A NARRATOLOGICAL INTERPRETATION OF ANN IWUAGWU'S *ARROW OF DESTINY*

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Abstract

The purpose of this paper is to explore the narratological processes that allow readers to have rich narrative experiences; with a focus on Ann Iwuagwu's Arrow of Destiny. The particular focus will be both on the theory of focalization processes that boosts the readers' awareness and conscious processes—those that require readers' effort and involve deliberate reflection. The importance of this distinction may be illustrated by readers' responses to the narrative text. Arrow of Destiny has an episodic structure. That is, the events in the novel are not straight-forward. The novel is broken into episodes which make the events not to have link with each other. Each episode constitutes the events in the life of the focalizer. The story is not narrated in a chronological order. It begins with the incident that happens in the middle of the focalizer's life down to the ones that happen at her early stage of life and then back to the incident that marks the climax of her life. The novel is a fictionalized autobiography or false-biography. Perhaps, it tells the story of the author in a creative way. Thus, there is a narratological concept called metalepses employed by the narrator. That is, there is a transition from one narrative level to another, by means of a discourse, the knowledge of another situation. The use of the first person pronouns 'I' and 'we' suggest that the author is perhaps writing her autobiography but in a fictional manner. The methods of narrative theory are inspired by modern linguistics, which demonstrates through a synchronic analysis of the language system (Saussure's langue); how language material develops meaningfully from the opposition and combination of basic elements. The novel is a typical representation of theoretical narratives. It is within this context that this paper finds essence because it seeks to identify the narrativity of the text.

Key words:

Actant, fabula, focalization, focalizer, metalepsis, narrative, negotiation, narratology

Introduction

Narratology is the science of narrative. The term came to a great limelight by some structuralist critics as Gerard Genette, Mieke Bal, Gerald Prince and others in the 1970s. This explains the reason why the definition of narratology has usually been restricted to structural or more specifically structuralist analysis of narrative.

In this paper, the concept of narratology has been explored. Narrating is everyday activity of human beings. Fludernik (2009: 1 - 2) shows that narrating is a widespread and often unconscious spoken language activity which can be seen to include a number of different text-types (such as journalism

or teaching) in addition to what we often think of as the prototypical kind of narrative, namely literary narrative as an art form. But that is not all. As research is showing increasingly clearly, the human brain is constructed in such a way that it captures many complex relationships in the form of narrative structures, metaphors or analogies. Just as we may describe a personal relationship metaphorically as a house that one partner has built painstakingly and lovingly and which the other casually allows to deteriorate until the plaster crumbles and the roof caves in, we may also conceive of each of our lives as a journey constituted by narration.

According to Onega and Landa (1996:6):

> *In narratology, each medium and each genre allows for a specific presentation of the fabula, different point of view strategies, various degrees of narratorial intrusiveness and different handlings of time … narratology shows clearly that it is not just a subsection of literary theory, but rather of general semiotic theory.*

In Iwuagwu's *Arrow of Destiny*, the author presents a semiotic representation of a series of events meaningfully connected in a temporal and casual way. This is the crux of narratology. Thus, narratology advocates that any semiotic construct, anything made of signs, can be said to be text. On this note, Bal in Onega and Landa (1996:7) shows that there are three levels of analysis of narrative: fabula, story and text. Thus, if we take a work such as*Arrow of Destiny*, we will say that the *text* is the linguistic artifact that we can buy and read, written specifically by Ann Iwuagwu and by focalization by the character, Cynthia. The *fabula* is whatever happened to Cynthiain her journey of life as a character much sinned against. The *story* is the precise way in which that action is conveyed, the way the fabula is arranged into specific cognitive structure of information. On this note, Bal gives the definition of the following concepts:

1. A TEXT is a finite and structured set of linguistic signs. A text is a linguistic construct.
2. A NARRATIVE text is a text in which an agent relates a story. A story is a cognitive scheme of events.
3. A STORY is the signified of a narrative text. A story signifies in its turn a fabula.

In the view of some narratologists, the fabula is a bare scheme of narrative events which does not take into account any specific traits that individualize agents or actions into characters and concrete events. A story is a fabula which has been given a presentational shape: a specific point of view and

temporal scheme have been introduced. The text is not the story; the story, according to Onega and Landa (1996:9), is still a synthetic abstraction we produce from the text, taking into account only its narrative aspects, considering it only in so far as it represents an action. It is on this light that Iwuagwu's *Arrow of Destiny* is studied.

Background, Setting and Plot Analysis of the Novel

The novel has its background embedded in the African tradition which places a lot of importance on the possession of children and the believe in one's destiny. In the African society, it is strongly believed that one's destiny guides him. When one's benevolent spirit cracks some luscious nuts for a person, things move smoothly for the person. On the other hand, one becomes unfortunate when odds are against him.

Also, in Africa to die without a child is considered an abomination, a strange event in the life of every mature males and females. Such a person is not just looked at with pity and defamation by both the partners and the neighbours; the individual is said not to have found a favour before the benevolent god. In the modern day Nigeria, such individuals involved visit different quarters – native doctors, prophets and prophetess in order to have their problems solved. Women suffer most of these ridiculous and blames. These can be seen in the life of Cynthia. She has been sorely maltreated by her husband for not giving birth to an heir who will continue the family's lineage; though the problem of impotence is from the husband himself.

The novel *Arrow of Destiny* has three physical settings – Abuja which is the place where Cynthia is born and bred. She has many places she resides in Abuja like Uncle Paul's house, Mrs. Peters' and Dr. Edwin's. Cynthia takes UME and gets admission into the university of Port-Harcourt where she meets a husband of inconvenience, Idris. That time, Port-Harcourt was a terrible city because 'There was fear in the land. Anyone leaving the house, prayed to return home alive. The government imposed a curfew on the city and everyone was expected to be indoors as early as seven P.M. By six o'clock, people would run helter-skelter to get home to avoid arrest by security agents. The cultists always chose Sundays to operate' (P.9). It is at this critical period that Cynthia is sent packing by her husband, Idris, from his house at Chief Perekulu Street in New G.R.A, Port-Harcourt. Cynthia sees her sojourn in the city of Port-Harcourt as an unfortunate one. Thus, 'she was saying goodbye to

sorrow, to Idris and Idara. She was still contemplating the pain she was leaving behind when she succumbed to the power of the bus' air-conditioning and slept off' (P.92).

The setting of the novel later moves to the United States of America where Cynthia and her second and the rightful husband, Boma are welcomed for their honeymoon, after their wedding ceremony. There in the USA, the entire family together with Boma visit the grave where Cynthia's mother is buried. They visit the grave with rose flowers. The newly married couple later move to Serento Hotels' (P.146) after they have left the graveyard, to enjoy their honeymoon proper. The time setting of the novel is this twenty-first century as we can see the use of some modern gadgets and terminologies like mobile phones and text messages in the novel.

The plot is centred on the life's journey of a beautiful young Igala (Nigerian) girl, who suffers a lot of life's challenges because of the loss of her mother and her grandma at her tender age of life. Her name is Cynthia Ijeoma Enejor. She is of the Igalla tribe of Kogi state. She was born on November 13th 1975 to Mr and Mrs Humphrey Enejor. Her parents meet in Abuja in 1973. They get married in 1974 and give birth to Cynthia the following year. Her mother, a nurse later gets job in the United States of America. Her father later joins the mother there three years later. Cynthia is left in the care of her grandma. She is enrolled in Murtala Mohammed Nursery and Primary School after her father has gone to the USA.

Few years later, a piece of news is brought to her that her mother is dead. From then, life starts tossing Cynthia about. She is taken to live with uncle Paul, one of her mother's brothers. Things turn sour with Cynthia when Uncle Paul marries a terrible wife who hates Cynthia very much. Her uncle's wife, Fitimi connives with a false prophetess who prophesies that the cause of the barrenness of Paul and his wife is Cynthia. Cynthia is sent out to roam on the street. Eventually, Cynthia finds herself in the house of Mrs Sarah Peters, a woman who cuddles her as a daughter the day Cynthia first experienced menstruations. From there, Cynthia take UME and gets admission into the University of Port-Harcourt through the help of a woman she meets at JAMB office, Mrs. Isa. Mrs. Isa links her up with her younger and only brother, Idris who takes the opportunity of Cynthia's unfortunate life's experiences and hooks her into marriage. Cynthia does not have any other person or know any other person in Port-Harcourt. She has to resort into marrying Idris, even though she

understands that Idris is a heavy smoker, a drunk and a womanizer. Despite the fact that Idris lives such bad life style, Cynthia still loves him very dearly. But he does not requite same love back to Cynthia. Cynthia is barren for ten years in the house of her husband, Idris. Idris is impotent. He does not heed Cynthia's advice to visit the doctors for the condition until things become worse. Idris goes to the club where he meets Idara. After narrating his barren condition and how desperate he is to get a child, Idara notices that he is impotent but desperate to get a child or children. She arranges with David, her course mate at the Department of Engineering, the University of Port-Harcourt to get her pregnant for Idris. Her main aim is just to enjoy Idris' wealth. She is able to give Idris three kids through the tricks with David. Idris, on seeing how Idara has given her children, starts maltreating Cynthia more terribly than he ever does. Cynthia is eventually sent out from the house. As she sits helplessly; soaked in the rain that night, she is seen by Boma. Boma is an army officer who is on patrol at Chief Perekulu Street, GRA Port Harcourt that night. He sights Cynthia who sits helplessly under a tree. He helps her and lodges her in a hotel.

Later, Cynthia leaves for Abuja, where she works with Mrs. Sarah Peters in her catering school. From there she is spotted by Dr. Edwin, a minister for women's affairs. Cynthia is made Edwin's special assistant later. On a representative mission in Port Harcourt she coincidentally comes in contact again with Boma after about three years they part. From there, the issue of marriage between her and Boma ensues. They later marry and give birth to triplets. Before that she has reunited with her uncles, father and the rest of the family members.

David loses his wife and children. He goes to reclaim the children he is responsible for. They are the children born by the tricks to Idris. David succeeds in reclaiming them. Idris becomes childless again. Idara thinks she can't live to bear the shame. She commits suicide. Idris remains in deep regret all through his life.

The Theory of Narrative in Arrow of Destiny

Narrative is found to be every day activity in human's life. Narrative is merely a subset of the genres that include a story. Fludernik (2009:6) defines narrative as a representation of a possible world in a linguistic and/or visual medium, at whose centre there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions (action and plot structure). It is the experience of these

protagonists that narratives focus on, allowing readers to immerse themselves in a different world and in the life of the protagonists. In verbal narratives of a traditional cast, the narrator functions as the mediator in the verbal medium of the representation. Not all narratives have a foregrounded narrator figure, however. The narrator or narrative discourse shape the narrated world creatively and individualistically at the level of the text, and this happens particularly through the (re)arrangement of the temporal order in which events are presented and through the choice of perspective (point of view, focalization). Texts that are read as narratives (or 'experienced' in the case of drama or film) thereby instantiate their narrativity.

In Iwuagwu's *Arrow of Destiny*, the narrator introduced the reader to the psychological state of Cynthia. She is in a state of great confusion arising from the rejections from her husband, Idris. 'Cynthia stood in the rain with her luggage on Chief Perekulu Street, New GRA, Port Harcourt. Almost oblivious of the pouring rain, 'she had no particular destination in mind but knew she just needed to move' (P.1). Cynthia is thrown out of the house that night because of her barrenness.

Owing to the extreme level of torture received by Cynthia in the house of Idris, the reader comes to the realization that she prefers being drenched in the rain than living in the hostility of Idris' house. Staying under the tree amidst 'heavy drops of rain on her skin' (P.1), 'kept her mind occupied and she figured it was better to remain there under the tree, with the cool touch of the natural rain water than return to where she was coming from' (P.1).

In the words of Claude Bremond, all narrative consists of a discourse which integrates a sequence of events of human interest into the unity of a single plot. Without succession there is no narrative, but rather description. Thus, this succession is well shown in the novel. Cynthia's pathetic condition is stressed further. She keeps her mind wondering on many issues. She wishes to be crushed by the moving vehicle. Thus 'if only the car would crush me, my sad story would end once and for all' (P.2). As she is still in those deep thoughts, Boma who is on patrol duty that night sees her and moves with great passion to help her. Boma is a security agent who is on patrol mission at Chief Perekulu Street that night. Boma passionately interrogates Cynthia on where she is going to that night but Cynthia admits that she is 'going from somewhere to nowhere' (P.6). 'Boma could see the pain in the woman's eyes and sense bitterness in her voice as she spoke'. (P.6). Neither does

narrative exist without integration into the unity of plot, but only chronology; what Bremond termed 'an enunciation of a succession of uncoordinated facts' in his description of 'the narrative cycle'.

In every narrative, we can distinguish two layers: the level of the world represented and the level at which this representation takes place. In the novel, the latter level is that of the narrative discourse (level of mediation). Thus, Barthes shows that the narrative level is occupied by the signs of narrativity, the set of operators which reintegrate functions and actions in the narrative communications articulated on its donor and its addressee.

The story shifts to reveal the true identity of Cynthia. The narrator entitles this chapter 'Cynthia'. With the first-person narrative voice, the readers understand the character, Cynthia very well. She introduces herself as follows: My name is Cynthia Ijeoma Enejor. I am of the Igalla tribe of Kogi state. I was born on November 13 1975 to Mr and Mrs Humphrey Enejor. According to my grandmother, my parents met in Abuja in 1973. They got married the following year. Following the economic situation in Nigeria, my mother, a qualified nurse, sought for visa to travel to the United States of America to work. My father joined her later. I was left with grandma by my parents who planned to come for me as soon as they settled down (P.22).

Cynthia's mother dies and 'was buried abroad, leaving my father behind' (P.25). The death of her mother ends further arrangements to take Cynthia to America. Cynthia's mother's death affects her grandmother, who later died of high blood pressure resulted from her deep thought over the death of her daughter in America. Left without any other guardian, Cynthia moves to live in her uncle's house at Wuse. Uncle Paul, as he is fondly called by Cynthia continues to take good care of her until he marries Fitimi who hates Cynthia to the extent of masterminding Cynthia's ejection from her uncle's house. This is what the narratologists refer to as **negotiation**. Negotiation consists for the agent in defining, in agreement with the ex-adversary and future ally, the modalities of exchange of services which constitute the goal of their alliance.

On this note, Bremond in Onega and Landa (1996:109) can be quoted in extenso:

> *The agent who takes such an initiative must act so as to create a corresponding desire in his partner. In order to obtain this result, he can use either seduction or intimidation. If he chooses seduction he will try to create*

> *the need for a service that he will offer in exchange for the ones he needs; if he chooses intimidation he tries to create fear of the harm he can cause, but spare just as well, and which can act as a payment for the service he wants to obtain. If this operation succeeds, the two partners are equal.*

Another instrument in which narratology uses is called **focalization.** By focalization, we mean how the narrative offers additional option of seeing things from the point of view of a particular character. In such cases, this character serves as a focalizer or lens; the story is put across to the reader through the filter of the focalizer's thoughts and perceptions. Such a character in a novel has a camera in his/her mind, so to speak. In his view, Stanzel calls these characters 'reflector figures' since they 'reflect' the story to the reader rather than telling it to them as a narrator persona would. The term 'reflector' was first used by Henry James who called some of his characters by that title.

In Arrow of Destiny, Cynthia is a focalizer. According to Bal in Bremond, Onega and Landa (1996:118):

> *Focalization is the relationship between the 'vision', the agent that sees, and that which is seen. This relationship is a component of the story part, of the content of the narrative text: A says that B sees what C is doing… Consequently, focalization belongs in the story, the layer in between the linguistic text and the fabula. The subject of focalization, the focalizer, is the point from which the elements are viewed. If the focalizer coincides with the character, that character will have a technical advantage over the other characters. The reader watches with the character's eyes and will, in principle, be inclined to accept the vision presented by the character.*

In Iwuagwu's Arrow of Destiny, we see with the eyes of the character who later draws up a report of the events. In this novel, focalization lies almost entirely with Cynthia, a poor lady who does not understand how fortune runs against her. Asuwe, Uncle Paul's younger brother travels abroad for his Masters Degree. Cynthia is left in the hands of Uncle Paul alone; to be taken care of. Uncle Paul has a girlfriend called Fitimi who comes around most weekends to stay with them. She is taking good care of Cynthia until Uncle Paul marries her. Cynthia 'quickly discovered that her love for me was fake. She pretended all along to love me while she dated my uncle' (P.37). Cynthia 'became a housemaid to my uncle's wife receiving every imaginable kind of abuse' (P.37). Fitimi almost disfigures Cynthia's face as she is beating her. Uncle Paul is not aware of all these things. He becomes greatly annoyed when he gets to know what has been going on in his house. He cautions his

wife never to maltreat Cynthia. He takes Cynthia for a better treatment. When Fitimi sees that her husband does not dance to her tune, she connives with the false prophets who wrongly accuse Cynthia of being a witch. According to them, Cynthia's presence in the house is the root cause of barrenness they have been battling with. The false prophet instructs Uncle Paul to drive Cynthia away from the house. Without any delay, Uncle Paul throws Cynthia out of the house. Cynthia is roaming the street until she remembers the house of Mrs Peters.

In principle, points of style are language specific, whereas phenomena like analepsis or focalization are not restricted to any one language but, theoretically, may occur in a variety of languages and cultures as seen in Iwuagwu's use of language. To be sure, different vernacular languages and cultures can show a preference for some devices and make little use of others. A distinction on the stylistic level between, on the one hand, quasi-timeless narrative categories and, on the other, specific uses of language which vary from period to period, culture to culture or individual to individual is not wholly valid. Stylistics also has invariables or universals, which assume different historical, cultural and individual forms.

Cynthia confides and lives with Mrs Peters. Mrs Peters has a daughter who is Cynthia's age. Her name is Nkemjika. Cynthia gets 'precious little consolation from Mrs Peters' (P.43). Mrs Peters keeps assuring her that it will be well with her. 'She showed me love like a mother would do to her daughter' (line 43).At this point, Cynthia is sixteen years and she has just written her UME. One day, she goes to JAMB office to check her result. After seeing that she excels in JAMB, she becomes very happy with Nkemjika, with whom she visits the JAMB office. There, Cynthia meets Mrs Isa. Mrs Isa is the elder sister of Idris. Mrs Isa proposes marriage with Cynthia on behalf of her brother, Idris. When Cynthia eventually gets admission into the University of Port Harcourt, where Idris is living, she resorts to marrying him according to the wish of Mrs Isa, Idris sister hence Cynthia has no other person to cater for her education and accommodation in Port Harcourt.When Cynthia opens up with Mr and Mrs Peters about her marriage proposals with Idris, they open up to her about their fear that Idris is tactically luring her into marrying him. On reaching Port Harcourt, Idris comes to the Chisco Park to meet Cynthia. He takes Cynthia to his house.

After Cynthia's first year in the University of Port Harcourt, Idris proposes to her and eventually weds her in the court. Cynthia observes that Idris 'picked and dumped girls like chewing gum' (P.57). Moreover, he 'smoked and drank alcohol to irritating levels' (P.58). All these are the things of great fear to Cynthia but she is helpless should she decide to leave Idris, 'so you see my future was tied to him' (P.59). The marriage turns sour until Cynthia's eventual eviction from the house.

The marriage becomes worse after some few years when Idris notices that Cynthia does not get pregnant. This makes Idris stop taking care of his wife, Cynthia. He frustrates all her efforts to finish her education. 'At a point, I began to peel melon, which I would supply to a particular customer on Saturdays' (P.65). Idris maltreats Cynthia bitterly for not giving birth to any child. Afterwards, Idris brings Idara home. Idara is a club girl who Idris meets at the night club. When Idris narrates to her how he is desperate about having children, Idara notices that the fault is from him because Idris is impotent. She makes a contract with her classmate, David to impregnate her on behalf of Idris. Idara's tricks works out perfectly when Cynthia is overthrown by the new wife, Idara. Idara, through David, later gives birth to three children for Idris.

Cynthia leaves Port Harcourt for Abuja. Boma regrets deeply that he does not collect Cynthia's phone number; however, Cynthia collects the phone number of Boma. When she gets to Abuja, she stays with Mrs Isa for one year. There in Abuja, Cynthia experiences life from a fresher perspective. To her, 'life without Idris is fresher and sweeter' (P.97). One day, she goes out in search of Serah Peters. As she gets close to her gate, she meets Serah and her husband driving out. She later meets with them and narrates her bitter experiences in Port Harcourt with them.

By closely looking at the incidents shown above, one could easily identify what Gibson terms 'mock reader' in narratology. According to him, the mock reader is the narrator's addressee, a fictional figure whose knowledge, taste and personality may often differ from those of the real reader. Gibson explains, the mock reader is mostly identifiable in such sub literary genres as advertising and propaganda. Although better hidden in more complex and sophisticated literary narratives, it nevertheless constitutes an indispensable element in all kinds of text.

By the time Cynthia gets back to Abuja after ten years she leaves for Port Harcourt, Mrs Serah Peters has retired from active service in the civil service. She opens up an institute called Back to School Institute in Wuse. Cynthia, having studied Home Management in the University of Port Harcourt, is highly needed in such an institute. Therefore, she picks the job as a tutor in the institute. 'In no time she was regarded as one of the most dedicated staff; first to come in and last to leave' (P.102). Cynthia is said to become the shining light who has changed a lot of things in the school. 'Serah handed almost everything concerning running the school to her and was pleased to have Cynthia in her Organization' (P.102).Through one of the catering services rendered perfectly by Cynthia in a particular event, she meets one of the dignitaries called Mrs Franca Edwin, wife of the People's Cooperative Party (PCP) of whom she later becomes her Personal Assistance (PA).

After a period of three years of leaving Port Harcourt, Cynthia goes to represent her boss, Mrs Franca Edwin in a function in Port Harcourt. She coincidentally meets Boma again. 'Cynthia shouted at the top of her voice, forgetting all dignified decorum required of the gathering she was in. She moved towards Boma who was all smiles' (P.111). Boma's joy knows no bounds that he's able to see Cynthia again after a long period of time. Boma later visits Cynthia in Abuja where she lives. He engages her for marriage.

At the story level it is usually axiomatic that one has a combination of *setting* and *actants*. To underline the functionality of the character's roles, Greimas uses the term 'actant' instead of character to describe the functional role of the agents of the action, whether human or otherwise, at fabula level. Paradoxically, this renders the building blocks of traditional stories merely existential and therefore static. In narratives, characters and settings generally feature in descriptive passages – a time frame only emerges as the result of sequences of actions on the part of the characters. In this connection, Chatman distinguishes between *events* and *existents* at the story level. However, if one takes characters to embody human characteristics, then one can regard their actions as part of their existential grounding, and describe the setting as dynamic, a kind of environment which includes events and developments that impact on the protagonists from outside.

Conclusion

Narrativity is the fulcrum of *Arrow of Destiny*. In the narrative, the narrator employs the use of a first person narrative technique blended with the third person. The narrator uses the pronoun 'I' to express themselves and the incidents she passes through. At the later part of the novel, the voice shifts to omnipresent kind of recording consciousness that sees through all the character and comments from time to time. This style of narrating is what Genette in Bremond, Onega and Landa (1996: 183) called *metalepses*. By metalepses, he means the transition from one narrative level to another. This is the act that consists precisely of introducing into one situation, by means of a discourse, the knowledge of another situation.

Throughout our lives, things frequently happen without prior warning and bring about radical changes in the course of events, for example the first unexpected meeting with one's future partner. In reconstructing our own lives as stories, we like to emphasize how particular occurrences have brought about and influenced subsequent events. Life is described as a goal-directed chain of events which, despite numerous obstacles and thanks to certain opportunities, has led to the present state of affairs, and which may yet have further unpredictable turns and unexpected developments in store for us. It is therefore not surprising that psychoanalysis should have incorporated the telling of the patient's life story into the therapeutic process; indeed, many psychologists give the act of narration a central position in therapy (Linde 1993, Randall 1995). The significance of narrative in human culture can be seen from the fact that written cultures seek their origins in myths which they then record for posterity. In an explanatory process rather like that of individual autobiographical narratives, historians then begin to inscribe the achievements of their forefathers and the progress of their nation down to the present in the cultural memory in the form of histories or stories. Narrative provides us with a fundamental epistemological structure that helps us to make sense of the confusing diversity and multiplicity of events and to produce explanatory patterns for them.

Narratives are based on cause-and-effect relationships that are applied to sequences of events. In this novel, some memorable portraits of events are sketched in the minds of the readers – the torture of Cynthia by both her uncle and her husband, Idris and the eventual ejections from both her uncle's house in Abuja and her husband's house in Port Harcourt. All these create memorable pictures in the readers' minds. The novel teams with morals and with fate. For according to Cynthia, 'if Idris had

not thrown me out of the house that day, perhaps I may not have met Boma, my husband'. Also, when Mrs Isa narrates what happens to Idris and Idara to Cynthia, 'Cynthia was very sorry to hear about the sad news. She encouraged Mrs Isa to stand by her brother because nothing is too hard for God to do' (P.245). This confirms the words of Hutcheon in Schmid (2010:207), that a text may self-consciously present its own creative processes, perhaps as a model of man's exercise of language and meaning production.

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