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KENYATTA UNIVERSITY

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF LITERATURE

'PARABLES' OF PEACE: A DIALECTIC DELINEATION OF
NARRATIVE-DYNAMICS THAT CAN HELP CHILDREN TO COPE
WITH POST-TRAUMATIC STRESS DISORDER (PTSD) IN FIVE
CHILDREN'S STORIES FROM RWANDA

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A RESEARCH PROJECT PAPER SUBMITTED TO THE SCHOOL OF
HUMANITIES AND SOCIAL SCIENCES IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTER OF ARTS OF
KENYATTA UNIVERSITY.

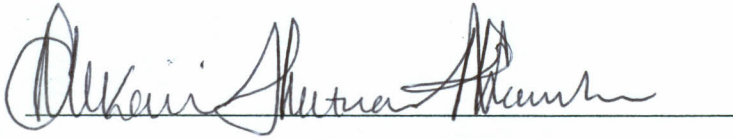
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'Parables' of peace:



2008/330605

DECLARATION

This research project paper is my original work and has not been presented for a degree in any other University or for any other award.



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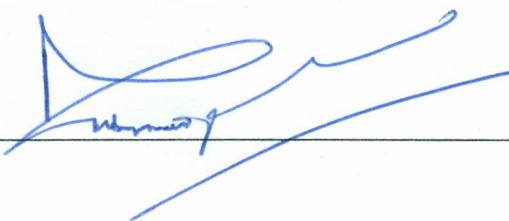
This project paper has been submitted for review with our approval as university supervisors.

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DEDICATION

To my wife G.K, Rosaline; my worthy jewel in this boring life.

ACKNOWLEDGEMENT

Though everyone at Kenyatta University Literature Department has been divine, I would like to thank one special person: Professor Francis Davis Imbuga for his belief in this work since its inception, guidance, support and generally generously affording me access to his time and his intellectual repository. I would also like to thank Dr Mugubi John for his tireless dedication and academic advice that helped to enrich and shape this work.

No one makes the journey alone. For having loved and sustained me on my journey, I specially want to recognize the following people: my parents James Mutua and Felister Nthambi, for casting the first seeds so lovingly; all the Kamaus' be they in-laws or outlaws for a strong belief in me; my wife G. K, Rosaline for sharing her beautiful self with me and listening to me babble long into the night. I would also like to thank Brother Steve Mutua and Caroline Glover for their moral support. To my sister Carol, brother Msafiri and niece Syomiti you are my comrades in arms. My brothers Babu and Boss thank you for your moral support. My thanks also go to Musumba and Tonui: the other two academics pirates.

My best friend Felista-gracia Nthambi wa Makau without your company this work would have been mind-numbing. To my 'threat' Ein-arcadio Mutua wa Makau those constant cries at night worked like an alarm clock. Thank you my two little angels.

My thanks also go to the Chairman and all members of staff of Literature Department for their empowering us with knowledge and advice.

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ABSTRACT

Most emerging Rwandan post genocide children's stories indirectly tackle the 1994 genocide in thematic presentation. Coming from Rwanda is an interesting trend of representation of genocide inspired themes in a parable motif. This paper investigates why this is so. The selected stories from this region have specific patterns of representation of these trends. These patterns clearly follow a morally didactic way of dealing with aftermath of the genocide. This study examines how and why selected stories from Rwanda have employed this parable motif.

The main focus of the study has been to examine how authors have employed style in dealing with genocide inspired themes to enable children readers (affected by the 1994 genocide directly or vicariously) to cope with *post traumatic stress disorder*. This is a psychological condition affecting people and children who have been exposed to extreme violent acts. The condition was first discussed among the Vietnamese war veterans. The main aim of the study has been to establish how deliberate use of style and thematic presentation can be used effectively to create tools of social change (children's stories with therapeutic power to help heal this disorder in affected children). This has been done with close reference to five selected children's stories by Musonza Ignatius, and Ntambajyana Sylvester. Musonza has written a story titled *Tamari of Tamarinda*, while Ntambajyana has written four children's stories titled, *Two Cows*, *Our Second Father*, *Cow and Dog* and *Pig and Monkey*. These selected stories have been used as the main point of departure to inform this study.

CHAPTER ONE.

Foundation of the study: background, objectives and methodology.

Operational Definition Of Terms.

Children's literature: Writings and illustrations designed for children, to be read to them or by them. It includes almost every type of writing and illustration from fiction to picture books, toys, and simplest board books for babies to sophisticated multimedia texts.

Genocide: In international law, the crime of destroying, or committing conspiracy to destroy, a national, ethnic, or religious group.

Trauma: An emotional shock producing harmful life effects or unpleasant experience that causes distress.

Catharsis: Therapeutic release of emotions.

Prejudice: prejudging or making judgment about a group without sufficient knowledge

Scapegoat: Blame on a person or a group for something based on that person's or group's identity when in reality the person or the group is not responsible.

Stereotype: Oversimplified generalization about a person or a group without regard to individual differences.

Policy traps: Government policies that are meant to heal tensions in the long term although they risk of aggravating social tension in the short term

Hermeneutics: The study of the theory and practice of interpretation.

Contact- comfort: Satisfaction obtained from pleasant soft stimulation.

(That of a story to a reader)

Biblio-therapy: Process of interaction between a book and a reader aimed at dispelling distress arising through disorders of emotion, thinking and behaviour.

Bibliopædiatrics: Psychological cure (adjustment) attained by a child suffering from PTSD after reading children's story book(s) in which hedonic-narrative dynamics are employed.

Fusion of horizons: The convergence of the world of the writer and that of the reader.

Hedo-therapy: Cure of emotional trauma achieved by the effect of soft-stimulation one gets when reading or watching the performance of a literary text. These results from what Aristotle termed as catharsis.

List Of Abbreviations And Acronyms

1. PTSD – Post Traumatic Stress Disorder
10. RTLTM - Radio Television libre de Mille Colline
2. RPF – Rwandan Patriotic Front
3. UN – United Nations
4. RANU – Rwandan National Union
5. SDP– Social Democratic Party
6. UNAMIR – United Nations Assistance Mission for Rwanda
7. IDPS – Internally Displaced Persons
8. COR – Coalition Pour la' defence de la republique
9. UNICEF – United Nations Children's Fund

1.1 Background to the Study

The main aim of this study is to establish whether there are therapeutic-narrative dynamics in five selected Rwandan children's stories. The study also establishes how two selected Rwandan writers have treated genocide related themes in five children's stories. The need for this study arose from an observable trend in the treatment of the theme of genocide in emerging children's stories from Rwanda after the 1994 genocide. This trend reflected a penchant for writers to deal with themes that promote reconciliation, forgiveness, national unity and reconstruction. These themes are all presented in parable motif.

The crime of genocide has been committed many times in recorded history. During World War 1 an estimated population of 1.8 million Armenian citizens was deported leading to the deaths of most of them through starvation, dehydration and massacre. Between 1930-1940 Nazi-Germans engaged in efforts to destroy the Jewish population, which is another act of genocide. Other incidents took place in Nigeria in 1969 and in Cambodia in 1975. Presently genocide has taken place in Kenya and Darfur, Sudan. About the genocidal trends observed in Kenya after the 2007 disputed presidential elections, Mandi wrote the following in a 'Sunday Nation' dated February,3,2008 , in an article entitled, '*Blood of the innocents cries from the ground.*'

This past one month, over 800 Kenyans have lost their lives at the hands of their neighbours, friends and security forces. I'm inclined to believe that their blood

cries from the ground all across the land asking for justice. Yet those who committed these murders continue to walk free, in the safety of their hideouts, perhaps waiting to strike again.

In the article Carol seems to be calling for justice to be meted out to both victims and perpetrators of the atrocious killings. In another article published on the 27th January 2008 by the title, ' *Ethnic clash victims seek refuge in churches and police stations*', M, Njuguna , K, Watoro . and W, Macharia ., wrote that:

Thousands of Nakuru residents fled to police stations and churches for safety as violence continued for the second day in the Rift valley town. Rival gangs stood off against each other at Lanet...about 100 people most of them children displaced from their homes in Kaptembwa, Ponda Mali and Mwariki estates, sought refuge at the central police stations.

These people fleeing their homes have been referred to as internally displaced persons, or IDPS. Most of these IDPS are children and women who have witnessed violence of unimaginable magnitude. In Eldoret a church was burned with people inside most of them women and children. Innocent children, women and men have been butchered in broad day light.

Such atrocity can only be compared to what happened in Rwanda in 1994. In the editorial comment of the above cited daily an article titled, '*Women and children suffering in camps*' it is recorded that:

It is now recognized that women and children are bearing the brunt of the raging conflict, and now a red light is on. Sexual abuse has been thrown into the equation and now these two vulnerable groups are suffering double jeopardy...in some areas women and children are living in makeshift structures that are not secure enough to keep out would-be sexual predators.

From the above quote it is clearly evident that children faced with such extreme acts of violence need urgent measures to help them cope with PTSD.

About Rwanda Mamdani Mahmood (2001:6) writes, '*...in Rwanda, the government did not kill. It prepared the population, enraged it and enticed it. Your neighbours killed you.*'

Between April and July 1994, over a course of about one hundred days Rwanda was plunged into a maelstrom of death and destruction. This led to the mass killing of thousands of ethnic Tutsi and moderate Hutu sympathizers in Rwanda. Hutu militia groups carried out the genocide. About the participants in the genocide Mamdani (2001:7) writes,

'But the truth is that everybody participated, at least all men. And not only men, women too: cheering their men, participating in auxiliary roles like in a street to street battle.'

Rwanda is a small country with a population of eight million people. Wallis (2006) notes that, there are three main ethnic groups: 85% Hutu, 12% Tutsi and 3% Twa. Willis notes that the 'Akazu' top military and political figures with close links to French policy makers orchestrated the genocide. The militia was divided into two groups known as *Impuzamugambi* (meaning, those with the same or single goal) and *Interehamwe* (meaning, those who stand or fight together). In about one hundred days the estimates of the death toll resulting from the genocide ranged between 500,000 to 1,000,000 people including children.

The ethnic rivalry between the Hutu and Tutsis is described by *Wikipedia* an e-journal, to have resulted from the

...Cynical and conflicting manipulations of Belgian colonists which left behind competing extremists of an established Tutsi autocracy and cabal of ultra nationalist Hutus that gained power towards the end of the twentieth century.

Before the 19th century the Tutsis held political power while Hutus were believed to possess supernatural power. The Tutsi kings were known as Mwamis. Mwamis selected a

council of advisors known as Abiiru from the Hutus because they believed that the Hutus had supernatural powers.

The journal also notes that the distribution of land enacted between 1860 and 1895 by Mwami Rwabugibiri resulted in an imposed patronage system. Tutsi leaders demanded manual labour in return for the right of Hutus to occupy land. This system left Hutus living in serf-like status and the Mwamis acting like feudal masters. Ever since, this has been a major cause of ethnic rivalry and tension between the Tutsi and Hutu ethnic groups.

In 1933 Belgian rulers introduced identity cards designating people as Hutu or Tutsi. Initially the Belgians favoured the elite from Tutsi minority, but as independence approached they and the Catholic Church began to support Hutu elite triggering pogroms between 1959- 1962. Over 700,000 Tutsis ended up in refugee camps in neighbouring countries: Tanzania, Burundi and Uganda.

Further, rivalry and ethnic tensions were fueled by dissatisfaction of Tutsis living in the Diaspora. Paul Kagame formed the Rwandan Patriotic Front (RPF) in 1985. RPF wanted their recognition as Rwandans and their right of return. On October 1990 RPF invaded Rwanda from their base in Uganda. The then Rwandan government painted the invasion as an attempt to bring the Tutsis ethnic group back to power and this fueled tensions. President Habyriamana accused the Tutsis of intending to restore a Tutsi feudal system and enslave the Hutu race. Hutus rallied behind the president.

In August 1992 the Arusha (Tanzania) Protocol was signed, expressing an agreement to move towards a broad based government. This was denounced as a sell-out by (CDR) *Coalition pour la defense de la republique*. Hardliners had been angered by negotiations given chance by Habyriamana. In January 1993 the CDR and militia rioted in Kigali for about six days leaving 300 people dead. Willis notes that France armed and trained the Rwandan army (FAR) turning it from an unorganized 3000 troops to 20,000 troops in a year. In the camps were members of Interehamwe and Impuzamugabi. This clearly indicates that the militias were not simply undisciplined mobs. The militia conducted targeted massacres as well as assassinations. They tortured and smashed oppositional political groups and spread ethnic hatred.

On 11th January 1994, UN Commander in Rwanda, Romeo Dallaire, warned UN headquarters that an ethnic massacre of immense proportions was being prepared. Thousands of Tutsi were killed trying to get to Amahoro stadium guarded by Belgian forces. 20,000 were slaughtered at the Nyamata convent. 5000 people were killed at Ntarama church. In Bisero, a region near Lake Kivu hosting over 70,000 inhabitants only 2000 survived. The survivors, starving and wretched hid in mine shafts in the hills among decomposing bodies. Among them were children. Mamdani (2001:6) in a book entitled, *When Victims Become Killers*, writes that,

About forty eight methods of torture were used country wide. They ranged from burying people alive in graves they had dug up themselves, to cutting and opening

up wombs of pregnant mothers. People were quartered, impaled or roasted to death. On many occasions death was the consequence of oblation of organs, such as the heart from alive people.

Details like these make reading a traumatic experience imagining the propensity of the attempted apocalypse.

The media is accused of having actively incited hatred and violence. Radio television *libre de mille collines* (RTL) and newspapers began a campaign of hate and fear. Kagura a journal active from 1990 to 1993 is recorded to have incited hatred and violence. They broadcasted and published material branding Tutsis as 'Inyenze' a Kinyarwanda word for cockroaches. The media also made veiled calls for violence.

The catalyst to the genocide was the shooting down of the airplane carrying Juvenal Habyriamana and (Hutu) Burundi president Cyprien Ntaryamira on April 6th 1994. The two presidents died in the plane crash. This marked the beginning of one hundred days of organized persecution and massacre.

Wikipedia notes that, the first Congo war of 1996 in eastern Zaire between the Tutsis and Banyamulenge led to a huge influx of refugees from Congo to Rwanda. About 600,000 refugees returned from Congo. Another group of 500,000 refugees returned to Rwanda from Tanzania in a huge spontaneous wave back to Rwanda.

The return of the refugees prompted the Rwandan government of national unity to begin the long-awaited trials. United Nations set up the International Criminal Tribunal for Rwanda in Arusha, Tanzania. This tribunal was mandated to prosecute high-level government officials who were suspected to have been involved in the Rwandan genocide. Gacaca courts (participatory justice system) were established in Rwanda to address genocide cases. The Gacaca courts were supposed to complete their work by the end of August 2007.

Presently, the Government of National Unity supports programs that foster unity and reconciliation. One of the ways has been the encouragement of youth theatre groups to use drama to foster unity and reconciliation. Another effort was the establishment of Bakame publishers to publish anti-bias books that are aimed at promoting forgiveness, reconciliation, national unity and reconstruction.

The background to Genocide related literature in children's literature is very limited all over the world as reflected by previous studies conducted in the field. Rucyhana John, in his book, The Bishop of Rwanda: Finding Forgiveness amidst a Pile of Bones looks at genocide as a blessing from God.

He writes '*...the aftermath of the horror has united the different ethnic groups in Rwanda and there is a new spirit of hope and reconciliation in the country.*'

1.2 Statement of the Problem

A close survey of children's literature studies reveals that: isolation and analysis of hedo-therapeutic narrative dynamics and genocide related themes have received little attention than other areas of children's literature criticism from scholars all over the world. As a result, this has created a lacuna worth investigating since children's fiction is mostly dependent on its socio-political and historical context. Secondly a closer focus at the ever changing ugly faces of violence in the modern African states and its traumatic effects on children, an apocalyptic trend towards the continent's self-destruction is revealed. This will be so if effects of exposing violence to children are not addressed and trauma divested. Kenya and Rwanda are examples of countries that require quick redress to extreme exposures of violence to children.

In Kenya alone following the elections held on December 27th 2007 election violence erupted. Militia-terror squads committed barbaric murders in the presence of children with impunity. Parents, relatives and children were massacred. Churches were incinerated and houses plundered and torched. Following the ethnic clashes children were butchered and thousands were displaced from their homes and forced to live as internally displaced persons (IDPS). These experiences have without doubt been traumatizing and hence measures should be taken to address PTSD in the affected children.

Similar genocide occurrences have been witnessed in Nigeria, Rwanda and southern Sudan. In Africa alone there are rampant cases of masked politically inspired incidents

which expose children to traumatic experiences. A child caught up in such a Janus-faced environment, with need for fantastical pleasure smiling on one face and traumatic experiences crying for redress on the other will experience a schizoid perspective of oneself and the world as they perceive it. This, therefore, calls for urgent measures of enhancing ways of assisting affected children to cope with Post-Traumatic Stress Disorder. The children are affected both directly and vicariously by the acts of violence. This study isolates narrative dynamics found in children's stories that can help children to cope with PTSD.

Following from the above sensitive observations, the problem of this study has therefore been to fill the lacuna of studying and relating genocide related themes to children's literature. Secondly through close investigation of style in the selected stories the study has investigated how careful, deliberate use of style has produced children's stories with therapeutic effects on the minds of children readers. This has been done by examining clinical ways of dealing with the same condition and comparing these to the isolated narrative dynamics found in the studied children's stories.

1.3 Objectives of the study.

The aims of this study have been:

- I. To establish background to the Rwandan socio-political conflict and its relationship to the creation of character stereotypes and the use of patterned parable motifs in the selected children's stories.
- II. To establish common genocide inspired themes in the selected children's stories

- III. To investigate and isolate therapeutic narrative dynamics in the selected children's stories.

1.4 Research questions

In order to critically examine the treatment of the theme of genocide in the five selected Rwandan children's stories, this study has sought to answer the following questions:

- a) What are the reasons for the Rwandan socio-political conflict and how have they influenced the creation of character paradigms and the use of a parable motif in the selected children's stories under study?
- b) Has the Rwandan genocide inspired the treatment of common specific themes in the selected Rwandan children's stories?
- c) Are there therapeutic narrative dynamics in the selected children's stories?
If yes how can they be explained?

1.5 Assumptions

The study is premised on the following assumptions:

- I. The background to the Rwandan socio-political conflict has influenced the creation of character stereotypes and necessitated the employment of parable motifs in the selected stories.

- II. Genocide has inspired the treatment of certain common specific themes in the selected stories.
- III. There are narrative-dynamics that can be used to help children to cope with PTSD in the selected children's stories.

1.6 Justification and significance

As stated in the statement of the problem there has been an apparent gap in the existing body of children's literature criticism that has necessitated a comprehensive study of therapeutic narrative-dynamics and the treatment of genocide related themes in the selected children's stories from Rwanda.

As shown in the literature review very few critics have made an effort in studying the treatment of the theme of genocide in children's stories. This study has identified and analyzed the mode of presentation of common genocide inspired themes. Also through the use of hermeneutics theory and bringing into focus related studies the study speculates on the curative aspects of literature.

The *African e-journal* has also published information on the current situation in Rwanda. It states that 120, 000 persons remained in prison for alleged participation in the genocide. 2000 prisoners are children accused of having participated in the genocide. This information coming more than a decade after genocide helps to justify the importance of carrying out this research.

Recently 'The Daily Nation' a Kenyan local newspaper dated May, 2007; Kiplangat summarizes findings of recent study funded by UNICEF on violence on children. He notes that 275 million children throughout the world are exposed to domestic violence every year. The study also notes that, '...*globally there is lack of data on violence against children which undermines understanding and action.*' These findings justify the need to undertake this study.

1.7 Scope and delimitations

The selection of the children's stories was done after a fairly extensive survey of children's stories from Rwanda published in English. It is not possible to cover all children's stories that address the theme of genocide from Rwanda in a single study.

The children's stories were selected firstly on language. This study has considered those children's stories written in English. Hence children's stories written in Kinya-rwanda or French though from the same country and period were not considered.

The second criterion for selecting the stories of study was based on thematic presentation. The chosen stories deal centrally with genocide related themes. The chosen stories explore the aftermaths of genocide: the need to forgive, reconcile, re-unite, rebuild and restore a country's lost glory.

Thirdly the stories were chosen on the basis of their suitable readership age. This has been determined by level of language difficulty, stylistic complexity in the portrayal of the themes and though not a major factor, length of the stories. The study estimates a suitable readership age of children to be between six and fifteen years. It is important to reiterate the fact that realities of this age bracket of children are shaped by fantasy, magical realism and identification with heroic stereotypes. These aspects are present in the selected stories.

Fourthly the last criterion of selecting the stories was based on the period in which the stories were written. This study considers stories written after the genocide of 1994 to the present.

1.8 Literature Review

The treatment of genocide related themes, isolation and analysis of hedo-therapeutic narrative dynamics in children's literature is a seriously understudied topic all over the world. Anderson (2005) contends that although significant researches have been made in the social sciences in the disaster field over the past decades, important areas have been seriously understudied including 'the impact of hazards on children and youth.'

On the 'Daily Nation' a local Kenyan newspaper dated October 15th 2007 Westall Sylvia wrote an article by the title, '**publisher tries humour to heal Rwanda's genocide wounds**' in the article Westall begins by posing the question, "*How do you write a book for a child*

who lives in the aftermath of genocide?" she notes that Agnes Gry-ukunda one of a few Rwandan publishers gives 'humour' as the answer. Gry-ukunda the head of Rwanda's only children's publishing house *Bakame editions* says '*...books can help children and young people scarred by the 1994 slaughter in which at least 800,000 were killed.*' Gry-ukunda notes two important qualities of books published for traumatized children. She says they must in the first place tell amusing stories. Secondly she says the stories need to be well written and should not speak of things that may disturb children or '*... put frightening images in their heads.*' She says this is because,

After genocide ... children did not laugh, children did not play...but through our language and stories children can learn our cultural history, and learn our joy of life.

Gry-ukunda observes those children's books with tales of a beautiful but vain crocodile, a disappearing mother or magical seeds, as being able to give the children the impulse to become story tellers themselves and bond with others. About this she says '*the books allow them to communicate more easily with each other, learn about their culture, to bring them out of their shell.*'

Ford Nigel (1986:3) asks, "So what is the artist's function?" to this question he responds:

Sometimes he is the kind of a court jester to the whole society: he sees the truth and speaks it, however uncomfortable it may be....sometimes the artist is a doctor to the world pointing out diseases, making a prognosis a line that runs from Bunyan to Sulzhenitsyn....sometimes he is a teacher though not without one of the other qualities and- sometimes a healer.

Ford admits of the curative dynamics found in most works of literature. In the same work he goes further to document an incident that helped him to understand that children's literature can have curative aspects. About the experience he writes:

Not long after I first became an actor, I went with a theatre group to perform a play for children. In the audience was a seven- year- old Asian girl who had been at school for almost three years and in all that time had not spoken a single word either to her teacher or her classmates. The experience of the play-a simple almost archetypal fairy tale not a social document-unlocked something in her mind through her imagination and from that day she became a perfectly normal, responsive, interested child. (1986:4)

The above observation by Ford helps us to firmly speculate on curative aspects of children's literature and arouses the need to isolate a paradigm of hedo-therapeutic-narrative-dynamics in selected children's stories. Ford seems to agree with Gry -ukunda on the availability of healing aspects in literature for children. Their sensitive observations further serve to justify the importance and validity of carrying out this study.

Studies that come close to the treatment of the theme of genocide in children's stories include a study by Sr. Mary Agnes (1946). The study investigates the use of children's stories to cure traumatized children.

The study recommends that, *'all teachers must be aware of the effects of reading upon children, and must realize; through children's literature most children can be helped.'*

In her study Sr. Agnes recommends the use of *'bibliotherapy'* (*therapy attained by reading of some children's stories*) in divesting off trauma in children affected by extreme experiences of violence. In the above study though Agnes recommends use of children's literature for pathological cases, she does not treat literature as a work of art but as a therapeutic kit. The above study is important because it points out a new function of children's stories: that of healing or divesting of disturbing emotions resulting from harrowing experiences. This was earlier named by Aristotle in an inchoate medical term as *'catharsis.'* This aspect forms the foundation for this study.

Defining print culture for youth: the cultural work of children's literature, (2003), a study by Lundin Anne, notes that '*...print culture is a complex, social, literary, bibliographic discourse into the form and function of print in social history.*' Lundin also points out that a child is raised by the arms of print. This study by Lundin points out the usefulness developmental aspects of children's literature to a society. The study also goes further to show the benefits literature has at that stage of innocence where children strive to move beyond their own boundaries. At this point the children's stories to use Holts words, '*arouse in the child reader the desire to explore the new and the unknown and gain some control over it without trying to force him or her to move faster or further than he or she feels ready to go*' (Holt 1969:127)

Murray Knowles and Kirsten M., in a study dealing with language control in children's literature (1996 p.202) note that:

The relationship between writer and reader is almost by definition, a relationship of domination, so such texts can be made to serve the ideological purpose in such a relationship.

The contributions of Murray and Knowles study are important to this study because they clarify the ways authors use children's stories for indoctrination purposes so as to control and cultivate desired perspectives in children readers. A similar study was also conducted by Hunt P. (1988) which he titled *Degrees of control: stylistics and discourse of children's*

literature. In the study (p.163) Hunt points out that ‘...*the realization of a text especially text for children is closely involved with the questions of control and the techniques through which power is exercised over, or shared with the reader.*’ This view is shared by Crouch, M. (1962:43) that children’s literature... ‘*has an overall effect, whether conscious or not on the part of the writer or that of the reader of indoctrinating children with capitalistic ideology.*’ This aspect Crouch claims is achieved through ‘conscientious realism’ a term he defines as a fantasy world disguised under a wealth of realistic practical detail

On (p.263) Hunt also notes that:

The structure of a text and language choices can tell something about the society in which the texts themselves are rooted, and that an awareness of patterns of textual structure and of language choices may provide information about how the writer wants his or her readers to view society.

Hunt’s study is important for it strengthens Montgomery’s (1986:176) view that ‘*writers do not write in a vacuum when presenting their fictional world.*’ This takes the argument back to Plato’s mimesis theory that literature mirrors society, a sagacious view to which Hunt relating it to children’s literature clarifies by writing that:

...words are selected from a determinate set of situations at hand and have previously been shaped by the community or by these parts of it to which the speaker writer belongs.

The above study helps in clarifying the need to take into account the socio-historical and cultural background of the author in influencing him or her at the moment of creation of the children's work. In this study this comes in as the influence the authors' historical contexts have on their children's stories.

ADL-A world with a difference institute Publishes anti bias children's books that are aimed at building a multicultural vision. A study published in its web site deals with the use of children's stories to help students cope with bullying. This study too seems to treat children's stories not as art only but as therapeutic tools.

Other related studies include Settler (2002) whose study is concerned with the impact of the September 11th attacks in America on children. Peek .L and Forthergill. A. Collaborated in a study titled *Reconstructing childhood: an exploratory study of children in hurricane Katrina*.

These two studies though they deal with impact of disaster on children and how literature can be a useful tool in treating the children do not use literary canons in their exploration. They, however, point out another important function of children's literature; that of healing of trauma in children exposed to extreme cases of violence. This function helps to strengthen the importance of children's story writers to treat the creative process with due seriousness for children's literature should not be childish but childlike. This is because the above studies have clearly demonstrated that children's stories are not created from sheer fantasies or merely aimed to be used as entertainment conduits, but rather are effective tools of shaping moral behavior and personalities.

Literature used as social tool capable of therapy and personality shaping is an aspect this study takes further by making an inquiry on an emergent trend in stylistic portrayal of the genocide inspired themes. This study will not just deal with the texts as therapeutic tools but deliberately created works of art with hedonic psychological appeal to its intended children's audience. Nicholas T. (1981p.2) in a study where he focuses on the child and the book and the psychological impact states that:

Literary sensitivity when writing for the young can also be described in terms of the skills with which the author responds to various psychological and imaginative needs within his/her audience. Children for example sometimes need stimulation in their literature to help them move away from certain lazy, immature ways of thinking; a good author consciously or unconsciously, provides this stimulation by writing about characters and situations in away that is both fresh and convincing and which in the light of a child's developing understanding, can also point the way forward towards greater insight.

This study is important in that it explores the need for literary sensitivity when writing for the child. The study does this by pointing out that, authors of children's literature need to respond to various psychological and imaginative needs of children. This is important because imaginative works mould imaginative brains that can provide creative solutions to literary and social problems.

The need described by Nicholas in the above quote is clearly evident in the selected children's stories under study. It is this psychological dimension that gives children's stories a healing effect on the mind of the child reader. In his study Nicholas assess particular children's books or their authors for their potential psychological appeal rather than for their literary merit.

Hunt, (1990) relates children's literature to the society. He begins by identifying childhood as a time for learning about the adult world. He states that:

...children use their writings to reorder their experience to fit adult expectations and so adult writers for children reorder and relexicalise their adult world to fit what they perceive to be the world of the child, or to fit what they think the world ought to be.

Further in the study Hunt looks at children's literary texts as being culturally formative, and of massive importance educationally, intellectually and socially. He states:

Perhaps more than any other texts, they reflect society as it wishes to be, as it wishes to be seen, and as it unconsciously reveals it self to be.

From the above quote Hunt clearly reveals the didactic purpose of literary texts showing their ultimate goal as being that of ensuring societal harmony. Gachukia and Akivaga, (1982), suggest that we need to investigate the kind of influence that children's stories have on the child who reads the books.

1.9 Theoretical Framework

The stylistics, hermeneutics and sociological theories have been used to guide this study. Stylistic approach is selected for its relevance as the main analytical descriptive theory of literary texts. Hermeneutics theory has guided the study so as to arrive at conclusions on the effects of a text on the mind of a child reader. The sociological theory has complemented hermeneutics theory for it outlines the relationship between reader and his or her social-cultural setting. This theory looks at writers as people who write at a particular time influenced by their society's culture and history and political ideologies of the moment.

The theory of stylistics has been adopted from the African foundations perspective as discussed by Emmanuel Ngara, in *stylistic criticism and the African novel* (1982). This theory outlines the constituents of a work of art and accounts for the dimensions of language in fiction. The study also lays a base for evaluating literature from the point of view of stylistic criticism. The theory also provides basic terminology for aiding in analyses of creative works of fiction. The advantage of this theory in guiding this study lies in the fact that, it goes beyond traditional literary stylistics which deals with linguistic content and excludes the social factors. This theory takes into account content factors relating to political, social and moral issues. This theory balances sociological and aesthetic issues. Ngara (1982:35) notes that, 'sociological and aesthetic issues are of equal importance in literary criticism.' Thus, this study being concerned with themes inspired by a social historical event of genocide has benefited from the above theory of stylistics in isolation and analysis of the same.

Hermeneutics theory is a recent development of Sigmund Freud's psychoanalytic theory. This theory is closely associated with Schleiermacher, Wilhelm Dilthey and Ricoeur Paul among others. The theory was originally used in the study of theology and specifically applied to Biblical interpretation. Since 19th century the theory has broadened to include theories of literary interpretation and philosophical theories of meaning and understanding. Hermeneutics theorists like Schleimacher and Dilthey consider understanding to be a process of psychological reconstruction i.e. the reader is continually attempting to reconstruct the original intention of the author.

Thus the text is the expression of the author's thoughts and interpreters must attempt to put themselves within the author's horizon in order to experience the creative act. Hermeneutics thus focuses on the reader - text relationship seeking to explain the interplay of psychosocial elements of the reading process. This theory is important in guiding this study because it is able to account for psychosocial aspects that help a child to reconstruct reality as he or she interacts with a story. These psychosocial aspects have been identified in the selected children's stories evaluated for their cathartic effect/healing value to children readers.

The sociological theoretical approach has also been used to direct this study. This theory is supported by the fact that writers do not write in a vacuum, but as members of a particular society they write in the context of their environments. Thus, even though most children's stories are amoral tales based on magical realism and fantasy, most of the

concerns they address and present belong to the social sphere of life. The problems addressed in the stories include: political, economic, religious, historic and generally interpersonal issues. Thus the conflicts, dilemmas, triumphs reflected in the children's stories are based on social interaction between people and their interaction with their surroundings.

The treatment of common genocide related themes in emerging Rwandan children's stories after the 1994 genocide thus can only be explained in terms of the apparent circumstances within the Rwandan society.

1.10 Methodology

This is mainly an in-depth textual analysis of the selected primary texts. The study has involved rigorous reading and analysis of the selected children's stories within a conceptualized understanding of genocide related imagery. The primary texts have been supplemented by library research in which related material has been sought to guide the study.

For purposes of a focused study an explorative elucidation of the genocide euphemistic portrayal of imagery and symbolism has been undertaken. This has formed the epicenter in the analysis of the five Rwandese children's stories of Musoza Ignatius, Tamari of Tamarinda and Ntabajyana Sylvester's Two cows, Our Second Father, Cow and Dog, and Pig and Monkey.

The above stories are analyzed to establish influences of Rwandan socio-political conflict on creation of character traits in the writing of the stories. Secondly genocide inspired themes have been analyzed. Finally the study has also established hedo-therapeutic narrative dynamics that can help a traumatized child reader to cope with PTSD.

CHAPTER TWO.

Social-historical influences on character Traits.

2.0 Introduction.

This chapter isolates character traits in five children's stories from Rwanda by I, Musonza and S, Ntambajyana. This is done with an aim of investigating how the background of the Rwandan genocide of 1994 has influenced the formation of character stereotypes in the five selected stories. This has been done by listing the chronology of events in Rwanda from conquest in 1894 to 1994 (the onset of the genocide). Probable causes of genocide are recapitulated as discussed in background to the study in chapter one. Secondly character traits of the major characters are analyzed in each story and trends of influence drawn from Rwanda's genocide experience and compared to the findings obtained in this chapter.

2.1 Chronology of the major socio- political events in Rwanda's history

- 1894 German explorers discover Rwanda.
- 1900 - White fathers erect their first mission in Rwanda.
- 1916- Belgium takes over Rwanda and relies on traditional elite to rule it.
- 1922- The League of Nations puts the Urundi under the trusteeship of Belgium.
- 1932- The creation of the newspaper Kinyamateka.

1952 - The first representative council composed of prominent Tutsis is formed.

1958 - Inter ethnic tensions increase between Hutu and Tutsis.

1959 - The social revolution supported by Roman Catholic takes over power. Hutu elite take power.

1961. - Kayibanda is elected president and declaration of the republic of Rwanda is made.

1962. - Simultaneous declaration of independence in Burundi and Rwanda.

1972 - More than 200,000 Burundian Hutu- the intellectual class –are massacred by the Tutsi-dominated army. Thousands of Tutsis flee to Tanzania and Uganda.

1973 - Hutu extremists in Rwanda push Kayibanda in a more radical direction exploiting fears of the massacres in Burundi. Public salvation committees organize Tutsi hunt.

Following are more massacres; and another exodus.

1973- Chief of staff of the armed forces, Juvenal Habyriamana organizes a coup d' etat and takes over power.

1978 - There is a new constitution and declaration of formation of a single party state.

1979 -there is creation of Rwandan national union (RANU) in Kenya, representing Rwandan Tutsi refugees.

1987- There is a creation of Rwandan patriotic front (RPF) in Uganda.

1988- Massacres of Tutsi in Burundi. Repression by the army leads to death among the Hutu peasants and provokes another exodus to Rwanda.

1990 - John Pope Paul 11 visits Rwanda. Ongoing are Trials of the Kinyamateka journalists.

October 1990 the RPF attacks Rwanda from Uganda. Thousands of Tutsis are arrested on suspicion of complicity.

1991- Massacres of Bagogwe, (a group of Tutsi pastoralist)

1992 - Massacres of Tutsis in the Bugesera region following the creation of the coalition for the defense of the republic.

1993 -Melchior Ndadaye is assassinated by extremist Tutsi soldiers. Hutu flee to Rwanda fueling fear of Tutsi among Rwandan Hutu peasants. In December French soldiers of operation Noroit leave Rwanda and hand over to UNAMIR (United Nations Assistance Mission for Rwanda.)

1994 -These were the events of this fateful year:

- January Arusha accords are blocked. The broad based government could not be set up.
- February -assassination of Felicien Gatabazi, leader of PSD(Social Democratic Party), and Martin Bucyana leader of the CDR.
- March –there was an atmosphere of civil war. Lists of people to be eliminated are drawn up.
- April Juvenal Habyriamana goes to Tanzania for a regional peace summit. On 6th April he is assassinated along with Cyprien Ntaryamira. On 7th April Prime Minister Agathe Uwilingiyimana and several other ministers are killed. Massacres of Tutsis and Hutu opponents begin in Kigali and several other areas.
- September-December 1994- the reconstruction of Rwanda begins. Pasteur Bizimungu becomes the president of the republic; Paul Kagame becomes its vice president and minister of defense. Of the 7.5 million inhabitants of Rwanda before the war, almost 1 million have been killed; 2 million are living as internally

displaced and 2 million in refugee camps in Zaire and Tanzania. About 600,000 Tutsi who were forced into exile between 1959 and 1990 return to Rwanda.

2.2 A Précis of the probable causes of the 1994 Rwandan genocide.

The probable causes of the Rwandan genocide of 1994 include as presented by

Kamukama .D, (1997) in Rwanda conflict: its roots and regional implications

- Ethnicity- this view stresses ethnicity as the central problem in the conflicts in Rwanda.
- Colonialism-this view blames the colonial regime scheme that disrupted the supposedly peaceful existence. Thus the coexistence equilibrium was disrupted by the colonialist.
- Leadership-the incumbent leadership not addressing relevant development issues and instead relapsing into the sectarian politics of the colonial era.
- Inequitable distribution of land between the Hutus and Tutsis. This was done by the Belgian colonist. The distribution favored the Tutsis creating serfdom- like status among the Hutus while leaving the Tutsis acting as land owners.
- In 1960 there was genocide the Burundi -Rwanda genocide.
- Incitement of ethnic rivalry by media.
- Propaganda spread by government officials under the incumbent regime.
- The shooting down of the plane carrying the then Rwandan president and Burundi's president

- The hermitic hypotheses that states if there is an advanced kingdom in Africa it should comprise of the descendants of Noah's cursed son Ham. The colonialist view was that the Tutsi because of their physique must be these descendants of Ham.
- Unfair treatment under the *corvee* law. This is forced labor law that leaders demand of the subjects, peasants, subjects. It was part of the Tutsis ruling system but the Tutsis were exempted from the service. Only Hutus served.

The above Rwandan socio political background sheds light on the analysis of its influence on character structures in the story and themes in the selected children's stories by Musonza and Ntambajyana. Character structures have been analyzed in this chapter while theme analysis is done in chapter three. The following is an analysis of character structures in the five selected children's stories from Rwanda. Each story is analyzed independently under its title.

2.3 Character traits analysis in, *Tamari of Tamarinda*, by I ,Musonza

The characters in this children's story are: Tamari, Tamari's mother, an evil wizard, Queen of bees, a bee scout, wizards and witches and people of Tamarinda. Musonza presents Tamari as the main character. Tamari the protagonist is a girl child who lives with her mother. Her age is not mentioned or suggested in the story. Among her strong points are physical beauty and a beautiful voice. Her voice was so beautiful that it not only filled happiness in all the hearts of the inhabitants of Tamarinda but it also

enchanted butterflies and bees. Tamari's beauty though does not correspond with her actions. Tamari is presented as a lazy girl. Tamari does not make her own bed, she does not brush her teeth, and she does not even help her mother with household tasks. Her own mother does not know what to do with her. It is not until an evil wizard steals her from Tamarinda together with all the beauty that she learns and appreciates the beauty of hard work. While in exile she has to look for her own food and do everything else on her own. This is because her mother is far away. This separation can be looked at distantly as retributive on tamari's side reprimanding her for her laziness because when she finally returns she apologizes for her laziness.

It is after learning to be independent that coincidentally the queen of bee sends some bee scouts with magic tea made from flowers and honey to go and rescue Tamari. Upon returning to Tamarinda, Tamari is a changed girl. She is a hardworking girl who is ready to help her mother with household chores.

Tamari's mother is presented as a hardworking woman. She loves Tamari so much despite of her being stubborn and obstinate at the beginning of the story. Her maternal love symbolizes the unconditional love of God. Tamari's mother is also appreciative and sociable. Tamari's mother is presented as a person who lives well with her neighbours and appreciates their co- existence.

People of Tamarinda collectively can be treated as a single character endowed with specific traits. As a unit they are presented as hardworking, peaceful, loving, appreciative and united. Unity and hard work is seen by the way they have worked together to make

Tamari a beautiful land that is being envied by her neighbours. Unity is also suggested by their names which all begin with letter T; we read of the Tanakas, Tandis and

Tasaras...people of Tamarinda live peacefully with each other and their neighbors. When Tamari returns from exile, they all unite to welcome her back bringing out the trait of being loving and appreciative people.

The Queen of bees and the butterflies are also described as supportive and loving. All love Tamari and that's why they work hard to help her come back to Tamarinda.

2.3.1 Symbolic Interpretation and stereotypical influences.

Tamari as a character can be said to be a symbol of a child forced out of her beautiful land by the ugly forces of war to exile where she has to face hardships, living as a refugee. While in exile she has to learn to survive. The idea of displacement on the mind of a child is overwhelming and scary, that is why she cries all the way. At exile she faces all sorts of challenges. She suffers hunger, longing to return to Tamarinda and the challenge of having to learn to survive away from the loving arms of one's parents. While Tamari is away suffering, the whole of Tamarinda is dusty, depressing and dull. People are not happy as they used to be before. This symbolizes the gloom and sadness experienced when ties of unity snap. People cannot depend on one another anymore, in consequence the beauty found in unity and peace is all lost. The story's moral lesson is that beauty of any country is enjoyed by all, when there is unity and peaceful coexistence among all its inhabitants. This is why Tamari has to go into exile in order to learn to live 'normally' within her environment. The people who remain are also affected by her exile.

Upon her return it is insinuated that her experience in exile will enhance a peaceful co-existence in the land of Tamarinda.

The evil wizard can be said to symbolize armies and anarchists who take a way beauty instituted by peace, love and unity among people living together. Such people create desperation, suffering by severing relationships and creating fear, instability and suffering. People of Tamarinda and Tamari's mother symbolize the people who remain behind during periods of political instability. They also symbolize warm arms that are ready to receive the returnees from exile.

2.4 Character traits analysis in, *Our Second Father*. S, Ntambajana.

'Ladies and gentlemen, let's love each other without any discrimination let us teach our children love amongst themselves. Love is the foundation of everything.' said Kamali's father.

To Kamali and Mary, characters in the story our second father, the above words coming from their father are not only shocking, but transforming. Firstly they shock the children because they know their father as a person who preaches hatred. To the children their father has undergone a metamorphosis from the 'bad' father they know in the house telling them to hate their neighbours to a 'Jesus' who is preaching love. Gitesi their mother is presented as an uncritical character who does not question her husband's words

and actions. Thus, she does not at first understand why her children can not recognize their father in the television even though he is wearing his usual suit. She says:

'You and your sister have gone mad. What is new? Don't you see that is your father in the suit he is used to putting on?' Gatesi said.

In the story Kamali and Mary are portrayed as witty and skeptical. Their wits are shown by the ability to see that, even though the physical suit their father is wearing is the familiar usual one, he also seems to be wearing a new invisible moral and spiritual suit. This is shown by the sagacious words of love he is preaching. Their fathers' suit can be said to be symbolic of the old self i.e. a self ruled by revenge and hatred. Kamali's father is presented as hypocritical, selfish and unreasonable character. On television he preaches love but at home hatred of his neighbours. Mary says: *'He teaches us the true love when on the screen, but when here, he tells us not to pay attention to our fellow age mates. To love some and hate others.'*

The mention of the television in the above quotation underscores an important point on the hypocritical nature of media in promotion of national peace. Before the onset of the 1994 holocaust in Rwanda the media played a role in spreading propaganda and ethnic hatred. It is also evident from the story how children, innocent as they are become victims of their parents mind-set, in this story, that of generic condemnation.

Kamali demands an explanation from her mother as to why their father calls his friends enemies. Kamali's mother answers that: *'you cannot get a good fruit from a bad tree.'*

The hypocritical nature of the two parents, shrouded by cob webs of fabricated lies presented as a wise saying teeming with protective advice, does not fool the children.

They demand to know the root cause of the acrimony between their family and that of Rubyongo.

Even after their mother explains that, Rubyongo's uncle fought their uncle breaking his leg as they came from drinking alcohol the children do not find the explanation convincing enough to hate their friends. Kamali tells his mother that it is usual for people to fight, '*...today they fight tomorrow they become friends.*'

The two children too do not see the reason for parents to involve children in their fights and they were not even born when their problems started. Gatesi agrees with her children and promises to talk to their father and express to him the children's feelings that, '*...his attitude towards our friends is not appreciable*'. The two children characters convinced that their father at home will be like their father on the screen, the children break into singing and dancing.

2.4.1 Symbolic interpretation of the characters

The children, Rubyongo, Kamali and Mary symbolize a new generation of children. This is a generation that questions its parents' words and actions and demands answers that are reasonable and not formed out of stereotypes or as scapegoats.

This is a generation that is willing to form judgments in the light of reason and not shadows of half truths or historical family feuds and ethnic biases.

Gatesi and her husband on the other hand are symbolic of an outmoded generation of parents who only incite their children to hate their neighbours. It is a generation of hypocrites who plant seeds of discord and destruction. This generation is myopic and lacks fecund visions for its posterity.

Humanity to this kind of generation is secondary to tribal cocoons it uses as a mask to veil deep seated acrimony. Parents like Gatesi and her husband symbolize those parents in real world who torture their children psychologically because of their negative attitude to their neighbours. In such cases children become the silent victims enduring psychological torture because most of them are usually afraid of their parents patronizing attitudes.

2.5 Character analysis Dog and cow. By S, Ntambajyana

The plot of the story Dog and Cow can be captured by the stories' opening words:

'Two neighbours dog and cow were living together on the land where they grew different types of crops...at night when he was in bed; the thought of killing cow came up in dog's mind. So he decided to poison him.'

In the story cow is portrayed as a cooperative, loving and a hard working neighbour. In times of adverse drought cow worked with his neighbour dog to avert the crises.

They visited a rainmaker who assisted them with a charm to make rain and advice on how to survive if drought struck again. The solution was to dig a dam for purposes of preserving water during the rain season to avert similar crises in future.

In the story dog is presented as cynical, treacherous and cunning: in general as an unreliable neighbour. Dog's greed to possess both Cow's land and his drives him to plot to eliminate his unsuspecting neighbour, cow by killing him.

2.5.1 Interpretation

Cow symbolizes gullible people who live trusting their neighbour and friends. They live trusting that their neighbours cannot harm them. Dog on the other hand symbolizes those opportunistic neighbours who take advantage of their unsuspecting friends and plan to harm them and steal their property. This results from greed, jealousy and deep-rooted hatred. The actions of Dog and Cow are symbolic of the actions and psychological dispositions of most victims and perpetrators of the Rwandan genocide of 1994.

The character motivations to actions are also similar to the motivations of most of the Hutu and Tutsi who participated in the genocide. Hence it is justified to say that what transpires between Dog and Cow is tailored towards the depiction of the theme of Genocide.

2.6 Character analysis of *Two cows* By S, Ntambajyana

In the above story Nkungu the cow without horns, is portrayed as vengeful. He is ready to fight and injure Nyambo so as to revenge for his ancestors. Nkungu starts to question his friend about acts of injustices committed to his ancestors by the ancestors of Nyambo:

'Nyambo' the cow without horns called, *'I do not understand why the parents of your parents amputated my ancestor's horns, which made us their descendants to be born without horns...my father in whom I believe a lot ...told me that revenge is one way of honoring his name.'*

Nyambo who is presented as considerate tries to warn Nkungu that they should not engage in a fight lest he injures him because he (Nkungu) is disadvantaged by lack horns. The seemingly plea of concern that Nyambo makes masks his traits as a proud and vain character that is not ready to apologize to Nkungu instead he taunts him indirectly by feigning concern. Eventually Nyambo's insincere plea leads him to accept Nkungu's challenge and the two cows engage in a fight. Crocodile appears in the story as a wise mediator between the fighting cows. He gives the two cows time to think about the reasons for their conflict. The two cows realize they did not have a good reason to fight. They discover their foolishness engaging in a motiveless fight. They reconcile with each other and each invites the other to a party.

2.6.1 Symbolic interpretation

The two cows are symbolic of people who harbor grudges over long periods of time. This is symbolic of the rift created by Belgian colonist between the Hutu and the Tutsi. In such conditions where people blame their physical and material conditions on injustices done to them by others creates a psychological condition referred to as Cinderella complex.

This complex creates an urge for revenge. People with this complex take it upon themselves to seek revenge without considering circumstantial motives leading to the conflict in question. The fight in the story symbolizes physical confrontation and war as imprudent ways of solving problems.

As symbolized by the two cows, only injuries, bruises or deaths result from this kind of confrontation. The fighting also leads to destruction of property and depletion of national resources in process of reconstruction.

2.7 Character analysis Pig and Monkey by S, Ntambajyana

This is a story that concerns two characters Pig and Monkey. The two characters live as good friends and housemates until the point when vanity usurps their hearts. Both animals believe that each has been supporting the other. They differ on this and they part ways with each believing the other to be the parasite.

In the story Pig and Monkey are presented to be sharing the same character traits. Both animals are portrayed as proud and vain. The two also believe that, each neighbor is parasitic.

The two friends disagree and part ways. Monkey is presented as an abusive character. He tells pig his '*...presence or absence in the house is the same for pig only lives to piss and defecate.*' Pig who is portrayed as an introvert quietly decides to set up his own house.

2.7.1 Symbolic interpretation

The two characters symbolize people who are proud. These are people who believe to be better than others. Such people hold a false notion that it is possible to live independent of one's friends and neighbours.

Such are the people who suffer from superiority complex. Selfishness and egocentrism drive them to having a narrow perspective of life. It is not until disasters strike that they learn the need for neighbours and friends. These two characters are symbolic of the Hutu and Tutsi in Rwanda. The Tutsi believed that they supported the Hutu because they held most of the white collar jobs because they formed the literate group. The Hutu majority who did most of the unprofessional jobs also believed they are the ones who supported the economy and the Tutsi were parasites. The pig that digs on the ground (symbolizing low position) can thus be said to symbolize the Hutu while a Monkey who climbs up on trees (symbolizing high position).

2.8 Tracing implicit character motives and relating them to the background to Rwandan genocide.

A careful analysis of the above story reveals implicit trends that clearly show similarities between the motivating causes that fueled the Tutsi- Hutu animosity and the causes of conflicts between and among the characters in the selected stories under study. This is strengthened by the fact that the stories under study were written after genocide in 1994. Looking carefully at the historical causes of genocide and character motives in the above analyzed stories, it is clear that the creation of the character structures can be said to have been in formed by the historical causes of genocide. The analysis also reveals that writers do not write in a vacuum but they are influenced by their socio-political setting. Writers too as members of a society respond to the challenges of their time. This is clearly portrayed by Musonza Ignatius and Ntambajyana Silvestre in the above discussed children's stories.

2.9 Characters Structures.

2.9.1 Tamari of Tamarinda

The character traits of Tamari, Tamari's mother, people of Tamarinda and Queen of bees can be said to be influenced by the 1994 genocide experience. At this time of genocide beauty was stolen from the land by warlords and politicians because of their selfish reasons. Sibomana in a book titled, Hope for Rwanda: conversations with Laure Guilbert

and Harve Denguine, (1999:36) writes the following about the perpetrators of the actual genocide in 1994:

It is not possible to overstate the harm inflicted on Rwanda by those who grabbed power...Michael Bagaragaza director of tea agency, who extorted tea from our peasants to exchange them for fire arms- the same arms which later would bring about their death...these people did nothing to try to restore prosperity; they were too busy plundering our meager resources.'

These perpetrators are comparable to the wizard who steals all colors and good scents of Tamarinda. During the time of genocide people sought refuge in neighboring countries like Congo, Tanzania and Uganda. These people suffered as refugees. Their suffering is comparable to that of Tamari when she is forced to stay hiding in the land of wizards.

Finally the refugees returned home to work together with those who had remained back. Their synergized efforts are aimed at reconstructing and bringing development back to their country Rwanda. In the same way Tamari returns to Tamarinda led by a bee scout and runs round the village restoring back its beauty and glamour. This children's story is a clear expulum influenced and shaped by the 1994 genocide experience.

2.9.2 Our Second Father / Two Cows.

These two stories will be discussed together because they have similar themes and like character structures.

One of the causes of the 1994 genocide was deep seated hatred between Hutu's and Tutsis, passed from one generation to another. This hatred resulted from inequitable distribution of land by the Belgian colonist hence establishing Tutsis as feudal masters while Hutus remained in the status quo of serfs. Children were incited by their parents against their neighbours. Like folklore, hatred was passed from one generation to another. That is why Nkungu the cow without horns, tales Nyambo that '*my father in whom I believe so much, said revenge is one way of honoring his name!*' This sparks a fight between the two neighbors. Unlike the two cows Mary and Kamali in the story our second father, stand their ground and question their parent's venomous words. The two children characters discover that their parents' hatred has no basis. The same thing happens to Nkungu and Nyambo. The animals forgive one another and reconcile with each other. This is also true of the killers and victims during the 1994 genocide. Most of those who were incited to kill did not have first hand experience of their ethnic conflicts. They claimed the wrongs were done to their ancestors. Just like Nkungu saying: '*Nyambo*' the cow without horns called, '*I do not understand why the parents of your parents amputated my ancestors' horns, which made us, their decendants be born without horns.*'

This is the same as Hutus questioning the issue of land distribution, enacted by Mwami Rwabugibiri between 1860 and 1894. These complaints coming in 1994, one hundred years later, are unfair for the current generation was not present then. Just as Kamali asks his mother, '*...was Rubyongo there when the two men fought?*' The mother's answer is

'no.' Kamali does not see why the children should be involved in the parents' disagreements.

The two stories discussed above show clearly that their characterization was shaped along the causes of genocide, namely, need to revenge, deep seated hatred, incitement and the lack of dialogue and amicable way of solving disputes.

2.9.3 DOG AND COW.

The character traits of dog appear to be motivated by greed, materialism and jealousy. So as to own all the land and farm produce he plots to kill cow. This act can be equated with the Hutu's Militia plotting to eliminate all the Tutsis. At first the Hutus and Tutsis were living together in harmony just like Dog and Cow in the children's story. This was until the time Hutus plotted to kill all the Tutsis in order to enjoy monopoly of all the country's resources. Cynicism and greed motivated horrendous mass murders. A neighbor rose against a neighbor, stealing, plundering and killing without a shred of mercy or regret.

This historical fact is recorded by Immaculee Ilibagiza in a memoir Left to tell, one woman's story of surviving the Rwandan holocaust.

'He looted your parents' home and robbed your family's plantation, Immaculee. We found your dad's farm machine in his house didn't we?' Semana yelled at Felicien.'

'After he killed Russ and Damascene, he kept looking for you ... he wanted you dead so he could take over your property.' (2007:263).

The above not being words from fiction but an actual event that took place in Rwanda, clearly shows us that the characters in the above stories are shaped along the actual genocide events.

2.9.4 Pig and Monkey

In the above mentioned story, the conflict centers on xenophobia. That is the aspect of taking one's people as superior to others. It also involves hating other groups because of their physical differences from ones. In the above story Monkey is portrayed as an abusive and proud character. He abuses his neighbour, Pig. The same aspect is seen among the Hutu community that used abusive terms to refer to Tutsis. They despicably referred to them as 'Inyenze' a Kinya-rwanda word for cockroach. The formation of these two character structure seems to have been influenced by the actual experience before the Rwandan genocide of 1994. After genocide the Hutu and Tutsi ethnic groups agreed to live together peacefully under the government of national unity, just as pig and Monkey came to agree' ... *two is better than one; let's live together in the same house since we are interdependent.*'

2.10 Conclusion

The analyses of the above five children's stories have revealed character structures that are stereotypically patterned along the motives of genocidaires. These motives can be inferred from:

- Vicious actions of killers during the genocide symbolically represented in the story *Dog and Cow*.
- Generic historical acts of injustice –this are symbolized by the characters in stories namely, *Our second father* and *Two cows*.
- Lack of adequate security- this is clearly shown in the story *Tamari of Tamarinda*.
No one was there to protect Tamari and the beauty of the land from being stolen by the evil wizard.
- Competition for meager resources -this is portrayed symbolically in the story *Dog and Cow*.

CHAPTER THREE.

Genocide inspired themes: isolation and analysis.

3.0 Introduction

This chapter isolates genocide inspired themes that S, Ntambajyana and C. I, Musonza have used in their stories. This will be done by analyzing each selected children's story as an entity.

3.1 Tamari Of Tamarinda. By C.I, Musonza

This is a beautifully written children's story of a girl called Tamari taken far away from her home to a foreign land of wizards and witches. The beauty of her land is stolen with her too. Initially before the wizard contemplates on stealing the beauty in Tamarinda, her land, all the people are living together in unity as indicated by the names which all start with letter 'T' e.g. there are the Tanakas, Tandis and Tasaras. The savior of Tamari is magic bee that guides her back to her home and restitutes the land's beauty back. In reading the story the following themes are emergent:

- Laziness
- Unity
- Refugees' situation
- Return and restitution
- Reconciliation

3.1.1 Laziness

At the beginning of the story, Tamari is painted as a lazy girl. She does not help her mother with household duties. All she does is to go to the field blossoming with beautiful flowers and adorn herself and croon beautiful songs. The author notes, *'meanwhile her mother made up her bed, swept her room, cooked the food, washed the dishes and brushed Tamari's teeth. Poor mother she did not know what to do with her little Tamari.'*

In this story only two characters are described in detail. One is hardworking (Tamari's mother) while the other is lazy (Tamari). The two characters can be taken to be symbolizing the Hutu and Tutsi community. Most Tutsis were educated unlike Hutus. As a result most Tutsis preferred white collar jobs as opposed to manual labour. This aspect led the Hutu to view them as lazy and parasitic. At the end of the story this problem of laziness is solved for upon return from the wizards' land Tamari has learned to appreciate working and she promises to help her mother with household tasks. The author writes: *'Tamari could do everything for her self now, she was hardworking and beautiful too.'* This too is true of Tutsis who returned from exile they all agreed to work hard alongside their Hutu neighbours to rebuild Rwanda.

3.1.2 Unity

The theme of unity is symbolically employed and can be decanted from the text by carefully considering how names are used. This is done by observing that names of all

people of Tamarinda start with letter 'T' as exemplified before in chapter two: there are the Tasaras, Tandis and Tanakas.

The bees, flowers and Tamari are also seen to be having a special communion. At this stage the author seems to be suggesting or introducing young readers to altruism. The whole of Tamarinda relies on Tamari for beauty and happiness. When Tamari is away the whole land is dusty and sad. Musonza writes, '*Tamarinda was now an ugly, ugly land. Everything looked dull!*' It is the queen of bees who saves the land by sending bees to go and bring Tamari back. When Tamari is taken hostage by the wizard at the same time happiness and beauty vanish from Tamarinda. Upon Tamari's return '*Everyone was happy to see her they cheered her singing and dancing.*'

This behavior symbolizes love and unity among people living in the same land

3.1.3 Refugee Situation

This being a children's story, the refugee situation is presented lightly as grim. This is done by use of suggestive suffering symbols that a child reader can relate to as he or she creatively recreates a desperate situation. These include hunger, the compulsion to work in order to survive, longing for loved ones and need to be in ones home. The author writes; '*...for months she stayed in the wizards' land, thinking of her beloved mother. She wanted too much to go to Tamarinda.*'

To a child the atavistic urge to return home from exile is overwhelming. The hunger, tears and longing to go back to Tamarinda present the picture of a child suffering while a

way from her land. This kind of presentation is likely to arouse in children readers sympathy and need to identify with Tamari and other children coming from exile.

3.1.4 Restitution

Restitution is seen in the story when bees bring Tamari some magic that by singing her beautiful songs, all her land's beauty flies with her back to Tamarinda. The magic she gets is in form of tea made from flowers and special honey. After taking the tea Tamari sings a song that is '*...sweet like honey, soft like rain water, clear like a child's laughter, warm like the rays of the sun.*' The song makes the wizards and witches to wake up and forget their wickedness in a magical metamorphosis of morals. '*Swaaaash ... All the colors, the reds, the magentas, the oranges, followed her.*'

Tamari then circled Tamarinda three times putting colors back.

The restitution of beauty back to Tamarinda was a source of joy calling for celebration to welcome her back to her homeland. This theme of restitution too seems to have been inspired by the proceeds of the 1994 genocide where after great havoc and injustices beauty needed to be restituted back to Rwanda.

3.1.5 Reconciliation

Though this theme is not so much emphasized, it is clear that after the magic song by Tamari even the witches and wizards though distantly show some aspect of reconciliation for they never remember to come and steal the beauty of Tamarinda again. Another incident of reconciliation is shown by Tamari and her mother. Upon her return Tamari is hard working and promises to help her mother in doing some household duties. This too is an aspect of reconciliation between the Tamari and her mother.

3.2 Cow And Dog by Ntambajyana Sylvester

This is a beautiful story about two neighbors, cow and dog. Dog is characterized as a lazy, jealous and cunning character who plots the death of his neighbor cow by poisoning him. The following themes emerge from the story:

- Premeditated murder.
- Retribution/justice.
- Greed and jealousy.

3.2.1 Premeditated murder

Pre-meditated murder of cow is undertaken by his neighbor dog. At first the two neighbors were living happily and peacefully beside each other. Each animal tilled and tended his own land. Till one day when drought ravaged the whole country forcing them

to seek services of a rainmaker living in a far land. They were given a portion that could make rain to fall. Each cultivated his own garden watering the plants from a common dam. Soon jealousy usurped the heart of dog.

Greed taking the better part of him he plotted cow's death. Dog did so, so as to take over and own cow's land and farm produce. This theme has parallel similarities to the genocide of 1994. Firstly there are two neighbours cow and dog as we have two communities composed of Tutsi and Hutu in Rwanda. Secondly one animal plots to eliminate by killing the other animal. This is comparable to the way Hutus plotted the mass murders of Tutsis. This makes premeditated murder to be the major theme in the above discussed story.

3.2.2 Retribution / Justice.

These are the themes that clearly emerge as one reads the story. A time came when dog needed the services of a rain-maker again. Another drought had struck the land. The only condition he was given was to come with his neighbor cow so as to enable the magic to work. Unfortunately he had killed cow a long time ago. Dog tries all sorts of tricks to trick the rainmaker but in vain. Finally, he had to wait for death to take him thirsty, hungry and contrite ruing his heinous act of killing cow. This final act is retributive punishing the dog for his evil deeds hence one can justly say justice is achieved once fair punishment has been mated out to the deserving character. In the story the punishment follows the Mosaic law of an eye for an eye. This is symbolic of the Rwandan situation

where genocidaires are being tried and different punishment being mated. The most difficult, painful and beneficial act to both the perpetrator and victim is forgiveness.

Gilbert Tuhabonye, a survivor of one of the most devastating genocides in recent history has documented his experience in a memoir by the title, This voice in my heart. Gilbert once lay buried under a pile of burning bodies when the Hutus forced more than a hundred Tutsi children and teachers into a small room and used machetes to slash most of them to death. The ones who survived the attack were doused with gasoline and set on fire. Gilbert hid under burning bodies for more than eight hours. About forgiveness Gilbert (2007:207) writes:

Forgiveness came slowly...though the faces of my attackers faded, the visages of those killed did not. I was less troubled by nightmares, but the images of my friends, classmates, and fellow Tutsi sufferers never leave me.

Gilbert is an example of a child with symptoms of PTSD then in need of healing through embracing forgiveness. To this he writes:

P.207 *'Being able to enjoy the fellowship and be in the presence of God helped me heal and forgive.'*

3.2.3 Greed and Jealousy

In the story Dog is greedy and jealous hence he conceives an evil plan to kill his neighbour cow. This is so sad for cow lived loving and trusting his neighbor dog

oblivious of his evil plans. Dog betrayed his neighbour cow's trust by plotting to poison him and take his property. This is an act of greed which cannot be hidden.

3.3 Two Cows

Reading TWO COWS reveals the following themes

Suspicion, vs. hatred

Reconciliation vs. unity

3.3.1 Suspicion Vs. Hatred

Nyambo and Nkungu are two cows who have been living pretentiously as friends.

Nyambo has big horns while Nkungu has no horns. The two cows are crossing a river in a boat when Nkungu says '*it is the right time to settle old scores.*' He purports that unforgivable acts of injustice were committed against his grandparents by Nyambo's grandparents. He accuses Nyambo's ancestors of fighting his and breaking their horns. As a result all Nkungu's relatives have no horns.

Nkungu is angry and out to seek revenge. The two cows engage in a fierce fight till they are separated by crocodile. Upon being questioned to explain why they had engaged in the fight it comes to their awareness that they did not have a good reason to fight. They realize it is out of suspicion and hatred that they have engaged in a worthless conflict. This situation is not only representative of the Rwandan but also the Kenyan situation after the disputed December elections in 2007. Countrywide bloodshed was witnessed in

both cases after leaders resurrect old tribal differences which set communities baying for each others blood. In the Kenyan situation just as the crocodile mediates between the two fighting cows. Koffi Annan a former UN secretary mediates the differences in Kenya and restores peace back to the country.

3.4.2 Reconciliation

This theme is evidenced by the two cows promising to live like brothers and inviting each other to a party. Crocodile is responsible for the mediation between the two cows.

Afterwards Nkungu and Nyambo agree to live together in harmony and peace. This story reiterates the need to create a humanistic world order that ensures lasting peace. This new order will also allow individuals to lead a meaningful life with felt empathy for the 'other.' This kind of story can correctly be called literature of hope as opposed to literature of escape, which is purely hedonic.

3.4.3 Unity

Nyambo and Nkungu agree to live in harmony helping each other in times of need. They agree that none was there when their ancestors quarreled. As a result they did not see the need to stay as enemies. This theme teaches the child-reader the need and the value of co-existing with other children even though they may disagree on some issues. It also shows the need to embrace dialogue when dealing with disagreements as opposed to brutish force.

3.4 Our Second Father

In this story the following themes emerge:

- Hypocrisy
- Hatred / revenge
- Love, unity
- Family relationships

3.4.1 Hypocrisy

This theme is portrayed by Kamali and Mary's father. On television the father preaches that people should love one another. The surprise comes to the two children, Kamali and Mary, because at home their father punishes them for playing with Rubyongo their neighbor's child. At home their father teaches them to love some neighbours and hate others. The children agree that their second father on the television is better than the father they know at home. They think the father on the television is a Jesus for he preaches love to all. The theme enables children readers to learn to question and analyze what they hear from adults instead of taking it as gospel truth. This is an aspect that is likely to encourage need for critical thinking skills in children readers of this story. The story also teaches the value of inner beauty and the need to regard other people as equal in human worth.

3.4.2 Hatred /Revenge

This theme is shown by Kamali's mother when questioned by the children about their father's chameleon-like nature, she tells them Rubyongo is a bad child because his uncle injured their uncle's leg in a fight a long time ago and that is why they should hate him. She says '...a bad tree does not bear good fruits.' This is an aspect of hatred that seems to be looking for an opportunity for revenge. The two children resist the indoctrination coming from their parents on hating their play-mate Rubyongo.

3.4.3 Love / Unity

The two children question their mother about the incident, where the Rubyongo's father fought with their uncle. It appears she does not know what triggered the fight. The children question their mother's unfounded hatred. She is later convinced that the children are right and promises to talk to their father about it. Finally, the children are happy because they can live and play with their friends without considering them as enemies. These two children's initiatives chart a new path for unity and reconciliation between their two families. The writer of this story clearly does this by placing children at the centre of solving their own problems.

King'ei (2001) affirms this view in an essay entitled Language Use And Theme In Children's Fiction: A study of Daisaku Ikeda's children's fiction, in where he states: '*...children are sensible and sensitive people who if given proper guidance and appropriate opportunity are capable of changing humanity for better.*'

3.5 Pig And Monkey

In this story Monkey and pig are friends and neighbours. They remain friends until their inherent pride drives them to start arguing about their survival independence. Secretly each has been considering the other as a parasite. As a result they part ways and each goes a different direction Pig heads North while Monkey heads South. The differences between the two animals can be said to represent the Hutu -Tutsi differences. The following genocide inspired themes emerge from the story:

- Interdependence
- Reconciliation

3.5.1 Interdependence

Initially pig and monkey are living together as good friends. They live peacefully until a drought erupts where each of the animals claims independence and to be the one that supports the other. They disagree and decide to part ways. Pig heads north while monkey heads south. A drought breaks in the land and they begin to search for food. Pig is the first to find ripe guavas on top of a tree. The problem that he faces is that he cannot climb on the guava tree to pick the fruits.

He decides to go and look for his friend Monkey. When Monkey comes he picks fruits for both of them until the time there are no more guavas. The two animals part ways again.

Down south Monkey comes across a cassava plantation. He faces a challenge because he cannot dig up the cassava roots. He goes and brings his friend Pig who digs enough cassavas for both of them. The two animals agree they need each other. They reconcile and agree to live with each other interdependently. The main message in this children's story is that two is better than one

3.5.2 Reconciliation

When Pig and Monkey realize each is important for the other's survival, reconciliation is reached. The conflict ends and they agree to respect each other and live together again as brothers. . The importance of this agreement is in its closeness to socio-emotional transubstantiation which psychologically transforms the two animals from looking at each other as different distinct species to living together as socially bound brothers. This symbolically, is the all inclusive multicultural dream of any civilized society.

3.6 Conclusion

The themes discussed above namely unity, laziness, refugee situation, restitution, forgiveness, interdependence, greed, jealousy, premeditated murder, hypocrisy and

reconciliation seem to have been inspired by the 1994 genocide. This is because the themes show the vices of actions motivated by hatred and greed.

The consequential effect results in genocide related themes. Secondly the themes also deal with genocide related circumstances like refugee situation, return, restitution, justice, forgiveness and reconstruction. It is clear that the above discussed themes will admonish children who read the story of the dangers that result from hatred and violence.

The themes will also inspire hope into the lives of the children that even if beauty can be stolen by violence, through love, forgiveness and reconciliation beauty can be restituted back. This inspiration of hope will help to provide a vent through which strong traumatic emotions can be channeled out of the lives of children. The weaving of the story in fantasy world where re-creation is possible and the world is dichotomized into purely good and bad is important as a palliative measure of dealing with sensitive readers affected by horrendous mass murders. This is because children just like mature people have an intrinsic need to be assured of justice. As a result children will celebrate when good wins over evil. This celebration is not only pleasurable but therapeutic.

Imbuga D .F (2001) in his closing speech at writers association of Kenya seminar, published in Daisaku Ikeda and Africa: Reflections by Kenyan Writers, asks '*what is the writer's responsibility in the process of change which manifest themselves around him or her? In order to understand this question we need to ask change for what?*' to the second question Imbuga answers, '*...change for the improvement of the human condition.*'

Imbuga also says 'As artists we are expected to inspire humanity to aspire to a better understanding of the environment in which we live.' This is a challenge Musoza and Ntambajyana seem to have responded to by writing children's stories that do not only entertain young children readers but build bridges between the children readers and their peers instead of erecting walls to separate them. Forgiveness, reconciliation, love and hope are double edged aspects that sprout peace and calmness in the mind and the psyche of both the aggrieved person and that of the aggressor. Thus Musonza and Ntambajyana utilize literary creativity as a tool for both educating and helping children cope with post traumatic stress disorders.

CHAPTER FOUR

Hedo-therapeutic narrative dynamics.

4.0 Introduction

This chapter reviews the clinical symptoms of post-traumatic stress disorder. Secondly it highlights on clinical therapeutic measure employed in countering the disorder. Thirdly the chapter will review children's literature critics' views on reader – response theory basically the influence reading has on the mind and personality development of a child. Lastly the chapter will explore the isolation of narrative dynamics which are similar to the clinical therapeutic aspects that help children to cope with PTSD. The term Post Traumatic Stress Disorder (PTSD) is applied to psychological problems that develop as a result of experiencing a traumatic event; including natural disasters such as floods, accidental disasters such as car accidents, and deliberately caused disasters such as armed conflict, torture etc. the term was first linked to studies of psychological patterns of behaviour associated with Vietnamese war veterans.

4.1 Clinical symptoms of post- traumatic stress disorder.

Children's story writers use literary creativity to build the cognitive aspects of a child reader. As Chesaina Ciarunji points out in Daisaku Ikeda and Africa: Reflections By Kenyan Writers:

'Writing for children is challenging. The writer has to be conscious of children's psyche as well as their concentration level.' p.47

Lewis (1955:15) contends with this view when he argues that images in children's stories reflect the child's external reality and can influence his or her world view.

Purves (1973) points out that the ongoing interaction between the child reader and the story may continue long after the child has long finished reading the book.

As stated earlier in the literature review, Gachukia and Akivanga (1978) challenge children's literature critics to investigate the influence children's stories have on the child who reads them. This study takes up the challenge by examining the psychological dynamics found in selected children's stories.

Perry B.D of Child Trauma Academy, 1994 has outlined effects of traumatic events on children. He begins by pointing out that '.....a traumatic event has a beginning and an end.

Perry identifies a continuum that a traumatic experience will follow in a child. He notes that the individual child's internal states will shift from;

Calm - vigilance – alarm – fear – terror.

These internal physiological shifts prepare a child's body for the flight or fight response.

Perry also identifies what he refers to as an 'alarm continuum'. This continuum is characterized by: increased heart rate, blood pressure, perspiration and changes in the central nervous system that cause hyper information. These aspects prepare a child to 'fight with' or 'run away from' responses.

Richard B. Ulman And Doris Brothers in The Shattered Self: A Psychoanalytic Study Of Trauma, defines trauma as '*... real occurrence, the unconscious meaning of which so shatters central organizing fantasies that self – restitution is impossible.*' Brothers also states, that '*... trauma shatters archaic and narcissistic fantasies in a child which are central in organization of self – experience*'

Ochberd M F. like Perry notes that there is need to understand the stages of trauma such as bereavement, victimization, autonomic arousal, death imagery and negative intimacy. The thinking of a traumatized child Perry notes will shift from
Cognitive – abstract – concrete – emotional – reactionary

At this stage a child will dissociate i.e. freeze, surrender or numb. This is followed by inward focused withdrawal, insomnia, hyper vigilance and finally depression. Perry notes that a host of intrusive trauma swamps a child's mind. The following is a list of PTSD symptoms:

- i) Anhedonia – an inability to describe one's feeling and mood at chronic stage it can lead to memory impairment.
- ii) Hyper vigilance and loss of interest at activities or work.
- iii) Insomnia -wakefulness
- iv) Focused inward withdrawal – the child becomes anti- social and depressed.
- v) Anxiety – this is a state of apprehension caused by survivor guilt.

- vi) Startle response leads to tendency to react with survival tactics when under stress.
- vii) Substance abuse.
- viii) Emotional numbing and emotional distancing from others.
- ix) Macabre interests - a child is interested in deathly symbols and activities that are horrid. A child also experiences fantasies of destruction and retaliation.
- x) Cynicism and distrust of government and authorities.
- xi) Self-deceiving and self-punishing patterns of behaviour.
- xii) Emotional catatonia
- xiii) Sense of purposelessness a child will feel worthless or insignificant.
- xiv) Phase of outcry.
- xv) Denial and rage resulting from fear of losing loved ones.
- xvi) Intrusion of trauma- when exposed to related imagery.
- xvii) Dream life and suicidal feelings and thoughts.
- xviii) Constriction of personality functioning.

Lisa S. Bell of Behavioral sciences librarian Alburn University Libraries admits that PTSD is being explored in scientific and popular literature. She notes that , 'The rapidly growing number of novels, histories and journal articles about PTSD attest to an urgent, current need and deeply felt public concern for this disorder.'

Despite the negative effect of PTSD on the development of personality of children, Erik, Eriksson provides hope by noting that it is possible 'to rescue ourselves' from traumatic experiences at any time in our life all the way up to old age. He says there is a chance to 'repair' ourselves as we go along in life and that we are not stuck with childhood. Carl

Jung sees this rescue possible when celebrities enact these patterns for us as living myths. This is the vicarious experience we go through as we watch movies or read story books.

The following are clinical ways of dealing with PTSD:

- Literary emotive therapy- getting emotions under control by use of reason.
- Free association – patient says everything that appears in the mind.
- Psychotherapy – based on dialogue
- Survivor therapy – raising client's self-esteem and ending isolation
- Counseling.
- Psychodynamics – dream analysis
- Cognitive behavioral therapy – exposure treatment by concentrating feared situations (used when disorder involves excessive avoidance.)
- Hypnotherapy also known as hypno-analysis.

The above are some clinical ways employed in dealing with PTSD. This section suggests another way: bibliotherapy. Bibliotherapy is experienced when a child reader reads or experiences a specially written work of art that employs narrative dynamics that address PTSD. This can be something akin to the positive aspects of indoctrination that literature serves in order to positively influence personality and character of its children readers. It is worth noting at this point that children are not miniature adults thus children's literature should be one avenue of educating and influencing socially accepted behaviors in the children readers. A newspaper article titled, 'Stolen childhood' published in the Montreal gazette on April 16th 1996, Derevensky T.J underscores an important issue related to the importance of children being treated as children not as miniature adults:

we as a society appear to be removing the childhood in our children development...we want children to walk and talk like adults, we enter them into preschool programs at two years of age, sometime even earlier. We want them to dress like adults and think like adults. Unfortunately or fortunately children are not miniature adults. Their thinking process remains remarkably different from those of adults.

Thus writers who write for children should do so with a view of:

- Shaping the children morally without overbearing them or indoctrinating them with adult themes.
- Assisting children to get positive images for as Ziglar Z notes about raising positive kids in a negative world, (1986:25)

When we have a positive input,

We have positive output,

and when we have a negative input,

We have a negative out put.

- Educating them about their society and environment.

Literary critics from Aristotle's time agree on therapeutic aspects of literature. Analyzing elements that form a tragedy, Aristotle noted the importance of catharsis. This term according to Aristotle refers to purgation based on moral refinement and purification achieved after driving out unwanted emotions. I. A Richards a key figure in development of new criticism notes that, '*... poetry could affect permanent modification in the structure of the reader's mind.*' Philip Pullman a critic of children's literature notes that

'we do not need lists of rights and wrongs, tables of do's and don'ts. We need books, time and silence. Thou shall not is soon forgotten but once upon time lives forever.'

The above quotation shows us the pedagogical importance of children's stories in personality building. Ursula K. Leguin, a children's literature writer and critic observes that *'...words used well, make the souls of their readers stronger, brighter and deeper.'* Ursula admits the purgative role of children's stories in driving out unwanted experiences and emotions.

Paul Ricouer a proponent of Hermeneutics on reader response theory notes that reading reveals new modes of being. These new forms give the reader *'new capacities for knowing himself.'* i.e. A reader finds himself in a text. Ricouer further says it is in allowing oneself to be carried away by a text that the reader discovers himself. This process he refers to as appropriation which is primarily 'letting go':

Sr. Agnes quoted in the background to the study, notes that the cure one achieves after reading is called bibliotherapy. John A .states in a study titled, Achilles in Vietnam, draws parallel accounts between Achilles in the Iliad and experiences of American soldiers who served in Vietnam. He argues that war damages the mind and spirit of all those who experience it. It should be noted that at such cases children are no exception.

Emmet Earl (1982) in a study titled the Revens Return: The Influence Of Psychological Trauma On Individuals And Culture, examines fairy tales, fables and folklore. Earl argues that classical literature has elements of trauma. Earl though looks at this work from purely psychological dimensions i.e. He gives the work a Jungian interpretation.

Rosenblatt (1968) notes that the images presented in children's stories have great

influence on the child's moral and social development and can influence the child reader's world view. These critics contend on one point: children's stories portend psychological dynamics that have an influence on the child reader's mind.

4.2 Hedonistic- palliative- narrative-dynamics in five Rwandan children's stories.

This section delineates some narrative dynamics that can help a child cope with PTSD. These are aspects that make children's stories hopeful and enable a child to move a way from the condition of 'walking emotionally wounded' to finding him or herself and saving oneself from PTSD. The following aspects found in the children's stories studied enable a child reader not only to realize that, beauty can be stolen but also beauty can be restituted; they serve to make a child understand that ogres exist and also inspire hope in them that ogres can be defeated. This hope is necessary in inspiring a child to aspire to fight the ghosts of fear in his or her life. This is supported by Ngugi (1986:15) in Decolonizing The Mind: The Politics Of Language In African Literature, where he states that children demand heroes they can identify with. He also observes that '*... the second aspect of language as a culture is as an image forming agent in the mind of the child.*' For children's stories to meet the above standards they must employ metaphors of magic and monsters. The stories must use fantastical elements in order to make a child reader come to terms with traumatic situations experienced in the real world. The suggested kind of imagery can correctly be termed as 'coping imagery' because it mimics a traumatized child's preferred coping styles. The imagery will induce and encourage strategic optimism at the same time avoiding and discouraging defensive pessimism. This in other

words can be described as imagery that sets high expectations and anchors of hope in a child reader's mind, at the same time avoiding use of negative images. These negative images encourage a child reader to think about what could go wrong. As a result of the above observations, this section will avoid confrontational therapy i.e. Isolating or suggesting narrative dynamics that can make it possible for a child reader to re-enact or re-live the traumatic experience. Those aspects that involve dealing with reminders of original traumatic events will be avoided.

Perry notes that such aspects, '*... cause pain and anxiety in a child reader's mind.*' It is worth pointing out that the children's works of the two writers under study have not re-created horrid genocide experiences.

Reading Our Second Father, Two Cows, Pig And Monkey and Dog And Cow by Ntambajyana and Tamari of Tamarinda by Musonza, reveals the following set of common narrative dynamics that can help a child to cope with PTSD:

- Parable motif.
- symbolic representation
- Character stereotypes
- Pacifying themes
- Humour
- Catharsis / suspense / conflict reconciliation
- Pronoun use

These narrative dynamics are classified into two namely: universal narrative dynamics and occasional narrative dynamics. Universal narrative dynamics will refer to those aspects which can be found in all children's stories while occasional narrative dynamics will refer to those aspects which are employed deliberately by the writer stylistically. The universal narrative dynamics include: symbolism, cathartic effect resulting from conflict resolution. Occasional narrative dynamics include: parable motif, positive character stereotyping, pacifying themes, humour, etc.

4.2.1 Parable motif.

Each of the selected children's stories under study is structured along a parable motif.

This is to mean each writer writes along the skeleton of a parable. This means that reading the story one cannot help noticing the glaring characteristics of parables.

Gunyali (2003) defines a parable as '*... a short story with some hidden meaning.*' She notes that it can have one or several meaning. The following is a list of characteristic of parables. Parables:

- use earthly symbols to convey deeper meaning.
- have a hidden meaning.
- follow the structure of a narrative.
- have an indirect moral lesson.

Due to familiarity of the symbols used in the parables people do not forget what they are taught. All the above features appear in all the children's stories under study. The use of the parable motif in shaping the plot of the stories is important for it enables children to learn vicariously about what is prescribed as good or bad. Secondly experiences and imagery is drawn from the child's world as he or she knows it. This aspect enables the child to open up and relate to the experience in the stories freely. Opening up is an important aspect in helping a child to cope with PTSD. It is by opening up, that a child "client" can begin to get helped by the text-therapist. When a child opens up he or she can now start relating to the text and experience the joys, sadness, defeats and triumph with the protagonist in the children's story.

Positively written the children's story will help the child to identify with the hero or heroine in the story. This brings up another need for children's story writers to end their stories happily and hopefully if they hope to help children suffering from PTSD.

The parable structure is also important in helping the child to think critically about issues like hatred, ethnicity and socialization. The parable motif also makes the story an important avenue for passing important teachings in a not-easy to forget medium.

4.2.2 Positive character stereotypes and the fantasy child character.

One dictionary defines a stereotype as '*...a fixed, or formalized or standardized phrase (or) idea, belief.*' Hornby (1974:847). Dorfman (1983) states that, '*Language plays the central role in passing on this information which we use to construct cognitive maps of*

our worlds, including our self images. ' Thus it is worth to note that children's stories are potent tools of socialization achieving this effect through passing on to children story readers positive character stereotypes. This is because the written word has a special power for representing objective reality. Halliday (1982) writes that '*...people often lose sight of the fact that the written word is no more than a reflection of those people who produced it.*'

P.W, Kahenya (1992) argues that, '*socialization in the context of children's literature means helping children to socially become accepted and useful members of their society.*'

If the above observations are true then, through their stories writers pass their beliefs to the unsuspecting children readers who read their stories. This is akin to indoctrination. Thus it is important for writers of children's stories to examine stereotypes in their works and pay special attention to representing positive stereotypes that promote justice and unity. The writers under study do this by creatively discouraging vices and rewarding virtues by inviting children to adore positive portrayal of characters and despise negative presentation of characters.

The character structures in the five selected stories are stereotypical. They are structured along the behavioral and psychosocial patterns borrowed from the participants and victims of the 1994 Rwandan genocide. In Tamari of Tamarinda, the character is a small child who lives in a world polarized in two extremes namely 'the beautiful' and 'the ugly'; a world of united loving men and women and another world of ugly and evil wizards. The wizard preset to steal beauty from Tamarinda. Though the wizard succeeds to steal, the writer allows both the child protagonist (Tamari) and child reader a chance to

save themselves and restore beauty back to Tamarinda (and the child reader's injured self). These erect a bastion of hope that allows restitution a chance. This is accompanied by the opportunity for Tamari, the girl child character, to fight a vice like laziness. She promises to help her mother with household duties. This quality in a children's story allows a child reader to identify with the main character. This is possible because children demand heroes and heroines they can identify with. Bettelheim, (1977) observes that '*by identifying with*' the child learns a lot from a story. Benton and Fox (1985) in a study titled Teaching Of Literature To 9-14year Old Children , examine responses of children to stories and poems and observe that '*...a child identifies himself or herself with characters in a story and that this determines the kind of image he or she forms out of the story.*'

Mwanzi (1982) concludes that '*...images found in children's prose fiction are deliberately used to create definite effects on the young readers to persuade them to see the world in a particular way.*' This observation confirms the stereotypical nature of children's literature which aims at indoctrinating children to interpret the world from a certain predetermined perspective.

These kinds of works are best described by Kitula King'ei's words in a critical response to Daisaku Ikeda's children's stories published in Daisaku Ikeda and Africa: Reflections by Kenyan writers. In here King'ei notes that:

'The works are conveniently called literature of hope, it paints a white world dotted with problems but where children characters are positively engaged in solving the problems.'

P.36

The stories under study thus afford children- readers elements that influence them to grow into responsible citizens of their society being at the centre of solving their own problems and also affording them spiritual healing. The spiritual healing is achieved by the children's stories ability of showing that monsters do not only exist in darkness but also that monsters can be killed, conquered and light restituted. The writers allow their protagonists to be at the centre of reconstructing process at the same time allowing a child reader a chance 'to walk with' the protagonist.

In Ntambanjyana's stories: Our Second Father, Dog And Cows, Two Cows And Pig And Monkey the following similarities in character structures stand out:

- The stories teach children the value of co-existing with other human beings and other forms of God's creations: altruism.
- Actions of antagonist and protagonist are influenced by the social historical past i.e. a character is out to avenge a wrong done in the past.
- Characters are involved in competition for superiority that is they are proud and egoistic.
- They do not have first hand reasons motivating their revenge motives.
- Revenge is seen as a form of justice.
- The conflicting characters label each other as evil or bad.

At the end of their fictitious worlds:

- Solution for their problems is left to the children characters (in this analysis the term 'children characters' includes animal characters for children tend to view them as their peers or play mates.)
- The protagonists in the stories 'triumph over' causes that create traumatic experiences. The winning of the characters is a triumph both to the characters and children's story readers. This makes the stories important for children will identify with the good traits and dislike the bad traits created by the distinctive polarization of the characters to the 'wholly good' and the 'totally bad.' The antagonists are presented as dangerous but never as horrifying. The double winning provides an emotional outlet for the children struggling with trauma.
- It is worth mentioning at this point that children consist of a sensible group that when properly guided and offered appropriate opportunities are capable of socially acceptable moral rectitude in society.

4.2.3 Pacifying themes.

The five selected children's stories discussed in chapter three deal with the genocide related themes of justice, reconciliation, forgiveness, restitution, reconstruction and unity.

These themes are important 'ladders of hope' of helping a child to 'climb up' from the bleak dungeon of experiences of war and hopelessness to the light of reconciliation and

forgiveness. They do so by helping a child-reader to come to terms with genocide by clearly marking it as an unfortunate evil occurrence that should not be repeated in human history by the child reader's mistake of forgetting its causes. The themes also chart a new path for appreciating the need to forgive, reconcile and paint the beauty of living together to build a unified country.

These aspects assimilated by the child are important in helping them to heal from PTSD.

4.2.4 Symbolism

In the five stories, the setting and characters are used symbolically. The characters are divided into two sets the good and the evil. They co-exist peacefully until an historical injustice pricks the psyche of one of the characters arousing him or her to seek retribution. To straighten the psychical kinks the aggrieved character engages the other in a fight or plots death as away of settling of old scores. This is symbolic of the patterns followed by the perpetrators of the Rwandan genocide of 1994.

They cited historical causes to be their motives for their heinous acts. War steals beauty from the land and ugliness pervades in a colorless world like in the children's story Tamari of Tamarinda. The use of symbolism allows vicarious healing for children when they are invited by the story to rationally evaluate their motives before acting. The use of symbols distances the events thus does not remind the child of the gory traumatizing events. Employment of symbolism in the stories is thus a palliative aspect in representing a macabre historical event indirectly. For presented with the reminders of the original traumatic event a traumatized child will be pained or became anxious as noted by Perry

earlier on. Through the use of symbols the authors objectify and externalize problems thus making it easier for a child reader to appreciate and self evaluate the problem experienced by the main character vicariously when the child identifies with him or her. Though this textual distance a children's story affords its child reader the opportunity to re-author or re-story his or her personal experiences denied him or her in the real world.

4.2.5 Catharsis.

Catharsis is the purging of emotions as defined previously in this chapter. In a reading situation of a work of art, catharsis occurs when a reader identifies with the suffering and triumphs of the protagonist and celebrates the suffering of the antagonist. A reader identifies with the protagonist, suffers with him or her and after conflict resolution triumphs or falls with the character. This psychological identification 'with', allows the child reader the opportunity to make a mental journey, to win or lose with the hero or heroine of the children's story. This experience in a child reader who is suffering from PTSD is important.

For it provides an avenue to divest unwanted traumatizing emotions and get an opportunity to reconstitute the self. This is what Recouer (1981) describes as the '*ego divests in itself of itself.*' That gives a child reader an opportunity to rescue herself from similar experiences experienced in real life. It also affords the child reader of the children's story new capacities for knowing him or herself.

4.2.6 Use of personal pronouns

In the studied stories personal pronouns move back and forth from singular 'I' to plural 'we' from 'she' to 'they' from 'me' to 'us' This rapid shifting from the 'individual' to the 'collective self' reflects a collective sense that pushes the child reader to search for wholeness and unity. This aspect unconsciously broadens the child readers out look of the world and offers an alternative perspective of looking at the same old world anew, from an all inclusive perspective rather than the previously self- centered view of interpreting reality, typical of most children as outlined by Jean Peaget developmental psychology. This also unconsciously creates in the child reader a need to unite with other people while at the same time remaining a separated individual. The need to be motivated to socialize and consider others is central to helping a child affected by PTSD to go back to leading a normal life.

4.2.7 Humuor

In children's stories humour is created through:

- Bathos or exaggerated description of a character's action in a specific situation.
- Something happens that points out another character's lack of intelligence or unfortunate circumstances that grant a sense of superiority.
- A character is described as being the wrong size.
- A character behaving in an unusual way.
- A character being in an unusual place.(clash of contexts)

Since the time of Aristotle humour has been a subject of guess work. Donna Cooper a psychologist at the University of Connecticut *says that,*

'...most researchers are concerned with grim topics and problems; humour and positive emotions get little interest or less funding.'

In new research in psychology humour is seen as a stimulant to problem solving and productivity, as an aid to education and as the substance of social bonds. Most uses of humour veil aggression. This permits the user in Freud's words *'...to be malicious with dignity.'* Researchers in Orature have referred to this aspect as wellerism.

Humour is an aspect of a story that enables it to teach in an amusing way. Humour makes learning more palatable for children as long as it is the humour of the right sort. Humour is the wizard wand that carries a child from a world of ugliness to the world of beauty, 're-membering'(reconstituting) him or her from being a victim to a hero. Researchers have made humour a focus of modern research. Lee Berk, M.D and Stanley Tan, M.D of Loma Linda School of medicine in Loma Linda California are leading researchers on how humour effects on health. They state that:

Laughter sharpens most of the instruments in our immune system's tool kit. It activates T lymphocytes and natural killer cells, both of which help to destroy invading micro-organisms. Laughter also increases production of immunity boosting gamma interferon and speeds up the production of new immune cells. Laughter also reduces levels of stress hormone cortisol.

This study is important in that it points out that humour improves not only spirit but health. Thomas Sydenham a 17th century physician once observed that: *'the arrival of a good clown into a village does more for its health than twenty asses laden with drugs.'*

Allan Dundes a folklorist at university of California observes that *'...by laughing about the reader tacitly signals that he shares the attitude implicit in it... and many jokes are away of talking about troubling topics like sex and racism'*

By the use of the above quotes Dundes takes humour and jokes as a people's barometer measuring their hidden concerns. That implies that wherever there is anxiety in society people will employ humour to communicate about discomfoting topics. This aspect has been masterly employed by Ntambajyana and Musonza in dealing with the sensitive genocide related themes.

The humour employed in the texts serves an important social function that of strengthening bonds between the children readers. By laughing at the same things children will let each other know that they share similar outlook without having to say so. Through the humour the writers also avoid arousing anxiety in the children readers especially when dealing with the death or revenge or any other recreation of violence. For example a child reader cannot fail to laugh at Dog's folly when he tries to tell lies to the rainmaker after killing Cow. In this story though murder is a sensitive abominable act, the reversal of events on Dog's side that he ends up regretting his heinous act is laughable.

Humour employed in children's stories make the plots so supple that they can be used to bend and mold behaviours and personalities of children without breaking them; forging in

them socially desirably morals. Thus through the use of humour in the selected children's stories, children readers are able to laugh at serious traumatizing events. This allows the children readers to move from the state of 'functional fixedness' to be able to think through problems with more ingenuity. Functional fixedness describes the tendency of traumatized children to see objects presented to them in terms of their conventional uses. Humour is achieved in two ways. One way is by use of 'light irony' where mature characters behave foolishly or in an odd way. Light irony is suggested because as Zillman Dolf, a psychologist at Indiana University points out, '*irony is particularly confusing to children who do not yet have basic knowledge that would allow them to see what is true and what distortion is.*' It is important to note that humour that does not distort enhances children's ability to master new material. A reversal of expectation is humorous and especially when witty solutions are offered by a voice of reason from a child character.

The humour is founded on the opportunity created by the story for the child reader to lash at adults and laugh at their foolishness. This opportunity is not found in real life situations due to the domineering and paternalistic nature of adults towards the young children. In Ntambajana's story, Our Second Father Mary questions her parents imposing directives to hate their neighbours. Through her brother Kamali's wisdom and her wits their parents' folly is exposed. Secondly humor in the stories is presented through use of animal characters, by way of example in, Two Cows, it is Crocodile who intervenes between the two cows who are fighting. Here humour is achieved through the use of irony coupled with use of animal characters. In a natural setting crocodiles feed on animals like the two cows. However in the two stories the crocodile helps the two cows

to reconcile and unite for a brighter future. In the story Tamari of Tamarinda it is a Bee, who saves Tamari. In a natural setting bees are stingers but the writer of the story allows them a chance to be capable of good. This fantasy reversal of events in the story reinforces the walling in of forgiveness, tolerance and at the same time breaking the stereotype of looking at others (both animals and people) as wholly bad or vicious.

Use of animal characters as a style borrowed from oral literature adds humour to the stories. It also adds vividness to the readers of the stories. This aspect, use of animals, helps young children to identify with the protagonist and get fully involved in the story. This is because children tend to view the animals as their playmates or age mates. In the children's stories humour loosens up the mental gears encouraging out-of-ordinary ways of looking at things. William Fry, Professor Emeritus of psychiatry at Stanford University states that, '*Humour and creativity are identical.*' He argues that both humour and creativity involve bringing together two items which do not have an obvious connection and creates a relationship. Thus this argument helps in showing how humour employed in a children's book can help a traumatized child to creatively contend with unthinkable experiences or mortality. Humour also affords a child a self correcting mechanism when sudden relief occurs from a tense moment.

4.2.8 Dialogue.

Dialogue is one way employed by clinical medicine practitioners to try to make their patients to open up. In it self dialogue is re-assuring and thus an important aspect of

building trust and restoring trust in patients suffering from PTSD. Dialogue between characters in the stories under study is also important as a hedonistic aspect of helping children cope with PTSD. This is because this dialogue structure helps a child to learn that most human conflicts can be resolved through dialogue. The differences between the characters in the children's stories are resolved by use of dialogue and asking of right questions. Thus dialogue as a narrative- dynamic indirectly teaches a child the importance of dialogue in the real world. Use of dialogue enhances the communication between the writers and their readers by breaking the monotony of description. As one reads dialogue in any story apart from breaking monotony of narration, one unconsciously participates in the dialogue by vividly recreating both the dialogue setting and giving each written utterance a distinct voice, tone and attitude. This enlivens dialogue, vicariously encouraging the psychological need for socialization. This for a traumatized child has a healing effect. George Bernard Shaw coined a description of child which is quoted in Home Coming: Reclaiming And Championing Your Inner Child (1990:253) by Bradshaw John. Shaw wrote:

'What is a child? An experiment. A fresh attempt to produce the just man...that is to make humanity divine.'

Shaw fully understood that this experiment cannot be taken for granted or toyed with and that is why it is necessary for children's story writers to take great care when producing works that influence the child reader's personality.

4.2.9 Fantastical beginnings and 'hope-re-instituting return to reality endings.'

Fantastical and surrealistic imagery are used to introduce some of the stories like Dog and cow, Two cows, Tamari of Tamarinda.

This way of starting the stories helps to signal the beginning of a world of fantasy preparing a child to psychologically switch his mind from a world reality. This way a child reader is able to escape from the real world to an imaginary world where everything is possible. This world of fantasy provides anchors for a child who is psychologically disturbed for it affords him or her chance to suffer and win with his or her protagonist. The win here belongs to both the child reader as well as the protagonist. This feature is found in all the children's stories analyzed.

The above analyzed stories end by re-instituting hope and optimism. This means that the child reader is not left in suspense asking, what happened after that? The questions raised in the stories are solved and hope is restituted prior to, seemingly bleak situations. This aspect affords the writers of the children's story a chance to use creativity to help children's story readers to cope with post traumatic stress disorder by making the child reader realize that there is hope at the end of the dark tunnel. The child reader will also realize that although beauty can be stolen by evil wizards, cunning friends and malevolent neighbours, through dialogue and readiness for reconciliation dismembered members of a society can be 're-membered' and closely knitted a gain.

The return to reality endings occurs when the adventurers in the stories come back home and the magical beings depart. This closure re-establishes the fictional reality of the stories beginning. The return to reality closure tends to unify the artistic aspects of the work like the themes, psychological internal conflicts, figurative expressions and opposing purposes.

It is worth noting that it is at this point that a child reader's ego divests itself of the old injured self allowing a child relief through seeing justice mated and hope, peace and restitution afforded a chance. Such a child reader is ready to travel the path from emotional 'endarkenment' to emotional enlightenment

4.3 Conclusion

Harney looks at neurotic behavior as reversible though it is responsible for blocking a child's inherent capacity for a healthy growth and change. The work of therapy in her view is to disillusion the patient of such defense blockages by identifying and clarifying them in order to help the patient to mobilize innate constructive forces for change. This is what Musonza and Ntambanjyana engage in directly by employing the above discussed narrative dynamics in their children's stories analyzed above that can help children to cope with PTSD. As a result it is important to point out that the two writers under study are socially committed to addressing the Rwandan social -cultural concerns.

The question of foregrounding positive themes and back grounding violence related themes , stressing and repressing issues, placing at the centre styles that promote humour

and restricting at the periphery styles that create tragic images – give the children stories a distinctive therapeutic trend.

The analyzed palliative narrative- dynamics can help children readers of the above analyzed works to cope with PTSD, re-author experience and re-member their wounded psyches. This is a powerful way for children to reclaim their lives from problems Parable motifs employed give a child a chance to clarify and chart for him or herself an alternative direction in life to that of the problem. One that will restructure a child's core values hope and life commitments.

Reading of the parable like stories can allow children readers to focus on problems as they affect others lives. At the same time such stories give children readers a chance to overcome with the story's main character. Distancing of the experiences enacted for the child by the characters in the story allows a child to pass judgment on the characters. Like in Nikolai Gogol's play, The Government Inspector, the child reader will laugh at the flaws of the characters but upon introspection he or she will learn that he or she has been laughing at him or herself. This indirect directed self-criticism is a sine qua non in children's stories if they are to play the role of a therapist. By a child reader learning to criticize characters in a book at the same time the child will learn to criticize him or herself positively hence separate between vices and virtues. These narrative dynamics will help the child readers affected by PTSD to free the ghosts of trauma and allow a child to begin a journey of taking back his or her power.

CHAPTER FIVE

Summary and conclusion

5.0 Conclusion and recommendations.

5.1 Introduction

This chapter constitutes the summary of the findings, obtained from the study.

Conclusion and recommendations are drawn based on the research findings.

5.1.2 Character Parallels

After analysis of the stories under study by Musonza I., and Ntambanjyana S., it is evident that the Rwandan socio-political setting has influenced the shaping of character structures. The character motivations for action follow the same patterns as those given for possible causes of the 1994 holocaust in Rwanda. These characters are motivated by: jealousy, hatred, greed, and incitement and revenge motives. Thus the traits and structure of the characters in the stories parallel the actions of the genocide perpetrators. At the end of the stories both the perpetrators of evil and the victims agree to seek forgiveness, reconciliation and work together to reconstruct their land. In history the Hutu and Tutsi have been going through the same process under the government of national unity.

5.1.3 Use of Parable motifs.

In the five stories studied, a trend of employing a parable motif has been noted. This is done for pedagogical reasons of indirect instruction without arousing the strong feelings associated with mass killings. Secondly the parables have been employed to serve a therapeutic function as discussed in chapter four.

5.1.4 Common genocide inspired themes.

This study has revealed themes that were inspired by the 1994 genocide. These themes are common in the five stories. The themes are Xenophobia, extermination, revenge, restitution, forgiveness, reconciliation and reconstruction.

These themes emerging from stories written after genocide, and addressing the same genocide experience, leads a researcher to conclude they were inspired by the genocide of 1994. The symbolic representation of these themes coupled with fantasy makes them appropriate for children readers with symptoms of PTSD.

5.1.5 Narrative – Dynamics that help children cope with PTSD.

Narrative – dynamics that help children to cope with post-traumatic stress disorder have been isolated from the five children's stories under study.

These include:

- i) use of character parallels

- ii) pacifying themes
- iii) controlled symbolism
- iv) humor
- v) Pro-nouns.

5.1.6 Conclusion

The children's stories studied have their characters and themes inspired by the 1994 holocaust in Rwanda. The two writers writing after genocide seem to have been addressing the challenge of helping their nation to heal. This, the writers have accomplished by specially employing palliative narrative -dynamics in their children's stories to assist children affected by PTSD to use to enable them cope with life after immense loss.

The reading of the children's stories can help affected children to cope and accept what happened at the same time offering them cathartic avenues of divesting off pent -up emotions. These ways include use of humor, hope building themes and a chance to consider forgiveness as a way of casting burdens off the soul. This is important because some children participated actively in the 1994 genocide in killing and looting. All of these children need to be offered chances to rescue themselves from guilt and wounds of genocide.

5.2 Recommendations.

The following recommendations are proposed to enhance findings cited during the study and also improve on weaknesses.

5.2.1 Government Policy

Any government affected by war and genocide exposing children to PTSD, should find projects that enhance healing like Rwandan government did by establishing Bakame editions. This recommendation should be considered by the Kenyan government whose country is currently witnessing gross scenes of violence and brutal murders as a result of the 2007 post election violence. School going children have suffered and participated in the violence and PTSD is inevitable hence it should be addressed.

The government should instill moral responsibility to writers and publishers. Children's story writers and publishers should be motivated to write and publish anti-bias books that enhance global unity and promote a multi-cultural perspective.

5.2.2 Intensified advisory services for writers of children's fiction.

Governments should establish special advisory services and training centers for children's story writers. These centers should guide and advice writers on the social, moral and pedagogical responsibilities demanded of them for their chosen genre of writing. The same should be extended to children's fiction publishers. This is not aimed

at censoring what is to be written but improving the quality of work presented to young unsuspecting minds. This will check on brainwashing, bias scapegoat and patronizing attitudes in children fiction.

5.2.3 Recommendations for further study.

The researcher recommends that further research should be carried out on the effects of reading fiction to the children's psyches. This should be investigated especially using children affected by PTSD. This is an aspect that can qualify bibliopaeditrics as an effective tool for children readers especially traumatized children.

Further field research should be carried in Rwanda and Kenya to determine the actual effects of the analyzed hedo-therapeutic narrative dynamics on children readers.

5.2.4 Conclusion

The above analysis of the five children's stories reveals common stereotypical structures of characters inspired by the 1994 Rwandan genocide experience. The character seems to follow the following patterns:

- i) Characters are dichotomized into five the wholly good and the totally bad.
- ii) Protagonist and antagonist are involved in competition, consciously or unconsciously

- iii) Those seeking revenge do not have first hand reasons to justify their vicious motives.
- iv) Most actions are motivated by greed and jealousy
- v) Revenge is seen as a form of justice
- vi) Characters end up in reconciliation or great wish for it.
- vii) Characters are responsible for development beauty or ugliness of their land
- viii) Mediators are non-partisan they do not take sides.
- ix) Only the characters can solve their own differences or problems.

The above patterns are similar to those followed by the participants in the 1994 Rwandan genocide. Most of the views above as shown in the background to the genocide are also shared by the characters in the stories. In conclusion, it is justifiable to say that:

- The Rwandan genocide experience has influenced Musonza and Ntambanjyana, in creating character structures in the analyzed children's stories.
- There are genocide inspired themes in the stories analyzed.
- The character stereotypes, the palliative hope- giving themes and above analyzed styles that inspire children to aspire to better their personality can be correctly termed as hedo-therapeutic narrative dynamics that help children to cope with post traumatic stress disorder. (PTSD)

The result of the synergetic relationship among the above three listed elements used in a children's story is a healing effect to a child suffering from posttraumatic stress disorder. This effect is termed by this research as

Bibliopaediatrics. This term specifically refers to cure of children achieved through reading of children's stories that employ hedon-palliative narrative dynamics. As Michael Jackson states in his acceptance speech of the Grammy awards of 1993, '*...to heal the world we need to heal our children.*' For childhood is a time of magic, wonder, mystery and innocence to the child. It is a time to sow seeds of creativity that will really point to problems that are waiting to be discovered. Thus, PTSD should not be given a chance to take childhood away from children. Hence bibliopaediatrics should be taken as an alternative saviour of the affected children.

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