageous Maasai boy unlike the boys’ speculation. Bakari and Omari illustrate their identity of being brave after they were able to outrun the kidnappers. “The boys ran at full speed towards the village knowing the attackers would not pursue them in front of the villagers. They had to get back to stone town before, the bandits found them again” (90). The two boys however, dared to investigate the fraudulence of Captain Cook, an event that was risky to their lives. Therefore, Esmail shows that, youth ought to see the reality of morals and evils found in their society and maintain their position as warriors, standing firm defending their rights and fight against all vices in their communities.

The author shows us the strength of these youthful characters whereas she remains impartial as she states their struggle categorically. Esmail's social vision here is that, the Youth of Tanzania should enjoy their position as a voice of liberation and as the leaders of tomorrow. YAL needs attention now and not sometimes in the future. Esmail's vision is very clear as far as depicted in her texts. She wants issues affecting the youth to be given attention like any other social matters. She insists that we should invest in youth. She wants the youth to be aware of the ongoing issues in their societies. She urge that, they should always be patient and practice perseverance so that they may be able to achieve what they intend. For example, the character Tatu, is patient and that is why she manages to defeat the kidnappers. Bakari and Omari are also patient and they manage to defeat the bandits and observe the fraudulence of Captain Cook behind his back. Likewise Paapa when he was a youth, he was patient with his father, when he rejects him and his wife from another tribe as well as rejecting their advice about the issues of climatic change.

Conclusion

The authors of YA fiction are members of the society. They use literature as avenue to express the society's experience and communicate social vision to give the direction to the community on how it could. YAL as any other genre of literature is originated in the society and produced within a social environment and a historical period. Since literature is a creation of an individual member of the society, it does not only reflect the experiences of the society but also seeks to influence the same society. This study recognizes the relationship between literature, especially YAL and society. The sociological literary theory and formalism are therefore appropriate in the study of

Esmail's social vision as reflected in the three YA selected novels. Esmail's concerns and social vision have therefore greatly been influenced by the current younger generation and the generation of her time that had good effects in shaping her and the youths in Tanzania and provide them with an acceptable identity. She has concluded by tipping off the younger generation to honour social values which make them fit well in their communities. The comprehensible literary devices discussed in this study in the previous chapter were significant in communicating Esmail's social vision as the author employed them in relation to the audience. The next chapter which is chapter five presents the summary, conclusion and recommendation for further studies.

CHAPTER FIVE

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.0 Introduction

This chapter summarizes the findings of our research and makes some conclusions and recommendations. It indicates implications of the study on how social values have been presented to the limelight in the selected young adult's novels, examine the specific literary devices and explores the social vision of the author on how she views the youth in her society as a writer of young adult fiction. In addition, it provides the recommendation for scholars and for further research.

5.1 Summary of Findings

From the study and research questions, various findings related to social values, that are found in both primary and secondary texts have been presented in terms of interpreting and analyzing the data on hand. The study focused on the primary and secondary data which were obtained from library readings, for example, from academic journals, books, and published theses.

Firstly, in chapter one, the study reviewed the background to the study, statement of the problem and spelled out its objectives. In the same chapter, a review of the literature related to the study was done, and the relevant theoretical framework discussed. It also addressed the research methodology and provided a glimpse of the critical research on Nahida Esmail selected novels.

Secondly, in chapter two, the study analysed the first objective which entailed a critical analysis of social values addressed by Nahida Esmail in the selected YAs novels. The study establishes and analyzes the crucial social values that traverse the three YA novels as they are portrayed in this research. In the analysis of data, two theories guided the study. The sociological literary theory being the main theory enables the researcher to analyse and establish social values by showing how they function in literature and how literature works in the society i.e. the relationship between literature and the society. In discussing social values, the study reveals how difficult it is to isolate literary works from the social context in which they originated. The study reveals that the social values reflected from these YAs novels are purely the reflection of our ordinary societies in Tanzania, since there is a direct relationship between the characters in the books and the society. However, the formalist theory which also contributed to this discussion enabled the researcher to read the novels closely as an independent entity, where he examined all the elements of the text individually. The three selected novels by Nahida Esmail addressed the social issues such as; a will of appreciation, a habit of generosity, the spirit of honesty, an attitude of heroism, ambition by young characters, respect for elders, the spirit of adventure, salutation, and environmental conservation in relation to youth of all gender, class and age.

In connection to such social values which are the focal point for the study, Esmail presented these values directly about a focused social group who are the youth. She brought these social values to limelight purposely to educate the youth on communal ethos to make them fit in their society. Many events which are presented in the novels circulate around the youth as they are major actors in performances or narration in the

plots of the novels. Another interesting thing here is that the central characters in all the three selected YAs novels are youths. Therefore, in this study, the youth have shaped their persistence to embrace social values as they are positively portrayed by Esmail. In this case, when the youth of all gender and age, read these novels they may mount their aspiration in reading YAs novels and other novels since the content of the texts reflect the reality of their lives. Youth are inspired to see the youth characters going through challenges in their day to day life and become winners of their own challenges.

The study shows that, the well-being and ill-being presented in the selected YAs novels under the umbrella of the discussion of social values are the symbolic representation of the social life of the youth in reality. Esmail uses the local context of the youth to present social values in her novels as they are exposed in the discussion in the previous chapter. The study on the other hand, has illuminated the ideology of the youth, life and culture in relation to social values whereas in support of the argument, she has established that, YAL is a reservoir of realities. The microcosm world of the three YAs selected novels in the discussion of the philosophical issues, have reflected the real macrocosm world of the youth in Tanzanian societies.

Thirdly, in chapter three, the study presents the second objective which analyses the literary devices that the author employs to underscore social values. It is an examination of imagery, simile, hyperbole, personification, symbolism, and proverbs as Esmail uses them to draw attention to social values in her selected YAs novels. Literary devices generally refer to the typical structures used by writers in their works to convey messages in a simple manner. The blends of literary devices help readers to appreciate,

interpret and analyze literary works. They also allow the readers to compare a work of one writer to the other to determine its worth. The writers employ literary devices in YAs novels and especially the ordinary one as per the group they deal with, to achieve not merely artistic ends but also to give greater understanding of readers and appreciation of the literary works as they are critically and thoughtfully employed.

Literary devices have been used by Esmail to communicate social values and to build up a narrative to make it more complete and interesting. Because formalism calls for a close reading of a text, it is useful in the case of this chapter. Formalism enabled the researcher to look at images, simile, hyperbole, personification, symbolism and ambiguous dialogues where the sociological literary theory helped to bring in the underscored values in relation to such literary devices. The investigation of every detail of a work for its contribution, connection and discovering how all the formal elements of the text works together is of significance. Some of the elements call for attention in formalism which are absolutely the tenets of this theory such as form, fiction and unity.

Fourthly, in chapter four, the study discusses the third objective, where it examines the author's social vision with regard to the youth in her society. It investigates the social images on the basis of examining the way the author views the Youth in her society. This chapter studied the interaction of Esmail characters as important in analyzing her social vision. Esmail characters are examined critically in regards to the author's vision which can also be considered as her vision for her mother country on the way she views the youth. As she portrays her vision, the author uses different striking techniques as they are shown in the last chapter especially in underscoring social values where she creates them

through the language used by the characters. This section also examines the social situation of the youth characters, the role they played in changing their society, the risk they take to change the community, their commitment as hard workers and as risk takers, depiction of characters and Esmail's relevance of the youth as she communicates her social vision. Esmail through the different roles she gives the youths in the society, urges the youth to stand firm and become attentive during the battle of positively changing their communities.

5.2 Conclusion

The findings in this study were based on the analysis of social values in *The Detective of Shangani: The Mystery of the Lost Rubies*, *Lesillie the City Maasai* and *Living in the Shade*. The study established that Esmail was strikingly able to communicate the realities of social values in the selected YAs novels even in her other YAs texts like *Mohammed My Hero* and *I am Bakari*. The belief that a writer's social vision is the author's dreams in what they believe about their society has been realized here as a reflection of what the author thinks about his/her society. In this case, if the author thinks that there is a need to change the society at any cost to get rid of improper beliefs, he/she may automatically observe the positive factors that may affect those changes. Esmail discusses the youth positively as she shows the positive role they play in building their communities. However, Esmail has only shown the positive side of the youth while the same youth in other communities are seen as a source of immoralities. Because youth are envisioned by Esmail as, agents of change, hard workers, adventurers and as risk takers, the same youths in different communities and environment, may be used negatively. For example, the politicians in African countries use the youth to fulfill their urge of politics. It is

known all over the world that, youth are the source of inspiration. Youth always struggle together towards a common destiny and especially in a search for identity and also to fit in well their communities even if it costs them their lives they usually dare to do it.

5.3. Recommendations

In support of the findings, this study raises concerns of the author to address the Social Values that are not clearly brought to limelight by the literary critics in the three selected novels of Nahida Esmail. The study observed that teenagers and YAs still tended to be impressionistic to the extent that they were easily influenced by literary texts they read, people they fraternized with, television programmes or films they watched. Imaginative art is also a crucial socialization tool. This being the case, it is important for a literary writer or artist creating for this group to carefully consider the subject of his/her text. Therefore, the study had filled that gap by examining social values that were crucial to the society, especially for Young Adults.

Consequently, more focused literary studies are recommended to be done where such studies can assume various dimensions. The study recommends literary studies on the following areas: To begin with,

- Study Esmail's social vision using works which have not been sampled in our analysis.
- Study can be done with YAs novels by other contemporary African writers from Tanzania and beyond.

- One can also engage in other areas within YAL such as Political values, the efficiency of language in YAs novels in portrayal of social values, and the reflection of youths' dreams in such works.

Such studies would extensively address the social significance of the youth, a group which many studies demonstrate to have been marginalized for many decades.

The study also prescribes the following to scholars:

- Every scholar who is a literary writer, creating for YA has to ensure that the subject of any literary text they write for YA is about YA and it revolves on the centre of their learning experiences.
- They should stick on doing studies on youth to enlighten them with their potential cultural aspects or communal ethos that make them to be valued and accepted in their communities

While Esmail portrays the youth positively, that is not the case to all youths in all communities in Tanzania. Therefore, other studies can examine the youth in other Tanzanian communities.

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