

Reconstructing Reality in the Kiswahili Novel: The Role of Dreams in Euphrase Kezilahabi and Said Ahmed Mohamed's Novels

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Abstract

Many scholars and researchers have argued that dreams are important symbolic forms. They contend that dreams are a 'royal road to the Interpretation of the Unconscious'. Sigmund Freud argues that dreams transcend wish-fulfilling discourses; thus, in a significant way, dreams portray actual situations in a symbolic form. Freud further argues that dreams have a meaning accessible to interpretation and that they have a function. Dreams are expressions of wishes and defences. Therefore the motive behind a dream is a repressed conscious wish which comes into contact with a thought or train of thoughts during the course of the day. The physicist, Albert Einstein, is considered one of the greatest scientists who ever lived. However, his big breakthrough "Theory of Relativity" came to him, in a dream. After the dream, Einstein realized that secrets had been revealed to him, but he needed to understand what they meant. This means that dreams are an important aspect of human behaviour and must be subjected to analysis in order to unveil their latent meaning. When dreams are utilized in literary works, they foreground meaning. It is in this context that the paper seeks to analyze dreams. The paper argues that the authors under study borrow from their social perspective of dream to attempt to give an interpretation of phenomena. Specifically, it is apparent that dreams are utilized as a way of acknowledging other ways of seeing the world other than science in an African context. Dreams cannot be analyzed by examining one element but an entire discourse of the dream. It is in this context that the paper utilizes Critical Discourse Analysis Theory (CDA). In the interpretation, dreams are treated as discourses. In order for these to be fruitfully analyzed, the entire socio-cultural and communicative context is central.

Introduction

This paper's main objective is to analyse dreams as defamiliarization techniques in the selected texts of Euphrase Kezilahabi and Said Ahmed Mohamed's novels. It recognizes that the authors of the texts under study have utilized dreams as means of explaining reality. It is proposed, in this paper, that esoteric dreams are utilized as defamiliarization techniques that foreground meaning. In this paper, various dreams are subjected to rigorous interrogation with a view of revealing their meanings in relation to the contexts within which they appear. Specifically, this study utilizes Critical Discourse Analysis theory (CDA) which is an interdisciplinary approach in the study of discourse. CDA views language as a form of social practice (Fairclough, 1989). It focuses on the ways social and political domination is reproduced in both written and spoken texts. CDA studies the structures of texts and considers both their linguistic and socio-cultural dimensions in order to determine how meaning is constructed. The theory proposes that relations of power in our society affect and shape the way we both communicate with each other and create knowledge.

CDA is a post-modern theory and like other post-modern theories does not provide a particular view of the world. Whereas other periods are generally characterised by a belief system or meaningful interpretation of the world, the post-modern period is distinguished by the belief that there is no one meaning; thus the world is inherently fragmented and heterogeneous. To post modernists, any sense making system or belief is merely an objective interpretation. Such an interpretation is conditioned by its social surrounding and dominant discourses of its time. As a result of this, post modern theories, such as CDA, offer numerous readings aiming at 'deconstructing' concepts, belief systems or generally held social values and assumptions. CDA, being a deconstructive reading and interpretation of discourse, offers this paper enough freedom in analysing the dreams. As Stacy (1977:178) rightly states, defamiliarization is a broad term and its extensiveness is one of its virtues because it allows us to generalise and see common elements in phenomena. This paper interprets dreams as defamiliarization techniques with the knowledge that their meanings are highly fluid. CDA enables us to understand the conditions behind the authors' specific choices. It is meant to provide a higher awareness of the hidden motivation of a work of art and makes us interrogate the texts in terms of ontological and epistemological values. In a fundamental way, the contribution of post-modern Critical Discourse Analysis is the application of critical thought to social situations. It unveils both hidden and visible politics in discourses. CDA enables the interpretation of the world and belief systems.

The purpose of CDA is not to provide definite answers, but to expand our personal horizons and make us realise our own shortcomings and motivations. Dreams can be discussed adequately and fruitfully under CDA which gives enough room for the analyst to investigate the motivations behind the use of various dreams.

The Dream Motif

There are a variety of definitions of the concept of a 'dream' that have been advanced. *Oxford English Dictionary* defines a dream as a 'vision, series of pictures or events, presented to a sleeping person'. Thus, any mental activity experienced during sleep is considered as a dream. Webster's *New World Dictionary* defines a dream as a 'sequence of sensations, images and thoughts passing through a sleeping person's mind.'

Calvin Hall, an American dream expert however, defines a dream as:

A succession of images, predominantly visual in quality, which are experienced during sleep. A dream, commonly, has one or more scenes, several characters in addition to the dreamer and a sequence of actions and interactions usually involving the dreamer. It resembles a motion picture of dramatic production in which the dreamer is both a participant and an observer ... Since the events of a dream do not actually take place, the dreamer experiences it as though he were seeing something real. (Faraday 1972:38).

This definition of a dream is more specific in the sense that only longer, more visual, vivid and active sleep experiences would merit the label 'dreams'. Some dreams described in selected texts under study are shorter, less vivid, less visual, less emotional, and less active. Others are more plausible, more concerned with current problems, conversational and more vivid than others. This study discusses dreams that are perceived to have been utilized as defamiliarization techniques. According to Jung (1974:3), a dream is an autonomous and meaningful product of psychic activity. Jung's view, and which this researcher subscribes to, is that the organic sensations felt during sleep are not the cause of the dream; but play a secondary role and provide elements upon which the psyche works. Consequently the dream has to undergo systematic analysis to dig out the hidden meaning. It may be argued that a dream, in whichever form it appears, has meaning. Dreams have a psychic structure although they do not arise as other conscious contents from any clearly discernible, logical and emotional continuity of experience. The contents of dreams contrast strikingly with our conscious thinking. However, in almost every dream examined, certain details can be found which have their origin in the impressions, thoughts and moods of the preceding day and days of the dreamer.

A dream should therefore be viewed as resulting from the fusion of subliminal elements and a combination of all the perceptions, thoughts and feelings of the dreamer. Both Marcus and Faraday underscore the importance of dreams. Faraday for instance writes:

Dreams have a lot of importance and should not be ignored. On the contrary, they could well have survival value to the human species at its present stage of social evolution by providing man with information about himself, which normally remains hidden. Dreams can bring to our notice the much basic irrationality and inconsistencies in the personality which constantly threaten to spoil our lives. Dreams bring us face to face with all kinds of hidden talents and potentialities we never knew we possessed. In forming a bridge between body and mind, dreams may be used as a springboard from which man can leap to new realms of experience lying outside his normal state of consciousness and enlarge his vision not only of himself, but also of the universe in which he lives. (Faraday 1972:37).

Dreams have also been described as the royal road to the interpretation of the unconscious (Knight and Knight 1965:223). Viewing dreams in this perspective enables this research to see them as important symbolic forms especially when they are utilized by a literary writer. Some of the dreams under study reveal the unconscious state of the dreamer when they are interpreted within their textual contexts.

Dreams transcend wish-fulfilling discourses as Sigmund Freud (1965) views them. They, in a significant way, portray actual situations in a symbolic form. In his phenomenal book, the *Interpretation of Dreams*, Freud postulated two central theses: that dreams have a meaning accessible to interpretation and that they have a function. Dreams are expressions of wishes and defences. According to Freud, the motive behind a dream is a repressed conscious wish, which comes into contact with a thought or train of thoughts during the course of the day. Freud maintained that wishes are represented as fulfilled in the latent rather than the manifest dream and it is the latent content of the dream which is continuous with mental life and with which this analysis is concerned. This means that dreams must be subjected to analysis in order to unveil their latent meaning. Just as human life is not limited to one fundamental instinct, but builds itself upon multiplicity of instincts, needs, desires, physical and psychic conditions, so the dream cannot be explained by examining one element in it, but the entire discourse of the dream. It is therefore possible for a dream to have many interpretations.

This study is interested in Freud because he treated dreams as discourses worthy studying. The intersection between Critical Discourse Analysis and Freud's psychoanalysis is established in the fact that Freud sees symbolism as an important aspect in interpretation of dreams and the role of memory in the production of dreams. Freud admits that dream material consists of fragments and residues of the preceding days and of earlier times. Interpreting a dream means finding out its hidden sense and to Freud, the meaning of a dream may not be readily accessible to its dreamer. But the interpreter must be able to find the origin of the dream, the circle of thoughts and interests from which it sprang. Thus, in my analysis, I proceed by tracing the path or chain of associations in the dream and relate this to the actual situation of the dreamer. Like Freud, I see the interpretation of dreams as a way of opening a window through which we can get a glimpse of the interior (the mental) apparatus. Dreams are seen as coded expressions of the thoughts of the dreamer. Dream motif, in this paper, refers to the patterning of significant dreams by the authors under study to reveal something about reality in a defamiliarized way. In this sense, the dream becomes a form of defamiliarization technique where the author presents his message in a coded fashion.

I take cognisance of incidental details in a dream and draw freely from my knowledge of general cultural imperatives which are vital in analysis of discourses. Based on Critical Discourse Analysis, my analysis is only one of the many interpretations of the dreams in the selected texts that take into consideration the contexts of the dreams and the dreamers themselves. I acknowledge the fact that it is possible to reach dissimilar interpretations of a dream depending on the point of view one adopts. In this case, my analysis approaches the dreams as discourses in the post modern sense where meaning is seen to be highly fluid. In the next sections, I interrogate various dreams found in the texts studied.

Mzee Shaaban's Dream in *Asali Chungu*

Mzee Shaaban recounts his dream to Dude as follows:

Ingawa Pili nimemwacha mwaka wa kumi sasa, ndoto kama hizo hukaa zikiniadhibu. Leo, pale nilipokuwa nikisinzia, nilimwota Bwana Bopa, yule Mwarabu tajiri, ati akinifukuza na bunduki na kunitupia marisau; kanifumania na Pili ambaye sasa ati alikuwa mkewe. Ile mishindo ya bunduki ilikuwa masikioni mwangu pale ulipolipiga teke lile sufuria; ndipo niliposhuka namna ile. (Mohamed 1989:35). *(Although I have been separated from Pili for ten years now, I always get such tormenting dreams. Today, while I was dozing, I dreamt about Mr. Bopa, that rich Arab. He was chasing me with a gun and shooting at me. He had just caught me having sex with Pili, who is now his wife (in the dream). The sound of gun shots was deafening when you kicked that pan. This is why I was frightened that way).*

In this novel, Mzee Shaaban has been depicted as a lonely poor man who sells soup for a living. In the above extract he explains to Dude some of the reasons as to why he leads such a lonely life. He tells Dude that he once was married to a lady called Pili. He tells him that women of today do not love but pretend to love. He says that when they are approached by any man for sex, they do not hesitate and sometimes they volunteer to give sex for money. He goes on to reveal to Dude that at one time he caught his wife having sex with Bopa, a very rich Arab. He did not do anything to the two but allowed them to finish the act. After a month, he caught her again with another man. This time he reported to her parents who apologized profusely and he forgave her. She vowed not to repeat again.

But after a while, he again caught her in a sexual act with another man. This time round, he fought the man. The man escaped narrowly while he was looking for a weapon to kill him. After this instance, he divorced Pili, his wife, for the second time and decided to live alone. He vowed never to accept her back again as his wife. But after some time, his anger cooled and he accepted her back thinking that she had now learnt her lessons and could not repeat this again. To Shaaban's amazement, he caught her in the act again with his own friend. He ran after him with a sword as he fled away leaving behind his clothes. So he divorced his wife and this time round, vowed never to marry again in order to avoid being hurt by someone whom he loved so much.

Shaaban reveals to Dude that the experience with his former wife has affected him. That is why he constantly gets nightmares. He often dreams that he is killing somebody with a sword. It is ten years since he divorced his wife, but he tells him of his latest dream. Dude's dream reflects the circumstances of a person suffering from psychological trauma. It may be argued that in this dream, the repressed feelings in Shaaban's subconscious are being revealed. The fact that he confesses that he keeps having these types of dreams, shows that his experiences have affected him. This is especially because in certain instances, he repressed the feeling of fighting back. The rich exemplified by Mr. Bopa, are seen to have immense power over the poor men even when their rights are contravened. The fact that in the dream, Pili is somebody's wife, but Shaaban goes to have sex with her reveals his suppressed desire to revenge on the man who had sex with his wife.

He may have never managed to actualize this remote desire but Mzee Shaaban does it in a dream. In this scene the gun is a symbol of power and the powerful people in society. Bopa uses the gun against Shaaban after taking away his wife. This demonstrates Shaaban's helplessness and fear coupled with insecurity as he nurses the desire to revenge. Bopa's power emanates from his financial prowess, which by extension enables him to possess a gun. This dream highlights the plight of the poor in Mohamed's society and the injustice unleashed upon them by the rich.

Dude's Dream about a Constellation of Stars

Dude is Amina's secret lover and personal driver. He dreams after he has had an ugly experience in the slums on his way from Weba beach with her. The slum is infamous for drunkenness and lawlessness. While passing through this slum, some men stop him. It is as if they are in need of help. Amina urges Dude not to bother about them. However, Dude stops to help. He sees two men holding a woman. The woman appears so drunk. The men say that they had saved the women from gangsters. The drunken woman recognizes Dude. She turns out to be Dude's childhood friend, Baya. On recognising Dude, Baya shouts 'It's me Baya, your lover.' Dude finds it difficult to ignore her because her words ignite childhood memories and he reaches out to hug her. This is a gesture Amina objects to.

Amina shows her jealousy when Baya condemns Dude for getting into a relationship with the elderly Amina. Nevertheless, Dude accepts to carry the policemen and the drunken Baya. Baya is bleeding profusely. Dude drives them to hospital against Amina's wish. This action annoys Amina so much. This is why she takes the car keys from Dude immediately they arrive home. Dude is worried that his relationship with Amina could come to an end. This would mean that he goes back to a life of poverty since their relationship was that of convenience. However, he proceeds to his house and goes to sleep. It is in his sleep that he dreams.

The dreams revolved around a constellation of stars:

Mnamo milango ya alfajiri, Dude aliota. Ndoto yake ilikuwa fupi. Aliota yu pamoja na Bi. Amina wametandika mkeka katikati bahari wamelala, anaangalia, nyota mbinguni. Usiku ulikuwa wa mbalamwezi; Dude akazona zile nyota zote zikiota mikia na kuanza kupita na kupituka kama fashfashi. Halafu nyota moja kubwa, nyekundu kama moto, ilizuka ikasimama katikakati ya nyengine; ikasema na Dude kwa ile ile lugha aliyowahi kusema nazo kule ufukweni Weba:

'Mimi ni nyota ovu; nimekuja badala ya nyota yako njema. Nimekuja kukwambia kuwa dunia hii si yako; usiiamini.'

Kwisha hivyo, nyota ile ilitoweka, na zile nyengine zikasita fashfashi zake na kurejea hali ya kawaida. Alifumbua macho tu, Dude aliikuta taa yake nyekundu inawaka ukutani. (Mohamed 1989:132-133) *(It was at dawn when Dude dreamt. His dream was short. He dreamt that he was in the company of Amina. They were lying on a mat in the middle of the sea and they were facing the sky. They saw stars in the sky. There was moonlight. All of a sudden, Dude saw all the stars develop tails and begin to criss-cross the sky. Then one of the stars, which was the biggest and brightest stood conspicuously at the centre. It addressed Dude in a language he had heard being spoken at Weba beach.*

'I am an evil star, I have come in place of your lucky star. I have come to tell you that this world is not yours. Do not believe in it'. After this utterance, the star left and the others stopped their movement and things returned to normalcy. When he opened his eyes, he saw his red lamp on).

The dream echoes what happened during the New Year's celebration at Weba beach. The description of Dude lying on a mat with Amina in the ocean is reminiscent of the two while at the beach on Weba Island. They had gone for the new year's festivities. A similar scenario is described earlier in the text while the two are enjoying themselves. (Mohamed 1977:116 – 117). While at Weba Island, Amina and Dude were happy. They are depicted enjoying the breeze and admiring the beautiful stars. However, in the dream, the stars have tails and move about in a strange manner. This signifies changed fortunes. The star, which delivers the message to Dude, is big and red in colour. The colour Red signifies danger. In this case, the red star is a harbinger of bad news. This foreshadows the turn of events. The love, which Dude enjoyed with Amina, is no more. His star had shown bright when he accepted a relationship with Amina. Indeed his fortunes were transformed through the relationship. He started living luxuriously. But, the dream seems to be revealing to him that this has come to an end. The star tells him that 'this world is not yours'. This is an indication to Dude that he was no longer going to enjoy the comfort that he had been accustomed to. In a sense the dream foretells the life of misery that awaits Dude. This dream also reveals Dude's fears after annoying Amina on this fateful night. There are all indications that his relationship with Amina may end. The dream reveals the vulnerability of the poor.

Dude's Dream about Frog-like Creatures

Long after Dude had separated with Amina and married Shemsa, Amina's daughter, he has a dream. The dream comes after he has had sex with Latifa, his sister-in-law.

Lepe lilipomchukua siku ile, aliota ndoto nyingi za mikasa; lakini moja ilizidi viroja. Alikua yeye na Shemsa ufukweni mwa ziwa moja kubwa. Katika kuchezecheza, huku wakirushiana maji na mchanga, mara yaliwazukia manyama manne. Manyama hayo yalielekea kama mavvura makubwa ambayo yalikuwa yamepandana. Dude na Shemsa walipoyachungua uzuri, waligundua kuwa hayakuwa vyura kamili, isipokuwa sehemu ya chini. Juu yalikuwa na vichwa vya binadamu. Walipoyaangalia kwa karibu zaidi, wakaona lile la chini lilikuwa na sura ya Bi. Amina; la pili Shemsa; la tatu, Latifa juu kabisa ni Dude mwenyewe. Kutazama vyema, aliona hili Dude lilikuwa na kitu kama mkia uliojipetapeta na kuyazonga yale manyama matatu yaliyobakia. Hapo ndipo Dude alipoamshwa na mkewe na kujulishwa kuwa hali yake ilikuwa taabani. (Mohamed 1977:170). *(When he fell asleep that day, he had many dreams. In fact they were nightmares. But, one of them was extraordinarily strange. In it, he saw himself with Shemsa at the beach of a big lake. They were playing; splashing water and throwing sand at one another. Suddenly, they saw four creatures. The creatures had the general appearance of big frogs which were heaped together. They studied the creatures keenly and discovered that they were not real frogs. Their upper parts had human heads while their abdomens were those of frogs. They examined them further and noted that the one at the bottom of the heap looked like Amina. The one next to it resembled Shemsa while the next one resembled Latifa. The one on top of the heap looked like Dude himself. On closer observation, the one that had Dude's appearance had something that looked like a tail that had coiled around the others and seemed to be pricking the rest. This is when Dude was awoken by his wife who told him that she was in labour).*

The above dream comes at a time when Dude is feeling guilty over his actions. The author explains that after a sexual encounter with his sister-in-law, he felt so bad for betraying his wife. Due to this guilty, he gets several scaring dreams. The author singles out one of them, which he says was the most frightening. The dream has summarized Dude's sexual life. He has had sex with Amina and her two daughters –Shemsa and Latifa. This is something unacceptable in most African societies. Given that the author notes that Dude's latest sexual encounter with Latifa, had made him regret, indicates Dudes psychological stress due to guilty conscience. The strange creatures represent real human beings but who have been turned into animals by engaging in this kind of sexual relationship. The tail is symbolic of Dudes penis, which in the dream is pricking or penetrating the three other creatures. This signifies coitus involving Dude and the three women. The fact that he watches the creatures with his wife signifies that his amorous escapades are in the public domain. His wife has knowledge of his immoral activities. Ernest Jones (1965) has observed that the frog is a phallic symbol connoting disgust. The frog is the unconscious and constant symbol of the male organ when viewed with disgust. Viewed within this understanding, the author demonstrates societal disapproval over Dude's actions.

Maimuna's Dream in Bobea about Animal-Like Creature in Utengano

Maimuna dreams of animal-like creatures while in Bobea. Like dreams examined so far, this one is equally mystical and involves super-human creatures:

Aliota nyama kubwa, nyama asilopata kuliona. Nduma kuwili labda. Kubwa kama nyangumi. Halina miguu wala mikono. Na kila ncha moja lina jichwa kubwa. Ncha moja lina jichwa la panya, kubwa kama jabali. Jichwa hili limekasirika na kufumbua jinywa lake, lililokuwa na mijino kama mikuki. Na lile jichwa lake la mende, kubwa kama sufuria la pilau. Lina mikonga mirefu kama minyonyoro ya nanga. Jichwa hili lilicheka na kumwitamwita Maimuna. Maimuna alikuwa anatetemeka. Naye hakubanduka. Hatimaye, bila ya hiari alijiona ananyanyuka kutaka asitake. Akalisogelea lile jichwa la mende. Alipofika hapo, nyama lilifunua zaidi jinywa, na Maimuna alitumbukia na jinywa likafumba. Nyama hilo halikutafuna, kwa hivyo Maimuna akapita na kuteremka tumboni. Na huko Maimuna alielemea kwenye jichwa la pili. Akaona atatoka nje. Lakini jinywa lilimkamata kwa ile mijino yake. Maimuna aliwana, na mijino ilimchopea na kumuuma vibaya vibaya. Mwishowe hakujijua. (Mohamed 1980:96). *(She dreamt about a very big animal, an animal she had never seen before. It was as big as a shark. It did not have limbs. It had many big heads. One of the heads was that of a rat. It was as big as a rock. It opened its mouth angrily and exposed big vicious teeth. The teeth were as sharp as arrows. The other head had the semblance of a cockroach and it was as big as a big pan. It had tusks as long as docking chains. This head smiled as it beckoned at Maimuna. At that time Maimuna was so afraid that she did not move.*

Finally, she saw herself moving slowly towards the big cockroach head which was beckoning her. When she got closer, the creature opened its big mouth then Maimuna was sapped into the mouth and it closed. The creature did not chew her and therefore Maimuna swam through the throat into the stomach. While in the stomach, Maimuna swam into the second head. She thought that she could come back to the outside. But she was held and chewed between those big teeth. She struggled to free herself, but the big teeth mashed her into small pieces until she was no more. Finally, she passed out).

Maimuna had this dream while under the tutelage of Biti Sururu. She was being inducted into prostitution. Maimuna had just escaped from Pumziko where she had been practicing prostitution under Mama Jeni. While at Pumziko, Mama Jeni accuses her of stealing her money. In actual fact, Maimuna had not stolen the money. This annoys her and she decides to leave Mama Jeni's house. Her friend, Dora, advises her to go to Bobea where she was to meet Biti Sururu. In Bobea, Maimuna expected a better life. But she is shocked by the level of poverty and indignity. Biti Sururu introduces her to the patrons of her bar christened KIL MI KWIKI BAA (Kill Me Quick Bar). It is all celebration as she is welcomed to Bobea. Later, Biti Sururu takes Maimuna to her house. They pass through stinking open drainages. There are no street lights. She is taken to a room meant to be hers. The room is dirty and dusty. A lamp is lit which the writer describes as being older than the owner (Mohamed 1980:93). Maimuna is shocked at the sight of the room in which she is expected to spend the rest of her life in Bobea. The room has bedbugs and rats. She is apprehensive about the state of the room. But Biti Sururu sees no problem with it and dismisses Maimuna's fears. She is then left alone in the room to sleep. Maimuna finds it difficult to sleep. But finally, when she gets to sleep she dreams.

The whole dream is symbolic of Maimuna's life. It spans her life from the time she walks out of her father's house in search for freedom to her present situation. In the dream, the creature is frightening and mysterious. It has features of many creatures known to her; cockroach, rat and a shark. At first Maimuna is hesitant to move towards this creature. Her reaction reflects her hesitation to move out of her home into the world she longed for. The cockroach head, which is laughing and beckoning Maimuna signifies Biti Kocho who kept talking to Maimuna about the good life outside their home. The cockroach as a symbol is significant. A cockroach is subversive and clandestine. Its operations go unnoticed since they are done under the cover of darkness. Like the cockroach, Biti Kocho, Makuudi's house help was subversive in her operations. She knew all the secrets of the home and was of great influence to Maimuna. The beckoning of the cockroach head signifies Kocho's influence and subsequent luring of Maimuna. She promises her a better life outside the confines of the home. No wonder Kocho had to snick out Maimuna in the night because she knew that on this particular night, Makuudi never came back home.

Although Maimuna is hesitant in the beginning, she is lured by the smiling and beckoning Biti Kocho. She finally finds herself falling into the trap. This is the beginning of her self-destruction. Her being sucked into the stomach of the mysterious creature is symbolic of her entrance into prostitution. The closing of the mouth is symbolic of the limited possibilities in her life. She is destined for a life of misery till death. There is no turning back in Maimuna's life. The stomach represents Pumziko where no much harm was done to Maimuna. In the dream, she swims to the second mouth in which she is chewed by strong teeth into pieces. This second mouth represents Maimuna's second station, Bobea. This is the place in which she will undergo a transformation to a hardcore prostitute. It therefore appears that the dream predicts what eventually happens to Maimuna. Indeed, later in the novel, Maimuna is destroyed completely while in Bobea. Maimuna's transformation is captured graphically:

Hata hivyo hakuacha kubaini kuwa uso wake kidogo ulikuwa umemparama – sio ule uliotoka nao kwa mama Jeni, sio ule aliofika nao kwa Biti Sururu miezi sita iliyopita. Ilikuwa kama ile pombe aliyofakamia kila wakati iliyeyusha kifuta kilichomo mwilini mwake. (Mohammed 1980:114). (She understood that her face was a bit rough (unattractive). It was not the way it was when she left Mama Jeni's hovel in Pumziko. It was not in that state when she arrived at Biti Sururu's place about six months before ... It appeared as if the beer, which she took daily, dried all the fat in her body).

It is in this station that Maimuna drunk beer daily and entertained people at Rumbalola hotel through her singing. Apart from the dream highlighting Maimuna's predicament, it reveals the impact of prostitution on an individual.

Maimuna's Dream about a Python

As a hardcore prostitute, Maimuna also dreams about a python persuing her:

Chatu kubwa lilikuwa likimfukuza Maimuna. Alikimbia mbio, lakini kila alipotazama nyuma chatu lilimwandama. Alifukuzwa kwenye uwanda usio kikomo wenye majani na maji maji yanayotoleza. Nyoka alipata kasi zaidi na Maimuna alirejeshwa nyuma. Kila mara alianguka na kujiokota mbiombio. Hata hivyo alikupuka uzuri. Pumzi zilimfoka. Akahema huku moyo wake ukipiga upesiupesi. Mara kwa ghafla ulimzuka ukuta mrefu kama mnazi. Ilimbidi asite. Akatapatapa. Hajui akimbilie wapi. Na nyuma chatu linakuja kama upepo. Alipiga kelele. Sasa aligeuka akalikabili chatu. Hajiwezi. Pumzi zimemwisha. Mwili umemnyong'onyea kwa hofu na machofu. Alipiga tena kelele. Lakini chatu halikusita. Kwa bahati chatu lilipofika karibu, Maimuna alijishtukia kaota mbawa. Hapo hapo aliruka. Na lile chatu bila ya mbawa nalo liliruka, lakini Maimuna alipokwisha uruka ukuta tu, mbawa zilimpukutika na taratibu aliteremka chini. Alipoangalia uzuri mbele yake pale chini, aliliona chatu limemsimamia. Kichwa kimekaa tayari kumvamia. Sasa yu karibu nalo zaidi. Akaligundua lilikuwa na kichwa cha mwanadamu. Kichwa chenye sura ya babaake. Chatu mtu likasita, likatoa ulimi na kuchekacheka.

'Mbio za sakafuni huishia ukingoni,' sauti lake kama radi. 'Mbio zako zimefika wapi?'

Maimuna hakuweza kujibu neno. Mdomo wake haukufumbuka. Alibaki anatemeka. Machozi yalimtiririka. Alilipigia magoti hilo joka. Akaomba.

'Unanipigia magoti nini?' liliuliza tena kwa kejeli.

'Unisamehe usinile,' hatimaye Maimuna alijibu kwa kitetemeshi.

'Mimi babaako, nikule?'

'Nisamehe,' Maimuna aliinamia chini.

Muda ulipita.

Halafu, 'Nisamehe mimi mwanangu, mimi ndiye mkosa,' Maksuudi chatu-mtu alibembeleza.

Maimuna alipojiangalia tena alijikuta hayuko tena machakani, bali yupo juu ya jukwaa la Rumbalola, kavaa nguo zake za nataki. Umma umekaa kwenye viti na babaake kasimama kwenye ule ujia.

'Nimekuja tena, usinikimbie Maimuna. Nimekuja kukuchukua urudi nyumbani.' Huzuni ilimtungua babaake.

Maimuna alivuta hatua kutaka kumfuata babaake, lakini ghafla mbao za jukwaa zilikatika. Akatumbukia chini kwenye handaki la moto.

Ilikuwa wakati huu ndipo alipoamka. (Mohamed 1980: 132-133)

(A big python was chasing after Maimuna. She ran, but every time she looked back she saw the python in hot pursuit. She ran through a long stretch of green vegetation with a slippery surface. The python increased its speed and Maimuna kept being pulled backwards. She fell many times but she always stood up and continued fleeing. She became breathless and her heartbeat increased. She started breathing heavily. Suddenly, she came across a high wall. The wall was the height of a coconut tree. She stopped. She was confused. She did not know where to run to. Yet the python was following her in hot pursuit. She screamed then she turned and looked at the python. She was desperate, she was breathless. Her body was weak due to fear and weariness. She screamed again. Fortunately when the python got closer to Maimuna, she suddenly grew wings. She flew over the high wall. The python also flew over the wall and landed on the ground. She saw the python standing before her. Its head was up ready to attack her. She noticed that it had a human head. It had her father's face! The 'python-human' stood, stuck out its tongue and started laughing.

'I have finally found you', he thundered 'Where has your running taken you?' Maimuna did not answer. Her mouth was wide open and she shivered. Tears rolled down her cheeks. She knelt before the python and pleaded.

'Why are you kneeling before me?' the python asked sarcastically.

'Forgive me, do not eat me' Maimuna responded with fear.

'I, your father, I cannot eat you.'

Maimuna did not respond.

'When did Maksuudi become a cannibal?'

'Forgive me'. Maimuna said as he bowed down. There was silence.

'Forgive me my child. I am the culprit, Maksuudi, the 'human-python' pleaded.

All of a sudden, the python had disappeared and she was no longer in the bushes, but instead, she was performing on stage at the Rumbalola Hotel. She was dressed in her costume. The audience was attentive and her father was standing in the middle of the audience.

'I have come to take you back home'. Her father spoke with sadness. Maimuna stepped forward as if to follow her father, but suddenly the stage collapsed and she fell in a big hole of fire. That was the time that she woke up).

This is a terrifying dream. To understand the dream, it is necessary to look at what was happening to Maimuna and her father at that time. Before Maimuna dreams about the python several events take place.

Maksuudi is depicted lonely and desperate after all his children run away from him. He also divorces his wife, Tamina. He sends Rashid, to find out about the whereabouts of his son, Mussa, daughter Maimuna and former wife, Tamina. Rashid comes to visit him with a complete report about them. He is told that Maimuna has become an entertainer at Rumbalola Hotel. He then requests Rashid to take him to the hotel so that he can plead with her to come back home. Rashid agrees and they travel to the hotel. They arrive early and find a suitable place to watch Maimuna's performance. In an authorial intrusion, it is noted that Maksuudi's aim in coming to the hotel is to 'save' Maimuna from the pathetic life of prostitution (Mohamed 1980: 121). Although he looks sick and weak, the crowd does not spare him when he stands in the middle of Maimuna's performance to try and stop her from performing. He is beaten senseless by the angry mob and he is admitted in hospital. Mussa, now a doctor, treats him and even donates blood for him. It does not end here. After recovering from the beating, he still insists on meeting his daughter, Maimuna. As they plan to go to Bobea, Maimuna has this frightening dream.

The dream mirrors the events of the previous days and foreshadows the future. A python is a dangerous snake, which attacks by coiling and suffocating the victim before swallowing him/her. In the dream, Maimuna discovers that the python has Maksuudi's head. It therefore represents Maksuudi. The dream also reveals Maimuna's own fears about his father: an extremely oppressive and suffocating person. It is no wonder that Maimuna's life in Maksuudi's house was difficult in which she could hardly do anything freely. This is why the dream depicts her, running away from the source of the suffocation; Maksuudi, the python. The difficulties she experiences in the dream mirror the problems she underwent after fleeing from home. Despite all the problems she is determined not to go back to her father. Her desperation is depicted through her screaming and breathlessness as she confronts the python (her father). The dream depicts her growing wings and flying over a wall leaving the 'human-python' behind. This signifies the miraculous escape from the hands of her father on the day when she ran away leaving the crowd disappointed and beating her father at Rumbalola Hotel. But in the dream, immediately she lands on the other side of the wall, the wings vanish and the python appears again ready to pounce on her. This part of the dream is foreshadowing what eventually happens to Maimuna. After the the Rumbalola episode she thought she had escaped from her father, but he reappears again for the second time. This reappearance is what the dream seems to foreshadow.

It shows that Maksuudi has not given up in his pursuit to bring Maimuna back home. In the dream, the python laughs, roars and says, 'Mbio za sakafuni huishia ukingoni'. (Every race has an end). He thought that finally he had found Maimuna and would take her home. Maimuna fears punishment from her father incase she goes back home with him. Her fear is vividly revealed when she shivers and kneels before the python. Maimuna is aware of the fact that her father is not happy with her. This could be the reason as to why she keeps running away from him. She fears her father's fury. That is why she pleads with the 'human-python' not to eat her. It is surprising that the 'human-python' who in this case represents the father, asks for forgiveness from her and admits that he has wronged her and not vice versa. It is notable that Maksuudi's appearance and utterance when he finally makes a second attempt to get Maimuna back home are reminiscent of the dream. He says, 'Maimuna mwanangu, sahu yaliyopita... mimi babako nakuomba, mimi babako nakushika miguu. Nimekosa nimetubu, sifanyi tena'. (Mohamed 1980: 144). (*Maimuna my child, forget the past. I, your father, I am asking for forgiveness. I have wronged you and I have repented. I will not repeat it again*). It is possible to see a connection between the reality and the dream. In the dream, the creature is apologetic, just the way Maksuudi appears apologetic the day he comes for Maimuna at Bobea. The dream is therefore a true revelation of a reformed Maksuudi.

There is a sense in which Maimuna's childhood experiences with her father makes it difficult for her to relate well with him. This is echoed in the dream where she does not give attention to the father's apology. In fact she sees herself performing on stage at the Rumbalola Hotel. This could signify her hardened heart. No amount of apology or convincing can change her resolve to continue with her life. The collapse of the stage as Maimuna plunges into a hole of fire if significant. It basically means that she would rather go to hell rather than follow her father back home. The dream foreshadows what is about to happen to Maimuna. In reality her father actually comes to look for her again at Bobea but she is still determined to continue with her life. On one level she feels that she has already messed up her life but she cannot bring herself to going back to her family because of her fear of Maksuudi, her father. The dream is interwoven with events of the past and the dreamer's subconscious fears of the future.

Rosa Mistika's Dreams in *Rosa Mistika*

In a significant way, dreams in both Kezilahabi's and Mohamed's novel reveal the influence of childhood experiences on character formation. Rosa's childhood has been depicted as that of an obedient, respectful girl who takes her parent's advise as paramount.

While joining form one, her mother advises her against destructive behaviour, which young girls find themselves in. These include: teenage and casual sex. She is brought up by his father who is a disciplinarian. The earlier days of her secondary school are markedly uneventful since Rosa adheres to the advice given to her by her mother. But this only earns her embarrassment and humiliation because the other girls in school do not want to associate with her. This is because she is consciously aware of destructive behaviour. Occasionally, she goes to town, but while other girls socialize with boys, she remains aloof. One day, she overhears two boys talking about her refusal to socialize with boys and they attributed this to her fear of her father who is a disciplinarian. They even think that Rosa is abnormal. This is because she is a beautiful girl and yet she does not have a boyfriend. Rosa is disturbed by these sentiments. She decides to go to a disco like the other girls where she dances with Deogratus. He holds her closely and her emotions are aroused. When she goes back to school, she dreams twice in one night:

Baada ya muda usingizi ulimchukua. Alimwona baba yake akitembea barabarani na mbwa. Mbwa huyo alikuwa amefungwa kamba shingoni. Mbwa aliona mbuzi. Alikata kamba na kukimbia. Alimrarua mbuzi vipandevipande. Rosa aliamka. Alilala, na usingizi ulimchukua tena. Aliona kijana mwembamba mwenye ndevu nyingi akimtazama kwa macho yenye huruma. Rosa alipomwona alimkimbilia na kumkumbatia akisema kwa sauti, 'Lazima unioe! Ukinikataa wewe maisha yangu yamekwisha; sina tumaini tena!' Rosa alitokwa na machozi. Mvulana alimbusu na kumwambia. 'Nitakujiibu baadaye kwa barua; lakini unafikiri baada ya ku...' Rosa aliamka tena. Sasa usingizi ulimruka kabisa. (Kezilahabi 1971:32). *(After a while, she fell asleep she saw her father walking along the road with a dog. The dog had been chained at the neck and her father was holding the chain. The dog saw a goat. It cut the chain and ran towards the goat. It attacked the goat and tore it into pieces. Then Rosa woke up. She slept again and dreamed once more. She saw a bearded slender young man staring at her in sorrow. She ran towards him shouting 'You must marry me! If you refuse me I will die. I have no hope again!' Rosa cried. The young man kissed her and said 'I will respond to you later through a letter: but you think after you ...' Rosa woke up again).*

The first dream depicts Rosa's situation and what she has just participated in. The dog in this dream seems to stand for Rosa who is still under her father's control. She is controlled by her father who will do everything possible to restrain Rosa from associating with boys. The chain is a symbol of restriction. The fact that the dog forcefully frees itself from the owner is symbolic of Rosa's break from her father's control. The goat is therefore an object of pleasure. It represents the life outside the chains of her father. The act of tearing into the goat signifies that Rosa has plunged into this new life in search of the object of pleasure. Rosa has finally broken the banks of restriction and desires to indulge in any form of leisure. Rosa cuts the chains when she decides to go for a disco and even dance with a man. The dog, in this dream devours the goat with pleasure an act that signifies Rosa's eventual enjoyment of the life she has adopted. The rebellious act seems to give her a sense of pride.

The second dream fits within the Freudian concept of wish fulfilment. The young bearded man in the dream signifies Rosa's dream-lover. He also represents all those men who have had interest in her. She seems ready to now pick on one of them as a boyfriend. That is precisely why she wakes up and goes to look at the love letters she had received from various young men. The dream is reminiscent of Rosa's first boyfriend who first wrote her a letter that caused trouble to her (Kezilahabi 1971: 7-8). Later, in the story, this childhood boyfriend, Charles, comes to ask for her hand in marriage. The description of Charles fits the description of the young man whom Rosa dreamt about. Kezilahabi writes:

Alipofungua mlango kijana mwembamba mwenye ndevu nyingi aliingia. Ilikuwa kama Rosa alikuwa akiota Macho yake yalionekana kuwa yenye huruma ... hamfahamu yule kijana, lakini machoni mwake aliona mchumba; alimwona bwana wake katika ndoto(Kezilahabi1971:75). *(When she opened the door, a slender young bearded man came in. It looked like a dream to Rosa. His eyes were sorrowful...she didn't know him but deep within her she saw a fiancé. She had already seen her husband in her dream)*

It could be said that the second dream foretells Rosa's future. The facial appearance of the man in her dream suits the description of the man who later comes to ask for Rosa's hand in marriage. This is another example where a dream is presented as a wish fulfilment. It is notable that in her dream, the young man appears sorrowful and in response to Rosa's request, he says, 'I will respond to you through a letter later; but you think after you...' This response should be understood in the context of Rosa's childhood experience with Charles. Charles had written to Rosa a letter asking for friendship and the letter was discovered by her father who beat and humiliated her and the young boy. This is why, in the dream, the young boy is hesitant to grant Rosa's request. The dream reveals Rosa's hidden regrets for many years.

The author utilizes the two dreams to show the importance of good parenting especially where girls are concerned.

Emmanuel's Dream about Heaven and Hereafter in *Rosa Mistika*

Kezilahabi, unlike Mohamed presents dreams about heaven and hereafter. These dreams have been used to give an understanding of the unknown or life after death. After the death of three family members; father (Zakaria) mother (Regina) and sister (Rosa), Emmanuel has a dream. He describes his dream to his sisters. The dream is described in dialogue form. First, he explains that the dream is about heaven and God is seated on his throne. God is wearing big spectacles. One angel passes by carrying a piece of paper on which is written 'Rosa Mistika's case'. The dream is presented below:

(Mungu amekaa juu ya kiti chake cha enzi. Amevaa miwani mikubwa. Malaika mmoja anapita amebeba karatasi ngumu iliyoandikwa juu yake "Kesi ya Rosa Mistika")

MUNGU: Rosa, kwa nini umejiua?

ROSA: Ee Mungu wangu. Haya yote yametokea kwa sababu ya baba yangu
(Baada ya dakika moja, ZAKARIA anaingia. Ana alama nyeusi kifuani. Anamsujudia MUNGU)

MUNGU: Rosa, ninakuuliza tena, kwa nini umejiua?

ROSA: Ee Mungu wangu. Haya yote yametokea kwa sababu ya baba yangu.

MUNGU: Zakaria una usemi gani kujititea?

ZAKARIA: Ee Mungu wangu. Haya yote yemetokea kwa sababu ya ubaya na udhaifu wake mwenyewe!

MUNGU: Rosa: una ushahidi?

ROSA: Ndiyo, Bwana. Ulimwengu mzima.

MUNGU: *(Anamgeukia ZAKARIA):* Na Zakaria?

ZAKARIA: Ulimwengu mzima, Bwana Mungu wangu.
(MUNGU anainuka. Anatoa miwani yake. Anafikiri. Anamwonyesha ROSA kwa mkono).

MUNGU: Vere, Tu Rosa Mistika es! [Kweli, wewe ni ua waridi lenye fumbo!] *(Anaonyesha chini kwa mkono). Homines interogabo! (Nitawauliza watu!) (Anatoka, na radi kubwa inasikika).*

(Kezilahabi 1971:98)

Translation

(God is seated on his seat of judgement. He has big spectacles. An angel appears carrying a paper with the writings 'Rosa Mistika's case')

God: Rosa, why have you committed suicide?

Rosa: Oh my God. All this has happened because of my father.

(After one minute Zakaria enters. He has a black sport on his chest)

God: Rosa, I am asking you once more, why did you commit suicide?

Rosa: Oh my God. All this happened because of my father.

God: Zakaria, can you defend yourself against this accusation?

Zakaria: Yes my God. All this is due to her evil nature and her own weaknesses.

God: Rosa, Do you have witnesses?

Rosa: Yes Lord. The whole world

God: *(Addressing Zakaria),* What about you?

Zakaria: The whole world, my God, *(God stands up, removes his spectacles, thinks, then points at Rosa).*

God: Vere Tu Rosa Mistika es! *(True. You are surely a beautiful rose flower) (Then he motions his hand towards the earth). Homines Interrogabo! (I will ask the people on earth) (He leaves and there is thunder).*

This is an interesting dream. It heavily borrows from the Christian understanding of life after death. The dream interweaves Emmanuel's own experience of Christian scriptures and his interpretation of the situation in his home. From the dream, it seems clear that Emmanuel is aware of the events preceding Rosa's death. He is aware of his father's weaknesses as a parent that may have impacted negatively on Rosa. Rosa decides to take her life on the pretext that Charles had refused to marry her. Indeed, Charles refuses to marry her because of her rotten past. Rosa's character is a product of poor upbringing by her father. The dream depicts both Zakaria and Rosa on trial before God. God prefers to adduce more evidence before passing judgement. The dream shows the ambivalence in Emmanuel as he attempts to understand what has happened to his family members.

Kalia's Dream about Heaven

In the same book in which the above dream is presented, *Rosa Mistika*, another character dreams of heaven. Kalia dreams a few days before his sister, Rukia and mother die. The two deaths devastate the whole family because they come suddenly and unexpectedly. Rukia dies while giving birth to a child which she conceived out of wedlock. Rukia's mother dies out of shock of losing her daughter. Below is the dream that is presented as a dialogue between Kalia and Kazimoto:

'Hata! Nimetoa nikiwa mbinguni'
 'Sema kweli!'
 'Kabisa!'
 'Ulikuwa peke yako huko mbinguni?'
 'Tulikuwa wengi sana!'
 'Tuseme mlikuwa katika hali gani?'
 'Tulikuwa wote tunafurahi na mimi niliweza kuwatambua wenzangu niliokuwa nikifahamiana nao duniani'.
 'Mlikuwa na miguu and kila kitu?'
 'Ndiyo, lakini tulikuwa hatutembe; tulikuwa tunakwenda tu'.
 'Ulimwona Mungu?'
 'Hata! Isipokuwa kila wakati tulikuwa tukifahamu kwamba kulikuwa na nguvu fulani juu yetu, ambaye nafikiri ndiyo Mungu Mpenzi'.
 'Mlikuwa katika rangi gani?'
 'Sikuona rangi'.
 'Yaani hukuweza kutofautisha kati ya Mzungu na mtu mweusi?'
 'Mimi sikuona rangi'.
 'lakini, Kalia, kabla ya kwenda mbinguni lazima ufe'.
 'Ndiyo'
 'Unakumbuka jinsi ulivyokufa, na jinsi ulivyofanya safari yako ya kwenda mbinguni?'
 'Ndiyo. Niliwaona Baba na Mama wamezunguka kitanda changu, halafu baada ya muda nilijiona hali yangu imegeuka. Nilikuwa nikitangatanga mara nilipowaona wenzangu wanakuja kunipokea. Nilikuwa mbinguni tayari'.
 'Ulivyoona wewe mbingu iko mbali na dunia?'
 'Hata! Mara fulani fulani Mungu Mpenzi alikuwa anaturuhusu kuja ulimwenguni. Tuliwaona watu, lakini wao walikuwa hawawezi kutuona. Halafu tulirudi. Tulipokuwa tunafika mahali Fulani mara hali yetu iligeuka tukajiona mbinguni tena. Hali hii ya kugeuka tulikuwa tumezoea kuiita 'kupokelewa na Mungu Mpenzi' "
 'Bado sijaelewa, yaani mlikuwa mkitembea kwa miguu?'
 'Hapana, tulikuwa tunakwenda tu, halafu hali yetu ilizoea kugeuka na tukajiona mbinguni tena.'
 'Mlikuwa mnakwenda tu namna gani?'
 'Kwa nini wewe huelewi?'
 'Kwa nini kila mara unasema Mungu Mpenzi?'
 'Kwa sababu tulipokuwa mbinguni tuliona kwamba Mungu anatupenda vile kwamba tuliona vigumu kumkosea kwa sababu ya aibu kubwa'.

(Kezilahabi 1974:81-83)

Translation

'No. I dreamt that I was in heaven.
 'Say the truth'
 'It is true'
 'Were you alone in heaven?'
 'We were many of us!'
 'In what state were you?'
 'We were all rejoicing and I was able to recognize those I already knew while I was on earth'
 'Did you have legs and other parts of the body?'
 'Yes we had but we were not walking around we were just moving about.'
 'Did you see God?'
 'Not really! But all the time we knew that there was some power over us, which I think was Beloved God.'
 'In which colours were you appearing?'
 'I didn't see any colour'

'Does it mean you could not differentiate between a black man and a white man?'

'I didn't see any colour.'

'But Kalia, tell me, is it a must that before you get to heaven you must die?'

'Yes'

'Do you remember how you died and how you traveled to heaven?'

'Yes. I saw my father and mother besides my bed, then after a short while, I changed my state. I was moving about when I saw others coming to welcome me. I was already in heaven.'

'From your experience, tell me, is heaven far away from the earth?'

'No. In some instances beloved God would allow us to come to the earth. We would see human beings, but they could not see us. Then we would go back to heaven. On the way we would change our states and we could see ourselves in heaven once again. We got used to this situation of changing from one state to another and we called it 'being accepted by God'

'I have not understood this. You mean you would walk on foot?'

'No, we were just moving, then our states kept changing. We could see ourselves in heaven again.'

'How were you moving then?'

'Why is it that you do not understand?'

'Why is it that you keep referring to Beloved God?'

'Because while we were in heaven we saw that God truly loved us and we found it hard to wrong him because we would feel so embarrassed.'

This dream is a good example in which magical transformations have been interwoven in a dream. The dream is an attempt at an explanation of life after death. The dream seems to insinuate that death is a form of transformations. While in this state, one finds it easy to go through other multiple transformations. Kalia 'dies' and gives his own account to his brother about the events after his death. In the dream, the dead people are depicted as happy and interacting with God and even those on earth. The dream, therefore, depicts death as a state in which one is merely transformed into a different state. Through this dream Kalia and Kazimoto are prepared for the eminent death of their family members. Without this dream, it would be difficult for them to cope with the loss. In the dream, the dead are depicted as happy are they continuously loved by God. They also interact with the living who unfortunately cannot see them. This is borrowed from African traditional belief about death where death is viewed as a form of transformation from one state to another. The revelation that there is always interaction between the dead and the living is meant to encourage the living that the dead do not leave them completely but continue to intermingle with them.

Both Mohamed and Kezilahabi have utilized dreams to effectively communicate to the readers. The dreams have been used to reveal the character's inner fears. They have also been used as wish fulfilment experiences. Some of the dreams have been used as flashback's to reveal the past of characters. Some other dreams foretell and foreshadow future events. Dreams have also been used to explain death and life after death in trying to address issues which are not clear to mankind. Generally the dream motif has been instrumental in the understanding of the themes in the texts under study.

Conclusion

In this paper, I have analyzed dreams as defamiliarization techniques. The analysis has revealed that dreams have been utilized by the authors of the works under study to foretell and foreshadow what happens later in the novels. They have also been used as avenues for wish fulfilment. In this sense, their meaning is unconscious in the Freudian sense. The dreams, like folkloristic material, provide an outlet for fears that cannot be expressed in a more direct way. In this respect, dreams like folklore deal with anxieties within the self. Dreams have therefore been used in a fantastic way to reveal the hidden desires, anxieties and fears of the dreamers.

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