

Original Paper

Stylistic Intertextuality in Hemingway's "For Whom the Bell Tolls" and Ngugi's "A Grain of Wheat"

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Abstract

The main aim of this paper is to stylistically unveil the intertextual points in Ngugi Wa Thiong'o's A Grain of Wheat and Ernest Hemingway's For Whom the Bell Tolls. It tries to explicate the intersectional points that relate the two novels via adopting the school of New Historicism as its literary theoretical framework. Through a close stylistic analysis of the two novels in terms of diction, illusion and other aspects in which the two novels relate, it is clear that both authors use intertextual materials in the composition of their literary texts. Both writers make use of their historical background and life experiences in as foregrounds in portraying the realities faced by their main characters in the novels.

Keywords

intertextuality, new historicism, stylistics, diction, violence, illusion

1. Introduction

Ernest Hemingway likewise Ngugi Wa Thiong'o in Africa as Walton et al. (1990, p. 169) are of the notion that "ranks as the most famous of twentieth-century American writers: like Mark Twain, Hemingway is one of the those rare authors most people know about, whether they have read him or not". Of course, no writer writes in a vacuum, the novels *For Whom the Bell Tolls* and *A Grain of Wheat* even before their similarities, have external influence which shape the ideology and tension of the novels. Many other writers said, or could have said the same: "There may perhaps be doubts about the literary solutions, the aesthetic answers she came up with, but there can be no doubt that she always asked the right questions" (Gray, 2004, p. 432). In *A Grain of Wheat* and *For Whom the Bell Tolls* there is the issue of existentialism, violence, individualism and struggle. Ngugi wa Thiong'o is

not left out on this basis, this goal in contemporary narratives is to overtly address the African issues that still maimed the society. Okolo (2007, p. 2) is of the notion that “*Ngugi on the other hand, identifies imperialist capitalism as African’s bane. As a solution, he suggests transformation of African societies in line with Marxist ideology, which accepts revolutionary violence as entirely justified, classless society as means of resolving Africa’s problems*”. If the authors in this perspective are less important but the ideology that both novels share can be indicated via the societal norms and the ideologies of the authors and form of the writing.

This clearly shows that *For Whom the Bell Tolls* and *A Grain of Wheat* share similarities in certain features “homogeneity of subject and point of view”. In this sense Ngugi being influenced by Hemingway and to an extent in the viewpoint of intertextuality, Kihika in *A grain of Wheat* and Robert Jordan in *For Whom the Bell Tolls* portray and share different resemblance. The issue of man’s plight in the modern world or perhaps any world is parallel in both novels: *A Grain of Wheat* and *For Whom the Bell Tolls* which portray the struggle with violence to correct the misnomer in their societies of Imperialism, Capitalism and Fascism respectively.

In addition, the dialogue in *A Grain of Wheat* and *For Whom the Bell Tolls* is equally striking, Ngugi and Hemingway had ears like a trap for the accents and mannerisms of human speech; this to say is indeed chiefly why they were able to bring a character or the characters swiftly to life. The conversation in both novels are far from a just simple transcription, albeit, of the way people talk.

Thus, intertextuality is featured in both novel in several aspect, that is, style, thematic representation and aspects of diction. Hence, this paper intends to trace these aspects of intertextuality.

1.1 The Objectives

This paper aims at exploring the concept of intertextuality in literature and its plausible linguistic and literary features among texts. Also, it is aimed at a microscopic comparative study of intertext of *For Whom the Bell Tolls* by Ernest Hemingway and *A Grain of Wheat* by Ngugi wa Thiong’o. Finally, to see and document how intertextuality works as a conscious transposition and adaptation within and outside the literary landscape.

1.2 Scope and Limitation

This paper focuses on intertextuality in literary texts within the literary framework of the research. It is limited to only two texts (novels): *For Whom the Bell Tolls* by Hemingway and *A Grain of Wheat* by Ngugi. Furthermore, for the purpose of reference and parallel examples other books, novels, and articles are consulted.

2. Theoretical Framework

In this paper, New Criticism is adopted as a literary framework. The authors and the readers of *For Whom the Bell Tolls* and *A Grain of Wheat* despite being relevant are not the major concern for meaning-making. For Ngugi wa Thiong’o being an African who writes protest literature, and the readers’ response, in the context of New Criticism, do not give *A Grain of Wheat* a meaning likewise in

Hemingway as an American who is not American critic and the readers' response do not also give *For Whom The Bell Tolls* the meaning it seeks. As Roman et al posit it "Whatever the socio-cultural explanations for its provenance, New criticism is clearly characterized in premise and practice. It is not concerned with context-historical, biographical, intellectual and so on; it is not interested in the 'fallacies' of 'intention', or 'affect', it is concerned solely with the 'text itself', with its language and organization; it does not seek a text's 'meaning', but how it 'speaks itself', since new criticism is concern with the language of a particular text and the dissertation focuses on intertextuality; thus subtly in *A Grain of Wheat* and *For Whom The Bell Tolls* the diction and sentence structure, dialogue and style; the place of epigraph as prologue both in *A Grain of Wheat* and *For Whom The Bell Tolls* shall be discussed in the subsequent chapter. Language as an item, in New Criticism, plays a great role than the author or the reader. As Eagleton asserts that "the new critics broke boldly with the Great Man Theory of literature. Insisting that the author's intentions in writing, even if they could be recovered, were of no relevance to the interpretation of his or her text, neither were the emotional responses of particular readers" too (Eagleton 41). We need not to call or e-mail Hemingway or Ngugi even courtesy of the technological development to understand fully the novels: *For Whom The Bell Tolls* and *A Grain of Wheat* or even, in the blue, make or attach a meaning to it from our reading emotional state which can confuses or deceives the readers. Eagleton is of the notion that "New Criticism" is indeed "seemed the most natural thing in the literary critical world" (Eagleton 43). Just like say, scrutiny, in another sense, New Criticism can be an ideology of an uprooted, so to say "defensive intelligentsia" (Eagleton 40). The phrase "Close Reading" which is always attributed to the theory is worth examining. Like, say, Practical Criticism, it is in detail meant detailed analytic interpretation of a poem or a text. Lastly, Close Reading, in New Criticism, is the scrupulous examination of the complex relationship between a work's formal elements and its theme. The application of New Criticism as a theoretical framework in this paper; formal elements such as the pattern of violence: physical (external) and psychological (internal) wounding, pattern of death, characters, symbolism, dialogue and diction. And themes such as: the persistent theme, guerrilla action in *A Grain of Wheat* and *For Whom the Bell Tolls* to explicate the different stylistic and thematic elements and how they are presented in both novels.

2.1 Epigraph

Both in *A Grain of Wheat* and *For Whom the Bell Tolls* an epigram serves as the epigraph in the novels. "Thou fool, that which thou sowest is not quickened, except it die. And that which thou sowest, thou sowest not that body that shall be, but bare grain, it may chance of wheat, or of some other" *1 Corinthians 15:36 (A Grain of Wheat 1)*.

"No man is an Iland, entire of itselpe, every man is a piece of the continent, a part of the maim; if a clod bee washed away by the sea, Europe is the lesse, as well as if a Promotorie were, as well as if a mannor of their friends or of their own were; as well as any means death diminishes me, because I am involved in Mankinde; and therefore never send to know for whom the bell tolls; it tolls for thee" *John Donne (For Whom the Bell Tolls 1)*.

The two novels obtained their titles from the excerpts which in summary explain what the novels entailed. “*But bare grain, it may chance of wheat*” make genesis of the famous Ngugi’s third novel *A Grain of Wheat*. Likewise, “*And therefore never send to know for whom the bell tolls*”, makes up Hemingway’s 1940 novel title *For Whom the Bell Tolls*. The intertextuality of *A Grain of Wheat* and *For Whom the Bell Tolls* is strikingly perfect with myriad conformities which begin from their style and form used to write. According to Graham (2000, p. 79); epigram “*the term is now used for a statement, whether in verse or prose, which is terse, pointed, and witty*”. These witty excerpts from the Bible and the poetry of John Donne earned an addendum in the novels as an epigraph because of the initial position they obtained. “It is”, as Unger (1974, p. 265) posits, “Hemingway’s prose style, however, that has been most imitated”. This is obvious, reading Ngugi’s *A Grain of Wheat* and Hemingway’s *For Whom the Bell Tolls* simultaneously there is textual relationship present in terms of the form and style. In this perspective, the epigraph of the novels is epigrammatic because of the knowledge it entails.

Furthermore, the epigraph in both *A Grain of Wheat* and *For Whom the Bell Tolls* share certain intertextuality relation. “*But is almost no distance at all from the notion that a man has no chance alone to the thought that no man is an Island, entire of itself...*” These words, from devotion by John Donne, are part of an epigraph to Hemingway’s novel. The bell referred to is a funeral bell: “*And therefore never send to know for whom the bell tolls: it tolls for thee*”. Similarly, in *A Grain of Wheat* funeral and death is been discussed “*thou fool, that which thou sowest is not quickened, except it die*”. The epigraph in both novels summarized what possibly shall be encountered in the novels. Ngugi alike to Hemingway foreshadows struggle, humankind and death in the lives of their heroes or characters, Robert Jordan and Kihika.

To conclude, intertextuality on this basis in *A Grain of Wheat* and *For Whom the Bell Tolls* is the stylistic manner and the place of epigraph in both novels.

2.2 DICTION

One aspect of intertextuality in *A Grain of Wheat* and *For Whom the Bell Tolls* is the style. These novels are similarly unique in nature of form and diction. Style according to Graham (2000, p. 303), “*has traditionally been defined as the manner of linguistic expression in prose or verse—as how speakers or writers say whatever it is that they say*”. The style of Ngugi and Hemingway can be traced back to Euripides who wrote in a democratic manner to present “scenes of common life” and also “allows characters from all classes to speak”. In addition, John Donne, whose poem served as epigraph of *For Whom the Bell Tolls*, wrote in such plain and simple manner. As Abrams (1999, p. 154) contends “*Donne wrote in a diction and meter modeled on the rough give-and-take of actual speech...*” The difference is not the case when mention Ngugi wa Thiong’o and Ernest Hemingway or the novels. In both novels the language (English) is plain, simple and true presentation of common life scene. Consequently both novels share the same literary genre, i.e., prose but their greater parts of similarities are drama-like presentation and diction. “His prose” as Unger (1974, p. 265), comments on

Hemingway “is easily recognized. For the most part it is colloquial, characterized chiefly by a conscientious simplicity of diction and sentence structure...” likewise when discussing *A Grain of Wheat*. For example:

“Make me a cup of tea”, he said between his teeth.

“You must eat”, Mumbi appealed. Her small nose shone with light from the lamp... (GW27).

“The song ended. Gikonyo could almost touch the solid twilight calm”.

“How is it the country is so quiet and peaceful now” she asked.

“It is always so before darkness falls”

You know, “I felt like Ruth gathering sheaves to herself in the field”.

“I believe you’ll go to heaven. You always talk the Bible...” (GW69).

“At the sight of Wambuku, Kihika’s face brightened. Kihika nearly always partnered Wambuku at dances and generally liked talking to her. The two girls joined in the tea-drinking. Karanja’s eyes rarely left Mumbi. Gikonyo watched to see if Mumbi would give Karanja a smile similar to the one she had bestowed on him...” (GW79).

Similarly, in *For Whom the Bell Tolls* the language is as simple as it is in *A Grain of Wheat*. Both novels portray simplicity of language which makes the novels reader-friendly and explicit. As seen the excerpts of *A Grain of Wheat* above. Below are quotations that represent *For Whom the Bell Tolls* in the context of simple language.

“The night was clear and his head felt as clear and cold as the air. He smelled the odor of the pine boughs under him, the piney smell of the crushed needles and the sharper odours of the resinous sap from the cut limbs...” (FWBT 141).

“Who would imagine they would have whiskey up here, he thought. But La Granja was the most likely place in Spain to find it when you thought it over” (FWBT 112).

Also, both *A Grain of Wheat* and *For Whom the Bell Tolls* are written in demotic style. This is a kind of style that fashioned on the language, rhythm and associations of ordinary language. More “in standard theories based on Cicero and other classical rhetoricians, styles were usually classified into three man levels: the high (or ‘ground’), the middle (or ‘mean’) and the low (or ‘plain’)” (Graham, 2000, p. 303). On this basis, in the context of intertextuality, *A Grain of Wheat* and *For Whom the Bell Tolls* fit the low style of writing. The authors, and in the texts, indicate plain narratives that prove to be vivid and simple.

“Mugo walked towards the District Officer, hazed with suppressed wonder and excitement. God called upon Abraham to offer an only son Isaac for a burnt sacrifice upon a mountain in the land of Mariah” (GW171).

“This day, this Friday evening, he came home from the Shamba tired. He carefully placed the jembe and the panga against the wall before opening the door, warming inside at the touch of the padlock...” (GW163). As seen above, in the novel, *A Grain of Wheat* the language is quiet plain and

straightforward. There is no need of a dictionary or a thesaurus to decipher any word. Similarly in *For Whom the Bell Tolls* as seen below.

“During the time that Robert Jordan had slept through, the time he had spent planning the destruction of the bridge and the time that he had been with Maria, Andres and made show progress” (FWBT 211). “Now in the night he lay and waited for the girl to come to him. There was no wind now and the pines were still in the night. Trunks of the pines projected from the snow that covered all the suppleness of the bed under him that he had made, his legs stretched long against the warmth of the robe” (FWBT 140).

In *For Whom the Bell Tolls* and also in *A Grain of Wheat* the reader finds excess simplicity of narration, in addition to the choice of words and intertextuality, in the novels. Another aspect to analyzing the style is the sentence pattern. It is pertinent to note that both *novels* portray non-periodic sentences to achieve their conversation purposes. *They* share intertextual relationship when the sentence pattern is put into consideration. “In the non-periodic (or loose) sentence—which is more relaxed and conversational in effect—the component members are continuous, but so loosely joined that the sentence would have been syntactically complete if a period had been inserted at one or more places before the actual close” (Graham, 2000, p. 304). In this perspective, conversation and continuous narrative is achieved with non-periodic sentence. In *For Whom the Bell Tolls* likewise in *A Grain of Wheat* for example:

“He reached his hand down toward the scabbard and as he swing low, turning and jerking at the scabbard, Robert Jordan saw the scarlet of the formalized device he wore on the left throat of his Khaki blanket cape” (FWBT 144).

“I am glad it is Golz and not me”, he said finally to the officer who sat at the table (FWBT 214).

“She was my life, all my life”, Gikonyo declared, staring fixedly at the hearth. “Do you know, he went on in the same quite tone, do you know that when I finally came back, well for me everything had changed; the Shambas, and the villages and the people...” (GW61).

“Two days later, people were to talk about Mugo in the eight ridges around Thabai: they told with varying degrees of exaggeration how he organized the hunger strike in Rira, an action which made Fenna Brokowi raise questions in the British House of Commons” (GW56).

The above sentences are among myriad of non-periodic sentences in the novels.

The last but not the least on this perspective is the paratactic style used in *A Grain of Wheat* and *For Whom the Bell Tolls*. “A paratactic style is one in which the members within a sentence, or else a sequence of complete sentences, are put one after the other without any expression of their connection or relations except (at most) the non-committal connective ‘and’. Ernest Hemingway’s style is characteristically paratactic”. Abrams (1999, p. 304) Like *For Whom the Bell Tolls*, Ngugi *A Grain of Wheat* presents paratactic style which smooth the conversation and able the reality of the story. Below are some of the paratactic sentence in *A Grain of Wheat* and *For Whom the Bell Tolls*.

“Maria sat beside him and looked over his shoulder while he worked. He was conscious of Pablo across table and of the others talking and playing cards and he smelled the odours of the cave... when Maria, watching him finishing a drawing, put her hand on the table he picked up with his left hand and lifted it to his face and smelled the coarse soap and water freshness from her washing of the dishes” (FWBT 123).

“So”, Pilar said and her voice was warm and friendly and there was no compulsion in it (FWBT 96).

“They were walking through the heather of the mountain meadow and Robert Jordon felt the bruising of the heather against his legs, felt the weight of his pistol in its holster against his thigh, felt the sun on his head, felt the breeze from the snow of the mountain peaks, cool on his back and, in his hand, he felt the girl’s hand firm and strong, the fingers locked in his” (FWBT 87).

Clauses, phrases and to an extent words in the novels placed sequentially without a linker word or phrase except the non-committal conjunction “and”. This paratactic style of writing is also the style in *A Grain of Wheat*. This consequently shows that both novels show intertextuality in this perspective. As seen in *A Grain of Wheat*:

“It was after a series of screening that Mugo and a few others were chained hands and feet and taken to Rira” (GW115).

“He looked back over the many years past and saw the young girl who once met him and expressed sympathy...” (GW118).

“He withdrew the hand and watched the blood ooze; he shuddered and enjoyed a strange exhalation...” (GW97).

“Then Kihika and Karanja arrived at the scene and Gikonyo hated them for challenging his monopoly over Mumbi’s attentions: why did they have to appear at that moment? Resigning himself to the inevitable, Gikonyo joined in the talk which erringly led to politics and the gathering storm in the land...” (GW72).

To conclude, the diction and style of *A Grain of Wheat* and *For Whom the Bell Tolls* is similarly attached. In both novels, we see the intertextuality based on the genre, demotic and plain use of language. Also in this concern the non-periodic and paratactic forms of sentences are been indicated as used in *For Whom the Bell Tolls* and *A Grain of Wheat* respectively.

2.3 IMAGERY

For Whom the Bell Tolls and *A Grain of Wheat* constantly used images to produce the intense atmosphere of violence and death. The mountain in the novels plays a pivotal imaginary role towards the production of violence, struggle, and death. The mountains—Kiniene Forest and Sierra de Guadarrama—symbolize the home of the guerrilla action. The fighters use the forest to against the political system of the urban setting.

“It is our brother, Kihika... Oh, Mumbi, Kihika has run to the forest to fight...”

“He had to choose between prison and forest. He chose the forest...” (GW88). as portrayed in A Grain of Wheat.

“Everyone has to do what he can do according to how it can be truly done”, he said. “I live here and I operate beyond Segovia. If you make disturbance here, we will be hunted out of these mountains...” (GW8).

“This Anselmo had been a good guide and he could travel wonderfully in the mountains. Robert Jordan could walk well enough...” (GW4).

The image of the forest and how several attacks like the bridge attack in *For Whom the Bell Tolls*, and the Mahee Police Station attack in *A Grain of Wheat* portray the atmosphere of violence and death.

Furthermore, imagery in the novels is the contrastive pastoral life which the forest symbolizes and the urban life which the city symbolizes. This imagery of the two settings in the novels shows the clash between modernity and tradition. In *A Grain of Wheat*, Kiniene Forest represents the pastoral and underdeveloped aspect of the novel which houses the Mau-Mau guerrilla fighters. In the forest, characters like Kihika, General, Koinandu and host of many sold their pleasure to protest against a system in the most primitive part of Kenya, that is the forest. “The garrison was set on fire and Kihika’s men ran back to the forest” (GW16), while the city of Kenya, Nairobi portrays the imagery of urbanization, modernity and technology. This is seen in the setting of Kenya which the city runs advanced commercial activities, and portray technology even through the weapon the fighter the Mau-Mau guerrilla fighters and the formation of Homeguard which at Thabai Karanja became its leaders. In the novel use imagery of the environment to shows the reasons for guerrilla warfare in Kenya.

On the other hand, in *For Whom the Bell Tolls*, the imagery of the geography of Sierra la Guadarrama (the mountain) and the urban cities such as Valencia and Madrid played a pivotal in creation of tension, irony and even paradox in the novel. The intertextuality of *For Whom the Bell Tolls* and *A Grain of Wheat* considerably lies on imagery of the texts too. In *For Whom the Bell Tolls* the demarcation and imagery of the environment also stand out to represent or portray clash between tradition, underdevelopment and modernity, development. Just like in *A Grain of Wheat*, characters fighting against the Fascists in *For Whom the Bell Tolls* deprived themselves the pleasure of life in the city to the remote site to protest. However, the city life is full of development, modernity and technology. In the novel, it is pertinent to note that imagery played momentous role in the presentation of a complex plot and recurring theme. The imagery portrays the tension through the presentation of development and underdevelopment, parallel, in a cause of struggle for replacement. “In seriousness, are there not homes to care for such as the under the Republic?”

“Yes”, said Robert Jordan. “Good places. On the coast near Valencia. In other places too. There they will treat her well and she can work with children. There are the children from evacuated villages. They will teach her the work” (GW19).

Whereas the cave is a place different from urbanisation of cities such as Valencia and Madrid, Hence fore, in *A Grain of Wheat* and *For Whom the Bell Tolls*, it is fascinating that the novels do not forget the role of imagery in creation of tension, ambiguity and plot. In this perspective, imagery

develops and complements the theme of struggle which in the process shows the intense atmosphere of violence and death in *For Whom the Bell Tolls* and *A Grain of Wheat*.

2.4 ALLUSION

Allusion is one notion that shows reference to actual events and people. Both novels portray similarly three sections: complete fictional perspective; referential fictional perspective, and factual perspective. Allusion is portrayed both in the characters and the events. Both *For Whom the Bell Tolls* and *A Grain of Wheat* portray historical allusion. *A Grain of Wheat* portrays a Mau-Mau struggle against Imperialism of 1960s in the history of Kenya struggle for independence.

“Kenya regained her Uhuru from the British on 12th December, 1963. A minute before midnight, lights were put out at the Nairobi Stadium so that people from all over the country and the world who had gathered there for the midnight ceremony were swallowed by the darkness” (GW177).

“Wasn't it a shame the way the British Government abandoned men she had encourage and sent abroad? It came from her yielding to African violence and international communism. Didn't you see what was happening in Uganda and Tanganyika? The Chinese and the Russians had rushed to establish embassies. Mrs. Dickinson, the Librarian, was always the more outspoken in politics and predicted a holocaust after Uhuru” (GW143).

For Whom the Bell Tolls also lay reference to the Spanish Civil War in the 1930s. During this war there is reference to the protest by the Republican against the Fascists in Spain.

“You learn in this war if you listen. You most certain did. He was lucky that he had lived parts of ten years in Spain before the war...” (GW75).

“They had been active in the 1934 revolution and had to flee the country when it failed and in Russia they had sent them to the military academy and to the Lenin Institute the Cormintern had educated them there” (GW125).

A Grain of Wheat and *For Whom the Bell Tolls* feature historical allusion of Kenya and Spain to portray their period of unrest and struggle. This allusion do not show passing events only but more so explicitly capture and lay reference to places that still exist in Kenya, Spain and countries around the world. Such as Nairobi, Kenya, Britain, Uganda, Kampala in *A Grain of Wheat*, and also, Madrid, Valencia, America, Spain, Russia in *For Whom the Bell Tolls*,

Furthermore, in intertextual context, *A Grain of Wheat* and *For Whom the Bell Tolls* mention actual figures that participated in Spain Civil War and Kenya struggle for independence. In *For Whom the Bell Tolls*: Andreu Nin, Mikhail Koltsov, Indalecie Prieto, Jose Miaja, Vicente Rojo, Robert Hale Merriman and Andre Marty. In *A Grain of Wheat*: Jomo Kenyatta, Waiyaki, Obote, Thompson, Gandhi, Napoleon, Lincoln. To conclude, not all literary text refers back to events and people with historical role in the event(s) or society. Through allusion, *A Grain of Wheat* and *For Whom the Bell Tolls* do not leave any stone unturned in this perspective. Consequently, in the context of intertextuality, *A Grain of Wheat* and *For Whom the Bell Tolls* use allusion. It is pertinent to note that this dissertation does not focus on the authorial intention. Thus focus on the author is no longer meaningful in any way in these

theoretical frameworks “what does it matters who is speaking?” Instead, the text is our primary and meaningful object of consideration.

2.5 Persistent Theme

If there is one thing that is similarly dominant in the relationship between *A Grain of Wheat* and *For Whom the Bell Tolls* is the theme. The recurring theme is the theme of struggle. This theme is persistent not only in Ngugi’s *A Grain of Wheat* and Hemingway’s *For Whom the Bell Tolls* but also dominantly in most of their literary texts. Recurring, in *A Grain of Wheat* and *For Whom the Bell Tolls*, struggle is a kick start event which dominated the plot to the end of the novels. Because this struggling characters played livelier roles which complements their guerrilla action? In *A Grain of Wheat* and *For Whom the Bell Tolls*, in the context of intertextuality, the theme of struggle against a political system (Imperialism and Fascism) capture the enthusiasm, irony, ambiguity and tension. For example:

“*The Emergency destroyed us*”, he said in a tearful voice and abruptly went away. Mugo hurried on, conscious of the man’s eyes behind him. Three women coming from the river stopped when they saw him. One of them shouted something, but Mugo did not answer or look at them. He raised dust like a man on the run. Yet he only walked asking himself questions. “*What’s wrong with me today? Why are people suddenly looking at me with curiosity? Is there shit on my legs?*” (GW5).

As the persistent theme of struggle flows within the characters in *A Grain of Wheat*, the same obviously flows in *For Whom the Bell Tolls*.

“*We were all at the train*”, the brother said quickly.

“*All except the old man*”.

“*That is what we should do now*”, Pablo said, “*After the bridge*”.

He could see that the wife of Pablo had turned now from the fire and was listening... he said again deliberately and took a sip of the absinthe. I might as well bring it on, he thought. It’s coming anyway.

“*I do not go for the bridge*”, Pablo said, “*looking down at the table*”.

“*Neither me nor people*” (FWBT 29).

The struggle in the novels, as a recurring theme, evokes tension, ambiguity and irony in the texts.

Furthermore, in *American Writers: A Collection of Literary Biographies* Unger (1974, p. 58) argues that “*the critic of, say, Robert Frost, Wallace Stevens or Ernest Hemingway*”, in African continent Ngugi wa Thiong’o, Athol Fugard can be included, “*can write a long essay tracing persistent themes. In each of these writers there is homogeneity of subject and point of view from the first book to the last...*”. In this perspective the persistent theme in Hemingway’s texts correspond with that of Ngugi wa Thiong’o. Both writers and the novels of discussion dwell in a recurring theme of struggle.

“*No struggle for Wiyathi can succeed without such a man. Take the case of India, Mahatma Gandhi won freedom for people and paid for it with his own blood...*” (GW82).

“*His one word like knife stabbed Wambuku, thrilling her into a momentary vision of happiness now and ever; would Kihika now leave the demon alone, content with life in the village like the other men?*” (GW86).

“They bore all the ills of the Whiteman, believing somehow that he who would endure into the end would receive leaves of victory...” (GW91).

In *For Whom the Bell Tolls*, similarly, the recurring theme of struggle also features in the texts as it is in *A Grain of Wheat*.

“For his good we must be scarified. I am for the good and safety of all. ‘Safety’, the wife of Pablo said. “There is no such thing as safety. There are so many seeking safety here now that they make a great danger. In seeking safety now you lose all...” (FWBT 31).

“The Lieutenant—Colonel Miranda, who was a short gray-faced man, who had been in the army all his life, who had lost the love of his wife in Madrid while he was losing his digestion in Morocco, and become a Republican when he found he could not divorce his wife... He had only one ambition, to finish the war with the same rank” (FWBT 213).

Thus, if one thing became consistent in *A Grain of Wheat* and *For Whom the Bell Tolls* then, it is the recurring theme of struggle. This archetypal theme formed the basis of not only similarity of *A Grain of Wheat* and *For Whom the Bell Tolls*, but also to their famous literary texts, like, say *The River Between*, *Weep Not, Child* by Ngugi wa Thiong’o and *A Farewell To Arm, The Old Man and The Sea* by Ernest Hemingway. This theme, more so, identically in *A Grain of Wheat* and *For Whom the Bell Tolls* illuminate other themes like, death, patience and perseverance. To sum up, with the above quotations from the primary texts evidently identifies intertextuality in *A Grain of Wheat* and *For Whom the Bell Tolls*. By and large, the persistent theme of struggle is plausible and also, in the novels, complement and bring to limelight other themes such as camaraderie, sacrifice, death, suicide and divination.

2.6 Patterns of Physical and Psychological Violence

It is noticed that both novels portray the same pattern of violence. What complement the struggle and revolution which pathetically reached a guerrilla action is on the basis of the pattern or nature of violence in the novels. This violence evokes the tension in the novel also. In *A Grain of Wheat* and *For Whom the Bell Tolls* there is psychological and physical violence.

One of the aesthetic aspects of *A Grain of Wheat* and *For Whom the Bell Tolls* is their psychological violence which constantly fashion the suspense in the novels. Characters in the novels are oppressed psychologically. This psychological wounding evokes protest and struggle in the novels. In *A Grain of Wheat* due to struggle against settler Colonialism, the narrator and characters such as Mugo, Karanja, Kariuki, Mumbi, Njeri and Kihika express their heartbreak.

“Kihika had spoken of blood as easily as if he was talking of drawing water in a river. Mugo reflected, a revulsion starting in his stomach at the sight and smell of blood. I hate him, he heard himself say and frightened...”

“Only Kihika and Mugo were left on the stage. Something surged for release in Mugo’s heart, something, in fact, which was an intense vibration of terror and hatred...” (GW15).

“He put his life into my hands, and I sold it to the Whiteman. And this thing has eaten into my life all these years” (GW193).

Mugo like Thompson in *A Grain of Wheat* does not support the protest in Thabai, and Rung'ei. He suddenly stands out among other characters because of the psychological oppression he suffers. The Mugo in the novel is seen as hero but he is more of as vermin and betrayal.

These psychological disturbances in Kihika make him join the Mau-Mau struggle at *Kinenie Forest*. The wounding extent to Kihika's sister, Mumbi, in the novel Mumbi suffered psychologically for love and the revolution. This similarity can be attached to Woman of Pablo, Pilar in *For Whom the Bell Tolls*. Mumbi in *A Grain of Wheat* experience the psychological wounding too.

"And Mumbi's voice trembled with passion as she weaved it around the vibrating strings. She felt the workshops, Thabai, earth, heaven, felt their unity. Then suddenly her heart was whipped up, she now rode on strange waves: alone defying the wind and the rain; alone, fighting hunger and thirst in the desert; alone, struggling with strange demons in the forest, bringing glad tidings to her people" (GW60).

Furthermore, in *For Whom the Bell Tolls*, the Woman of Pablo, Pilar, suffers psychological wounding too just as Mumbi experienced. Pilar because of love and struggle for freedom witnesses strange and horrible emotional feelings in the novel. Characters in the novel are psychologically disturbed due to the struggle and revolution in the novel. Pilar suffered some psychological wounding in the novel. "I myself had felt much emotion at the shooting of the guardian civil by Pablo, Pilar said, "it was a thing of great ugliness, but I had thought if this is how it must be, this is how it must be, and at least there was no cruelty, only the depriving of life which, as well as have learned in these years, is a thing of ugliness but also a *necessity to do if we are win, and to preserve the Republic*" (GW65).

"Well then let us go and see the old man", Pilar said.

"I tire myself with such emotion".

The boy looked at her. From his eyes you could see he was suddenly very hurt.

"Not thy emotion", Pilar said to him, "Mine. What a tender thing thou art for a bullfighter" (GW77).

Also, Pablo like Mugo in *A Grain of Wheat* revolves around accepting and refusing the struggle. This suddenly develops his psychological wounding. In the novel, Pablo like Mugo supports the struggle but sometimes along the line the psychological oppression of him makes against it.

In this perspective, the intertextual relationship is shown on the psychological wounding that Robert Jordan suffers similar to that of Kihika. In the novel, Robert Jordan due to political system, as a foreigner joined the war as a guerrilla fighter to stop Fascism. Robert Jordan joins Pablo, Anselmo and others to protect Republican. This struggle causes the psychological wounding in Robert Jordan.

"I come only for my duty", Robert Jordan told him. "I come, under orders from those who are conducting the war. If I ask you to help me, you can refuse and I will find others who will help me. I have not even asked you for help yet. I have to do what I am ordered to do and I can promise you of its importance. That I am a foreigner is not my fault. I would rather have been born here..." (GW10).

It is obvious that characters in *For Whom the Bell Tolls* and *A Grain of Wheat* suffered psychological wounding because their struggle, guerrilla war and love which consequently evoke the oppression.

Moreover, physical violence is also present in both novels. This kind of oppression revolves around torture, death and suicide in the novels. Both heroes' (Kihika's and Robert Jordan's) utmost psychological wounding is their fate after the struggle either to survive painfully or to die at the end.

In the novel, *A Grain of Wheat*, Mugo and other characters that witnessed the detention camp are tortured severely at the camps "what occurred next is known to the world. The men were rounded up and locked in their cells. The now famous beating went on day and night..." (GW117). This is because the African protest the colonial rule. Similarly, in *For Whom the Bell Tolls*, Pablo against the struggle and unwillingly in his drunken state denies the patriotism of the band. Augustine retaliated furiously for this immediate struggle.

"Augustine hit him hard across the mouth with his left hand bringing it forward in a slapping, backhand sweep. Pablo sat there. The corners of his mouth were wine-stained and his expression did not change, but Robert Jordan watched his eyes narrow, as a cat's pupils close to vertical slits in a strong light" (FWBT 11).

Furthermore, in the novels one of the types of physical wounding is dead. In the process of struggle some of the characters died. Physical violence either as suicide or attack in form of manhunt is portrayed in *For Whom the Bell Tolls* and *A Grain of Wheat*.

"Whenever he thought of this day, he always saw it as the climax of his life. For a week later D.O. Robson was shot dead..." (GW108).

"He only knew that he had woken from an unreal dream in which he had walked and walked ever since Gatu hanged himself..." (GW98).

Similarly, in *For Whom the Bell Tolls*, Anselmo suffered a physical wounding at the attack of the bridge. Anselmo accompanied Robert Jordan during the bridge attack. This attack led to his dead.

"Anselmo lay face down behind the white marking stone. His left arm was doubled under his head and his right arm was stretched straight out. The loop of wire was still around his right fist. Robert Jordan got to his feet, crossed the road, knelt by him and make sure that he was dead. He did not turn him over to see what the piece of steel had done. He was dead and that was all" (GW237).

This dissertation discusses intertextuality in literary texts. Taking into consideration, from the Canon of American literature, the text of Ernest Hemingway, *For Whom the Bell Tolls*, and in the Canon of African literature the text of Ngugi wa Thiong'o, *A Grain of Wheat*. The basis of the academic thesis is to assess the interlinks in the two novels. This corroborative idea is achieved through the application of two literary theories in the cause of analysing the two individual texts and linking them as similar. In the theoretical framework, post-structuralism, this gives the discourse to see literature and the text as "a message of the signification of things and not their meaning" (Roman et al., p. 148). On the other hand, New Criticism, this gives the literary power to assess the texts from a text-based approach. About New Criticism, Eagleton posits that "the New critics broke boldly with the *Great Man* theory of literature. Insisting that the author's intentions in writing, even if they could be recovered, were of no relevance to the interpretation of his or her text; Neither were the emotional responses of particular readers"

(Eagleton 41). With these theories the focus lies on the texts and the texts alone. *For Whom the Bell Tolls* and *A Grain of Wheat* via intertextuality and theories applied, seemingly, are similarly different. In the dissertation, also, are review of literatures that discuss the authors, their positions and styles in literature. Also, the content supplies greatly on the texts, *For Whom the Bell Tolls* and *A Grain of Wheat* which highlights their publications, styles, relevance, their intertextuality and a critique about the novels.

Subsequently, other chapters feature the practical analysis of the texts and items (forms) that connect both novels. Thus, putting into consideration issues such as: characters and their livelier roles; women in novels; diction and sentence structure; style; guerrilla action and persistent theme. To complement this chapter, the pattern of violence; physical and psychological wounding, imagery and allusion dominate another chapter. The dissertation topic, intertextuality in literary texts: A Case Study of *For Whom the Bell Tolls* and *A Grain of Wheat*, in the course of the research, provides new insights, attempts to unsolved questions, and solutions to the statement of the problem in literary envelope and the world knowledge.

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