

Returns and Recalls in Julius Ocwinyo's *Fate of the Banished* and *Footprints of the Outsider*

^{1,2}Michael Balituumye*

¹Department of Language Literature and Media Studies, Faculty of Education,
Bishop Stuart University, Uganda

²Department of Curriculum and Media studies Studies, Faculty of Education,
Muni University, Uganda

*Corresponding Author: mbalituumye@gmail.com

ABSTRACT

The generic treatment of analepsis as a narrative technique has left some of its sub-aspects, like returns and recalls, understudied. Returns and recalls were first introduced by Gerald Genette (1980) as analepses drawn from the same line of action as the first narrative. Returns fill in after the event, a gap in the narrative while recalls constitute the narrative's allusion to its past. By extension, therefore, they are posterior to the start of the first narrative and anterior to its end. Recalls and returns get a raw deal from narrative critics and theorists; one hardly finds an article-long discussion of these aspects, even in books primarily about narrative time. Yet, rarely if ever, do novelists craft a narrative without incidents of returns and recalls; hardly do real-life stories unfold without them. Adopting an interpretive paradigm, this paper analysed returns and recalls and their functioning in Julius Ocwinyo's *Fate of the Banished* and *Footprints of the Outsider*. This paper embraced a qualitative research approach; specifically, a descriptive case study design was deployed. Data was collected through close reading and documentary analysis; the paper was anchored on the Genettian discursal perspective of narrative theory.

Keywords: *analepsis, ellipsis, homodiegetic, recalls, returns.*

INTRODUCTION

Narratives always vacillate between the ideal of chronological reconstruction of narrative discourse in terms of story time, and the continual perversion of time that we actually come to read out of the syntagmatic order of the narrative texts. The discrepancy between the chronology of the story, and the anachronism of the plot has been described by Abbot (2007) as the founding insight of the field

of narratology. In principle, narratives move forward in an indexical way that signals the passage of time; but this is only the general rule, and they may suddenly jump back, against the direction of temporal progression. They may also jump forward, interrupting their normal pace, or move at a variety of speeds in one direction or another, compressing or expanding the narrated time (Landa, 2005). This is the situation for internal homodiegetic analepses, where returns and recalls belong; returns comprise the retrospective sections that fill in, after the event,

an earlier gap in the narrative (Genette, 1980). They present events which are omitted in the primary storyline (Jahn, 2021). This implies, and as Genette notes that the narrative is organized by temporary omissions and more or less belated reparations, according to a narrative logic that is partially independent of the passing of time. Recalls, on the other hand, are the narrative's allusions to its own past; here, the narrative openly, sometimes explicitly, retraces its own path (Genette, 1980). They recall events that have already been narrated (Jahn, 2021) or have previous utterances evoked and made relevant for the current purposes (Mlynář, 2020).

This study examines returns and recalls of *Fate of the Banished* (1997) and *Footprints of the Outsider* (2002), both novels by Julius Ocwinyo. A snapshot of Ocwinyoian novel invites the conclusion that he has developed his narrative along the whodunit – a popular subgenre of detective fiction. The whodunit is a double story, double in the sense that it is a story of the days of investigation, which begin with the crime, and the days of the drama that leads up to the crime (Todorov, 2019; Currie, 2007; Leitch, 2020). The whodunit goes back as it goes forward; more precisely, it reconstructs the crime timeline in the investigation timeline. In addition, as Currie notes, reading a whodunit would be more a matter of curiosity since the whodunit proceeds from effect to cause. It differs from a thriller that proceeds from cause to effect and in which we are never told about a crime anterior to that moment of the narrative; a thriller is thus largely sustained by suspense. The whodunit necessarily proceeds backwards from a known outcome, or better an already committed crime so that the process of reading is one of seeking the culprit's identity. Currie (2007) additionally reiterates the argument that a whodunit acts as a kind of typological model for much of the fiction beyond itself. It occurs because a whodunit's description works very well for any fiction, which involves an interplay between narrative time and the time of the narrative, where the time of the narrative functions as a site of self-conscious reflection on both past events and on the nature of writing about them. Ocwinyo has accomplished this by writing his novels in an overtly analeptic manner, skipping crucial plot incidents and weaving them back into his narrative

out of turn; the results are a myriad of returns and recalls. Returns tend to belong to the category of dramatized analepsis or in the words of Baroni (2016, p. 312), “analepsis that involves an enactment of the past, that is, a shift from one space-time to another”. Action is thus portrayed as if it were happening here and now.

THEORETICAL FRAMEWORK

This study is informed by the discursial perspective of narratology; discursial narratology basically analyses stylistic choices that determine the form and rendering of a narrative. Specifically, the study depends upon Genette's (1980) narrative theory as discussed in his book *Narrative Discourse – An Essay in Methods*. Genette discusses how tense, mood, and voice work in the narrative. Returns and recalls belong to the temporal aspect of tense, precisely under the category of narrative ordering. Narrative ordering interests itself in the question, of “when” a story is told. Genette (p. 33) notes therefore that “narratives are a doubly temporal sequence ... there is the time of the thing told and the time of the narrative.” This duality thus renders possible all kinds of temporal distortions including the use of returns and recalls in narration. Returns “comprise the retrospective sections that fill in, after the event, an earlier gap in the narrative” (Genette, p. 51); returns accordingly function to fill-in elided parts of the diegesis. Genette further notes that the fill-ins may be purely elliptic paraliptic or iterative ellipsis. During recalls observes Genette (p. 54), the narrative openly, sometimes explicitly, retraces its path as it repeats already covered diegesis. Therefore, following the Genettean typology, the study analyses the categorization and functioning of returns and recalls in Julius Ocwinyo. This is the most suited theory for studying aspects of narrative ordering in the Ocwinyoian novel given that in Ocwinyo, a narrator recounts retrospectively what the reader reads prospectively. The reader accordingly ever draws closer to the moment of narrating in an act of anticipation of retrospection. This kind of narrating means that the Ocwinyoian novel heavily depends on returns and recalls.

METHODS

In studying returns and recalls, the research assumed an interpretivist paradigm with its relativist ontology, subjective epistemology and predominantly qualitative methodology (Al-Ababneh, 2020). In interpretivism, the investigator and the object of investigation are assumed to be interactively linked so that the "findings" are literally created as the investigation proceeds (Guba, & Lincoln, 1994). Moreover, every effort is made to try to understand the viewpoint of the subject being observed as opposed to that of the observer (Kivunja & Kuyini, 2017). As such, and despite the Genettean tenets on returns and recalls, I set out to establish whether those set tenets subsist in the Ocwinoyian novels under study and in the way Genette describe them. This is also in line with Kivunja & Kuyini's (2017) observation that in interpretivism, theory does not precede research but follows it so that it is grounded on the data generated by the research act.

The study employed a descriptive case study design because, as Yin (2003) reiterates, a case study design should be considered when: the focus of the study is to answer "how" and "why" questions; or when you want to cover contextual conditions. After all, you believe they are relevant to the phenomenon under study; or when the boundaries are not clear between the phenomenon and context. This approach often uses open-ended questions; data are often words and phrases; textual analysis is often employed; the data are interpreted; themes and patterns are identified; and the criteria of credibility, dependability, and confirmability are used to validate the research. Creswell (2008) has pointed out that observation, interviews questionnaires and document analysis as the leading methods of data collection for the qualitative approach. This research used documentary analysis to draw data for the study; documents are interpreted by the researcher to give voice and meaning to an assessment topic (Bowen, 2009). Accordingly, the novels under study were subjected to a documentary analysis guide to explicate returns and recalls. The research also consulted different books, journals, and reports that were analyzed with the novels under study to access the most recent facts, ideas, opinions, and quotations on returns and recalls. The methodology proposed by Dalglish et al. (2020), known as the READ approach,

advocates for a systematic procedure comprising four main steps: firstly, engaging with the materials; secondly, extracting pertinent data; thirdly, conducting data analysis; and finally, distilling the findings. These findings were subsequently categorized into overarching themes based on the nature of specific analepses, discerning between instances of returns or recalls, and their respective subcategories. The selection of novels for examination was deliberate, chosen for their comprehensive and frequent utilization of internal homodiegetic analepsis. The endeavor of this investigation proved to be intellectually rewarding, as it shed light on the intricacies of internal homodiegetic analepsis within the primary narrative of Ocwinoyo, elucidating their cumulative impact and contribution to the narrative coherence not only within Ocwinoyo but also within analogous narratives.

RESULTS AND DISCUSSION

Returns

Returns are a subcategory of the internal homodiegetic analepses since they deal with the same line of action as the first narrative. Internal homodiegetic analepses function as either returns to an otherwise skipped part of the diegesis or as recalls of an already covered part of the diegesis (Chatman, 1980, Jahn, 2021). Such analepses, observes Rimmon-Kenan (2002), fill in a gap created previously but which is not felt as such until it is filled in in retrospect. This implies therefore that returns provide new information that precursors an ongoing diegesis. They are retrospective fill-ins of earlier narrative gaps. These earlier gaps may be purely elliptic in that there is a break in temporal continuity which is filled in later; they could as well be partial elisions of an otherwise covered part of the diegesis. In *Fate*, Dila's emotional turmoil after Flo's love confession is recounted on the occasion of Dila's first sexual encounter with Flo over four weeks later, and 20 pages from the confession scene, thus filling in the ellipsis of what Dila resolved to do after the confession and Ozoo's counsel. Similarly, when we first encounter Erabu, he tells Apire: "I have been in this thing (guerilla fighting) no more than a month"

(p. 5). However, we must patiently read for the following 90 pages until the occasion of the narration of his stay at the resettlement camp in town for us to learn how three young men, including his former schoolmate, recruited him into rebel forces. The two examples demonstrate that ellipses work by withholding particular events and then releasing them to the audience later, just the way suspense works. Fludernik (2009) has observed that with ellipsis, something that occurs in the fictional world is not mentioned at all on the level of narrative discourse, at least not where it should have been. Moreover, Fludernik notes that narrative ellipsis is mainly used to create suspense, as seen from the above examples.

Regarding the double murder of Dila and Flo, an opening incident in *Fate*, it can be seen from the angle of suspense, and according to Balint and Doicara's (2017) terms, it is an outcome event. Thus, it implies that for us to arrive at this death, there will have been both initiation and delay events. Both the initiation, and delay events are elided, and we read with ever-increasing curiosity to discover why the double murder at the beginning of the novel. We find the precursor to the m in the last chapter of the novel over 140 pages later. In between are a series of delayed events, which are in themselves forerunners to the murders' precursor. This pervasive elision of entire sections, sometimes chapters in *Fate* is what invites the conclusion that it belongs to the typology of detective fiction. Leitch (2020) reiterates that detective fiction has always been invested, indeed over-invested, in the past because the events of the present-day investigation are driven by past events whose elucidation is the job of the detective. Such fiction invites their readers to compete with the detective to solve their mysteries by analyzing the evidence the detective uncovers in the present concerning a baffling crime in the past. We know from the start of the novel that Dila and Flo are dead, but we must patiently read their story as it unfolds in *Fate* to find out why.

Ocwinyo also has an itching to create climaxes of otherwise linear subplots in retrospect. He sets the stage for a subplot, then elides it for sections or chapters, often for years. Then, he eventually renders elided parts as flashbacks. The reading of such discourse is then seen in "reflective rather than restorative terms, focusing more on "longing and

loss, and the imperfect process of remembrance" (Leitch, 2020) since we already know the outcome of such subplots. In *Footprints*, after presenting the Teboke Parish beaming with life and activity under Fr. Varasco's tenure, and when the reader has already dismissed the Teboke parish story as a mere satellite event to borrow Chatman's words, to the real action of the story, Ocwinyo loops his narrative net wider to capture by way of returns, the fate of the Parish after Varasco. We learn retroactively that Varasco stayed at the Parish for six years during which he set up an orchard, a poultry unit, a crop farm, a grinding mill and an old people's home. In addition, "a rumour began to spread that, on arrival in Italy, he had quit priesthood and taken his Lango woman to the altar." (p. 139). His successor Fr. Lugui is himself presented to the reader in retrospect; so is the disintegration the mission suffers under his sway, bringing to ruin everything Varasco had struggled to establish. Even worse, staff at mission led by Dempferio Arim leave. Even Teboke Elementary school, a catholic leaning primary school that we met once before, and "which had been the shining pride of Cegere Sub county looked dejected and forlorn" (p. 140) in the novel's grand finale. It loses its celebrated teachers, some like Alfred Opio – the music teacher who trades chalk for the gun. The use of ellipsis in the Ocwinyoian novel resonates with, and in fact cements Malcom's (2018) conclusion that the concept of ellipsis points to the obvious fact that no narrative is coterminous with the events it recounts; things always get missed out (Malcom, 2018). In addition, such things that miss out can be filled in in time by way of returns.

Ocwinyo also engages in completing analepses that take the form of paralipsis. These "are created not by the elision of a diachronic section but by the omission of one of the constituent elements of a situation in period that the narrative does generally cover" (Genette, 1980, pp. 51-52). Unlike the straightforward ellipses that fill in sections of entire lacunae, paralipsis is lateral in nature. Chatman (1974) notes paralipsis that are ellipses in which what is deleted are not intervening events but rather elements, which are components of the very situation unfolding. Therefore, the narrator sidesteps a part of a narrated event; it consists of giving less information than is necessary for principle (Genette, 1983). In addition, it is unlike paralepsis which deals with taking up and giving information that should be

left aside (Alber et al, 2010). A typical example can be fetched from *Fate* in the wake of a sweeping attack on Apire's camp by government forces. While hankering to safety down in swampy waters, there, with the threat of death lingering over his head, Apire takes a mental excursion as is captured below:

Shall I ever, have another chance to set eyes on you, mother, and you Betty, you and your diffident, even shy, husband? Shall I ever see you again, Acaye?

Oh mother, mother, brutalized and buffeted by the vagaries of life until you saw no point in continuing to abstain and took to the bottle again.

Mother battling against the traditions of the clan, refusing to be inherited like a chattel by a blood relation of our fathers who had kept out of sight in our hour of need and then popped up when Betty had completed her nursing course and got married and Acaye was in the final year of secondary school. Popped up and laid claim not only to our mother but also to some property left behind by our father.

Mother adamantly refusing to give Betty's bride wealth to rapacious relatives whose sons were old enough to marry but had no bride wealth to marry with. Mother incurring the wrath of the entire clan by determined refusal.

Mother finding it virtually impossible to survive in town moving with what was left of the family to the country. (Ocwinyo, 1997, p. 113)

At first sight, the excerpt looks like an exclusive example of heterodiegetic analepsis since we are able to catch up with characters who are ultimately outside the ongoing narrative of Apire's rebel life. Besides, when we last met Betty, she was neither married nor done with school. We also left Maria a recent Pentecostal convert who had even given up drinking, but life has pushed her back to the bottle again. Just as we learn that Acaye, the youngest of the lot, has also completed secondary school; moreover, the family returned to the village, thanks

to this heterodiegetic analepsis. However, Apire's thoughts here are also imbued with a lateral iterative lining; years before this incident, the narrator recounts Apire's educational journey leading up to his expulsion from school as a form five student while concealing the education of his brother – Acaye and Sister – Betty. Granting that these live under the same roof, it would have been imperative that we learn about them round about the same time, yet analytically speaking, there is no ellipsis here since there is no skip in time. Their educational story is deliberately sidestepped to pronounce Apire's. It is only told to us much later, and through Apire's homecoming rant after he resolves to give up war. Therefore, through this kind of lateral ellipsis, we learn that Betty completed a nursing course and that Acaye is in the final year of secondary school.

In *Footprints* Mike Adoli Awal's attack on Olwit at Namus' bar and restaurant is omitted laterally and in so doing creates a paralipsis. Following narrative concordance, this attack fits well just after Adoli learns about Olwit's endeavours in Teboke, Alemi and the neighbouring villages, just before reporting Olwit to the County Intelligence Officer. Besides, there is no ellipsis between Adoli's learning of Olwit's doings, his attack, and Olwit's subsequent imprisonment. Eighteen months' however, elapse, and Olwit is freed for lack of binding evidence before the narrator informs us that just before Olwit's arrest, Adoli had warned him about what might befall him if he did not stop "the foolishness of thinking that you can unseat me." (p. 149)

Internal completive analepses sometimes adopt iterative modes of narration; here retroactive action although reporting singulative events can refer to iterative ellipsis, or "ellipsis dealing not with a single portion of elapsed time but with several portions taken as if they were alike and to some extent repetitive" (Genette, 1980, p. 53). This kind of narrative maneuver is seen in *Fate* when Erabu recounts the trouble that comes with joining the top class in primary school: teachers "now frequently talked in terms of strokes of the cane and made you feel as if failing the Primary Leaving Examinations was worse than leprosy and TB combined" (p. 47). While attending primary seven is a singular event, the stroking of learners is iterative since it used to happen very often. Quoting the religious teacher,

Erabu tells us that he: “would come in and begin blabbering about something called the three-persons-in-one: The Father, the Son and the Holy Spirit!” The tensing here again suggests the iterative nature of the teachers’ lessons. Iteration thus compresses many stories into one using the imperfect tense (Akimoto, 2019). The imperfect tense in narrative discourse serves to locate the state of affairs in a narrative as non-closed; it offers an internal viewpoint without reference to the beginning or end-point of the action (Du Toit, 2017). In the above example, we cannot tell with certainty if the religious teacher stopped conducting the lessons the way he used to in Erabu’s regime. Du Toit (2017) notes that the imperfect functions to offer offline information; for example, in an explanation of what had just been recorded, in setting the scene for events that follow, and in providing background detail. In the case of Erabu, the iterative scenes above explain why he abandoned school even when his father could support him in school.

The same principle applies a fortiori when the recounted item, presented analeptically, embodies an iterative nature. This is exemplified by a succinct excerpt from *Footprints*, wherein Bitoroci offers guidance to her daughter prior to marriage, thus illustrating this assertion:

“My daughter,” Bitoroci would remind her every now and then, “you don’t marry a man because you love him. You marry because he can take care of your needs” ... “It did not matter that a man was of good family or educated. Whoever ate good family? Whoever ate education? Whoever ate good family? Whoever wore it? Whoever drove around in it? Whoever used it to marry?” (Ocwinyo, 2002, pp. 72-73)

Talking to Achola here is very often, and since it is retroactively rendered, over six years after Achola’s marriage, it constitutes iterative analepsis. The rhetoric lined up above implies iteratively that whoever married Achola or any other woman, whenever they married her; before, now or later, they would have to have enough resources to secure their families instead of flaunting, in Bitoroci’s eyes, useless credentials like family history and education

Recalls

Contrary to returns, recalls repeat already narrated events and, therefore, strictly speaking, add no new information (Manfred, 2021). In technical terms, this means something that appears once in the fabula/story and at least twice in the syuzhet/plot (Shaham, 2013). Recalls thus happen along the textual continuum since an already narrated event openly, sometimes explicitly, retraces its paths, sometimes rendering the second narration of the same event redundant. Shaham (2013) has made a very informing differentiation between recalls and analogies, pointing out that “while an analogical relationship may exist between elements at every level of the text (language, theme, story, genre), the repetition structure proper belongs to the level of representation; and since its components represent events in the fictional world, their repetition can affect the course of the plot as a whole” (Shaham, 2013, p. 438). While they appear in narratives with ever-increasing ubiquity, research on recalls is sparse and less in-depth, and they are treated as part of analepsis in general.

In this section, I discuss recall in both *Fate* and *Footprints* in their various forms and for the various reasons they are called upon in the diegesis. Recalls owed to involuntary memory as a way of referring to an earlier time in the narrative. Schlagman et. al. (2008) observe that involuntary memories come to mind spontaneously and without any conscious or deliberate effort to retrieve them; they have identifiable triggers that usually correspond to the central features of the memory content in that they form part of the remembered event. Díaz (2009) contrasts involuntary memory in Proust’s *Remembrance of Things Past*, and Dorothy Richardson’s *Pilgrimage*, and observes that while in the former such memories are mediated by the narrator, in the latter, the contents of the mind of the protagonist are presented in an unmediated way, without any explanations or reason. In the Ocwinyoian novel, involuntary memory is almost always unmediated; Chapter 2 of *Fate* thus begins, “Chase him! Cattle thief! Run! Catch him! Ruuun!” (p. 11), and a greater part of the chapter enacts an involuntary memory – a dream of the time Apire participated in the killing of a suspected cattle thief. Such enactments constitute what Baroni (2016) has referred to as dramatized analepsis or in his own

words analepsis that it entails an enactment of the past, that is, a shift from one space-time to another. It allows an analepsis to be seen as if it is unfolding in the here and now of the diegesis. His misadventures awaken Apire's memory here in guerrilla warfare where he survives by a whisker. Genette observes:

These are recalls in their purest form, deliberately chosen or devised because of their casual and commonplace character. But at the same time, they suggest a comparison between the present and past, a comparison comforting for once, since the moment of reminiscence is always euphoric, even if it revives a past that in itself was painful. (Genette, 1980, p. 55)

Apire comments, "*I don't even think about him but the dream keeps coming back.*", and adds, "But why on earth should it be him and nobody else? Of all the people I have killed?" (*Fate*, p. 15). The nightmare has been coming to him repeatedly, and it helps us compare the time of execution of the murder with the entire ruse and rage the Apires felt then, and now the realization that, after all, the said cattle thief might not even have been a thief at all.

The second example is from an article Dila wrote as a student in Italy, about the alien nature of the catholic faith and its practices, especially the one of celibacy. When he involuntarily recalls and rereads it three different times, he is at a priest's retreat and has entertained Flo's love confession. Moreover, Flo's confession has occupied a substantial portion of his mind. Thus, what he wrote then as a student merely philosophizing is today's humdrum reality. In Italy, it was easy to live celibate after all there were many, and besides all men. Here, he is in a remote parish alone where all men his age are married. In the eyes of womenfolk like Flo, he is therefore available and they will cross seven seas if that be the price to get him. However, Flo is not alone, the narrator tells us of "mothers who had urged their daughters to ensnare the priest were angrier still, viewing the dead woman's success with the padre as a betrayal of their daughters' best interests." (*Fate*, p. 1). Thus, we watch with euphoria. Dila the armchair critic in Italy Dila hit by the reality of parishioners' conduct in this remote subaltern community. This kind of recall also adumbrates the

time Dila will sleep with Apire's wife, and for whom she will be shot dead

Repeating analepsis that contrasts the present and the past can also be found in *Footprints* (p. 28); the first time we encounter Dempferio Arim, Fr. Varasco's catechist, we are told that he used to intone, "Prayers in Lango spiked with a rich Italian accent". He clearly prides himself in sounding foreign before his congregation and does so with gusto. This goes on presumably repetitively as long as Varasco is in charge, and the parish seems lined up for prosperity. With the departure of Varasco and the subsequent disintegration of the mission under Fr. Luigi, we are conversely told that: "Dimpferio Arim, the young catechist who had trained himself to speak his mother tongue, Lango, with a strong Italian accent. Soon after giving up his catechist's job, Arim's accent straightened itself out" (*Footprints*, p. 139). Similar to Arim, who had gone to pains to master an Italian accent, the one we end with is truer to the roots copy. This kind of recall constitutes what Genette refers to as the use of the principle of deferred significance; in the case of Arim, the reader must patiently plough through over 100 pages for them to learn, and along with Arim himself, that his Italian-like Lango was merely costume, which once he put off the religious robe, would find no occasion to deploy.

However, the more depicted recalls in *Ocwinyo* are those that, at the time of the event's occurrence have already been provided with a meaning but, upon repetition, have that meaning dropped for another meaning. In *Footprints*, the first time we learn about Bwete I's regime in the first chapter of the novel is to indicate roundabout when the protagonist was born, precisely "two years before Bwete abolished Ugandan Kingdoms, that Olwit was born." The same regime is to be referred to severally with ever-varying meanings: "Bwete's first fall had taken Adoli Awal completely by surprise" (p. 39). All this because Adoli was a Member of Parliament, and an enthusiastic member of the Party of the Palm, presided over by Bwete himself. The recall this time round implies that along with Bwete's loss of power, Adoli's advantaged position fades; moreover, the recall gives advance notice of the second coming of Bwete. Bwete I is again referred to, to emphasize that, "before the first fall of President Bwete, Mike Adoli had known neither hiding – except in play –

nor suffering in his life.” (p. 45) This time it is to draw the reader to the history of Adoli son of Rwot Awal – a local chief, and thus Adoli, had lived amidst plenty until political strife dethroned him of this bliss. Again, Ocwinyo makes an advance notice of the forthcoming suffering of Adoli. The last time Bwete I’s regime is referred to heightens Adoli’s sexual misadventures. After six years in exile, his wife Pascolina, who had already known her husband to be a womanizer, thinks exile has helped the husband mature. This maturity lasts as long as his suffering, as soon as he finds political footing in Uchebe’s government – the leader who deposes Idi, who had in his time ousted Bwete I, he rewinds to his sexual malpractices; he runs through women for a sport calling the attention of his wife.

This method of offering differing meanings for successive repetitions of a narrative event is according to Genette (p. 58) “one of the most efficient ways of circulating meaning in the novel and for achieving the perpetual “reversal from pro to con” that is characteristic of Proustian apprenticeship to the truth.” Genette studies Proust’s *In Search for Lost Time*, and it is understandable to limit his interpretation to him. I, however, find his reading of Proust Generalizable to Ocwinyo as well. A much-repeated incident in *Footprints* is Bitoroci’s Marriage to Jago Olima; in Chapter 1 we only learn that Bitoroci mother of Saida Achola is the fifth wife of Olima. Sixty-one pages later, we learn that Bitoroci never married Olima for love but rather because he could take care of her needs. Bitoroci also picks upon this opportunity to expressly caution her daughter against the folly of falling in love in favour of hooking a man for material security. The same Bitoroci-Olima marriage is further recalled on page 132, where we learn that when marrying Olima, Bitoroci was in love with Albino Ocen – a young man in his early twenties. Then, Bitoroci herself, only nineteen settled for the 48-year-old Olima in a communion of convenience. Given that, in the eyes of the reader Bitoroci Alupu steadily, inexorably degenerates into the schemer we come to meet in the novel. Besides, she is punished first by the narrator’s raising Patrick Amunu, Okullo Ipapalo’s son, who Bitoroci had ordered off her daughter with a volley of abuses to a medical doctor. Secondly, her husband, Jago Olima, is reduced to a half sane-half insane aged husband.

To wrap up repeating analepsis that the purpose is to circulate meaning in the novel, we will draw two examples from *Fate*, the first is the Karamela-Maria tiff, in which they attack each other in a vulgar manner and end up in a fight that gets Maria locked away at police for ten hours. In a dramatic recall of the events that succeeded in their quarrel, we are told, “Karamella and Maria had gone on to become very good friends and were often seen together laughing and gossiping about other women” (p. 70). Thus, what begins as an ugly brawl grows into friendship, changing our interpretation of their relationship altogether. This quarrel, sparked off by Apire’s stoning of Lama- Karamella’s son’s head is pivotal in circulating meaning in the novel. As they vent, we learn that after the death of her husband, Maria has turned to slutting for survival, Karamella, on the other “regularly offers herself to a butcher in exchange for offal” (p. 66) clearly in terms of civil strife, women are placed in a position of double disadvantage; they endure the pain of loss of their husbands to war, and must bear the burden of volunteering sex in exchange for survival, and since the men that go at them do not offer, they must lower themselves to sluts. Besides, while the brawl seems to be a problem of two women at the bottom of the social ladder, frustrated as they get, it passes very serious information about the depletion of the moral fiber of this society. Here is a society where elders like Drum Major watch these women fight with relish, and make no efforts to cause amity.

A similar recall relates to Maria’s alcoholism which is ignited by the death of her husband, so that whenever the daughter – Betty, then running a home-based liquor business, would deny her liquor:

The mother would fret and whine and implore her for just one little tot.

She would give her the one “little” tot, but her mother would ask for just ‘just one more’... and yet another, until she became dead drunk. Betty would withhold the waragi at first, and then eventually give in, tearfully for though she did not want her mother to drink so much, she understood her mother’s craving for alcohol. Furthermore, she knew that if she did not give her the booze she needed, she would go off and get it anyway. Possibly from men, who would exact a price, which price

her mother had become inclined to pay unquestioningly. (Ocwinyo, 1997, pp. 63-64)

The mother's alcoholism is recalled here and there in the novel with ever-varying interpretation, here we learn also that her taking to the bottle has with it, the habit of sleeping around with drink-mates. Later, when her alcoholism gives impetus to the *Balokole*, who come to preach the word to Maria. She eventually yields and resolves to abstain from the bottle. Years later, we are again told that "Oh mother, mother brutalized and buffeted by the vagaries of life until she saw no point in continuing to abstain and took to the bottle again" (p. 113). Therefore, the calm and tranquillity that the *Balokole* had promised in causing her to pronounce Jesus as saviour had not come to pass; life with all its troubles had driven her back to imbibing alcohol.

CONCLUSION

Thus far I have discussed internal homodiegetic analepsis out of Ocwinyo's *Fate of the Banished* and *Footprints of the Outsider*. The study was informed by the discursal perspective of narratology. Discourse narratology analyses stylistic choices that determine the form and rendering of a narrative; it specifically adopted Gerard Genette's (1980) narrative theory. I have particularly discussed the subcategories of returns and recalls. Returns, I pointed out, add to the ongoing narrative since they highlight events necessary for us to understand an ongoing diegesis. The treatment of returns in Ocwinyo is as is theorized in Genette; all three forms of returns that is: the elliptic, the paraleptic and the iterative are present in Ocwinyo, and each served a specific function in the diegesis. I have also noted that recalls bring no new information to the narrative text; this is not to downplay their significance. The first category of recalls is those that are due to involuntary memory, and whose chief function is to contrast the present and the past or better the time when the event happened and now when it is being recalled with all its euphoria. The other category of recalls is those that at the time of the event's occurrence have already been provided with a meaning but have that meaning dropped for another meaning upon repetition. This second category, I have observed, constitutes the authors'

chief method of circulating meaning within the novel.

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