

Socialist Humanism in the Contemporary Anglophone Kenyan Novels

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Abstract

This study entitled **Socialist Humanism in the Contemporary Anglophone Kenyan Novels** attempts to read different Contemporary Anglophone Kenyan novels through the lens of Socialist Realism aspect, Socialist Humanism. Socialist Realism appeared for the first time in a speech of 17th May 1932 by Ivan Gronskey [4], and gaining worldwide recognition with postcolonial literary works, has been a focal point of different scholarly studies. In Kenya, the author Ngugi wa Thiong'o wrote literary works which can be seen in Socialist Realist eyes. The motivation behind taking up this topic is to fill the research gap in reading different novels from Kenya in one volume and to be able to observe the trend in the practice and significance of using Socialist Realism. In doing so, the paper aims to show the re-emergence of Socialist Realism literary theory and Socialist Realist authors. After it was considered an outdated literary theory, and how different novelists from Kenya have applied the feature that Socialist Realism is known for. Three novels have been chosen for this study namely; *Dust*, *A Journey Within*, and *Was Nyakeeru My Father?*. All the novels were published after 2000 G.C. To read these novels, a theoretical framework is formed using Socialist Realism's feature theorized by different critics. The study concludes that different novelists in Kenya used the Socialist Realism feature, Socialist Humanism associating it with their contexts, connecting it with their respective historical background, shared current statuses, commenting on existing economic, social, and political situations.

Keywords: Socialist Realism; Socialist Humanism.

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1. Introduction

Many readers believe that Socialist Realism literary theory ends up before half a century ago; as a result, currently, it is difficult to find papers that worked on Socialist Realism literary theory in 21st C. As a result, the researcher on this paper wants to show the continuity of Socialist Realism ideas and wants to show the presence of Socialist Realist writers during the present time in Kenya, specifically by focusing on Socialist Humanism. This study has taken up Socialist Realism, Socialist Humanism as a core point of focus because it is one of the emblems that make African literature emerge as a canon in the world's literary practices. So, the present-day importance of the study of Socialist Realism [Socialist Humanism] has many factors. One of them is the never-fading greatness of a few Russian writers; That was projected by the Soviet theoreticians as exemplars of Socialist Realism in the Soviet. Maxim Gorky's novel 'Mother', published twenty-seven years before the official proclamation of the theory of Socialist Realism, was regarded as a model for Socialist Realist literature when Gorky was called the founder of Socialist Realism. Another point demanding attention is that certain canonical elements of Socialist Realism can found in American, Western, Africans, or popular fiction and culture. That suggests that the use of literature and culture for the propaganda of the ideology at power is a common practice in both socialist and non-socialist countries. Therefore, the basic principles of Socialist Realism principle Socialist Humanism are not peculiar only to the Soviet canon. So, the writer wants to show the current implementation of Socialist Realism literary theory single aspect, Socialist Humanism in a non-socialist country, Kenya. Kenyan writers during the 20th century mainly focused on colonial and post-colonial literary themes. For example, they focused on 'cultural dominance,' 'racism,' 'quest for identity,' 'inequality' along with some peculiar presentation styles. But in 2001, the researcher believed that this year of the millennium is the beginning of the 21st century. So the researcher will check the presence of a thematic shift from the previous century. On the other hand, the researcher believes that Kenyan contemporary writers are influenced by Socialist Realist principles. And features; such as Socialist Humanism, however, Kenya follows Capitalist ideology. And Socialist realists also criticized the deficiencies of the capitalist system. So this paper explicitly shows the continuity of socialist realism trends in the contemporary Anglophone Kenyan novels. The researcher selected three novels. These three novels are Elizabeth Kabui's "*Was Nyakeeru My Father?*", Yvonne Owuor's "*Dust*", and Florence Mbaya's "*A Journey Within*" which are published in 2015, 2014, and 2011 respectively.

1.1 Definition of Socialist Humanism

Many different definitions are given by different scholars and different organizations. As the definition of American Humanist Association, "Humanism is a progressive philosophy of life that, without theism or other supernatural beliefs, affirms our ability and responsibility to lead ethical lives of personal fulfillment that aspire to the greater good." [9] The above extract defines humanism as natural things that lead persons to do good things. And the other definition is humanism is a democratic and ethical life stance which affirms that human beings have the right and responsibility to give meaning and shape to their own lives. It stands for the building of a more humane society through an ethics based on human and other natural values in a spirit of reason and free inquiry through human capabilities. [9] However, the precise definition of socialist humanism is given by A.A Revyakin. He discussed as follows:

Socialist humanism is the recognition of man as the highest value. It affirms the social and national equality of individual men, the brotherhood of peoples freed from every kind of exploitation and coercion, the struggle for peace in the whole world, the struggle for communism'[6]. On the above, socialist realism literature gives much attention and value for human beings' relationships. This relationship is based on equality in every aspect. And also he continued, "It is an 'active and fighting' humanism which 'carries on an irreconcilable and consistent fight against capitalism.... This is what makes socialist humanism clearly reveal itself as a humanism of a new quality higher than the humanism affirmed by the literature of critical realism.'" [6] So Socialist Realism is a weapon to fight against capitalism. Currently, many nations of the world follow a capitalist system. This capitalist system sacks many human laborers without giving an equal payment for the works they are doing. As a result, many small business holders are forced to leave the market and they surrender to the higher capitalists. Besides the above expressions, the other difference between Socialist Realism and Critical realism found in their humanism topic. Under Socialist Realism, humanism is completely different from humanism in critical realism. As Abiye discussed by bourgeois/critical realism outlook man was seen as a 'trembling creature' bowing to the so called destiny of man, who tries to escape from life through drink and sex, with suicide at the end. On the other hand, Socialist Realism is a method of writing and sees man as the 'crown of life'. Accordingly Gorky, man at work and the working man includes in his work. [10] As Abiye continued, one of the criticisms against critical realism is that it deals more with the problems of man and not with man. On the other hand, Socialist Realism deals more with man than his problems. So socialist realism gives much attention to being a man. It doesn't concern man's problem.

1.2 Previous Studies

Abiye Daniel's [1986] MA thesis, *Socialist Realism and Its implications for the African writer* is another piece of research that is worth being reviewed. In this study, Abiye selected different novels from each region of Africa. He started to give an overall view of Socialist Realism; he made a comparison between this literary theory with critical realism. Then he discussed the major themes of African novels that were taken from different regions of the continent. Besides this, Abiye mentioned each region had its particular theme and feature. For example: as he discussed, South African literary works were dominated by Apartheid themes, and the northern and central parts of African writers were influenced by religion. On the other hand, the western part of Africa has presented pessimism in varying degrees. Finally, at the end of this paper, Abiye tried to find out implications for the African writer that we can get from the socialist realist method; optimism and commitment, which are crucial for African writers [10]. In the above, Abiye mentioned the implementation of Socialist Realism in African novels. However, the researcher focused on African writers, mainly contemporary Anglophone Kenyan authors, unlike the above one. The other thesis was "Historical Consciousness and Character Formation in Yvonne Owuor's *Dust*" which was done by Karumba, Julia Njeri in 2017 at Kenyatta University. As Njeri mentioned, *Dust* has described Kenyan history from the colonial era to the post-colonial. And in the finding, Njeri has confirmed that historical injustices have negatives effects on the characters. Besides this, Njeri has also focused on historical consciousness as a factor that influences the formation of a character. He said Character formation is a complex process that brings on board several factors. The formation

of a character is mostly influenced by an important factor that the character chooses to pursue in search of contentment. We can compare the formation of a character to the formation of a nation. In general, the study has confirmed that: obsession with historical events and character's past experiences constitute historical consciousness. And the formation of a character is influenced by the past that the character experiences directly or indirectly. The identity of a character influences and determines by the kind of past that a character experienced. And the way they choose to deal with this past [11]. The other thesis was "Historical Consciousness and Character Formation in Yvonne Owuor's *Dust*" which was done by Karumba, Julia Njeri in 2017 at Kenyatta University. As Njeri mentioned, *Dust* has described Kenyan history from the colonial era to the post-colonial. And in the finding, Njeri has confirmed that historical injustices have negative effects on the characters. Besides this, Njeri has also focused on historical consciousness as a factor that influences the formation of a character. He said Character formation is a complex process that brings on board several factors. The formation of a character is mostly influenced by an important factor that the character chooses to pursue in search of contentment. We can compare the formation of a character to the formation of a nation. In general, the study has confirmed that: obsession with historical events and character's past experiences constitute historical consciousness. And the formation of a character is influenced by the past that the character experiences directly or indirectly. The identity of a character influences and determines by the kind of past that a character experienced. And the way they choose to deal with this past [12]. Boiyo Amos Burkeywo's, "Narrating Kenyan History through Fiction in Yvonne Owuor's *Dust*" which was published in 2015 was another work that was reviewed. The researcher noted that official history focuses on *[re]presentation* of the past as it is occupied with saying what the past was like. However, this fiction focuses on *showing* the past as it is open to various interpretations. To bring the past to the present, Owuor interweaves fiction and history by creating fictional characters and situations and juxtaposing them with historical realities in Kenya during the colonial and post-colonial periods. Burkeywo [ibid] also mentioned the writer illustrates how fiction may be used to foreground what official history suppresses, that is, the marginal, 'other' personal stories that form part of the country's history. The researcher found out Owuor relies not only on facts but also on imagination to create a narrative that readers can relate to by filling in the historical gaps. Finally, he concluded, having examined how fiction recalls history to tell stories on the margin, he concludes that *Dust* disavows the idea of the Kenyan nation-state as a homogenous entity as presented in the official history. Instead, it seems to suggest strongly that modern Kenya is made up of stories that official history considers less important, but which form part of its history. But the researcher focused on Socialist Realism in the novel *Dust*. Unlike the above paper, the researcher discussed the current reemergence of Socialist Realism views in the novel.

1.3 Objectives of the Study

1.3.1 General Objective

The writer in his paper tries and shows the reemergence and the current [the 21st Century] implementation of Socialist Realism literary theory specifically by focusing on Socialist Humanism, in the selected contemporary Anglophone Kenyan novels.

1.3.2 Specific Objectives

Literature is always on a collision course with the autocrats, not because writers always speak for freedom but because they create in their work people who could observe reason and make essential choices themselves.[7]. As a result, authors use their character ideology as their voice, representation, and ways of showing their attitude toward something else. Autocrats wish that their people should feel unworthy of justice, private life, and independent thinking. Good literature tries to counteract people's belittling and despising of themselves, and that means trouble. One of literature's tasks is to help people understand their nature and make them realize they are not powerless. Therefore, it is not only writers who hit by censorship but most of all the readers. Just as one can store nuclear weapons, one can, by silencing truth, store hypocrisy, stupidity, immorality; so that they are glued together into a wall hard to penetrate. And that creates endless individual suffering.

As a result, the specific objectives of the study have listed below:

- ✓ To explore the implementation of Socialist Humanism in the selected novels
- ✓ To compare and contrast the usage of Socialist Realism in the selected novels.

1.4 Significance of the Study

This study will help critics to understand the application of Socialist Realism principles and theories for analyzing other literary works. Besides, this research would benefit the critics in explaining the ideological orientation of the writer by analyzing the Socialist Realist element, Socialist Humanism, presented in contemporary Anglophone Kenyan novels. Moreover, this study will provide an opportunity for other researchers; who plan to conduct literary research in the ideological assessment of literary works; by making themselves reference material.

1.5 Scope of the Study

The study is limited to reading and examines three Contemporary Anglophone Kenyan novels. That published after 2000, from the perspectives of Socialist Realism Literary theory. The researcher looked at the novel portrays to tell about socialist realism on the periphery of Kenyan society and the techniques used in discussing this ideology. My focus is on the analysis of socialist Humanism and fiction; and the effectiveness of terms in telling the ideas of people on the margins of society.

1.6 Methodology of the Study

Socialist Humanism is understood as a method in the art. The term 'method' implies a mode of procedure. Procedure in any field may be set down in terms of specific steps or a set of rules. In the good and well-articulated literature, the subject of Socialist Humanism as a set of rules can be found, stated with a variety of emphases but capable, perhaps, of being compactly defined. The Soviet definitions of socialist realism employ a system of standard concepts which are by their nature sufficiently open to leave a great deal of room for the expression of the personality of each practitioner in this school of literature. [6] Besides, the researcher used a

qualitative research approach for analyzing these Contemporary Anglophone Kenyan novels. Qualitative research may involve a range of data collection instruments such as storytelling, narratology, thematic perception, and the like. The paper also used a deconstructionist reading approach which helps to find out the literal and the underlying meanings of the text. And through the process, he investigates Socialist Realism ideologies and practices which are found in the novel. As the analysis of the researcher focuses on three Anglophone Kenyan novels. The major procedure for data collection is critical reading and analysis of these three novels Elizabeth Kabui's "*Was Nyakeeru My Father?*", Yvonne Owuor's "*Dust*", and Florence Mbaya's "*A Journey Within*" which are published in 2015, 2014, and 2011 respectively. For analysis, theoretical sources relevant to the topic scrutiny gathered first. In this phase, the researcher of this research collected relevant literature on critical works on Socialist Humanism together with some other useful local and international researches. To make the analysis clear and resourceful, the researcher focuses on extracts that reveal the Socialist Realism ideology from the novels. Finally, analysis and interpretation of the extracts made to arrive at a finding and conclusion.

1.6.1 Structure of the Study

Structurally, this study is organized into three parts. The first chapter deals with the background, introduction, objectives, and methodologies. Then the second chapter of this paper concentrated and analyzed feature of Socialist Realism, Socialist Humanism in different selected novels. The third part has summary of the paper. Accordingly, this study based on a close textual analysis of these three novels is Elizabeth Kabui's "*Was Nyakeeru My Father?*" Yvonne Owuor's "*Dust*" and Florence Mbaya's "*A Journey Within*" were published in 2015, 2014, and 2011 respectively. The researcher examines how these novels expressed Socialist Realism literary theory and focused on the significance of the plot, dialogues, settings, and character's inner thoughts how they contribute to the depiction of socialist realism ideology.

1.6.2 Bases of selection

The novels in today's Africa and the 21st C phenomenon have different types of genres that are put in different ways. So, 2001 is the beginning of the new century. The novels are also dialogic with many voices. In a single novel, the researcher found more than three voices. And, novels like *Dust*; work to organize, manage, and neutralize modern relations as they evolved over the postmodern era, providing the capitalist and the working class with blueprints for the social, cultural, and economic architecture. This sustained inequality in political, social, and economical power relations besides with Kenyan 2007 general election discussed. The other *Was Nyakeeru My Father?* is written in the form of a first-person point of view. The story narrates from a single-person angle. So the selected novels have such unique features.

1.7 Limitation of the Study

This study focused on a single aspect of Socialist realism literary theory, Socialist Humanism. As a result, the rest aspects would be discussed in this paper. But it is time-consuming, it needs more resources to add other related novels found in Kenya. The other limitations of the study area are, recently many researchers and

researchers don't focus on Socialist Realism. Because they believe that it is an outdated theory, they don't want to focus on it. Besides all this, the writer of this journal faced updated research materials and references which focused on Socialist Realism.

2. Analysis of the Selected Novels

Abiye [10] discussed that Socialist Realism deals more with man than his problems. So humanism is having positive and constructive comments which help a man. In another word humanism is an ideology which believes in the value, freedom and independence of human beings. For humanists, all human beings are born with moral values, and have a responsibility to help each other live better lives. In the next extract the author gives much attention to children who live in Kenya.

. . . . such eyes-turned-inward silence so that when bodies started showing up mutilated and truly dead, the loudest protests were created out of whispers. To protect new post-independence citizen, children, like must new Kenya parents denying soul betrayals, Nyipir built illusions of another Kenya. [3] In the above statement new post-independence citizens are citizens of Kenya who lived after independence and after the 2007 national election. The protesters tried their best to make and protect Kenyan citizens. Children and citizens must be protected in the new Kenya society. In the next extract the author gives his Socialist Realism ideology by being concerned about humanity as a feature. *To protect new post-independence citizen children, parents like him repainted illusions of a 'future Kenya', while shouting out words of the national anthem as if volume alone would re-create reality. Nyakua. Mouths, ears, and eyes shut, parents partitioned sorrow, purchased more silences and waited for the 'better Kenya' to turn up [3].* The author believes to build a new Kenya the first thing was to eliminate national grief which occurred during the process of election and after it. There was a huge conflict in the country, so these conflicts ended with the death of citizens. There was a lot of sorrow. The only thing is protecting Kenyans. So the character Ajany wants to escape this problem by going to her art studio. She was thinking a lot about the problems however she couldn't do anything. The below extract discussed how she works on her canvas.

Ajany had turned and run into the art studio, retrieved last term's unfinished canvases and hardened paint. She could already hear that sound of ocean waves, inside the waves; she saw the color yellow-white screaming at the color indigo blue. [3] The other Socialist Realism humanity is seen in the novel through the story of Hugh Bolton and Selene, *Dust* reveals the atrocious events that happened in colonial Kenya during the Mau Mau rebellion. Bolton was part of the settlers who desired that Britain should maintain its Kenya colony under all means. He was determined to remain in Kenya by exerting power saying,

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"You never said . . ."

“Didn’t I?”

She sat down.

Didn’t ask, she conceded to herself. We do not talk anymore, Hugh.

She looked through him, not seeing him.

Felt his kiss-warm, hard lips against her forehead.

She breathed him.

“Power is useless if it cannot be expressed” he murmured.

.....

[3] One of the reasons why the author showed Socialist Humanity in the novel is; Through Bolton, we learn how the colonial masters mistreated their African servants. Bolton would always refer to Nyipir as *mtushenzi* [bastard]. After she impregnated Akai, he condemned her as a prostitute and chased her away. By articulating the story of Nyipir interweaved with histories of the Mau Mau struggle, Owuor helps to pinpoint colonial-sponsored violence from the perspective of an ordinary person. Africans were arrested, tortured and some hanged and their bodies dumped in valleys. As a result, Nyipir joined with Mau Mau because he gives much attention to humanity. He wants to help and wants to stop colonial influence in Kenya. And the author continued his story. While at Fort Hall, at the peak of the Mau Mau revolt, Nyipir encounters gross human violation. He meets Warui, the gravedigger, who buried the bodies of Africans killed by the colonial regime. Nyipir joins Warui in burying the bodies to make some money, but the narrator says Nyipir had not yet understood that the interrogating units were killing many people and it was difficult for Warui to bury alone in a night. “*Bodies in gunialeaked liquids into the ground, over his hands, the stench of invisible human beings, smashed up and nameless, lowered into grounds that he then leveled...*” [3] Thus signaling mass murder by the colonial regime was already going on after election. As Boiyo Amos Burkeywo [2015] strengthened and stated that in the violence, and ethnic conflicts that led to violence in which more than 1,500 were killed. The other Socialist Realism Humanity is seen in the conversation between Petrus Keah and Ali Dida Hada, Petrus wonders if there will be a local tribunal and if they would be asked to testify. A local tribunal is expected to be set up after the post-election violence to deal with those who instigated the violence and deliver justice to the victims. However, in the novel there is an extract which mentioned how the local tribe is ready to forgive their being attacked.

.....

Ali Dida Hada waits.

“what is your opinion on a local tribunal? Will they call us to testify?”

Ali Dida Hada waits.

Petrus says, “Tomorrow, there will be a peace march from Dandora to Kangemi.”

Ali Dida Hada waits.

“peace and goodwill for the nation.” Petrus purses his lips, the cigarette dangling. “But, as a people, do we even want to live together?”

Ali Dida Hada frowns

. [3]

As it mentioned in the above, Petrus was also surprised if the peace march from Dandora to Kangemi would have any effect since as a people they don't seem ready to live together. Dandora and Kangemi are estates within the Kenyan capital city, Nairobi, which were among those that were greatly affected by the post-election violence. And in the next dialogue, these characters give much attention to humanity by remembering their ancestors' struggle for independence. *Petrus continues, “you and I, Ali- our terms of references include dying for the nation. Others, our ‘masters’ . . .”.* He pauses, shakes his head. “Asked to choose Kenya, fall over exist trying to save their fat buttocks.” [3] And then Petrus refers to the post-election violence as “unfinished Kenya business” which began in 1969 when Mboya died [257]. ‘Kenya business’ refers to the destruction of a state through ethnic differences which lead to violence. But in their conversation they tried their best to build Kenya again and give more emphasis to Kenyans. On the other side is the next novel, Was Nyakeeru My Father? We found the narrator of the story to think about his friend Zach and the effect of taking drugs. He compared Zach with the man that he saw at hospital and roped by nurses. The man was in danger from taking drugs, so he was afraid that his friend might have faced such a situation unless he stopped early. And also when he narrates he felt bad and avoided looking at Zach at church. Because he revealed his secret and though he was not sure whether his father told Zach's father or Uncle Ken, he was not ready to confront Zach. Then he continued: *Besides, deep down I felt I had done the right thing. Zach should not be smoking the Raha. It is harmful. Did he know that? Had he seen people like the young man I had seen at the hospital? Perhaps the young man had not smoked Raha, but I was ready to believe any drug was extremely dangerous. Perhaps I should tell Zach about the young man and then maybe he would stop the smoking.* [1] As it mentioned in the above he felt humanity to save his friend from the coming severe. He understands that taking drugs is not good and not acceptable because it is dangerous. And then he realized that taking drugs is not good so telling his father about Zach's issue is right. After some time he met Zach and he confronted. The other humanity is seen when his friend, Val, comes to watch TV at his house. On the TV, the newscaster mentioned the crime of Val's mother. Then he treated her as much as he could even though he had his own problem. Even she asked him to come back to his home the next day. She felt embarrassed by her mother's crime. “Just tomorrow. Can I come

and spend the day here? I don't want neighbors' and friends coming to look at me with pitiful eyes and saying sorry. Just for a few hours, then I will go and lock myself up in the house,' Val explained.

I felt sorry for her but knew better than say the word 'sorry'.

'feel free to come,' I said, wondering what would tell my parents [1].

As mentioned above, he tried to hide his friend from her agony and from her problem. In Africa when one of the family members committed a crime, we consider others as a part of it. As a result he permits her to come back to his home the next day. But here we found another socialist humanism aspect, once sharing sadness together, expressing feelings and sympathy in Kenyan community. Her neighbors visit her to share her feelings so this is another way of expressing humanity. On the other part of the story, in this novel there is humanity between brothers. One brother tried to help another one. In the story when the narrator went to meet Stacy, there was an explosion in their house. And people were gathering together for help. He was confused, and he hesitated to leave the place. But when he saw his brother Vic, he ran towards him. Unfortunately a man hung him and kicked him like he was the one who exploded Mr. Wendo's house but he was not right. James was running towards his brother, Vic. Many people kicked him, he lost his consciousness, and he woke up at hospital. In socialist Humanism protecting innocents and civilians takes a major part of its doctrine. The narrator also described:

Vic kept leaning forward and mother kept telling him to lean back because he made the car look more crowded than it really was. I shifted a little in my space and Vic was able to sit more comfortably. Vic smiled at me and I smiled back. He was a good brother; he was the best brother one could ever have. He had told me that on the "Sunday of the bomb" he had followed me out of the compound and all the way to Mr Wendo's. Sensing that I needed time to be alone, he had kept his distance and had not let me know of his presence. He had quickly come to my rescue and defense when the mob outside MR Wendo's house had ganged up on me. Vic was a good brother . . . [1]

In the above extract the narrator expressed his brother's respect towards him and how he goes far to protect him from the mob. Vic followed his brother without telling him. When the problem happened he was the one who helped him to save his life. He is doing what a brother is supposed to do and also he follows his brother without noticing him because that keeps his distance and not disturbing him. The other Socialist Humanism thematic aspect is discussed in the novel, a Journey Within. In this novel the major character, Monika, ought to travel a long distance by bus for her new job. On the bus she met a woman. This woman sat with three children who could have been roughly between the ages six months and three years. At the beginning Monika avoided looking at her because of the woman and her children's action. Monika felt nauseated just being on the bus so she closed her eyes in order to detach herself from the reality around. Unfortunately the little boy got sick and he was vomiting and gasping for breath. And then:

Monika stood up and walked to the conductor, who had also dozens off on the seat close to the door.

*‘Ambia Dereva asimamishe gari!’^{1a} she shouted, above the rattling noise of the bus.
‘Kuna motto mgonjwa,’^{2b} she added. Those who had been asleep stirred and resumed napping. Heads of those who had been awake turned to her, with bemused curiosity, and then there ensued murmuring. She suddenly became the centre of attraction, not the sick baby. Nobody, not even the conductor or the driver, seemed to have understood her. [2]*

The above situation discussed how Monika was forced to show her humanity for the woman who has three children. The people around her also are more careless than she expected. They didn’t understand what she wanted to say. Even she asked how Kiswahili, as a national language, is working there. She totally lost her mind but her next step shows her humanity, and how she wants to help the woman.

She had no time for regrets and apportioning blame. She went back to her seat, and reached for the bottle of water she had brought with her. She opened the bottle and made the baby sip a little water at a time. With the baby appearing very weak, it took a long time administering the water. After what seemed like eternity, the baby started to open its eyes and the mother sighed with relief[2].

Socialist Humanism gives much priority to human beings. As it mentioned on the above Monika was in trouble with the journey that she faced and the bus that she used. The people around her even couldn’t understand Kiswahili, the national language of Kenyan. But she helped the woman and her baby, the baby was in danger and couldn’t breathe. Monika helped him and he was relieved. In the novel, *A Journey Within*, there is also another action which is related to humanity. Monika left Nairobi and went to Murwet. Her journey was not good. But at the end at Murwet and around Kostas Secondary school she met a man. His name was Mzee Ibrahima Abdulla, and he was nearly ten years old when she met him in Murwet.

Mzee Ibrahima was not just a business tycoon interested in business and profit; he was a strong presence in the peoples’ everyday lives in the area. His huge shop was the centre of every event in the vicinity. . . . During hard times, families came for help, even Bibi had since learnt to play nurse to women and children [2].

As it is discussed in the above extract, the man was so good for that area, he had a strong bond with the society day to day activity. He helped them when they faced problems. Women and children were being nursed there. As it mentioned in the above the place was too far from the center of Kenya and it was also alienated or isolated. However the man made that area his permanent residence, he had enough capital to live in the capital of Kenya. In Socialist Realism, peoples suffer badly and work for others in alienated areas to satisfy their own humanity needs. As it stated in the above discussions these listed three novels have their own Socialist Humanism characteristics in different ways. On *Dust* humanism is highly related with keeping a nation as a whole safe. Protecting and keeping post-independence Kenyans; children and parents are the major issues to

¹ ‘Ambia Dereva asimamishe gari!’^{1a} Swahili= ‘tell the driver to stop the bus’

^b ‘Kuna motto mgonjwa,’^{2b} Swahili= there is a sick baby

describe humanism. On the other hand, in the novel *A Journey Within* the author discussed humanity in terms of helping poor citizens and taking care of them as a safeguard. Unlike the above one on this novel humanity expressed through helping poor families in a single Kenyan countryside area. In the last novel, *Was Nyakeeru My father?* Humanism is unlike the above once within a single family. One family helped another family in the time of danger. So generally humanism is put as a didactic way for the readers in the above three novels in different aspects and levels, nation up to individual levels.

3. Conclusion

This study has attempted to explore the implementation of Socialist Realism aspect in selected Contemporary Anglophone Kenyan novels. Though Socialist realism is an outdated approach to novel writing at the moment, this study focuses on the Kenyan experience of employing it in very recent years and its re-emergence. In doing so, the researcher analyzed a single aspect of Socialist Realism that the Contemporary Anglophone Kenyan novels have used it. Moreover, the issue of what implies the application of Socialist Realism in the literary works has also been considered by investigating the grounds from which they need to employ the technique arises. The significance of utilizing Socialist Realism in the novels has also been stated. And for this study, Socialist Realism was used as a theory and a method to analyze the Contemporary Anglophone Kenyan novels.

4. Recommendation

The researcher recommends future researchers start to work on Socialist Realism literary theory because he believes that still, they are many writers who used aspects of socialist realism in the 21thC. And the researchers take up a comparative study of Socialist Realists literary works, re-emergence of Socialist Realism, and its current implementation among different contexts worldwide. Besides, they try to see the similarities and differences between continents. Finally, possibly this will enable researchers to see and discuss Socialist Realism and its current influence on worldwide literary trends.

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