

THE PROCESS OF URBAN AND ARCHITECTURE  
MODERNIZATION OF KENYA IN LITERATURE

-The Space Illustrated by Meja Mwangi and Charles Dickens-

2010

ODERO JAMES COLLINS OMONDI

名古屋工業大学博士論文  
甲第741号(課程修了による)  
平成22年3月23日授与

THE PROCESS OF URBAN AND ARCHITECTURE  
MODERNIZATION OF KENYA IN LITERATURE

(文学にみるケニアの都市と建築の近代化)

The space illustrated by Meja Mwangi and Charles Dickens  
(—メジャ・ムワンギとチャルズ・ディケンズの文学作品を通して—)

A DISSERTATION

Submitted in Partial Satisfaction of the Requirements for the Degree of

DOCTOR OF ENGINEERING

By

ODERO JAMES COLLINS OMONDI

INSTRUCTOR

PROF. SHIGERU WAKAYAMA

NAGOYA INSTITUTE OF TECHNOLOGY  
GRADUATE SCHOOL OF ENGINEERING  
DEPARTMENT OF ARCHITECTURE AND DESIGN

08th Jan. 2010

## ABSTRACT

The following is the general preview of this dissertation.

### **Back Ground**

Nairobi, just like many sub-Saharan African cities was built at the incept of colonization using the British urban concepts of the 19th century. Despite being built at the turn of the century, most of the native Africans were allowed to live freely after the 1950s. This number increased steadily and by 1970s Nairobi started facing acute problems typical of a modern city. A look into the process of modernization in Nairobi in the 1970s is therefore very important in understanding the essence of the urbanization problems in Nairobi.

### **Objectives**

This dissertation is an exploration of the process of modernization in Nairobi done by analyzing the implications of the urban and architectural space illustrated in novels based in Nairobi and comparing them with the studies of the novels satirizing the modern cities of Britain during the 19th century. This we did in order to identify similarities and differences between modernization in Nairobi and London which was not only the origin of modernization but had direct influence on Nairobi through colonization.

### **General Structure**

This dissertation consists of the following six chapters.

**Chapter 1** describes the general background, objectives and a review of related research in a bid to explain the positioning and the contributive factors of this dissertation

**Chapter 2** highlights theoretical approach and methodologies applied. The chapter also gives a brief introduction to *Meja Mwangi* and *Charles Dickens* and an overview of their selected works explaining their suitability for the purpose of carrying out this research.

**Chapter 3** investigates the urban and architectural space in the urban trilogies of *Meja Mwangi* with specific attention to the theme of slums, a major problem facing modern Nairobi. This was done by extracting urban and architectural terms from the texts and classifying them into 11 categories for analysis to identify the architectural aspects of slum in literature.

Next, by considering the number of words used in them as a measure of their duration, the stages used were extracted and regrouped into seven categories for the analysis to identify major spatial spheres of the slums. Lastly, the terminologies extracted were regrouped as they appeared on each of the stages for analysis to examine the actual architectural composition of each spatial sphere. It was revealed that there is a tendency of carrying the traditional rural lifestyle into the city through the slums in Nairobi as shown by the affinity for communal space.

**Chapter 4** analyzes the urban and architectural terms using a similar methodology as above to identify architectural aspects of space illustrated by *Dickens*. After that the modifying adjectives for the extracted terms were also extracted and grouped into 6 major categories to examine the perception towards architectural elements. Lastly the length and the sequence of stage appearance along the story line was also analyzed the difference of space use in the traditional country areas and in the modern city. Results showed that Victoria was a period of domestic culture and the cultural ambiguities of modernity separated the master's space from the servant's space shown by the interior composition of the residence and the segregation of the suburbs from the city center.

**Chapter 5** is a comparison of the trend in urban and architectural terms, the type of stages employed and the use of modifying adjectives used by the authors to identify the differences and similarities of meaning of space they illustrated. *Dickens* described a gradual transformation of space and culture. *Mwangi* narrated about the encounter of a traditional local culture with a replacing foreign space resulting in spatial cultural conflict.

**Chapter 6** summarizes and gives the general conclusion drawn together with proposals for future considerations in furthering the course of this research.

## ACKNOWLEDGEMENTS

I first of all express my heartfelt gratitude to my Lord for the gift of life, energy and the strength to handle all that it took to piece up all the necessary information needed in this dissertation. Next, I do appreciate all the effort by the people and associations below.

I wish to express my sincere gratitude and appreciation to my dissertation committee for guiding this research and providing the opportunities toward its completion. The members include Prof. Shigeru Wakayama (Advisor), Prof. Tetumi Horikoshi, Prof. Naoji Matsumoto and Prof. Toshiyuki Kaneda. I am especially grateful to Prof. Wakayama who instructed me since the undergraduate summing to a total of six years of working resourceful learning. Your deep and insightful guidance opened my eyes to so many new themes and scholastic ideas. I am also especially indebted to the Research assistant, Dr. Yoshinori Natsume. You helped me grasp the meaning of research. Thank you for great insights and guidance.

I would not have been what I am today without both the mental and moral support by my beautiful wife and forever best friend, Daisy Achieng. You denied yourself so much to help me walk through this tight path. You made me the guy I am. My two beautiful princesses, Kaicy and Rina, you always kept me accompanied till late at night and would always make me feel refreshed by your playfulness. I am blessed to have this great family.

I will never have enough words to thank The AMA rotary club for the financial help with school fees. Mr. Suzuki and Mr. Asano, you made my life in Japan so bearable to enable me complete my studies.

My special gratitude also goes to the President and the entire workforce of K-Planning Company Limited. Thank you for giving me time to concentrate on this research especially towards the very end with many day offs. Ms Itou you ensured that I balanced both school and income generation to keep my life moving.

I am also grateful to the entire Wakayama laboratory students for your constant support and encouragement. You are a talented bunch and I believe you are destined to reshape the field of architecture wherever you go. I am also grateful to Mr. Hamada from Fumoto Lab and Mr. Aoki from Matsumoto lab for keeping me constantly updated.

I close with a word of gratitude to special friends at the Nagoya Church of Christ such as Dr. Iwasaki and Mr. Ichikawa. Thank you for the spiritual enrichment and encouragement.

Odero J. C. Omondi

Dec 26<sup>th</sup> 2009

## TABLE OF CONTENTS

ABSTRACT.....	I
ACKNOWLEDGEMENTS.....	III
TABLE OF CONTENTS.....	IV
LIST OF TABLES.....	VI
LIST OF FIGURES.....	VIII

### **1.0 OVERVIEWS**

1-1 Background .....	1-1
1-2 Objectives.....	1-4
1-2-1 Research Objectives.....	1-4
1-2-2 Contributions and limitations of the Research.....	1-5
1-3 Review of Previous Research.....	1-6

### **2.0 THEORY AND METHODOLOGIES**

2-1 Theoretical approaches.....	2-1
2-1-1 Research Theory.....	2-1
2-1-2 Research Methodologies.....	2-2
2-2 Overviews of the Research Texts.....	2-6
2-2-1 Introduction.....	2-6
2-2-2 About the authors.....	2-7
2-3 Structure of the Research.....	2-12
2-3-1 The General flow of the Research.....	2-12

### **3.0 THE URBAN AND ARCHITECTURAL SPACE OF THE SLUMS IN KENYAN**

#### **LITERATURE; Space in the urban trilogies written by *Meja Mwangi***

3-1 Research Background and Objectives.....	3-1
3-1-1 Introductions.....	3-1
3-1-2 Research Objectives.....	3-3
3-1-3 Research Methodologies.....	3-3
3-2 Urban and Architectural aspects of Nairobi slums in literature.....	3-4
3-2-1 Observations made and Analysis.....	3-4
3-2-2 Discussions.....	3-12
3-3 The spatial spheres of Nairobi slum in literature.....	3-13
3-3-1. Observations made and Analysis.....	3-13
3-3-2 Discussions.....	3-20
3-4 The composition and characteristics of spatial spheres of Nairobi slums.....	3-21

3-4-1 Observations made and Analysis.....	3-21
3-4-2 Discussions.....	3-32
3-5 The Meaning of urban and architectural space in <i>Meja Mwangi</i> novels.....	3-34

#### **4.0 THE PROCESS OF URBAN AND ARCHITECTURAL MODERNISM IN THE NOVELS BY CHARLES DICKENS**

4-1 Research Background and Objectives.....	4-1
4-1-1 Introductions.....	4-1
4-1-2 Research Objectives.....	4-2
4-1-3 Research Methodologies.....	4-2
4-2 19th century aspects of urban and architecture described by <i>Charles Dickens</i> .....	4-4
4-2-1 Observations made and Analysis.....	4-4
4-3 Physical and emotional perception of urban and architectural aspects.....	4-16
4-3-1 Observations made and Analysis.....	4-16
4-4 The frequency of use and the sequence of spatial spheres in <i>Dickens</i> novels.....	4-25
4-4-2 Observations made and Analysis.....	4-25
4-5 The process of urban and architecture modernization in the novels by <i>Charles Dickens</i> .....	4-35

#### **5.0 THE MODERN CITIES OF MEJA MWANGI AND CHARLES DICKENS**

5.1 Introductions.....	5-1
5.2 Architectural elements in the cities by <i>Mwangi</i> and <i>Dickens</i> .....	5-3
5.3 The Characteristics of urban spheres of the cities by <i>Mwangi</i> and <i>Dickens</i> .....	5-13
5.4 Discussions and Conclusions.....	5-27

#### **6.0 CONCLUSIONS AND RECOMMENDATIONS**

6-1 The process of urban modernization in Nairobi.....	6-1
6-2 Recommendations for Future considerations.....	6-5

#### **7.0 LIST OF PUBLICATIONS AND PROCEEDINGS ..... 7-1**

## LIST OF TABLES

Table 1-1 The growth of Nairobi both in size and population between 1906-199.....	1-3
Table 2-1 A summary of introductory for novels by <i>Meja Mwangi</i> .....	2-7
Table 2-2 A summary of introductory for novels by Charles Dickens.....	2-9
Table 3-1 The Terms extracted from all the extracted terms (Top ten items only) .....	3-5
Table3-2 Terms extracted from <i>Kill me Quick</i> .....	3-7
Table3-3 Terms extracted from <i>Going Down River Road</i> .....	3-9
Table3-4 Terms extracted from <i>Cockroach Dance</i> .....	3-11
Table 3-5 The Stages Extracted in <i>Kill Me Quick</i> and their duration.....	3-15
Table 3-6 The Stages Extracted in <i>Going Down River Road</i> and their duration.....	3-17
Table 3-7 The Stages Extracted in <i>Cockroach Dance</i> and their duration.....	3-19
Table 3-8 The terms extracted on the stages of the [Main Character's Home] .....	3-22
Table 3-9 The terms extracted on the stages of the [Work Place].....	3-22
Table 3-10 The terms extracted on the stages of the [Streets].....	3-23
Table 3-11 The terms extracted on the stages of the [Bar and Restaurants] .....	3-23
Table 3-12 Terms extracted on each stage in <i>Kill Me Quick</i> .....	3-25
Table 3-13 Terms extracted on each stage in <i>Going Down River Road</i> .....	3-27,28
Table 3-14 Terms extracted on each stage in <i>Cockroach Dance</i> .....	3-30,31
Table 4-1 The extracted terms (Top ten items in each novel) .....	4-6
Table4-2 Terms extracted from <i>Oliver twist</i> .....	4-9
Table4-3 Terms extracted from <i>Hard times</i> .....	4-12
Table4-4 Terms extracted from <i>Great expectations</i> .....	4-15
Table 4-5 Cross analysis of the extracted terms and the modifying adjectives.....	4-16
Table 4-6 Terms-Adjectives cross analysis <i>OT</i> .....	4-19
Table 4-7 Terms-Adjectives extracted from <i>Oliver twist</i> .....	4-20
Table 4-8 Terms-Adjectives cross analysis <i>HT</i> .....	4-21
Table 4-9 Terms-Adjectives extracted from <i>Hard times</i> .....	4-22
Table 4-10 Terms-Adjectives cross analysis <i>GE</i> .....	4-23
Table 4-11 Terms-Adjectives extracted from <i>Great expectations</i> .....	4-24
Table 4-12 The Extracted stages and their durations in <i>Oliver twist</i> .....	4-29
Table 4-13 The Extracted stages and their durations in <i>Hard times</i> .....	4-31
Table 4-14 The Extracted stages and their durations in <i>Great expectations</i> .....	4-34
Table 5-1 The different types of architectural terms extracted from <i>Dickens's</i> novels.....	5-6
Table 5-2 The different types of architectural terms extracted from <i>Mwangi's</i> novels.....	5-7,8
Table 5-3 The different types of urban terms extracted from <i>Dickens's</i> novels.....	5-11
Table 5-4 The different types of urban terms extracted from <i>Mwangi's</i> novels.....	5-12

Table 5-5 The terms and adjectives extracted on the residence stage in *Dickens's* novels.....5-14

Table 5-6 The terms and adjectives extracted on the residence stage in *Mwangi's* novels.....5-16

Table 5-7 The terms and adjectives extracted on the Compound stage in *Dicken's* novels.....5-20

Table 5-8 The terms and adjectives extracted on the Compound stage in *Mwangi's* novels.....5-20

Table 5-9 The terms and adjectives extracted on Bar & Restaurant stage in *Dicken's* novels.....5-22

Table 5-10 The terms and adjectives extracted on Bar & Restaurant stage in *Mwangi's* novels.....5-22

Table 5-11 The terms and adjectives extracted on the Street's stage in *Dicken's* novels.....5-25

Table 5-12 The terms and adjectives extracted on the Street's stage in *Mwangi's* novels.....5-25

LIST OF FIGURES

Fig.1-1 The Continent of Africa before colonization.....1-1

Fig.1-2 The Continent of Africa After the Berlin Conference. ....1-1

Fig.1-3 Map and racial segregation in Nairobi before 1945.....1-3

Fig.2-1 A summary of theory and methodologies.....2-2

Fig.2-2 The flow and structure of the research.....2-11

Fig.3-1 The distribution of informal settlements (slums) in Nairobi.....3-1

Fig.3-2 The aerial view of Kibera slums in Nairobi, the second largest slums in Africa.....3-2

Fig.3-3 Slum Clearance in Nairobi.....3-2

Fig.3-4 New Flats near Kibera after.....3-2

Fig.3-5 The main steps in the flow in the study of Mwangi’s novels.....3-3

Fig.3-6 The Fractional Composition of a the extracted terms from all the novels.....3-5

Fig.3-7 The Fractional Composition of the extracted terms in *Kill me Quick*.....3-6

Fig.3-8 The Fractional Composition of the extracted terms in *Going Down Riveroad*.....3-8

Fig.3-9 The Fractional Composition of the extracted terms in *Cockroach Dance*.....3-10

Fig.3-10 The Fractional Composition of all the extracted stages in *Mwangi’s novels*.....3-13

Fig.3-11 The Fractional Composition of all the extracted Stages in *Kill Me Quick*.....3-15

Fig.3-12 The Fractional Composition of all the extracted Stages in *Going Down Rive Road*.....3-16

Fig.3-13 The Fractional Composition of all the extracted Stages in *Cockroach Dance*.....3-18

Fig.3-14 The Fractional Composition of all the extracted terms on each stage.....3-21

Fig.3-15 An illustration Picture of lifestyle in an African village.....3-33

Fig.3-16 Temporary structural materials.....3-33

Fig.3-17 Streets provide social space.....3-33

Fig.3-18 The composition of a slum town expressed in *Meja Mwangi’s novels*.....3-34

Fig.3-19 An illustration of the composition of a *luo* village.....3-35

Fig. 4-1 The flow of the major steps of the research.....4-3

Fig. 4-2 The fractional composition of the extracted terms.....4-4

Fig. 4-3 Bar graph of the total number of extracted terms in *Oliver twist*.....4-7

Fig. 4-4 Bar graph of the total number of extracted terms in *Hard Times*.....4-10

Fig. 4-5 Bar graph of the total number of extracted terms in *Great Expectations*.....4-13

Fig. 4-6 Close-up analysis of the usage of emotion adjectives.....4-17

Fig. 4-7 Close-up analysis of the usage of physical adjectives *OT*.....4-19

Fig. 4-8 Close-up analysis of the usage of emotion adjectives *OT*.....4-19

Fig. 4-9 Close-up analysis of the usage of physical adjectives *HT*.....4-21

Fig. 4-10 Close-up analysis of the usage of emotion adjectives *HT*.....4-21

Fig. 4-11 Close-up analysis of the usage of physical adjectives *GE*.....4-23

Fig. 4-12 Close-up analysis of the usage of emotion adjectives <i>GE</i> .....	4-23
Fig 4-13 The composition of the total duration of each stage in all the novels.....	4-25
Fig 4-14 The stage sequence and transitional graph for the three novels.....	4-27
Fig 4-15 The composition of the total duration of each stage in <i>Oliver twist</i> .....	4-28
Fig 4-16 The composition of the total duration of each stage in <i>Hard times</i> .....	4-30
Fig 4-17 The composition of the total duration of each stage in <i>Great expectations</i> .....	4-32
Fig 4-18 Process of Modernization in Britain in the novels by Charles Dickens.....	4-35
Fig.5-1 Office Buildings (Headquarters of the former Kenya Railways) .....	5-1
Fig. 5-2 Government Buildings (State House Nairobi) .....	5-1
Fig. 5-3 Residence (A residential house in Upper class areas) .....	5-1
Fig. 5-4 Leisure (Windsor Golf facility in Nairobi) .....	5-1
Fig. 5-5 The Prince of Wales School at Kabete near Nairobi.....	5-2
Fig. 5-6 The Railway station in Nairobi.....	5-2
Fig. 5-7 The Main stages for the comparative analysis.....	5-2
Fig. 5-8 Summary of architectural terms extracted from <i>Dickens's</i> novels.....	5-5
Fig. 5-9 Summary of architectural terms extracted from <i>Mwangi's</i> novels.....	5-5
Fig. 5-10 Summary of the urban terms extracted from <i>Dickens's</i> novels.....	5-10
Fig. 5-11 Summary of the urban terms extracted from <i>Mwangi's</i> novels.....	5-10
Fig. 5-12 working class house of the Victorian period.....	5-13
Fig. 5-13 Middle class house of the Victorian period.....	5-13
Fig. 5-14 British type house for working class in Kenya.....	5-15
Fig. 5-15 Indian type house for the working class in Kenya.....	5-15
Fig. 5-16 The aerial view of housed in Kibera slums.....	5-15
Fig. 5-17 Interior of a slum house in Kibera slums.....	5-15
Fig. 5-18 Comparison of the descriptive illustration of the residence by <i>Dicken's</i> and <i>Mwangi</i> .....	5-17
Fig. 5-19 A yard of a middle class residence in the Victorian period.....	5-18
Fig. 5-20 A yard of a residence in the upper class estate in Nairobi.....	5-18
Fig. 5-21 A yard in working class residence in the Victorian period.....	5-19
Fig. 5-22 Compound in a slum town in Nairobi.....	5-19
Fig. 5-23 Comparison of the descriptive illustration of the Compound and Yard by <i>Dicken's</i> and <i>Mwangi</i> .....	5-20
Fig. 5-24 Open air local alcohol brewing in the slums of Nairobi.....	5-21
Fig. 5-25 Drinking session in a bar of the slums in Nairobi.....	5-23
Fig. 5-26 Comparison of the descriptive illustration of the Bar, Restaurants and the shops by <i>Dicken's</i> and <i>Mwangi</i> .....	5-23
Fig. 5-27 A Street of the Victorian period in London.....	5-24
Fig. 5-28 A section of Nairobi streets in the early 1970s.....	5-24

Fig. 5-29 Comparison of the descriptive illustration of the Roads, streets and fields by *Dicken's* and *Mwangi*.....5-26

Fig.6-1 Informal modernism 1 A section of an estate in Nairobi.....6-4

Fig.6-2 Informal modernism 2 A section of an estate in Nairobi.....6-4

# **CHAPTER 1**

## **OVERVIEWS**

**1-1 Background**

**1-2 Objectives**

**1-2-1 Research Objectives**

**1-2-2 Contributions and Limitations of the Research**

**1-3 Review of the Previous Research**

1-1 Background

Africa remains the least urbanized continent, but its urban history is not insignificant given that urbanism in Africa can be traced as early as 3500 B.C.<sup>1)</sup> in the floodplains of the lower Nile. These urban areas resulted from the efforts by the Pharaohs to exert their influence and centralize their administration over the population of the Nile Valley. This led to the emergence of towns like Memphis, Thebes and Th-el-Amarna all of which were capital cities of successive dynasties. Similar centers were established in 1200 B.C. on a smaller scale as trading posts on the North African coast. The pioneers of this urban development were the Phoenician and Carthaginian traders who dominated life in these centers for nearly 100 years. These coastal towns had close and vital ties with the inland centers which connected the North African coast with the areas to the south of the Sahara.

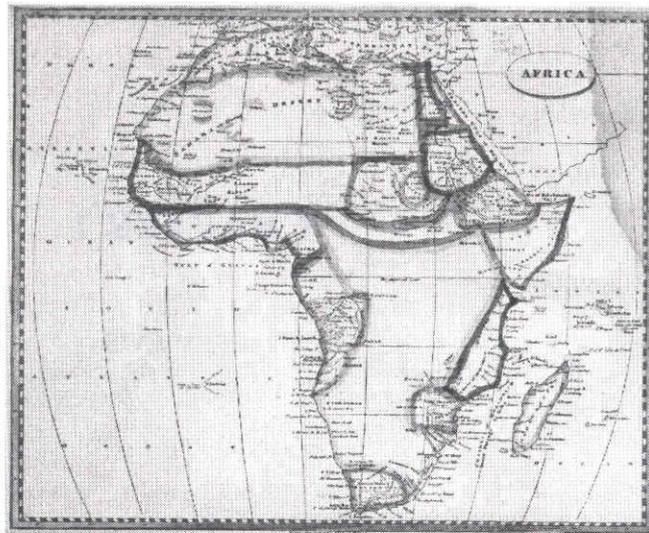


Fig.1-1 The Continent of Africa before colonization

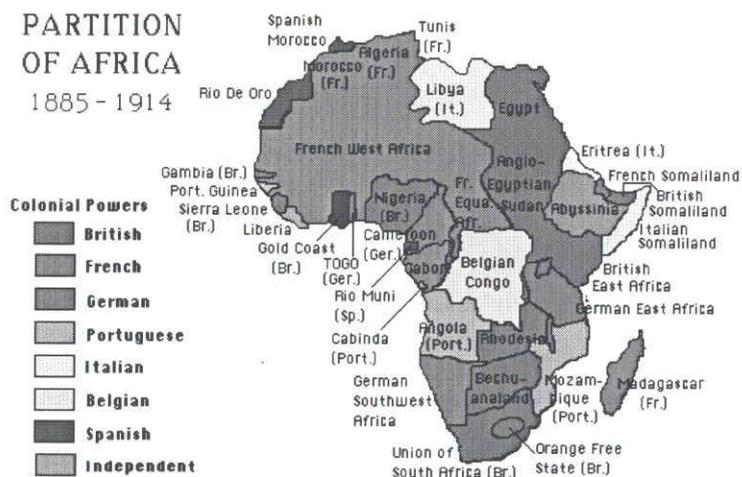


Fig.1-2 The Continent of Africa After the Berlin Conference

The first semblances of Western-style urban towns and cities emerged in Africa with the Berlin Balkanization Conference (1885) and the establishment of colonial empires immediately thereafter<sup>2)</sup>. The traditional urban settlements along the ivory and slave trade coastal became the natural points of contact and concentration point for the new type of urbanization from the West. To establish effective socio-economic and political control over the Balkanized territories, the colonial powers worked hard to open up the hinterlands by establishing easy and permanent roads and railway networks to ease the move of raw materials and to promote international trade. In East Africa, the Mombasa-Nairobi-Kampala and the Tanga-Arusha-Moshi railways, for instance, were constructed. In Kenya, along such systems of transport and communication there emerged major urban centers such as Machakos, Nairobi, Port Florence (Kisumu) etc. These new urban centers had a number of specific functions that, although conventional, differed in their order of priority from the pre-colonial towns.

The capital city of Kenya, Nairobi, was established more than 100 years ago as a transit point for the Kenya-Uganda Railway at a place named “Enkare Nyaribe”, meaning a place of cold water, where the Masaai people used to graze and water their cattle<sup>3)</sup>. Nairobi’s spatial configuration was exclusionary from the beginning by taking into consideration the European employees of the railway and the European and Asian traders on one hand (10% of the residents) while neglecting the Asian laborers and native Africans on the other hand (90% of the residents). This means that there were two Nairobis right from the beginning<sup>4)</sup>. There was the area for Europeans and Asians and an official housing area for Africans (About 20% of the total area). It was a “garden city” development based upon income and social status – with tropical complications of race and culture

The outbreak of plague and the burning down of the original compound around 1905 necessitated the town’s rebuilding. By 1907, Nairobi was firmly established and it was made the capital of the newly formed British East Africa. The plan for a settler capital in 1927 continued the exclusionary practices of the previous years, using the cynical racial simplification of an alien “class system” through a zoning policy that ensured a pattern of segregation and social stratification that prevented Africans from owning property in the city<sup>6)</sup>. Such policies ambiguously laid the foundation for massive structural mal-development that perpetuated informal urbanization. The 1948 Master Plan<sup>5)</sup> for a colonial capital and the 1973 Metropolitan Growth Strategy (MGS) also employed the same segregationist principle thereby maintaining the status quo of the state of affairs making them systems that reinforced hegemony rather than operate as regulatory framework.

Nairobi was made the capital city in 1950 and the independence in 1963 opened the doors for Africans to move freely within the country with the abolition of the Kipande system that instigated the rural urban migration instantly. This rural-urban migration could be taken to

mean the physical shift from the traditional lifestyle in the rural to the modern lifestyle in the city center in Nairobi. The reality of life in Nairobi however, did not materialize for many as most people became disillusioned due to lack of opportunities especially in the 1970s. These contradictory developments constitute the social context for Kenyan writings in the 1970s<sup>6)</sup>.

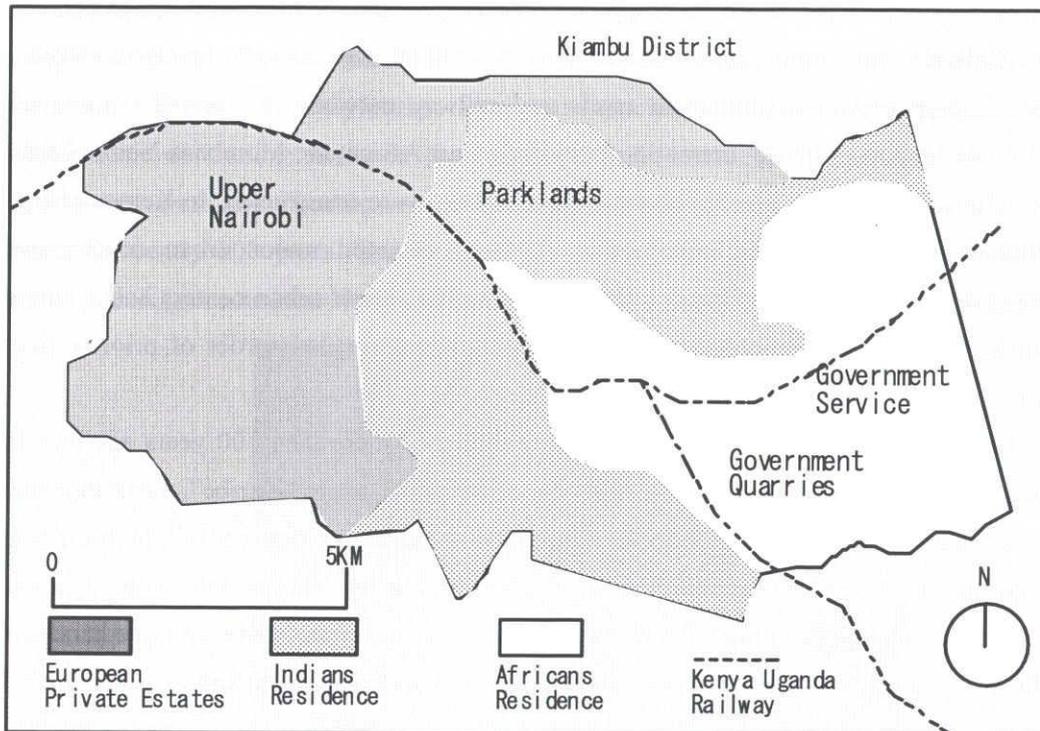


Fig.1-3 Map and racial segregation in Nairobi before 1945

Table 1-1 The growth of Nairobi both in size and population between 1906-1999

Population of Nairobi between 1906 and 1999			
Year	Area (ha)	Population Increase	Growth rate (%)
1906	1813	11,512	-
1928	2537	29,864	159.4
1931	2537	47,919	60.5
1936	2537	49,600	3.5
1944	2537	108,900	119.6
1948	8315	118,976	9.3
1963	68,945	342,764	28.5
1969	68,945	509,286	48.6
1979	68,945	827,755	62.5
1989	68,945	1,324,570	62.6
1999	68,945	2,143,254	55.2

## 1-2 OBJECTIVES

### 1-2-1 Research Objectives

The Berlin Conference can be considered to be the official forum that set the process of modernization in many African countries. In East Africa, modern Architecture became more apparent in 1930s with the settlement of more European migrants meaning that the development of modern urban and architectural concept of these regions borrowed heavily from the influence of their colonizing power. The city of Nairobi for instance is believed to have been designed based on the garden city concept that was popular in Britain during the Victorian period.

The influence from the colonizing powers is therefore indispensable<sup>7)</sup> when considering the form and spatial aspects of urban and architecture in many regions in Africa, especially regions in the Southern Sahara Africa. Even though there are research works that can be mentioned tackling modernization process in the African cities in the field of architecture, there still remain a big challenge of defining the place for Urban and architectural design of Africa. The few research works that can be cited have tackled the issue through studying the urban and architectural forms in the region through physical observation methods.

This research explores the urban and architectural space described in the Kenyan novels and interprets their meaning with the aim of investigating the urban architectural modernization process of Nairobi illustrated in them. Later a contrast and comparison was carried out with the results obtained from the studies done on the novels written during the Victorian, a period from which the design of Nairobi borrows from. This was done in order to compare the process urban and architectural modernization of Nairobi with London and also to investigate the influence of the Victorian period in the formation of Nairobi.

The analysis of Urban and Architectural space that appears in the popular literature of a particular period opens the opportunity of subjective analysis and interpretation of the way different cultural factors of that period influences the development of the image and form of urban and architectural space. This approach of research is important in order to supplement the evidence gathered through the observatory research practices done on the limited traditional urban and architectural forms that exist in Nairobi.

## 1-2-2 Contributions and Limitations of the research

The main purpose of this research is to enhance the understanding of the texts used for analysis as a primary source for spatial information. In other words, the expressive elements picked from the texts are collectively considered to be an illustration of real objects, meaning the texts have been applied theoretically as a tool to aid in the interpretation of the phenomenon they represent in a real life situation. As a result, the achieved results can directly contribute to a new discovery, or used as reference material that can be cited in the reviewing of the existing accepted theories in architecture.

Judging from the paucity of materials on traditional urban centers in Africa, very little about the history of urbanization in Africa south of the Sahara is known. The main reason for this is that much archeological work remains to be done, particularly in "Middle Africa," the vast region south of the Sahara and north of the Limpopo. Most of the architecture in this region was temporary mud thatched structures that gaining full archeological evidence on them may not work. Even though this space does not exist physically, the existence can be highly witnessed in the traditional Songs and oral literature of these places.

Nairobi being one of the major cities in Africa still needs to be researched on widely. Currently there is no single work that can be cited to reveal the cultural aspects of the urban and architecture modernization process in Nairobi. Therefore, the success of this research can be applied to;

1. Investigate more literature not only about Nairobi but also the folk tales, traditional songs and the oral literature from Africa in order to investigate the cultural spatial aspects that define a modern city in Africa. (Contribution as a methodology).
2. These findings shall definitely contribute towards confirming the limited archeological findings of both Nairobi and future expansion to include the African region as a whole by being used as the fundamental referral materials. (Expand the scope of current research).
3. The findings shall definitely contribute towards having a different angle of understating the urban and architectural modernization concept of urbanization thereby guiding future plans of the city (Contributions to policy formation).

The limitations of this research that can be noted is the fact that the findings can only form the fundamental referential materials to be used for an informed thorough investigation to establish the unbootable proof about their authenticity in a real life situation.

### 1-3 Review of Previous research

Below is a review of some of the research works done with similar objective or using similar methods of analysis.

Nairobi, just like any other major cities around the world has attracted a wide range of research in architecture and urban. The research on architectural developments dwells on the forms of modern architecture in the region<sup>(1)</sup>. Majority of the research however, have always dwelt on the subject of social aspects of the city<sup>(2)</sup>, slum and housing<sup>(3-12)</sup> and land policy issues<sup>(13-17)</sup>. Despite having a deep influence from the British urban design, most research only mention the relationship by citing the physical semblance in building types. This work is the first attempt to investigate and compare the process of urban and architectural modernization in the two countries from a cultural point of view.

Apart from the studies on the physical aspects, an urban and architectural study is developing a new trend by the inclusion of the study of urban and architectural space in the media. This includes study of urban and architecture in the paintings<sup>(18-20)</sup>, movies<sup>(21-22)</sup> and in the study of architectural journals<sup>(23-24)</sup>. This research falls into the category of the research of urban and architecture in literature, an area Wakayama lab has been majoring on.

Major studies in the study of architecture in literature includes the studies on ancient Japanese literature<sup>(25-27)</sup> and poems<sup>(28-29)</sup> to illustrate the meanings of traditional Japanese space in them together with the studies on contemporary Japanese literature<sup>(30-34)</sup> to analyze the Japanese encounter with the modern western space during the Edo period. Recently the studies have expanded to include studies on Urban and architectural space in Chinese<sup>(35)</sup> and Korean<sup>(36-37)</sup> literature. This will be the first attempt to carry out research on literature piece from Africa<sup>(38)</sup>.

In the field of literature and social studies, there is the rise in popularity on the studies of popular colonial literature such as the novels by Ngugi wa thiongo and Meja Mwangi<sup>(39-48)</sup> in an attempt to explain the influence of colonialism in Africa. On the other hand Charles Dickens<sup>(49-52)</sup> work too has attracted a wide range of research especially on social issues.

The uniqueness of this research can therefore be cited to the first work to carry out an empirical quantitative investigation through architectural, literature, historical and cultural theories about literature from Africa in order to gain an understanding of the urban and architectural aspects of space. As the area of research of architecture in the print media gains popularity, this research shall definitely contribute in advancing the course of this area of research.

## REFERENCE MATERIALS

- 1) Vidrovitch, C. C.: The Process of Urbanisation in Africa, from the origins to the beginning of Independence, *African Studies Review*, Vol.34, No.1 April 1991: 1-98. 1991
- 2) Burton, A.: The Urban Experience in Eastern Africa, C. 1750-2000. Azania special volume Xxxvi-xxxvii. The British Institute in Eastern Africa, 2002
- 3) Zwanenburg, R. M. A.: An economic history of Kenya and Uganda, 1800-1970, Macmillan, London, 1975
- 4) Emig, S. and Ismail, Z.: Notes on the urban planning of Nairobi. Royal Academy of Fine Arts, School of Architecture, Copenhagen, 1980
- 5) Thornton White, L. W. et al.: Nairobi Master Plan for a Colonial Capital. Her Majesty's Stationery Office, London, 1948
- 6) Kurtz Roger J.: Urban obsessions and urban fears: Post colonial Kenyan novels, African World Press, 1998
- 7) Hansen, K. T. and Vaa, M.: Reconsidering Informality; perspectives from urban Africa, Nordiska Afrikainstitutet, Upsalla, 2004
- 8) Kevin S.: History of Africa, St. Martin's Press, New York, 1995
- 9) Hull, R. W.: African Cities and Towns before the European Conquest, W. W. Norton and Company, London and New York, 1976
- 10) Catherine C-V.: The History Of African Cities South Of The Sahara, M.E. Sharpe, New York, 2009
- 11) Catherine C-V.: Africa and the Africans in the Nineteenth Century: A Turbulent History, M.E. Sharpe, New York, 2009
- 12) James D T.: Modernization in Africa, Greenwood Press, London, 1994
- 13) Nnamdi E.: African Architecture Evolution and Transformation, McGraw Hill, New York, 1997
- 14) Susan D.: African Traditional Architecture, Africana Publishing Company New York, 1978
- 15) Denyer.: African Traditional Architecture, Richard Hull, African Cities and Towns Before the European Conquest, W. W. Norton and Co., New York, 1976

## RELATED RESEARCH

- (1) Nobuyuki Ogura: Early Modern Architecture in East Africa and its Adaptation to the Climate, *Journal of Architecture and Planning*. No. (367), pp.108-115, 1986.
- (2) Matsuda Matsuda: Urbanization and Adaptation: A Reorganization Process of Social Relations among the Maragoli Migrants in Their Urban Colony, Kangemi, Nairobi, Kenya, *African Study Monographs* pp.1-48, 1984
- (3) Obudho, RA and Aduwo: "The Nature of the Urbanisation Process and Urbanism in the City of Nairobi, Kenya *African Urban Quarterly* Vol7 No 1 & 2, February 1992
- (4) Obudho, RA and GO Oduwo: "Slum and squatter settlements in urban centres of Kenya. Towards a planning strategy" *Netherlands Journal of Housing and Environmental Research*, Volume 4, Number 1, pp 17-29, 1989
- (5) Syagga, P: Nairobi Situational Analysis, Consultative Report. Collaborative Nairobi Slum Upgrading Initiative, Government of Kenya and UN-Habitat, Nairobi, 2001
- (6) Wasao, Samson: Characteristics of households and respondents In Population and health dynamics in Nairobi's Informal Settlements African Population and Health Research Centre, Nairobi, 2002
- (7) Obudho, RA: "The Role of Metropolitan Nairobi in Spatial Planning in Kenya; Towards a Planning Alternative" *African Urban Quarterly* Vol 7 No 1 & 2, 1992
- (8) Shihembetsa LU: "Urban Developments and Dwelling Environments. Brief Notes on Dandora, Kariobangi and Eastleigh" International Workshop on Housing KU-Leuven, UNCHS-PGCHS-HRDU, 1989
- (9) Syagga, PM: "Trends in Urban housing Strategy for Kenya in the Next Decade", Open-House International, July Proceedings of the Quality in the Built Environment Conference, 1989
- (10) Syagga, PM and JM Malombe: Development of Informal Housing in Kenya Case Studies of Kisumu and Nakuru Towns Housing and Building Research Institute, University of Nairobi, 1995
- (11) Syagga, P: Nairobi Situation Analysis A Consultative Report Government of Kenya and United Nations Centre for Human Settlements (Habitat) Nairobi, 2001
- (12) Syagga, P: Access by Women and the Urban poor to Urban Land and Credit A Socio-Economic

- Evaluation of the Third Urban Project in Kenya Housing Research and Development Unit, University of Nairobi (pp 75-115), 1989
- (13) Olima, WHA : "The Conflicts, Shortcomings and Implications of the Urban Land Management System in Kenya" Habitat International Vol 21, No 3, pp 319 – 331, 1997
  - (14) Olima, WHA : "The Dynamics and Implications of Sustaining Urban Spatial Segregation in Kenya – Experiences from Nairobi Metropolis" A Paper Presented at the International Seminar on Segregation in the City Held at Lincoln Institute of Land Policy in Cambridge, MA, USA, July 25-28, 2001
  - (15) Situma, FDP : "The Environmental Problems in the City of Nairobi" African Urban Quarterly, Vol 7 Nos 1 and 2, 1992
  - (16) Herbert Porthon, Republic of Kenya, 1997. A Development Strategy for Nairobi's Informal Settlements. The Nairobi Informal Settlements Coordination Committee, October 1997
  - (17) Kiamba, C.M. 1999. Tradition versus realism The emerging forms of land tenure arrangements in the urban areas of Kenya. Paper presented at Tenure Security Policies in South African, Brazilian, Indian and Sub-Saharan African Cities: A Comparative Analysis, Centre of Applied Legal Studies, Johannesburg, 27-28 July, 1999.
  - (18) Hiroyuki Kataoka: Composition of Urban Landscape Paintings Drawn by Bernardo Bellotto in the Baroque Period, Journal of architecture and urban design, Kyushu University, pp.1-8 2005
  - (19) Yuji Miwa: Architectural Space in the 17<sup>th</sup> Century Netherlands Paintings, Journal of Architecture and Planning. No. (593) pp.73-78 2005
  - (20) Yuji Miwa: Urban and Architectural space in the Western Paintings: From renaissance to neoclassicism, Journal of Architecture and Planning. No. (613) pp.59-64 2007
  - (21) Shigeru Wakayama: Architectural Space in Movies of German Expressionism, Journal of Architecture and Planning No. 73(626) pp.875-881 2008
  - (22) Yoshinori Natsume et al: The Urban and Architectural Space of Chaplin's Films, Journal of Architecture and Planning No. (617) pp.207-214 2007
  - (23) Yoshinori Natsume: A Consideration on The Tendency to Appearance of Architectural Terms in Criticisms: The visualization of the relation of words in modern architectural criticisms (Part 1), Journal of Architecture and Planning. , NO.73(632) p.2139~2147, 2009
  - (24) Yoshinori Natsume et al: A Consideration on the Noticeable Objects in "Oppositions", Journal of Architecture and Planning No. 73(624) pp.487-494 2008
  - (25) Shigeru Wakayama: The Architectural Space in Manyoshu, Journal of architecture, planning and environmental engineering, NO (388) pp.116-123 1988
  - (26) Shigeru Wakayama: The Space Organization of Genzimonogatari: The architectural space in literature, Journal of architecture, planning and environmental engineering, NO (408) pp.93-99 1990
  - (27) Shigeru Wakayama: The Architectural Space in Makuranosousi, Journal of architecture, planning and environmental engineering, (411) pp.89-95 1990
  - (28) Shigeru Wakayama: The Relation of Architecture and Environment in the Japanese Poems "Kokinwakasyu" and "Shinkokinwakasyu", Journal of architecture, planning and environmental engineering, NO.490, p.127, Dec.1996
  - (29) Shigeru Wakayama: The Relation of Architecture and Environment in the Japanese Poems "Manyoshu", Journal of architecture, planning and environmental engineering, NO.471, p.93, May1995
  - (30) Shigeru Wakayama: The Architectural Study on the Literary Works of Souseki Natsume, Classifying his works according to the change of stage-space, Journal of architecture, planning and environmental engineering, NO.476, p.101, Oct.1995
  - (31) Shigeru Wakayama: The Meaning of Architectural Space of Stage in the Earlier Long Piece Novels of Souseki Natsume, Journal of architecture, planning and environmental engineering, NO.478, p.131, Dec.1995
  - (32) Shigeru Wakayama: The architectural space and the regionality in saikaku ihara's works, Journal of Architecture and Planning. , NO.579, p.141, May2004
  - (33) Satoshi Ohyanagi: The Relation Between Visual Axis and Spacial Image in Kobo-Abe's Works, Journal of Architecture and Planning. , NO. 73(627) p.1119-1124 2008
  - (34) Tsuzuki Mie: Modern Spatial Perception in Literature By Ryunosuke Akutagawa, Journal of Architecture and Planning. No. (611) pp.225-229 2007
  - (35) Shigeru Wakayama: Architectural Terms in Poetry Written during China's Dang Dynasty, Compare with Japanese poetry in Japan's middle dynasty, Journal of architecture, planning and

- environmental engineering, NO.477, p.109, Nov.1995
- (36) Shigeru Wakayama: The study on 「Kyungsung」 and architectural space in the 1930s described in the literatures of "Taewon, Park" and "Sang, Lee": the modernization of urban & architecture in Korean literature, *Journal of Architecture and Planning*, NO.74(643) p.2139-2147, Sep.2009
- (37) Urban and Architectural Space of the Post Korean-War in the Contemporary Korean Literature: The architectural space which appears in the literary works, "The Sun and Moon" and "The Square", *Journal of Architecture and Planning*, No. 73(626) pp.905-911 2008
- (38) James Odero: The urban and architectural space of the slums in Kenyan literature: space in the urban trilogies written by Meja Mwangi, *Journal of Architecture and Planning*, NO. 74(638), pp.993-1001, Apr.2009
- (39) Agho, Jude: Disillusionment and Alienation in the Novels of *Ngugi wa Thiong'o, Ayi Kwei Armah, Alex La Guma* and *Sembene Ousmane*. Unpublished Ph.D. Thesis, University of Ibadan,
- (40) Calder, Angus: Meja Mwangi's Novels. *The Writing of East and Central Africa*. G. D. Killam (ed.). London: Heinemann, 1993.
- (41) Knight, Elizabeth: *Mirror of Reality: The Novels of Mwangi*. *African Literature Today* No 13, 1983.
- (42) Causer Frances: Comparing images of exploitation in the cities of Nairobi and Tokyo : Meja Mwangi's *Going Down River Road* and Takako Nakamoto's *The Female Bell-Cricket*, he Seijo Bungei : the Seijo University arts and literature quarterly, No.(181) pp.126-111, 2003.
- (43) Remigius Onyejekwe Oriaku. "Protest and Revolution in the Kenyan Novel: The Examples of *Ngugi wa Thiong'o* and Meja Mwangi." Master's thesis, University of Ibadan.
- (44) Adeleke Adeeko, "Two Writers on a Plundered Economy: A Study of Style and Vision in Selected Works of *Ngugi* and *Mwangi*." Master's thesis, University of Ife, 1985.
- (45) Angus Calder, "Meja Mwangi's Novels" in G.D. Killam, ed., *The Writing of East and Central Africa*. London: Heinemann, 1984.
- (46) Henry M. Chakava. *Notes on Meja Mwangi's 'Kill Me Quick'* Nairobi: Heinemann, 1976.
- (47) Brenda Cooper. "Some Generalisations about the Class Situation of the Writer-Intellectual from Independent Africa." *Africa Perspective* (Johannesburg) 16 (1980), 60-79.
- (48) David Dorsey, "Didactic Form of the Novel: With Evidence from Meja Mwangi and Others." in Kofi Anyidoho et al. *Interdisciplinary Dimensions of African Literature*. Washington DC: Three Continents Press, 1985.
- (49) Takuya Arioka: Facts and fiction about the school life of David Copperfield: the reflection of the life of Charles Dickens, *Journal of the Faculty of International Studies of Culture*, No. (43) pp.33-56, 2009
- (50) On reporting expressions of Charles Dickens' works (4), *Bulletin of Hiroshima Institute of Technology*. Research volume No. (43) pp.391-413 2009
- (51) 稲原 香織: 「家庭の天使」になれないエステラは不幸せか?--Charles Dickens, *Great Expectations* 論 (特集 ジェンダーと文学), *世界文学* No. (106) pp.35-41 2007
- (52) 稲原 香織: 脱獄囚 Magwitch は本当に悪人か?--Charles Dickens, *Great Expectations* 論, 武蔵野大学大学院人間社会・文化研究 No. (1) pp.51-59 2007

## **CHAPTER 2**

### **THEORY AND METHODOLOGIES**

- 2-1 Theoretical approaches
  - 2-1-1 Research Theory
  - 2-1-2 Research Methodologies
- 2-2 Overviews of the Research Texts
  - 2-2-1 Introduction
  - 2-2-2 About the authors
- 2-3 Structure of the Research
  - 2-3-1 The General flow of the Research

## 2-1 Theoretical approaches

### 2-1-1 Research Theory

Urban modernization in Britain formed the base for other processes of modernization in various cities around the world. Nairobi did not only undergo similar experiences of early urbanization in Britain, but was directly influenced by the British modern ideologies as explained in Chapter one. The influence manifests itself in Nairobi both in the physical form of the buildings and also in a cultural form such as religion, governance and writing.

The urban and architectural spaces that novels describe through the eyes of their characters are not necessarily physical in nature. However, they are a collection of spatial images that reflect the spatial perception of the period, culture and the society from which they are created. This image and perception does not only offer a window for a qualitative study of the physical aspects of architecture, but also provide a subjective insight into the description of the cultural aspects of urban and architectural space about which the authors write. Apart from the conventional observatory study of physical architecture and urban space, analytical interpretation of architectural expressions in literature texts too needs exploration.

This research therefore employs the usage of the imaginative fiction to analyze the urban and architectural space in the popular literature whose plots revolve around the period when the majority of indigenous Africans in Kenya came into contact with the modern urban space in the city of Nairobi together with the novels describing the essence of modern urbanization during the Victorian period. The understanding and appreciation of objects expressed in various forms in these fictions from an architectural, cultural and historical approach shall give a subjective insight into the worlds about which they describe. The results were reconstructed to give a cultural understanding of the process of modernization in Nairobi.

## 2-1-2 Research Methodologies

Research in Architecture and Urban topics, just like many scientific research, tend to be based on the conventional methodology of phenomenal observation followed by description. Phenomenal observation in that the researchers set objectives to be satisfied through direct interactive observation of changes registered by the transformation of a certain phenomenon.

In this dissertation, the fictions by the authors are simply considered as texts rather than narratives for the purpose of analysis. This is done by singling out and extracting the various Terms, Adjectival Expressions and the several Scenic Frames used by the author that are considered to be the elements employed by the authors in illustrating the various urban and architectural spatial spheres to create the plotline of their prose.

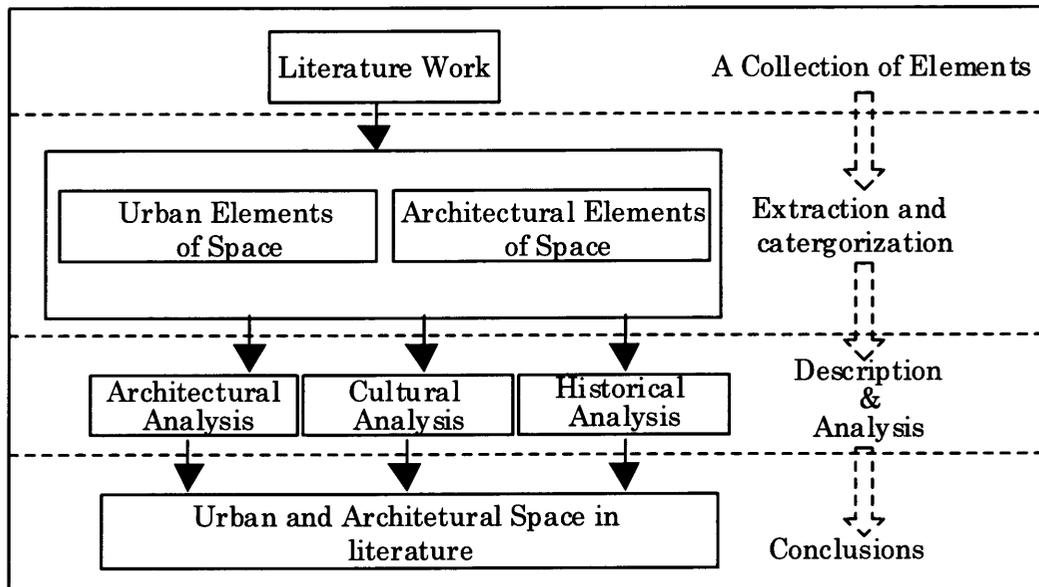


Fig.2-1 A summary of theory and methodologies

## Urban and Architectural Terms

This includes terms that refer to various elements that is part of the composition or the structural aspects of urban and architectural space. These were extracted from the novels and analyzed to determine the urban and architectural elements of space described in them. The terms were categorized into different categories defined below;

- A) [Building]: Words referring to an independent sheltering structure such as *house, office, factory* etc.
- B) [Room]: Words referring at different partitioned spaces inside a building such as *bedroom, kitchen, bathroom* etc.
- C) [Structural Components]: Words referring to the main compositional components of a building structure such as a *wall, roof, floor* etc.
- D) [Fittings and Materials]: Fittings refers to facilities used on the openings to the building such us *window, door* etc. Materials refer to articles and substances used in the building process such as *timber, glass* etc.
- E) [Furniture and Utensils]: Words referring to articles used in the interior furnishing and decoration of the building such as *tables, chair, curtains* etc.
- F) [Yard]: Words referring to the open air space and objects surrounding homes such as *gardens, fence, gates* etc
- G) [Urban Facilities]: Recreational, infrastructure facilities and institutions that serve the welfare of an urban area such as *bus stations, hospital, school* etc.
- H) [Transport Facilities]: This includes words related to means and mode of transportation such as *train, car, bus* etc.
- I) [Name of Places]: Proper nouns referring to specified areas and geographical locations and regions such as a town e.g *Nairobi, London* or a country eg. *India, England* etc.
- J) [Others]: This is a category of words that don't fall in any of the above categories but bare a strong relationship with the context of the novels.

## Adjectival Expressions

An adjective is a word whose main syntactic role is to modify a noun or pronoun, giving more information about the noun or pronoun's referent. In this dissertation we extracted the modifying adjectives of the various architectural terms to gain a descriptive reference of both the author and the characters towards the various urban and architectural elements in the prose. The adjectives were regrouped into the following six major categories

The adjectives describing physical perception were grouped into;

### 〈Colour〉

Adjectives describing colour or hue characteristics of an object such as *red, dark, bright* etc.

### 〈Material〉

Adjectives that describe the material nature or the texture of a physical object such as *wooden, metallic* etc.

### 〈Size and Form〉

Adjectives that describe the shape and/or size of an object such as *big, square* etc

Adjectives describing emotional perception were grouped into;

### 〈Likeable〉

Adjectives that describe attachment or adoration to a certain object such as *good, beautiful, lovely* etc

### 〈Unlikeable〉

Adjectives that describe dislike and rejection of an object such as *gloomy, bad, dreary* etc

### 〈Others〉

Adjectives that failed to fall under any of the above categories were put into this category.

### **The Scenic Frames**

Just like in a movie, the fiction narratives consist of various locations where the characters interact with others to create one scene that forms the narration. In this dissertation the various scenes were considered to be the stages where different activities happened. This was determined by the first word of the first sentence to the last word of the last sentence describing various happenings on a single location in one continuation. Should the scene discontinue along the narration that marks the end of it and the location of the continued narration marked the next stage. This dissertation paid attention to both the duration and the frequency of appearance of each stage. The duration of a stage was considered by the number of words used by the author to illustrate an incidence on it to make a scene of a narration. The various stage collected were divided into the following categories.

[Residence]: Refers to a plot setting that is within a place or space occupied by the character for the purpose of residing.

[Yard/Compound] Refers to the fields and compounds outside the buildings that house or form a home for the characters.

[Streets] Refers to all the roads, streets and pavements where the characters interact as they, walk travel or are just standing.

[Social Institutions]: This refers to where the plot is on a place for social gathering or social welfare such as the *Religious building, Education institutions* etc.

[Hotel and Inn]: Refers to when the plot is set within a place or space occupied by the character for the purpose of temporary paid lodging especially when traveling or touring.

[Bar and restaurants]: Refers to when the plot is set where the characters are occupying a place defined as a bar or restaurant for the purpose of drinking or just having a meal.

[Shops]: Refers to when the plot is set where the characters go to fetch for commodities, which they use later at the homes.

[Recollection]: Refers to a plot where a character reminisces the past e.g. Young hood days.

[Others]: Minor plots whose discrete distinction did not seem to affect the overall results of the research.

## 2-2 Overviews of the Research Texts

### 2-2-1 Introduction

The 1970s saw a rapid growth and development in the city of Nairobi. The population of native Africans within the city was increasing as the rural-urban migration took root with people moving to search for jobs and better life in the city after completing school. Some were lucky enough to better their lives while the majority did not realize their dreams due to scarce opportunities. As a result of the population burst, the general state of the city environment was failing. The tough socio-economic conditions in Nairobi during this period gave rise to several problems typical in a modern city. These challenges that came with the modernization of Nairobi were the topic of several satirist novels written during this period, which is also considered to be the birth period of the written literature by the local people of Kenya and East Africa.

The above literature works can be divided into four categories, historical novels that explore colonial and pre-colonial Kenya, Novels centered on the conflicts between traditional and modern ways of life, novels of disillusionment due to the underscore and betrayal of the hopes after independence and lastly the urban novels that explore the nature of life in the modern African city. The novels on disillusionment especially highlight the harsh inequalities of modern capitalism and the corruption of the postcolonial elites and failure of the postcolonial government to restore hope and justice among the people. The authors of this period portray the city as the ultimate cause of all that had gone wrong.

Whereas the 1970s was the peak of modernization in Nairobi, the 19<sup>th</sup> century was the period of rapid growth of England, the first city to experience the dilemma of a modern city. The same disillusionments in England during the Victorian Period that formed the topics for several Victorian novels also formed the topics for the Kenyan novels. As explained in Chapter one, the process of modernization in Kenya had a lot of influence from the British society of the 19<sup>th</sup> century.

## 2-2-2 About the texts and the authors

### The urban Trilogies of Meja Mwangi

*Meja Mwangi* was born in 1948 and brought up in Nanyuki. He trained as a television cameraman and program organizer before he turned to writing. He is considered (14) to be the single writer whose work is representative of the entire range of Kenyan narrative fiction today. He has been able to seize and fully develop the urban dynamics in Kenya by vividly portraying marginal areas in Nairobi and their inhabitants, thereby successfully cutting to the core of post-colonial Kenyan social reality and showing the city to be the crucial locus of social tension in his novels. His major works have been adopted into several movies and gained several literature awards apart from being used for teaching literature in Kenyan high schools for the award of KCSE (15). This wide acknowledgement as the true representation of the Kenyan society is what made us pick his works as most appropriate for our research on urban issues.

*Meja Mwangi's* works are divided into three categories, the Mau Mau novels (16), the thrillers, and the city novels. We chose his three major urban trilogies, *Kill Me Quick*, *Going Down River Road* and *The Cockroach Dance*. The main protagonists of three novels live in the Nairobi slums and the trilogy are voted for as the most compelling and innovative in their treatment of the contemporary social problems facing urbanization in Kenya. These novels recreate landscapes of stinking back alleys, ramshackle dwellings and the severe social problems that accompany them such as inadequate housing and jobs, alcoholism, thievery and juvenile delinquency.

Table 2-1 A summary of introductory for novels by *Meja Mwangi*

NOVEL	PUBLICATION	MAIN THEME	STAGE	PLOT
KILL ME QUICK	Heinemann Educational (1973)	Street children	Shanty land	The protagonists are two adolescent boys surviving through handouts and their wits in the streets of Nairobi. They are later involved with street gangs based in the slum areas, a relationship that ends up in serious crimes and finally murder.
GOING DOWN RIVERROAD	Heinemann Educational (1976)	Alcoholism	Mathare Valley And River Road	The plot revolves around life disillusion, alcoholism and womanizing problems among other social problems.
COCKROACH DANCE	Longman Kenya Limited (1979)	Alcoholism and exploitation	Groggan Road	The plot revolves around joblessness despite qualifications, thievery and fights, and a struggle for survival in the Nairobi slums. In this novel also the author represents a broader historical and social state of Nairobi making it more vivid in explaining the socio-economic events taking place in Nairobi at the time.

*Kill me quick* is a 1974 winner for Jomo kenyatta award for literature<sup>11</sup>).

The main theme revolves around the problem of street children in Nairobi. The protagonists are two adolescent boys who have just graduated from high school. The two represent one of Nairobi's pressing social problems, mainly the growing number of orphaned or destitute children in the Nairobi streets surviving through handouts and their wits. In the novel delinquency leads to involvement with street gangs based in the Nairobi slums ending up in serious crimes and finally murder.

*Going down River Road* is 1977 winner for Jomo kenyatta award for literature and is said<sup>12</sup>) to be the Nairobi novel par excellence.

The stage is in the Nairobi's backyard areas such as East Leigh and Mathare valley estates that house the disenfranchised and the powerless, and also River Road area where Nairobi's inexpensive bars are located. The protagonist here is yet a social margin called Ben who is a construction worker living in the East Leigh and his friend Ocholla living along the Nairobi River. The plot revolves around life disillusion, alcoholism and womanizing problems among other social problems.

*Cockroach Dance* is considered to be a remake and continuation of going Down river road. In this piece a duo protagonists Dusman and Toto have been used. They share a room at Dacca House along the smelly undesirable estate called Groggan Road. The plot of the story revolves around joblessness despite qualifications, thievery and fights, and a struggle for survival in the Nairobi slums. As compared to other two, the novel portrays a new level of social awareness and resistance to exploitation of the poor by the rich. In this novel also the author represents a broader historical and social state of Nairobi making it more vivid in explaining the socio-economic events taking place in Nairobi at the time.

## The Victorian novels by Charles Dickens

*Charles Dickens*, renowned English writer of the Victorian period, was born on February 7, 1812. His father was imprisoned in 1824 for debt forcing Dickens to start working at an early age of 12 years old at the Warren's Blacking Factory to support his family. The brief stint at the factory psychologically scarred Dickens, and these hardships endured at the factory became a source both of creative energy and of the preoccupation with the themes of alienation and betrayal, which would emerge in most of his works.

*Dickens* is credited to be one of the writers who addressed the socio-economic problems during the Victorian period and his name never fails to show whenever social issues of the Victorian period are mentioned. His works were serialized in the daily magazines in order to make them affordable to the common man, and the illiterate had the opportunity to hear the stories read to them on the public readings that were also done by Dickens himself. He died in 1870 after suffering a stroke. He was buried at Westminster Abbey, and the last episode of the unfinished *Mystery of Edwin Drood* appeared in September that year. This research analyzes the following novels by *Dickens*.

Table 2-2 A summary of introductory for novels by *Charles Dickens*

OLIVER TWIST	Monthly serial in Bentley's Miscellany February 1837 to April 1839 in 24 installments	Philanthropy	London	The main theme revolves around failures of charity; the folly of individualism; purity in a corrupt city; the countryside idealized.
HARD TIMES	Weekly serial in Household Words from April 1, 1854, to August 12, 1854	Utilitarianism	Imaginary city called Coketown	Plot revolves around human mechanization and the prevalence of utilitarianism which promoted self-interest.
GREAT EXPECTATIONS	Weekly serial in All the Year Round from December 1, 1860 to August 3, 1861	desire for self-improvement	London	The plot revolves around ambition, the desire for self improvement and guilt. that fuels the desire to be a gentleman.

*Oliver twist*: (Monthly serial from Feb 1837 to Apr 1839 in 24 installments)

*Oliver Twist* was a thinly veiled protest against the Poor Law of 1834 in England, which dictated that all public charity must be channeled through workhouses. The main theme revolves around failures of charity; the folly of individualism; purity in a corrupt city; the countryside idealized.

*Oliver* is born in a workhouse in England and his mother passes away immediately after birth. He therefore spends most of his life in a badly run orphanage and is later transferred to a workhouse when he becomes an adult. He rebels at the workhouse and is later sent out to an apprentice whom he falls out with after the apprentice says something bad about *Oliver's* dead mother. *Oliver* escapes to London where he joins a group of the underworld led by a criminal called Fagin who trains orphans to steal for him.

While in London Oliver participated in thievery while at the same time being pursued by his secret step brother, Monk who wants to ensure Oliver does not get a share of their dad's inheritance. Oliver was later rescued by the same victims (Maylie and Rose) he had attacked on theft. Oliver is later adopted by Mr. Brownlow a victim he had previously attacked. Brownlow helps Oliver acquire his rightful inheritance by forcing his brother Monk to share with Oliver the father's inheritance. The newly acquired wealth helps Oliver to move to the next class in society. He then retires to the country together with his adopting family.

*Hard times:* (Weekly serial from Apr 1, 1854, to Aug 12, 1854)

This is a novel set at an imaginary industrial town called Coketown located to the south of England. The plot revolves around mechanization of human beings and the opposition between fact and fancy. A strict father, Mr. Gradgrind who devotes his life to philosophy of rationalism, self-interest, and fact, brings up the protagonist, Louissa and her brother Tom. Tom later becomes dissipated, self-interested hedonist and later becomes a robber, while Louissa struggles with deep inner confusion and feelings. She later marries her father's friend, Mr Bounderby who is a wealthy factory owner to please her dad. She does this also to help her brother Tom who is apprenticed at Mr. Bounderby's factory. Louissa struggles through the marriage and later escapes after Mr. Bounderby's friend Harthouse tries to seduce her. She comes back home and collapses while telling her father that her upbringing led her to marry a man she does not love, deeply unhappy and disconnected with her feelings. Mr. Gradgrind realizes the imperfections in his philosophy of rational self-interest. He gives up the fact driven life and devotes his political power to help the poor while Louissa learns how to feel sympathy for her fellow human beings later on by associating with Sissy's family, a lady her father adopted after being abandoned by her father, and whose background Mr. Gradgrind never thought were morally upright.

*Great expectations:* (Weekly serial from Dec 1, 1860 to Aug 3, 1861)

This novel belongs to the bildungsroman type of novels with the main protagonist, a boy called Pitt, is brought up by his sister and brother in law in the marsh country town of Kent. The plot revolves around ambition, the desire for self improvement (social, economic, educational and moral), and guilt. Pitt feels guilty for being a child and is ashamed too at his lowly origin. This fuels his desire to be a gentleman. The novel revolves around what makes a gentleman and the inner conflicts within the characters are a replica of the form of society of that period.

## 2-3 Structure of the Research

### 2-3-1 The General flow of the Research

This dissertation aims to explore the process of urban and architectural modernization in the Kenyan literature and compare the same with the Literature of the Victorian period. It is composed of the following chapters.

*Chapter 1* Introduction

*Chapter 2* Theoretical approaches and Methodology

*Chapter 3* Urban and Architectural Space in the Kenyan Literature

*Chapter 4* Urban and Architectural Space in the Victorian novels

*Chapter 5* A comparison of the process of modernization in the Kenyan novels and the Victorian novels

*Chapter 6* Conclusions

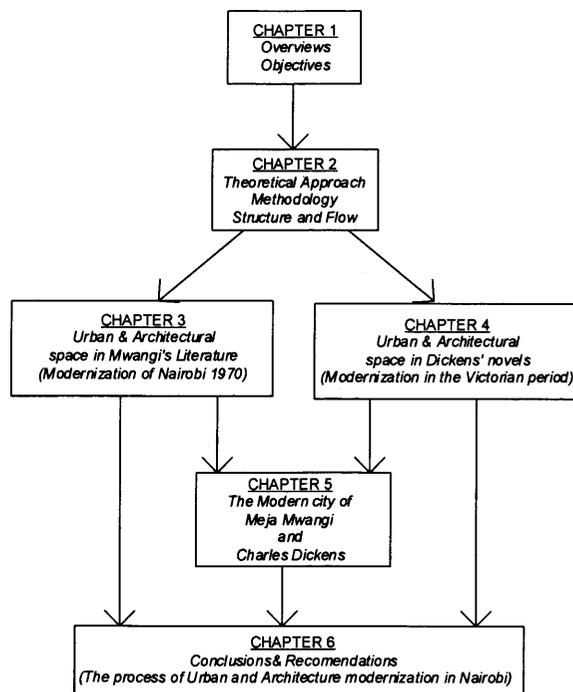


Fig.2-2 The flow and structure of the research

## **CHAPTER 3**

### **THE URBAN AND ARCHITECTURAL SPACE OF THE SLUMS IN KENYAN LITERATURE;**

*Space of the Slums in the Urban Trilogies by Meja Mwangi*

#### **3-1 Research Background and Objectives**

##### **3-1-1 Introductions**

##### **3-1-2 Research Objectives**

##### **3-1-3 Research Methodologies**

#### **3-2 Urban and Architectural aspects of Nairobi slums in literature**

##### **3-2-1 Observations made and Analysis**

##### **3-2-2 Discussions**

#### **3-3 The spatial spheres of Nairobi slum in literature.**

##### **3-3-1 Observations made and Analysis**

##### **3-3-2 Discussions**

#### **3-4 The composition and characteristics of spatial spheres of Nairobi slums**

##### **3-4-2 Observations made and Analysis**

##### **3-4-3 Discussions**

#### **3-5 Meaning of urban and architectural space in Meja Mwangi novels.**

### 3-1 Research Background and Objectives

#### 3-1-1 Introductions

Slum is one of the major problems facing urbanization in the contemporary developing countries. By definition, a slum is a contiguous settlement where the inhabitants are characterized as having inadequate housing and basic social services such as inadequate access to safe water, sanitation and other infrastructure<sup>(1)</sup>. UN Habitat<sup>(2)</sup> estimates that in 2001, 70% of the least developed countries' urban population lived in slums. Today, over one third of the world's population lives in the slums.

Nairobi, the highlight of this research, became the capital city of Kenya in 1950. During this period the colonial government in Kenya established laws to regulate the inflow of Africans to urban areas. After independence in 1963, these laws were abolished resulting in the doubling of Nairobi's population by 1970 due to accelerated rural-urban migration. As a result, Nairobi outgrew its capacity for housing facilities, prompting the government to establish temporary residences (Shacks) to combat the situation (Fig. 3-1). These shacks later gradually evolved into the present day slum towns with Kibera (Fig. 3-2) and Mathare valley being the largest. Past research<sup>(3)</sup> shows that slums cover about 10% of the total land area of Nairobi while in the contrary housing more than 50% of its total population, thereby making this a perennial urban problem in Kenya.

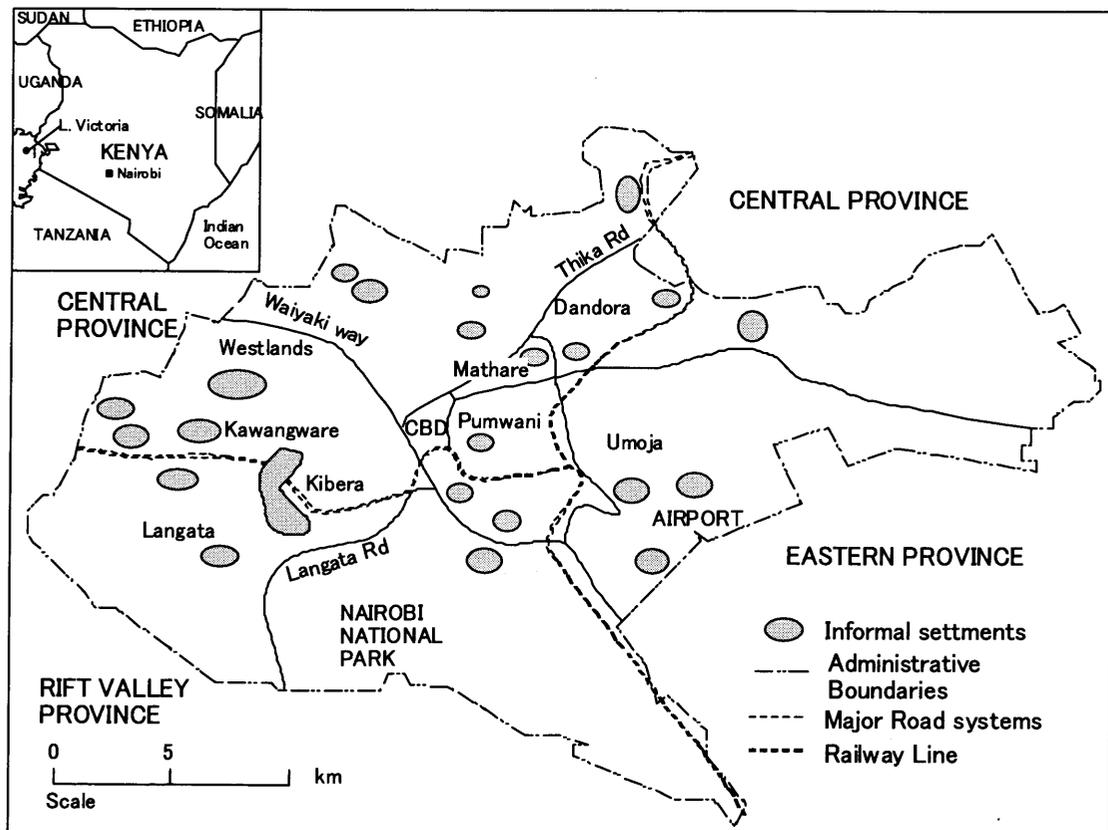


Fig.3-1 The distribution of informal settlements (slums) in Nairobi

The government of Kenya, just like other governments faced with the same challenge, is seeking for a lasting solution to this problem. So far, slum clearance<sup>(4)</sup> has been one of the applied solutions. However, this had negative results<sup>(5)</sup> because slum residents opted to relocate their shacks to other areas rather than occupy the newly built homes (Fig. 3-3,3-4). This phenomenon therefore calls for a need to establish what other factors that attract these residents back to life in the slums apart from the economic reasons.

Research on slums in Kenya has so far mostly been done through the field work observation and data collection methods or by using secondary data compiled from the same e.g. reports by World Habitat<sup>(6)</sup>, Obudho<sup>(7)</sup>, Majale<sup>(8)</sup> etc. This research therefore is the first attempt to apply a quantitative empirical research on slums by studying the various aspects of slum space in Kenyan literature that feature the city of Nairobi.

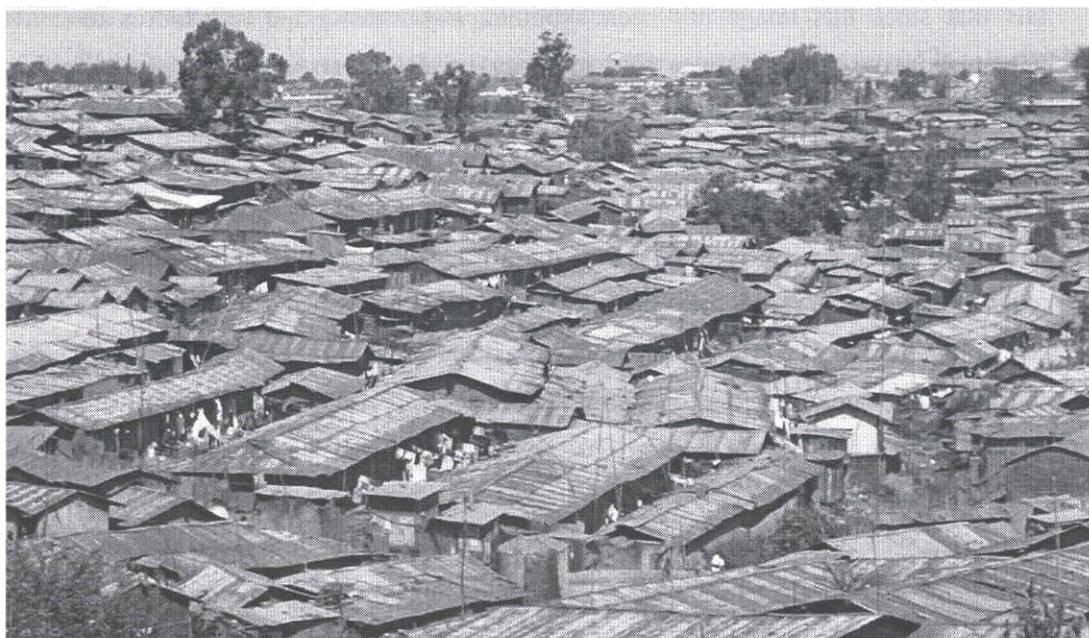


Fig.3-2 The aerial view of Kibera slums in Nairobi, the second largest slums in Africa

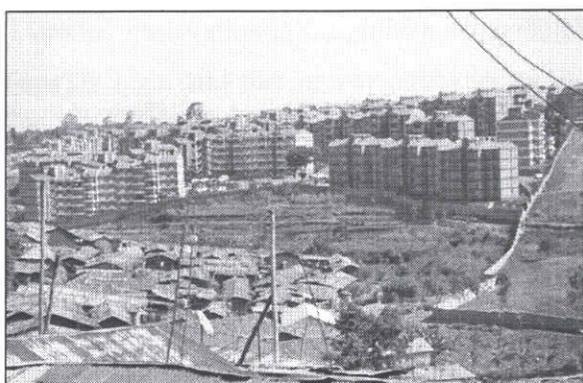


Fig.3-3 Slum Clearance in Nairobi

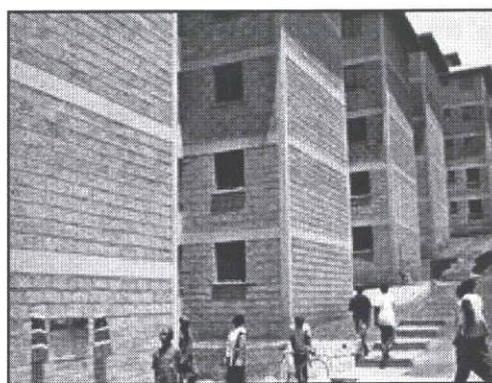


Fig.3-4 New Flats near Kibera after clearance

### 3-1-2 Objectives

The impact of the socio-economic problems that occurred in the post independent Kenya, especially in Nairobi, inspired several local writers to write about them thereby giving rise to a new type of literature called The Urban Literature. Slums being one of these problems formed a major theme for the works of authors like Meja Mwangi and Thomas Akare<sup>(10)</sup>.

The objective of this section is to examine the spatial elements of the slums and their implications as depicted in the urban novels by the Kenyan renowned writer, Meja Mwangi, in an attempt to establish factors other than economical reasons that attract slum dwellers to live there. The research was done by studying the spatial elements of slums in Nairobi exhibited in Mwangis novels that are based in plots that revolve around Nairobi. Although the cities and buildings featured in literature are personal spatial imaginations by the author, they are born from and reflect the cultural setting of their time. This research is based on the fact that since this image has been hypothetically transformed into words to convey a universal image, consciousness and ideology to all readers, literature therefore has the capacity to convey a universal meaning and insight of its cultural origin and setting.

### 3-1-3 Research Methodologies

The research was done by first extracting all the urban and architectural terms from the texts in order to identify the urban and architectural elements applied by the author in recreating the various aspects of architectural space in his work. These terms were classified into the ten categories of [Building], [Room], [Structural Components], [Fittings and Materials], [Furniture and Utensils], [Yard], [Urban Facilities], [Transport Facilities], [Name of Places] and [Others]. This was followed by the extraction of the stages that were categorized as explained in sub-section section 3-3-1. Last was the re-extraction of the terms as they appeared on the various stages as explained in sub-section section 3-4-1.

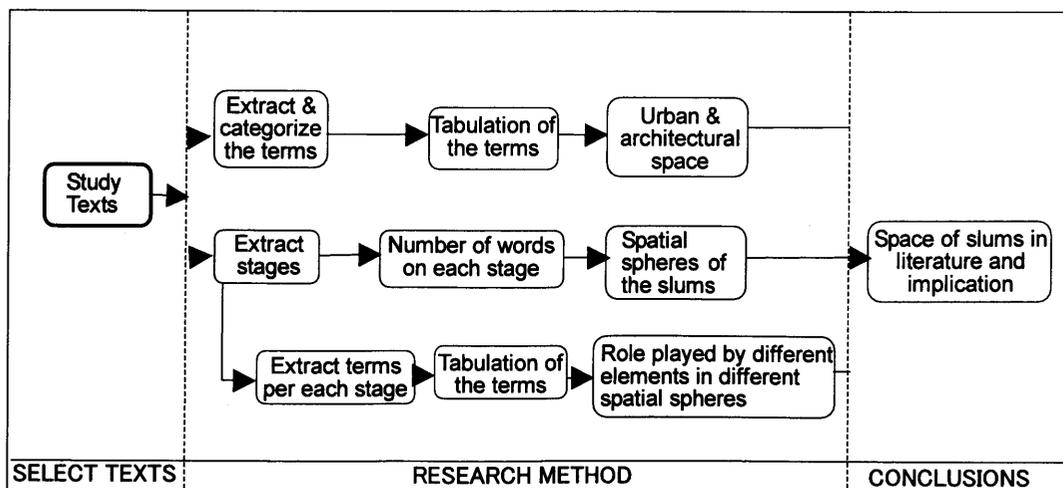


Fig.3-5 The main steps in the flow in the study of Mwangi's novels

## 3-2 Urban and Architectural aspects of Nairobi Slums in literature

### **3-2-1 Observations and Analysis**

This section begins by first analyzing the general observations made on the combined total number of extracted terms from the texts. Next, a description of the trends observed on the terms extracted from each of the three novels is given. The fractional composition of the terms extracted is shown in Fig. 3-6 while the extracted terms are shown in Table3-1.

From the three novels, a total of 6997 terms was extracted. This included [Building 1199], [Furniture and Utensils 1072], and [Urban Facilities 1003] respectively. The trio registered the highest tally of extracted terms. The figures have no big difference exhibiting a balance of scale variation in the appearance of architectural elements in the novels from small elements e.g. furniture to big elements e.g. buildings.

Detailed observations showed that the category of [Structural Components 546], *Wall 138* had the highest frequency followed by *Floor 129*. In the column of [Fixtures and Materials 468], *Door 320* being one of the major outlets, showed an extraordinarily high frequency compared to the other major outlet, the *Window 53*. In the column of [Furniture and Utensils 1072], *Bed 265* had the highest frequency compared with other furniture such as *Table 109* and *Chair 51*. In the column of [Urban Facilities 1003], *Streets 137* had the highest frequency. Also, in the column of [Name of Places and Countries 446], there were many places bearing street names such *Groggan Road* and *River Road*.

Other major observations from total of the three novels were that in the column for [Fixtures and Materials], the term *Door* had the highest tally of extraction. The same observation recurred in the column for [Furniture and Utensils] where the term *Bed* had the highest frequency in all the novels. Other notable factor was the high tally of extraction of the term *Hut 141*, which is a term that refers to simple traditional buildings in the rural areas, as compared to the extraction of the term *House 102*, a term that refers to the modern type of a residential structure.

Another observation in the column of [Building] shows that the frequency for *Bar85* was relatively high, and that proper nouns indicating different names of the various drinking clubs such as *Karara center 31* and *Delicious club 23* were extracted in plenty too. In the column for [Room], the frequency of the plain term *Room 179* without a functionality prefix e.g. bedroom, sitting room etc was also a noticeable factor. In normal circumstances the term room is usually prefixed by a word referring to their usage such as in the seating room, bedroom, dining room etc.

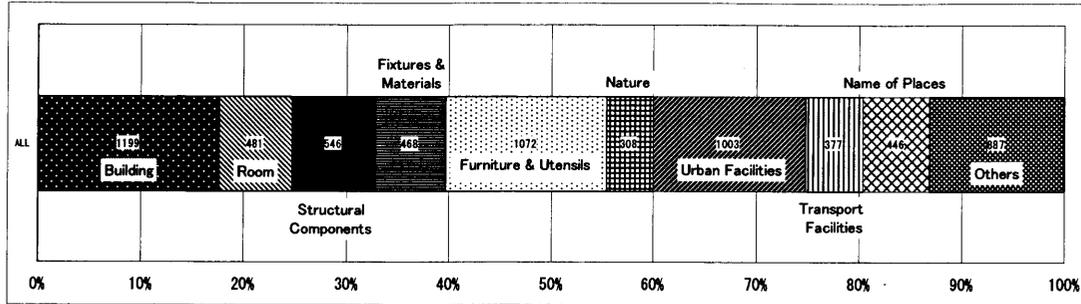


Fig.3-6 The Fractional Composition of the extracted terms from all the novels

Table.3-1 The Terms extracted from all the extracted terms (Top ten items only)

BUILDING	TALLY	ROOM	TALLY	STRUCTURAL COMPONENTS	TALLY	FIXTURES AND MATERIALS	TALLY
TOTAL	1199	TOTAL	481	TOTAL	546	TOTAL	468
Dcca House	202	Room	179	Wall	138	Door	320
Hut	141	Bathroom	50	Floor	129	Widow	53
House	102	Cell	45	Stairs	51	Bar	10
Bar	85	Kitchen	44	Ceiling	36	Bulb	10
Buiding	56	Toilet	31	Corridor	30	Bolt	8
Cells	46	Cells	25	Counter	22	Rafters	7
Office	42	Shower room	25	Roof	22	water meter	7
Karara Center	31	Toilet	18	Balcony	9	Back door	5
Garage	26	latrine	13	Entrance	9	Wall	5
Delicious Club	23	Office room	11	Verandah	9	Peep hole	4

NATURE	TALLY	URBAN FACILITIES	TALLY	TRANSPORT FACILITIES	TALLY	NAME OF PLACES	TALLY
TOTAL	308	TOTAL	1003	TOTAL	377	TOTAL	446
yard	64	Streets	137	Car	145	Groggan Road	123
Gate	30	City	112	Truck	72	River Road	49
Farm	27	Road	81	Bus	43	Shanty land	41
River	19	School	80	Taxi	16	Cedar Avenue	17
Garden	19	Parking meter	78	Patrol car	12	Government Road	13
Path	17	Backstreet	54	Tipper	12	Harsat Road	13
Courtyard	14	Suburbs	48	Bicycle	9	Eastern Retreat	10
Sun	13	Town	47	Motorcycle	7	Haile Selassie Avenue	9
Tree	9	Dustbin	32	Pushcart	7	Race Course Road	7
Stream	9	Village	27	Lorry	5	River valley	7

Observations made on the terms extracted from each novel are as follows;

***Kill me Quick***

From Fig.3-7 and Table3-2, [Urban facilities 362] and [Building 299] had the highest frequency followed by [Furniture and Utensils 151] and [Fittings and materials 140].

In the [Urban facilities] *City, Back-street, School* and *Suburbs* had the highest frequency. The story is based in Nairobi city and given that the protagonists are two homeless boys. The duos live in the back-streets of the city, the only place that is private enough for shelter and also has a supply of leftovers from the various restaurants, and they shuttle to the suburbs for job opportunities.

In the [Building] *Hut, Cells, Houses* and *Offices* exhibited the highest frequency. The word hut, a term referring to a traditional form of residence was the main type of residence by the protagonists both in the rural side, in the suburbs and also within the city center in the slums. Social delinquency is depicted by the high frequency of appearance for cell. After completing education in the rural area, the protagonists came to the city center with hopes of finding a good and well paying job in the various offices. However, they were not lucky enough to secure a permanent job as anticipated. This explains the extraction of the term *Office* in this category.

In [Furniture and Utensils] *Bed, Rack, Tin* and *Plates* topped the list exhibiting a simple lifestyle. The high frequency of bed which is a furniture used specifically for sleeping attracts attention given that it surpassed all other ordinary furniture of *Table* and *Chair* that are used for reclining when socializing inside the home.

In [Fittings and materials] *Door, Bulb, Window* and *Rafters* had the highest frequencies. The appearance of rafters, a traditional building material exhibits the simple nature of architectural materials for building in the slums.

Other observations made are that in [Room] there are few vocabularies expressing types of a room. Also In the [Name of Places and Country] despite the novel being a based in a slum, *Shanty land*, other places that were extracted such as *Cedar Avenue, Eastern retreat*, and *Western Close* referred to high class estates in Nairobi. These were the places where the protagonist had the opportunity of doing casual jobs to gain a living.

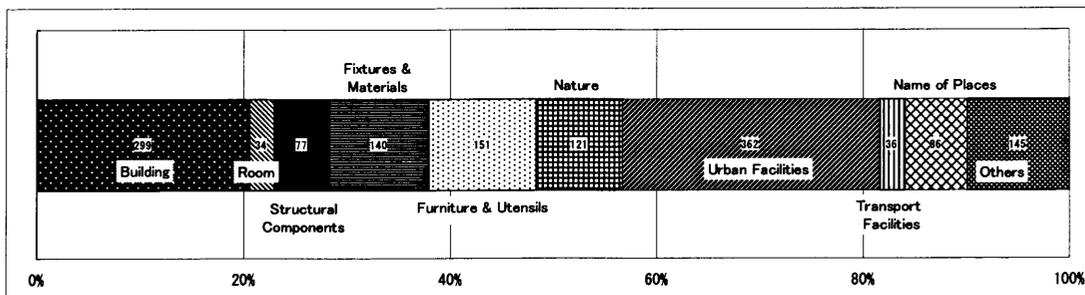


Fig.3-7 The Fractional Composition of the extracted terms in *Kill me Quick*

Table3-2 Terms extracted from *Kill me Quick*

BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE AND UTENSILS	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS										
TOTAL	299	TOTAL	34	TOTAL	77	TOTAL	140	TOTAL	151	TOTAL	121	TOTAL	382	TOTAL	36	TOTAL	86	TOTAL	145
Hut	105	Kitchen	25	Wall	29	Door	97	Bed	31	Farm	27	City	62	Car	13	Shanty land	41	Bottle	15
Cells	46	Room	7	Floor	23	Bulb	10	Rack	12	Garden	14	Backstreet	53	Patrol car	4	Cedar Avenue	17	Bhang	14
Houses	44	Toilet	1	Roof	10	Window	8	Tin lamp	12	Gates	13	School	45	Van	4	Eastern Retreat	10	Raggs	12
Offices	25	Cell nine	1	Ceiling	5	Rafters	7	Plates	11	Path	10	Suburbs	33	Truck	4	Western close	7	Rats	11
Supermarket	20			Corridor	4	Back door	5	Necklace	8	Maize plantations	9	Dustbin	31	Milk truck	3	Forest Road	5	Gangsters	11
Farm house	13			Verrandah	3	Bolt	4	Blanket	7	Stream	9	Village	24	Ambulance	2	Hill Road	4	Nubian Gin	10
Mansion	12			Door step	2	Peephole	3	Chair	7	Footpath	7	Road	23	Bus	2	Valley Road	1	Milk Bottle	10
Buildings	6			Stairs	1	Air vent	1	Parking crate	6	Lawn	6	Prison	16	Fire Engine	1	Ngaini Village	1	Thief	5
Restaurant	5					Bar	1	Crates	5	Compound	4	Ditch	11	Taxi				Mice	5
Central Dairy	5					Door frame	1	Mugs	5	Fence	4	main streets	9	Tractor	1			Mallet	5
Bank	4					Nails	1	Cooker	3	Orchards	4	Park	8	Wheel barrow	1			Flies	5
Shops	2					Peep hole	1	Iron	3	inner Compound	3	City center	6					Bed bugs	5
Food store	2					Post	1	Mats	3	Windmill	3	Town	6					Wedge	4
Bar	2							Pot	3	Banana Plantations	2	Street	5					Dust	4
watchtower	1							Radio	1	Bush	1	Bus stop	4					Shanties	3
Stores	1							Table	3	Cedar trees	1	Highway	4					Shacks	3
Rock Factory	1							Bags	2	Grass	1	Street lamp	4					Pick	3
Kiosk	1							Bucket	2	Hedge	1	Hospital	3					Lice	3
Hotel	1							Candle	2	Styes	1	Court	2					Fleas	3
Hen house	1							Container	2	yard	1	Trench	2					Crusher	3
Friends Corner	1							Crockery	2			Backyard	1					Carton	2
Friends Bar	1							Ashtray	1			Central Police Station	1					Tin shack	1
								Beddings	1			City Dairy	1					Scot	1
								Boxes	1			Country	1					Rubbish	1
								Camera	1			Countryside	1					Rotten vegetables	1
								Carpet	1			Market	1					rapist	1
								Clothing	1			Parking lot	1					Quarry	1
								Crow bar	1			Parking meters	1					Miners camp	1
								Desk	1			Pavement	1					Hammer	1
								Gramophone	1			Police station	1					Drunkards	1
								Hospital Bed	1			Round about	1						
								Lockers	1										
								Pan	1										
								Sofa	1										
								Spoon	1										
								Tin	1										
								Tin plate	1										
								Typewriter	1										
								Utensils	1										
								Wall safe	1										

**Going Down Riveroad**

A total of 2561 words were extracted with [Building 434], [Furniture and Utensils 423], [Urban Facilities 268] and [Structural Components 266] categories having the highest tally of extracted terms as shown in Fig.3-8 and Table3-3.

*Bar, Building, Hut* and *House* were the terms with the highest tally in the [Building] category. The term *Bar* did not just have the highest frequency but most of the other name of buildings in this category such as *Karara center, New Eden, and Capricorn* referred to drinking clubs. Here again the traditional structure for residence, *hut*, which is usually associated with the countryside, registered a higher frequency of appearance than *house*.

A wide range variety of [Furniture and Utensils] was extracted with the frequency of the term *Bed* almost doubling the next most tallied term *Table*, with a frequency range of 103 to 60 respectively. This reveals that one of the main uses of the home is for sleeping purposes. Other terms are *Stool* and *Chair* being the most frequently used terms.

In the [Urban facilities] *Street, Road, Town* and *School* were the terms with the highest frequency whereby the street played a major role as a gathering spot.

The term *Counter* was the third highest extracted word in the [Structural Components] reinforcing the fact that the characters in the novels spent most of their time drinking at the counters of the drinking clubs. Here *Floor* and *Wall* were the terms with the highest tally.

Other notable factors was that in this novel too the [Room] category had less vocabulary referring to room names with most of the terms such as *toilet, latrine* and *shower* referring to communal sanitary structures in the slums. Another observation was in the [Name of Places] where most of the terms extracted such as *Groggan road, River Road, Government Road* and *Haile selassie Avenue* referred to names of major streets in Nairobi.

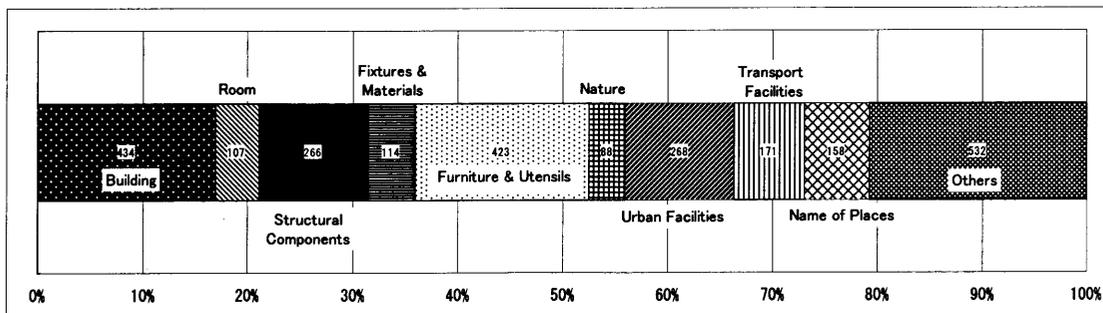


Fig.3-8 The Fractional Composition of the extracted terms in *Going Down Riveroad*



**Cockroach Dance**

Fig.3-9 and Table3-4 shows that in this novel [Furniture and utensils 504] had the highest frequency of terms followed [Buildings 473], [Urban facilities 366] and [Room 346].

The large number and variety of [Furniture and Utensils] exhibit the detailed description of the internal arrangement and composition of the space in which the plot of the story is created with *Bed, Table, Chair* and *Trash can* topping the list. The term *bed*, just as in the previous two novels tops the category in this novel as well.

The [Buildings] extracted included *Dacca house, Bar, House* and *Garage*. *Dacca House* is the residence where most of the characters live and where many happenings occur along the story line. One notable factor is that the name is drawn from an Indian town and even the design itself is Indian exhibiting the foreign element of the city and the detachment by the occupants who were mainly native Africans.

Apart from home, the *Streets* were the next major points of action where many events took place as exhibited by their high frequency in [Urban facilities]. Other terms were *Parking meter, City* and *Road*.

The lack of spatial specialization in the house is exhibited by the fact that in [Room], the term *Room* was simply extracted as room without the prefix that defines the use such as in bedroom, seating room etc. The other rooms that appeared were mostly meant for sanitary such as *Bathroom* and *Toilet*.

One of the facts that was continuous with the rest of the other novels is the fact that in the [Name of Places and Country] most of the places bore the name of roads or streets in them such as *Groggan road, River Road, Hasrat Road* and *Mkokoteni Lane*.

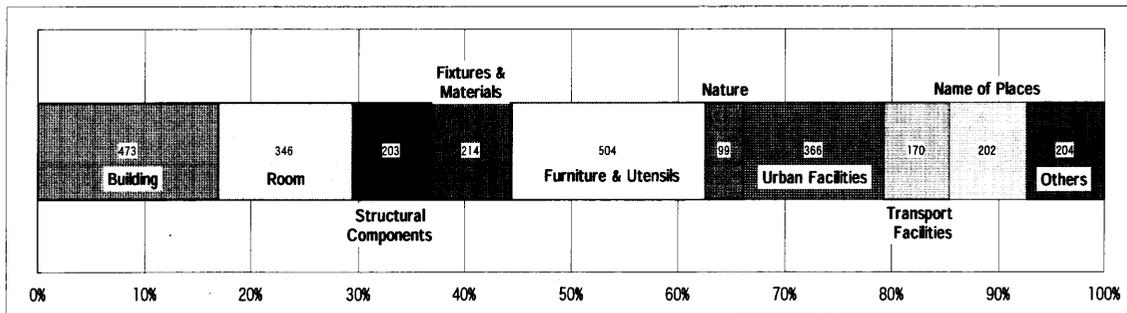


Fig.3-9 The Fractional Composition of the extracted terms in *Cockroach Dance*

Table3-4 Terms extracted from *Cockroach Dance*

BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE AND UTENSILS	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS										
TOTAL	473	TOTAL	346	TOTAL	203	TOTAL	214	TOTAL	504	TOTAL	99	TOTAL	366	TOTAL	170	TOTAL	202	TOTAL	204
Dcca House	202	Room	172	Wall	50	Door	135	Bed	131	yard	63	Streets	94	Car	104	Groggan Road	102	Cock-roach	68
Bar	37	Bathroom	47	Floor	44	Window	30	Table	46	River	14	Parking meters	71	Trucks	13	River Road	29	Bottles	33
House	26	Toilet	31	Stairs	35	Bars	9	Chairs	29	Gate	13	City	33	Bicycle	9	Hasrat Road	11	Rats	23
Garage	25	Cells	25	Ceiling	24	water meter	7	Trash cans	23	Fence	5	Road	23	Taxi	9	Mkokotani Lane	6	Mice	17
Delicious Club	22	Shower room	25	Corridor	13	Wall	5	Desk	22	Stone wall	2	City hall	21	Police car	5	Westlands	5	garbage	8
Sunshine Hotel	17	Kitchen	15	Doorway	8	Bowl	15	Glasses	15	Lawn	3	Suburbs	15	Pushcart	5	Jerusalem	4	Bedbugs	7
Moonshine club	16	Office room	7	Dance floor	6	Bolt	3	Curtains	14	Valley	1	Sewage	11	Bikes	4	Campos Ribeiro Road	3	Jukebox	7
Shops	15	Waiting Room	5	Roof	6	Window pane	2	Pots	12			Pavements	10	Vegetable cart	4	Europe	3	Mosquitoes	5
Office	13	Lavatory	4	Verandah	4	water faucet	2	Radio	12			Water meter	10	Aeroplane	3	Moi Avenue	3	lice	4
Building	11	C&Droom	3	Doorstep	3	Doorstep	3	Spotlight	9			Park	8	Patrol car	3	City hall way	2	Switch blade	4
Dusman's room	11	Examination Room	2	Elevators	2	Glass Door	2	Pans	9			Central police station	7	Bus	2	Jeevanjee Gardens	2	Chain	3
Bank	8	Latrine	2	Cement floor	2	Floor	2	Kitche table	8			Town	7	Fruit cart	2	Jericho	2	Dust	3
Marmad Restaurant	7	Station House	2	Entrance	2	Door frame	2	Mat	7			Block	6	Fruit wagon	2	Kariokor	2	Files	3
School	7	Trueth Room	2	Exit	2	Cardboard	2	mirror	7			City center	5	Air India	1	London	2	Rubbish	3
Lodging Houe	5	Consultation room	1	Landing	1	Urinal	1	Pillow	7			Kibera Court	5	British Airways	1	Victoria street	2	Shanty House	3
Surgery	5	living Room	1			Tap	1	Stove	7			Lamp posts	4	Cab	1	Afghan Slums	1	Trash	3
Brothel	4	Mganga's room	1			Glass Window	1	Brazzier	6			Railway	4	Matatu	1	Africa	1	Skum	2
Home	4	Stores	1			Door Knob	1	Bucket	6			Bus stop	3	Plane	1	Bmboo Night Club	1	Skum landlord	2
Next Door	4					Cistern	1	Crate	6			City council	3			Cairo	1	Bugs	1
Commercial Bank	3					Boiler	1	Garbage can	6			District	3			Commercial Bank	1	Fleas	1
Home Building	3					Beam	1	Guitar	6			Avenue	2			Dacca	1	Herbs	1
restaurant	3					Bathtub	1	Suitcase	6			Cinema	2			Delicious Club	1	Honnkong terror	1
Film House	2							Crockery	5			Mathari Mental Hospital	2			Friends Corner	1	Refuse	1
Hospital	2							Dustbin	5			Police station	2			Garden Street	1	Shanties	1
Music Store	2							Plates	5			Village	2			Government Road	1		
Riverside bar	2							Utensils	5			Airport	1			Hallians Night Club	1		
Bamboo Night Club	1							Broom	4			Bridges	1			Hilton Hotel	1		
Bombay House	1							carpet	4			Cul-De Sac	1			India	1		
Butchery	1							Holed pot	4			Electricity	1			Industrial area	1		
Café	1							Paraffin	4			Embakasi Airport	1			Kimathi Street	1		
Cambridge University	1							Sword	4			Law Courts	1			Mombasa	1		
Campus	1							Waste bottles	4			Road sign	1			Moonshine Club	1		
Central Butchery	1							Baskets	3			Road signs	1			New Delhi	1		
Grocery	1							Bench	3			Shops	1			Racecourse Road	1		
Hilton Hotel	1							Blanket	3			Stall	1			Reata Road	1		
Home Restaurant	1							Drawer	3			Surgery	1			Rome	1		
International Hotel	1							Mattress	3			Tap water	1			Standard Street	1		
Magendo's room	1							Carton	2			Transformer	1			TomMboya Street	1		
Night Club	1							Comb	2							Tusker House	1		
Oxford university	1							Examination Table	2										
Polytechnic	1							Hammer	2										
Prakash House	1							Record player	2										
Sukuma W room	1							Rubbish can	2										
								Spoon	2										
								Stereo	2										
								Transistor radio	2										
								Typewriter	2										
								Walking stick	2										
								Wooden Form	2										
								Bag	1										
								Bar Stool	1										
								Bedding	1										
								Bookshelf	1										
								Cassette player	1										
								Clock	1										
								Cooking stove	1										
								Cups	1										
								Dishes	1										
								Electric iron	1										
								furniture	1										
								Gas cooker	1										
								Handbag	1										
								Hotplate	1										
								Medicine bags	1										
								Old shoes	1										
								Rack	1										
								Rollerskate	1										
								Sack	1										
								scrap metal	1										
								Seats	1										
								Stool	1										
								Telephone	1										
								Tins	1										
								Torch	1										
								Wash line	1										
								Washbasin	1										

### 3-2-2 Discussions

Despite the fact that the main plot of the novels revolve around a modern city (Nairobi), Hut which is a term used to describe temporary residential structures associated with the rural area exhibited a higher level of frequency compared to the term House used to describe sophisticated urban residences.

In the Column of Furniture and Utensils, the frequency of Bed, which is private furniture, was higher compared to other basic furniture such as table and chair that are used for interaction in the home. On the other hand, in the Room column, the word room appeared plainly as room without a functionality prefix such as in sitting room, bedroom etc. From this it can be observed that slum dwellings consist of simple temporary structures with limited furnishing. Since the spatial function of the room is not specified, it can be deduced that daily life activities are carried out in a single multi-purpose room with the surrounding yard acting as a supplement for the same from time to time. This resembles the rural lifestyle especially in Western Kenya where apart from sleeping; the rest of daily life activities such as cooking, hair plaiting for women and other social gatherings are carried out in the compound.

The frequency of Streets was high and several places were named after the streets passing nearby them implying that roads and streets played a vital role of recognition in the slums.

### 3-3 The spatial spheres of Nairobi slum in literature

#### 3-3-1 Observations made and Analysis

In this section, all the stage settings on which the plots of the stories are expounded were extracted. The numerous stages were further classified into eight different categories according to their roles as deduced from the context. This was done in order to identify the major urban and architectural spheres of the slums occurring in the chosen texts.

This was done by first of all extracting all the various stage settings that featured in the texts. The stages were further classified into seven major categories according to the context. The categories are the [Main Character's Home] (Residence of the main character), [Other Persons' Home] (Other Character's residence), [Courtyard], [Streets], [Bar and Restaurants], [Work Place], [Places outside slums] (Places of vital scenes in the narration but is neither in the slum areas nor fall in any of the above categories) and [others].

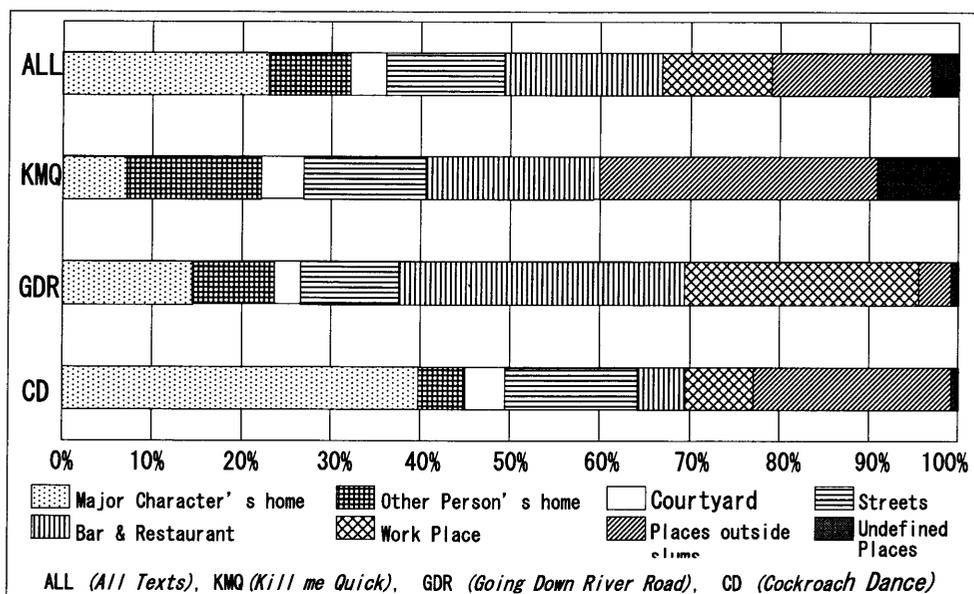


Fig.3-10 The Fractional Composition of all the extracted stages in Mwangi's novels

The observations made on the three texts combined shown in Fig. 3-10 shows that the duration on the [Main Character's Home 23.1%] was the longest followed by duration at [Places Outside Slums 18%], duration at [Work Place 17.5%], duration in the [Streets 13.3%] and duration in the [Bar and Restaurants 12.1%] respectively.

From fig. 10 it can also be noted that the duration in the outdoor stage settings like [Streets 13.8%, 11%, 14.7%] and [Courtyard 4.6%, 2.9%, 4.4%] appear to have a nearly constant duration interval throughout the three novels as compared to other stages whose time duration fluctuate from one novel to the other implying that this external communal space had a constant role to play in all the three Novels.

Observations made on the trends in each novels is analyzed below

### *Kill me Quick*

The duration spent on each stage in a descending order as shown in Fig.3-11 and Table3-5 is [Places outside slums], [Work Place], [Other Persons' Home], [Streets], [others], [Main Character's Home], [Courtyard] and [Bar and Restaurants] respectively.

The characters spent most of their times in prison after they were arrested for committing several crimes in the city. Apart from that, the main protagonists in the story were fending for their daily lives by working in the suburbs of the city. This place became their robbery spot after they started engaging in crime activities. Since they migrated to the city on their own upon completing school with a hope of making it in the city, most of their family members were left in the countryside. In the story the protagonists took sometime to reflect and imagine what life was like in their rural towns and the hopes they had before migrating to the city. The duration spent in these places; that is in the prison, in the suburbs and in imagining life in the rural areas was long thereby making the duration in places outside slum areas be the longest.

Since the major protagonists did not have a roof of their own, the duo spent most of their time residing in a friend's house or in the back streets of Nairobi. This explains why the duration in the [Main Characters Home] is short whereas the duration in [Other Persons Home] and in the [Streets] was long.

In the Category of [Work Place] *Farm* and *Quarry* were the main places showing that most of the work was physical in nature.

Table.3-5 The Stages Extracted in *Kill Me Quick* and their duration

KILL ME QUICK					
STAGE CATEGORY		STAGE	WORDS	TOTAL	RATIO
HOME	A	Farm(In the hut)	4765	4765	7.2%
NEIGHBORS	B	Razor's Home	8409	9916	15%
		Shanty land	1507		
COMPOUND	C	Shanty land	3068	3068	4.60%
STREETS	D	Back street	7248	9116	13.80%
		Streets	1868		
BAR & RESTAURANT	E	Restaurant	399	399	0.60%
WORK PLACE	F	Farm	6522	12326	18.70%
		Quarry	5804		
PLACES OUTSIDE SLUMS	E	Prison	8358	20411	30.90%
		Suburbs	4478		
		Meja's Village	2266		
		Maina's Village	2045		
		Cedar Avenue	1385		
		Village	1357		
		Central Dairies	522		
UNDEFINED PLACES	F	City	2346	6057	9.20%
		Lorry	1640		
		Bus	1474		
		Office	597		

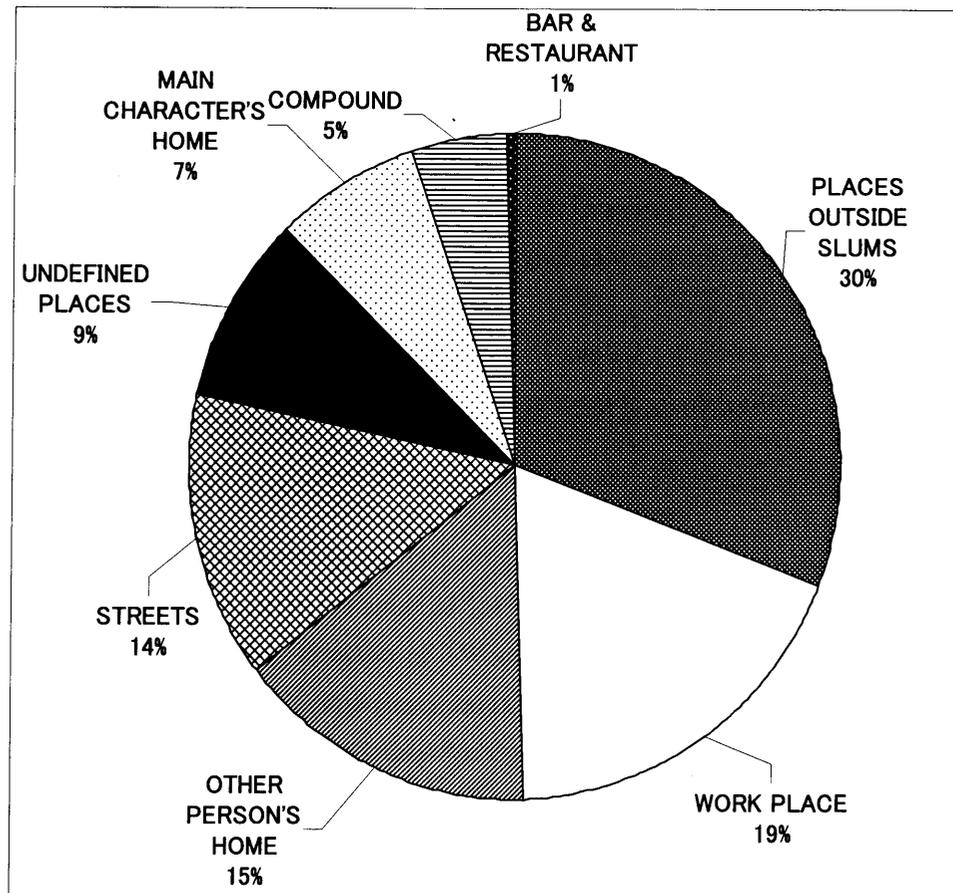


Fig.3-11 The Fractional Composition of all the extracted Stages in *Kill Me Quick*

*Going Down River Road*

Fig.3-12 and Table3-6 show that most of the time was spent in the [Work Place] which was a construction site where the main characters worked. The story line was created such that each chapter coincided with the floor level that was being worked on in the building that the characters were constructing.

The time spent in [Bar and Restaurants] was the second longest and this category of stage had the largest variety of names picked such as *Karara Center, New Eden, Capricorn* and *New Garden*. All these were drinking clubs frequented by the characters in the story.

The [Main Character's Home] which was the third place with the longest duration was mainly *Ben's House*. This first house was demolished during the slum clearance process forcing Ben to move to a *New Home*.

Ben worked together with his best friend, Ochola, and with whom he spent most of his time visiting and even drinking together with. Apart from Ocholla, Ben had a prostitute friend Winnie who was one of the waitresses in the bars they went to drink. *Ocholla's House* and *Winnie's House*, [Other Persons' Home], were the two major places where Ben spent most of his time apart from [Work place], [Drinking club] and his [Residence].

The duration spent on the other stage as seen from graph 000 is [Streets], [Courtyard], [Places outside slums] and [others] respectively in a descending order.

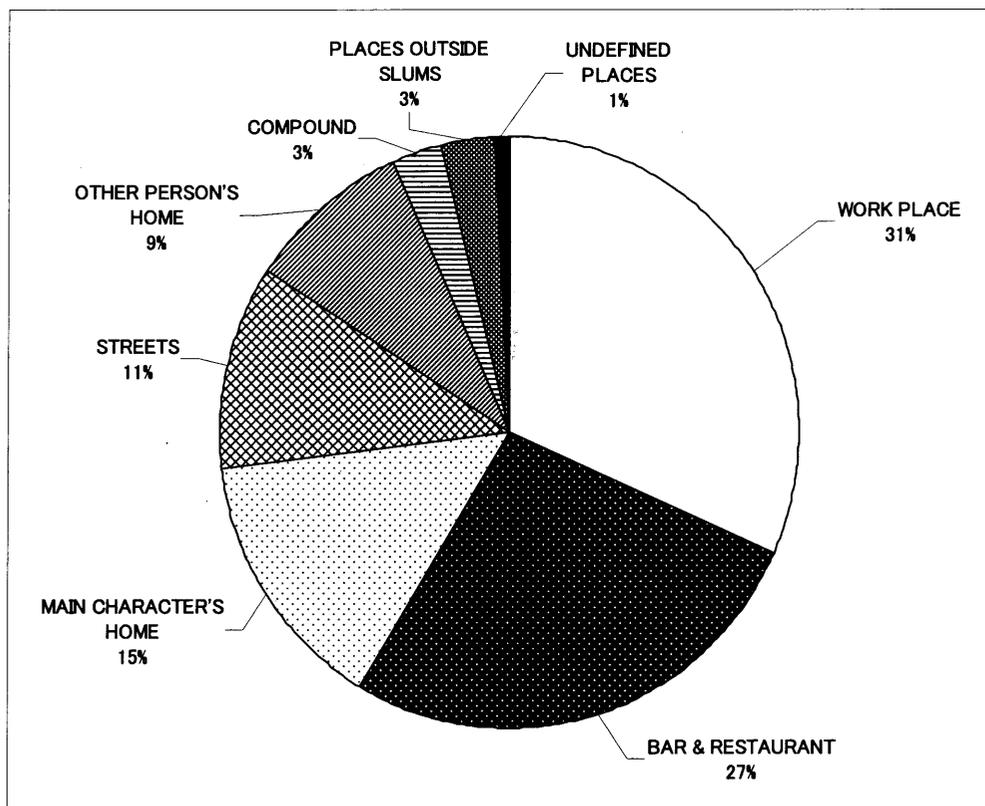


Fig.3-12 The Fractional Composition of all the extracted Stages in *Going Down River Road*

Table.3-6 The Stages Extracted in *Going Down River Road* and their duration

GOING DOWN RIVER ROAD					
STAGE CATEGORY		STAGE	WORDS	TOTAL	RATIO
HOME	A	Ben's House	9295	12304	14.70%
		New Home	3009		
NEIGHBORS	B	Ocholla's Home	3325	7635	9.10%
		Wini's House	2373		
		Childless Vegetable Woman's Place	1557		
		Max House	380		
COMPOUND	C	Courtyard	1964	2438	2.90%
		Outside	474		
STREETS	D	Street	9115	9224	11%
		Path	129		
BAR & RESTAURANT	E	Karara Center	8807	22407	26.70%
		New Eden	2948		
		Capricorn	2161		
		New Garden	2038		
		Small World club	1015		
		Ambassador Hotel	2191		
		Africa Hotel	1134		
		Hilotoni Kiosk	1249		
		Maharaj Restaurant	649		
		Kiosk	215		
WORK PLACE	F	compound	8398	26602	31.70%
		First floor	5679		
		Work place	4789		
		Seventh Floor	2935		
		Nineteenth floor	1035		
		Eighteenth floor	801		
		In the Crane	661		
		Office	592		
		thirteenth Floor	577		
		Eighth Floor	391		
		Third floor	291		
		Sixth floor	276		
		Tenth Floor	177		
PLACES OUTSIDE SLUMS	G	Culture House	1088	2415	2.90%
		Mathare Valley	312		
		Kariobangi	309		
		Kibera	304		
		Pan African Insurance Company	254		
		Cinema	148		
UNDEFINED PLACES	H	In The Bus	769	769	0.90%

### *Cockroach Dance*

In this novel [Main Character's Home] had the longest duration as the story dwelt on what was happening in the neighborhood of Dacca House describing in details each and every happening and the various behaviors and lifestyle by the occupants. Dacca House is named after a city in India and it was an Indian family House before being renovated for occupation by the native Africans who were flocking into the city (Fig.3-13 and Table3-7).

Due to promiscuous activities in the city, the character visited the hospital several times to seek treatment on sexually transmitted diseases. These were treated in hospitals located in [Places outside slums] and run by Indians, *Dr. Patel's hospital*, and Europeans, *Dr. Bates Hospital*. The Indians were the elites of this time and these were the hospitals that native Africans could afford. This means that the characters lived in a house formally designed for Indians and still in an environment served by foreign services by the Europeans and Indians.

The duration spent on the other stages in a descending order as seen from graph000 is [Streets], [Bar and Restaurants], [Work Place], [Other Persons' Home],[Courtyard] and [others] respectively.

One major noticeable observation was the fact that in [Bar and Restaurants] the length of time spent *Moonshine Club* was less than time spent in *Delicious Club* and *Marmaid Club*. The former is a club for the high class while the latter were clubs frequented by Ben and Ocholla, the low class and described as the second warmest places to home.

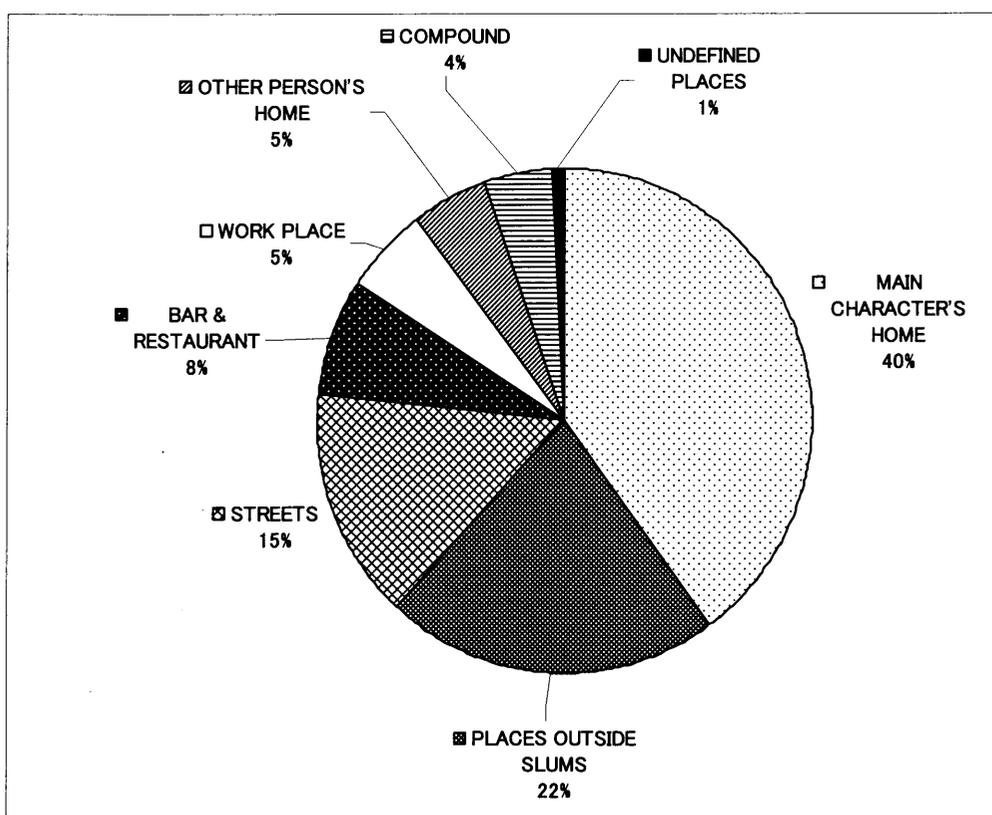


Fig.3-13 The Fractional Composition of all the extracted Stages in *Cockroach Dance*

Table.3-7 The Stages Extracted in *Cockroach Dance* and their duration

COCKROACH DANCE					
STAGE CATEGORY		STAGE	WORDS	TOTAL	RATIO
MAIN CHARACTER'S HOME	A	Dusman's room	27859	41504	39.90%
		Dacca House	13645		
OTHER PERSON'S HOME	B	S W room	858	5414	5.20%
		Magendo's home	463		
		C&D room	1734		
		B R Man's room	2359		
COMPOUND	C	Yard	4582	4582	4.40%
STREETS	D	Streets	11502	15326	14.70%
		Road	3824		
BAR & RESTAURANT	E	Moonshine club	2177	7884	7.60%
		Delicious club	2886		
		Marmaid Restaurant	2821		
WORK PLACE	F	City Hall	5569	5569	5.40%
PLACES OUTSIDE SLUMS	G	Sunshine	1065	22971	22.10%
		Dr Patel's Hospital	4055		
		Dr Bates Hospital	9356		
		Central Police Station	8495		
UNDEFINED PLACES	H	Newspapers	794	794	0.80%

### 3-3-3 Discussions

From the observations made above the stages can be arranged in a descending order of duration from [Main Character's Home], [Places Outside Slums], [Work Place], [Streets], [Bar and Restaurants], [Other Character's Homes], [Courtyard], and [Undefined Places]. With the exemption of [Places Outside Slums], we can observe that major stages consist of the [Main Character's home], [Work Place], [Streets] and [Bar and Restaurants]. This conveys the impression that spatial composition of the slum is made up of the four as the central spatial spheres.

Furthermore, the duration of the [Streets] and the [Courtyard] appear to be constant throughout the three texts implying that the two play a definite role in plot propagation in the various novels thereby gaining same level of attention from the author. From this it can be deduced that these two could have defined roles in a real slum town.

From the above results and implications we can conclude that daily life in the slums mainly revolves around the spheres of the [Main Character's Home], [Work place], [Bar and restaurants], and finally [Streets].

### 3-4 Architectural composition and characteristics of spatial spheres of the slums

#### 3-4-1 Observations made and Analysis

This section analyzes the spatial composition of the stages that appeared in the previous section. The study of the composition does not only reveal the nature, but helps to investigate the roles played both individually and collectively by the different urban and architectural elements in the spatial spheres that form the slums.

The analysis was done by distributing all the extracted architectural terms in Section three to the various stages they featured in the novel. The terms were later regrouped in the same categories described in Section three and analyzed as they appeared in the eight major stage categories described in the previous section.

Compared to other sections that focus on the quantitative analysis of the tally of extracted terms was the sole determinant for analysis, in this section analysis is not limited to the tally frequency but a general subjective descriptive analysis and interpretation of the type of the terms (articles) picked on the different stages was considered. Observations made are as follows.

Fig.3-14 below shows a summary composition of the total number of terms collected in all the stages. The detailed analysis shall however dwell on the four major stages of [Main Character's Home] [Work place], [Streets], and finally [Bar and restaurants].

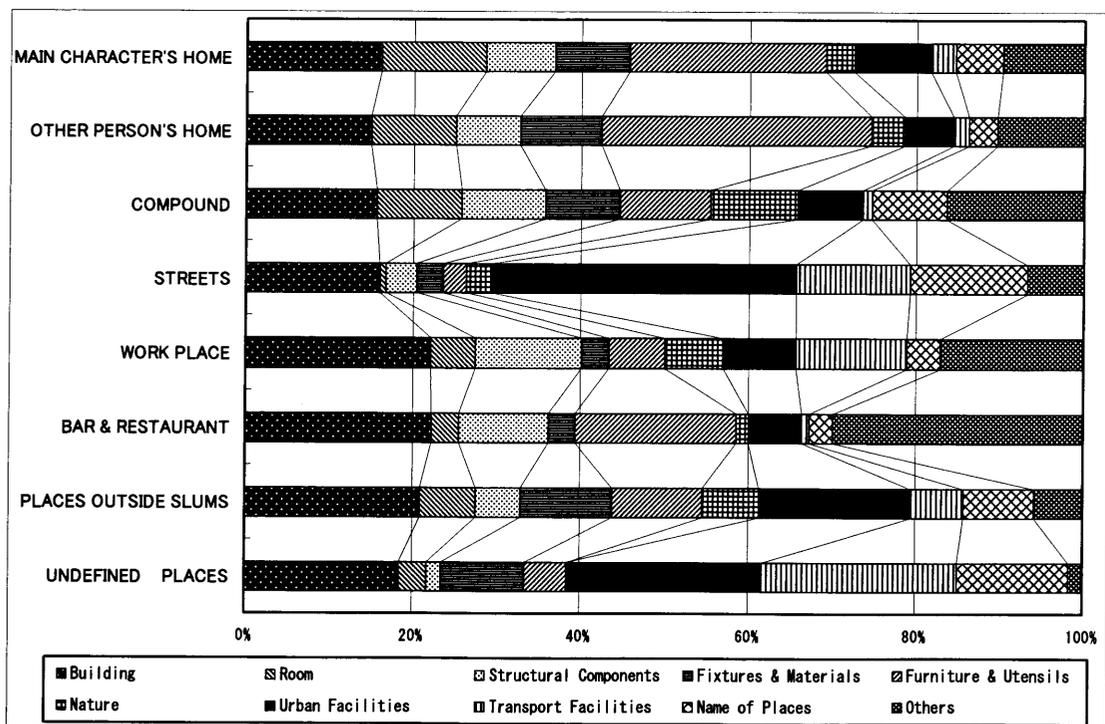


Fig.3-14 The Fractional Composition of all the extracted terms on each stage

[Main Character's Home] (Fig.3-8): In this category [Building 273], [Furniture and Utensils 260] and [Room 246] had the highest frequency. Under the [Building] category, *Dacca House 100* and *Hut 32* emerged with the highest frequency. In the [Furniture and Utensils] category *Bed 173* had an extraordinarily highest frequency compared to others. The category had a variety of items most of which were utensils exhibiting a simple lifestyle such as *Pot* and *Rack*. In the [Room] category, the appearance of the term "room" without the usual functional prefix was a notable factor. In the category of [Name of Places], places bearing name of roads and streets such as *Groggan Road*, *River Road* and *Harsat Road* appeared to dominate the column.

Table 3-8 The terms extracted on the stages of the [Main Character's Home]

BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE & UTENSILS
TOTAL 273	TOTAL 246	TOTAL 149	TOTAL 177	TOTAL 260
Dacca house 100	Room 144	Floor 45	Door 117	Bed 173
Hut 32	Bathroom 34	Wall 41	Window 28	Table 40
House 29	Toilet 26	Ceiling 26	Bolt 7	Radio 20
Garage 15	Shower room 24	Stairs 16	Rafters 4	Pot 16
Shops 13	Kitchen 12	Roof 10	Bowl 3	Plates 15
Dusman's room 11	Lavatory 2	Doorway 4	Cardboard 2	Trash can 15
Bar 11	Latrine 2	floor 3	water faucet 2	Rack 12

YARD	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS
TOTAL 66	TOTAL 153	TOTAL 62	TOTAL 85	TOTAL 151
yard 43	Streets 27	Car 33	Groggan Road 52	Cockroach 50
River 7	Parking meter 26	Truck 5	River Road 7	Rat 27
Garden 4	City 16	cart 4	Hasrat Road 3	Mice 10
Compound 2	School 10	Police car 4	Victoria street 2	Gangster 6
Fields 2	Suburbs 7	Car 4	America 1	Bhang 5
Lawn 1	Police station 5	Motorcycle 3	Commercial Bank 1	Changaa 4
Stone wall 1	Plot 5	Fruit wagon 2	Dacca 1	garbage 4

[Work Place] (Fig.3-9): [Building 187], [Structural Components 118] and [Means of Transport 97] topped with high frequencies respectively. One of the notable facts in this stage is that the categories of [Room] together with [Furniture and Utensils], which consist of elements describing the details of a building's interior, had the least number of terms depicting few indoor activities thus suggesting that most of the jobs are being done outside.

Table 3-9 The terms extracted on the stages of the [Work Place]

BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE & UTENSILS
TOTAL 187	TOTAL 45	TOTAL 118	TOTAL 23	TOTAL 60
Buiding 27	Kitchen 19	Floor 27	Door 15	Desk 8
Hotel 19	latrine 12	Wall 22	Window 4	Chair 7
Development House 16	office 7	Stairs 9	Steel Bar 1	Bed 5
Hut 15	Toilet 5	Corridor 7	Reinforcing Bars 1	Lunch Box 4
Farm house 13	Stores 1	Balcony 7	Glass door 1	Iron 3
Kiosk 13	Room 1	Fourth floor 6	Beam 1	Cooker 3

YARD	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS
TOTAL 60	TOTAL 92	TOTAL 97	TOTAL 32	TOTAL 175
Garden 11	City 21	Truck 53	Haile Selassie Avenue 6	Bhang 38
Sun 10	Back street 9	Car 15	Nakuru 2	Crane 31
Farm 10	Avenue 9	Tipper 12	Kenya Polytechnic 2	Crane Bucket 16
Grass 4	School 8	Lorry 5	Industrial Area 2	Karara 6
Windmill 3	Road 8	Patrol car 3	East Africa 2	Mallet 5
Tree 3	Parking meter 7	Mercedes Benz 2	Bondeni 2	Cockroach 5

(Streets)(Fig.3-10): The category of [Urban Facilities 351] showed an extraordinarily high frequency level followed by [Building 154], [Means of Transport 140] in a descending order. In the category of [Urban Facilities], terms referring to transport infrastructure such as *Street*, *Road* and *Back Street* were the most extracted terms respectively. In [Building category], *Dacca House* and *Supermarket* had a high frequency. In the category of [Means of Transport], *Car* was highest followed by *Bus* and finally *Taxi*.

Table 3-10 The terms extracted on the stages of the [Streets]

BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE & UTENSILS
TOTAL 154	TOTAL 7	TOTAL 35	TOTAL 30	TOTAL 27
Dacca House 15	Room 4	Wall 16	Door 22	Garbage can 5
Super market 12	Toilet 3	Stairs 9	Back door 4	Bed 5
Bar 9		Entrance 3	Window 3	Pot 2
Building 8		Exit 2	Water meter 1	Broom 2
House 8		Verandah 1		Table 1
Restaurant 8		floor 1		Stool 1

YARD	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS
TOTAL 33	TOTAL 351	TOTAL 140	TOTAL 59	TOTAL 63
River 6	Streets 90	Car 80	Groggan Road 20	Karara 10
Yard 4	Road 43	Bus 22	River Road 13	Cockroach 9
Path 4	Back street 25	Taxi 13	Mkokoteni Lane 5	Rag 7
Gate 4	City 24	Trucks 9	Shanty land 4	Flies 5
Fence 4	Dustbin 19	Bikes 4	Moi Avenue 3	Switch blade 4
Farm 4	Town 18	Refuse trucks 3	Campos Ribeiro Road 3	Trash 3

[Bar and Restaurants] (Fig.3-11): [Building 187], [Furniture and Utensils 152], and [Structural Components 91] had the highest frequencies respectively. In the [Building], terms referring to drinking clubs such as *Karara center*, *Delicious club* and *Moonshine club* showed high frequencies. In the category of [Furniture and Utensils], *Table*, *Stool* and *Chair* had the highest frequency of appearance. In the [Structural Components], *Counter* and *Wall* had the highest frequency.

Table.3-11 The terms extracted on the stages of the [Bar and Restaurants]

BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE & UTENSILS
TOTAL 187	TOTAL 28	TOTAL 91	TOTAL 27	TOTAL 152
Bar 56	Room 12	Counter 22	Door 24	Table 56
Karara Center 19	Toilet 6	Wall 15	Urinal 1	Bed 21
Delicious Club 14	Kitchen 4	Floor 15	Back door 1	Stool 13
Moonshine club 11	Slot machine room 1	Stairs 9	Window 1	Chair 9
New Eden 10	Paper Kitchen 1	Corridor 6		Glasses 8
Restaurant 8	Lounge 1	Dance floor 5		Tin Mug 6

YARD	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS
TOTAL 12	TOTAL 57	TOTAL 7	TOTAL 24	TOTAL 94
Tree 5	School 17	Car 5	Groggan Road 8	Juke box 20
Grass 3	Town 11	Plane 1	River Road 3	Bottle 13
Path 1	Streets 11	Truck 1	Ziwani 2	Glass 11
River 1	Sewage 4		U S A 2	Karara 8
Shamba 1	Road 3		Rome 1	Beer 8
Yard 1	City 2		Ngara 1	Pilsner 6

Observation made on each novel is as follows;

### *Kill me Quick*

Table3-12 shows that the number of terms picked in the [Room] category was very low both in the [Main Character's Home] and [Other Person's Home].

The stage of [Main Character's Home] had a very short duration given that the protagonists were street children with no permanent structure for residence. Both the [Main Character's Home] and [Other Person's Home] registered a high frequency for the term *Hut*. Again both had a variety of [Furniture and Utensils] most of which were hand made possessions such as *Tin lamp* or items that are converted to fit different use such as *Parking crate* used as a seat and *Tin plate*. This exhibits a simple lifestyle of fewer possessions.

In the category of [Streets], [Urban Facilities] and [Building] had the highest frequency. In the [Urban Facilities], *Back streets* was the term with the highest frequency. From the context, this was the road used to supply the various *Supermarkets*, *Restaurants* and *Shops* registered in the [Building]. It had few people and less destruction apart from the supplying vehicles thereby providing the main characters with a place for residence. The place also had several dustbins from where the protagonists used to pick their food from when things got tough.

The other notable observation was in the [Places Outside Slums]. Here [Building] and [Urban facilities] were the categories with the most terms. The [Building] category had *Mansion* and *Building* all which are modern names for an architectural structure. In the [Yard] *Gate*, *Fence*, *inner Compound* and *Lawn* were extracted depicting a well-tended homestead. Furthermore in the category of [Name of Places and Country], several names referring to upper class residential areas in Nairobi such as *Cedar Avenue*, *Eastern Retreat* and *Western Close* appeared in plenty. This is because the protagonists spent most of their time working as casual workers to tender gardens and do other odd jobs in these estates.



### *Going Down River Road*

Apart from [Furniture and Utensils] whose frequency varied, the rest of the categories for architectural terms were consistent both in the [Main Character's home] and [Other Person's Home] (Table3-13). For both residences, *Bed* registered the highest frequency in [Furniture and Utensils]. Apart from that, terms such as *Transistor radio*, *Carton* and *Lamp* in [Main Character's home] and *Pot*, *Paraffin lamp* and *Crate* in [Other Person's Home] were among the various types of items picked in this category depicting a simple composition for houses in a slum town. In [Building] terms referring to simple and temporary building structures such as *Hut*, *Kiosk* and *Shack* were extracted depicting the temporary nature of structures in a slum.

There are several names of business premises in the [Building] category for [Streets] such as the *African Hotel*, *Bar*, *Brothel*, *Café* and *Canteen*. The other notable factor was that most of these premises are temporary structures for business activities run by self-employed people in the slums such as the *Brothel*, *canteen*, *food kiosk* and *Hilotoni*. Streets provided the slum dwellers with a good environment to start income generating activities.

In [Place of work], [Building], [Structural Components] and [Transport facilities] categories listed the most number of terms respectively. This is because the main characters were working in a construction site for a new building with a satirical name *Development Building*. The name was satirical in that as the construction progresses; the people who benefit from the outcome are the owner and many other people with proper education credentials whereas the real people who spent their time building it of which many were school dropouts gains nothing. In fact they become jobless at the end. Apart from this, the appearance of hotel names such as *Tourist Hotel* and *Hilton Hotel* illustrated the state of urbanization in the inner Nairobi. Native Africans had no easy access to these hotels.

Some of the key social problems in Nairobi featuring in this novel was alcoholism and prostitution. This explains why in the [Building] category for [Bar and Restaurants] a variety of proper names of drinking joints such as *Karara Center*, *New Eden*, *New Garden*, *Capricorn* etc. Was extracted. The other notable factor was the extraction of *Table*, *Stool*, *Chair and High stool*, in the category of [Furniture and Utensils]. These are furniture used for socialization and there high frequency of appearance here depicts that [Bar and Restaurants] provided the main space for socialization given that in the residence these furniture did not appear much like this. Also in the category of [Urban Facilities] the term *School* had the highest frequency of appearance. This term appeared frequently in conversations amidst drinking *Changaa* and *Karara* extracted in the [Others] category as characters got sentimental with their past complaining about failure of education to give them a surety of the future. Many complained that despite education, they were still frustrated with no better paying jobs.





### ***Cockroach Dance***

The novel revolves around the happening at Daccahouse, a residential flat located along Groggan road, one of the oldest streets of Nairobi. Most of the scenes happen within the residence as evidenced with the big number of items extracted in the [Furniture and Utensils] both in the [Main Character's Home] and [Other Person's home] (Table3-14). *Bed* had the highest frequency in [Main Character's Home]. Here there was also the appearance of several electronic apparatus such as *Radio*, *Record Player* and *Transistor Radio* most of which were depicted as the source of noise in the neighborhood. The meager lifestyle by the residents of Daccahouse is exhibited by the extraction of *Mat*, *Waste bottle*, *Holed pot*, *Crate* and *Old shoes* in the [Other Person's home].

The building had a shared [Yard] where several public [Furniture and Utensils] such as *Trash can*, *Dustbin* and *Bench* were placed and used communally.

In the [Building] category of [Streets] the term *Dacca House* appeared in plenty because of its proximity to two of the oldest major streets in Nairobi, *Groggan Road* and *River Road* that were extracted in the [Name of Places and Countries]. Compared to other modes of transport, *Car* registered the highest frequency in the [Transport Facilities]. From the context, this was due to the fact that some of the characters worked as mechanics a long the [Streets] and most cases they were tending to *cars* on these [Streets]. The streets therefore played a big role in providing opportunities for self-employment that sustained the lives of the residents most of whom were jobless.

Just like in *Going Down River Road*, the total number of items extracted in the [Furniture and Utensils] was the highest on the [Bar and Restaurant] stage. Whereas *Bed* was the most used furniture in [Main Character's Home], here too *Table* topped the list of furniture. The appearance of *chair* too suggest that most of the socializing activities took place in the [Bar and Restaurant].



Table 3-14 cont.....

STAGE	BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE AND UTENSILS	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS
	TOTAL	21	TOTAL	11	TOTAL	30	TOTAL	4	TOTAL	6
OTHER PERSON'S HOME	Decca House	13 Room	7 Doorway	3 Door	8 Mat	5 yard	1 Street	2 Car	2 Grogan Road	2 Garbage
	House	3 Bathroom	2	3 Door frame	1 Waste bottles	4 River	1 Suburbs	1		1 Shanties
	Garage	2 Shower	1		1 Holed pot	4	1 City hall	1		1 Mice
	School	1 Lavatory	1		1 Bed	3				1 Cockroach
	Next door	1			1 Hammer	2				
	Hilton Hotel	1			1 Crate	2				
					1 Trash can	1				
					1 scrap metal	1				
					1 Sack	1				
					1 Rollerskate	1				
					1 pins	1				
					1 Old shoes	1				
				1 Hotplate	1					
				1 Electric iron	1					
				1 Bucket	1					
				1 Bottles	1					
STAGE	BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE AND UTENSILS	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS
	TOTAL	18	TOTAL	22	TOTAL	22	TOTAL	4	TOTAL	9
COMPOUND	Decca House	12 Room	15 Floor	8 Door	20 Trash can	8 Yard	14 City	2 Pushcart	2 Grogan Road	4 Bottles
	House	2 Cellroom	3 Stairs	5 Window	1 Suitcase	3 Stone wall	1 Block	1 car	1 River Road	3 rat
	Bamboo Night Clu	1 Bathroom	3 Wall	5	1 Dustbin	2	1 Suburbs	1	1 Industrial area	1 Cockroach
	Shops	1 Mgaru's room	1 Doorstep	3	1 Walking stick	2			1 Racecourse Road	1 Rubbish
	Building	1	1 Doorway	1	1 Sword	2				
	Garage	1			1 Bench	1				
					1 Pan	1				
					1 Pot	1				
					1 Brazier	1				
					1 Utensils	1				
					1 Bed	1				
					1 Broom	1				
STAGE	BUILDING	ROOM	STRUCTURAL COMPONENTS	FIXTURES AND MATERIALS	FURNITURE AND UTENSILS	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS
	TOTAL	5	TOTAL	2	TOTAL	0	TOTAL	12	TOTAL	7
OTHERS	Bank	1 Room	1		1 Bed	1			1 Mathari Mental Ho	1 Westlands
	Decca House	3 Cell	1					5 Kibera Court	1 Cairo	1
	Commercial Bank	1						4 Parking meter	4 Grogan Road	4
								1 City Council	1 Kinathi Street	1
							1 City	1		0

### 3-4-3 Discussions

Based on the above observations, in this section we limit our analysis to expound on the spatial composition of the four major stages mentioned in the previous section and try to discuss what this composition implies in a setting of real slum town.

**The Residence:** In the column of Building, the frequency of Hut was higher than that of House. Furthermore, in the column of Room, a recurring observation showing the non-prefixing of the word room by its functionality was made. These observations suggest that slum dwellings consist of buildings made of a single un-partitioned room. In Fixtures and Materials, simple and readily available materials such as Rafters and Cardboards appeared in plenty depicting the simplicity and the temporary nature of the buildings in the slums resembling the traditional buildings found in the rural area of Kenya that are grass thatched with walls made of reeds and mud (Fig.3-15, 16).

In the column of Furniture and Utensils, most of the terms picked mainly referred to basic articles needed in a home implying the simplicity of lifestyle in the slums. As compared to other furniture, the frequency of Bed, which is private furniture in the home, exceeded that of other furniture basically used during interaction in the home such as chair and Table. Based on these analysis we can say that slum's residence consist of simple and temporary structures whose main purpose is to provide basic needs to satisfy a simple life style.

**The Streets:** In the column of Name of Places and Countries, the same observation made in section 4.1 was made again showing that many places bare major roads in Nairobi in their names. From the context, most of the slum towns in the novels were located along major roads hence baring the name of the adjoining roads. Apart from providing the characters (slum dwellers) with a suitable environment for interaction (Fig.3-17), streets played the crucial role of providing opportunities for self-employment opportunities such as running a kiosk (Fig.3-16) and mechanical jobs, making it crucial for the economical survival of some of the characters. Usage of the compound resembled that in the rural villages (Fig3-15).

**The Work Place:** From the context, most of the work places in the novels were places for manual labor. The other observation was that most of the slum dwellers got opportunities to earn income by doing odd jobs in the suburbs, a factor that contributed to the long duration spent in Places outside Slums as explained in the previous section. Most of this mainly consisted of high-class residential areas where people from the slums would be employed as house helps or gardeners. This is a common trend that can also be witnessed in Nairobi whereby the residence for the poor and the rich are juxtaposed to each other as the slums tend to thrive in the fringes of exclusive and up-market residential neighborhood.

**The Bar and Restaurant:** On this stage, in the Building column, building names appeared as proper nouns implying that these particular places are well known by the characters (people). Many of these buildings however appeared as temporary structures made of cheap

and readily available materials. It was also on this stage that the column for Furniture and Utensils registered a high frequency level after the stages related with homes. This suggest that the place provided ample environment for socialization. From the context, it was place for both lamentation and consolation for most of the characters. The other notable feature was that it was on this stage that the column for others registered a high frequency indicating that these are places in the slums where most of the typical activities of the slums take place. The dim light and the crowds that characterized the place were favorable for promiscuous activities such as prostitution to thrive.



Fig.3-15 An illustration Picture of lifestyle in an African village

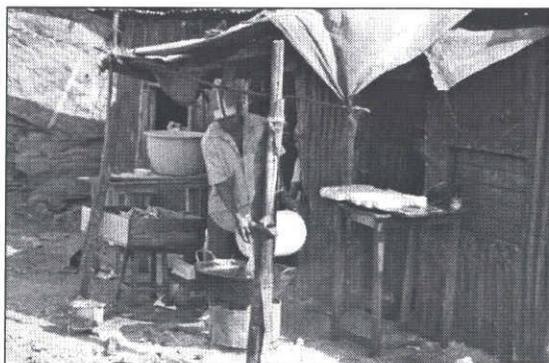


Fig.3-16 Temporary structural materials



Fig.3-17 Streets provide social space

3-5 The meaning of urban and architectural space expressed by *Meja Mwangi*

Analysis from observations made on stage extraction reveals the predominance of three major stages that are the streets, the residence and finally bar and restaurants. The trio exhibits simplicity of form, organized and composed in a rowdy environment

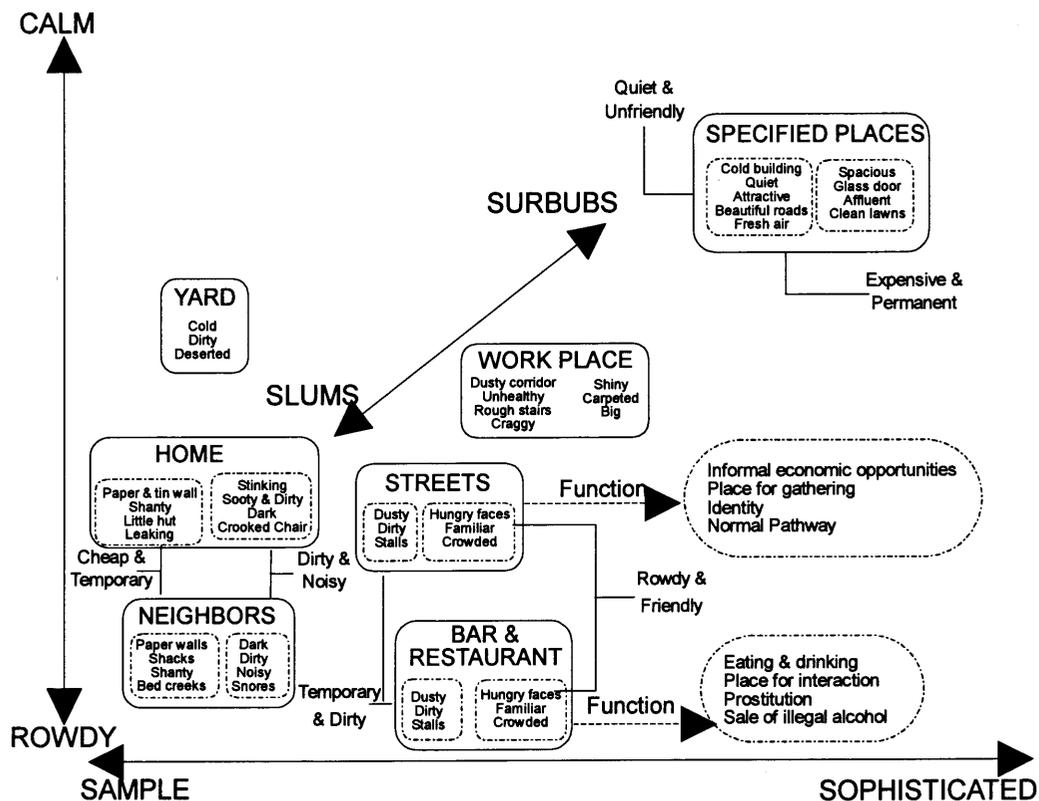


Fig.3-18 The composition of a slum town expressed in *Meja Mwangi's* novels

Residences are made of single tiny multipurpose room units. This space scarcity in the homes can be considered as the contributing factor to limited interactive activities in the homes exhibited by the low frequency of furniture used for interaction at home such as table and chair as compared with furniture normally used for private purposes such as bed.

Due to lack of room for interaction in the homes, the more open and welcoming atmosphere in the bar and restaurant provided an alternative as evidenced in the high frequency of the appearance of furniture for interaction such as table, stool and chair as compared to their appearance in the homes.

Most of the pre-colonial Sub-Saharan African<sup>(10)</sup> cities consisted of ethnic village units. Land assets and other resources were communally owned and daily life activities carried out in the public compounds within the homesteads. This type of lifestyle is still evident in the countryside parts of Kenya such as “dala”<sup>(11)</sup> villages in Luo Nyanza province whose typical homestead is sketched in Fig.5 above, and the Maasai’s “Manyatta”<sup>(12)</sup> villages in Narok district. Our research showed that this lifestyle influences the lifestyle and spatial perception in the slums due to the fact that many people in the slums prefer the public spatial spheres such as streets, bar and restaurants for socialization purposes rather than doing this inside their homes.

Also due to their lack of ethnic ties with the place, many Africans consider the city a place to stay temporarily when working. After retirement, many people go back to their rural homes (ethnic villages) that they consider to be their permanent place to stay. This was evident in the temporary nature of both the building structures and the furnishings in the homes.

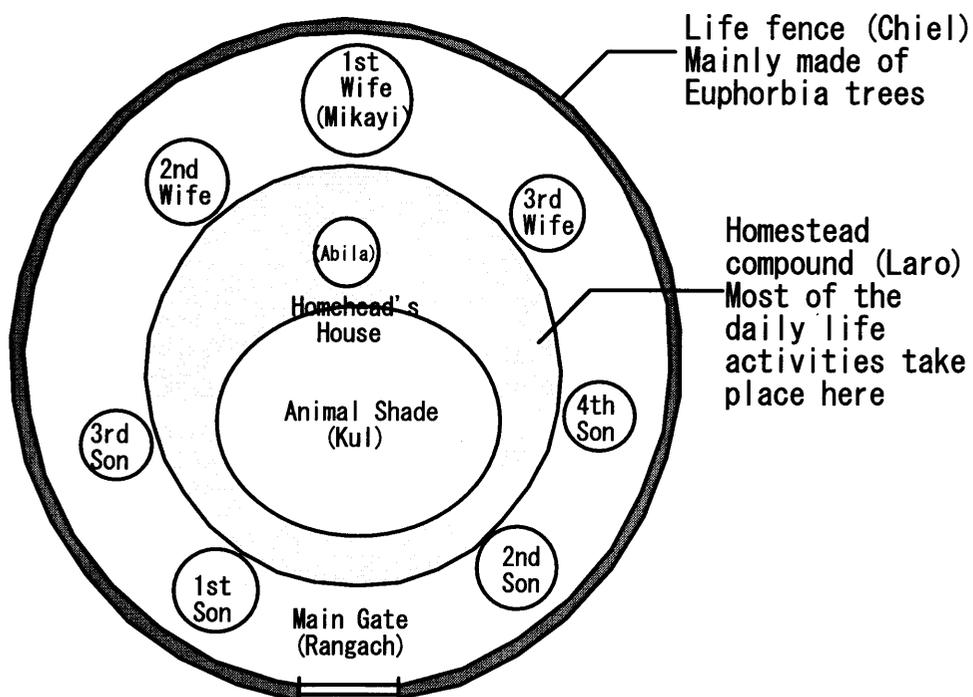


Fig.3-19 An illustration of the composition of a Luo village

In other words, slum dwellers brought the rural lifestyle with them into the city. This research shows that in addition to the physical, economical factors a better policy seeking to solve the slum problem in Kenya should address cultural issues too.

#### NOTES:

- (1) A definition by UN-HABITAT In its guide journal, Improving the Lives of 100 Million Slum Dwellers, May 2003
- (2) UN-HABITAT (United Nations Human Settlement Program) is a part of the United Nations that deals with shelter improvement in developing countries. Its headquarters is based in Nairobi Kenya.
- (3) W. H.A. Olima; The Dynamics and Implications of Sustaining Urban Spatial Segregation in Kenya: Experiences from Nairobi Metropolis, Lincoln Institute of Land Policy Conference Paper, 2001
- (4) Slum Clearance is the policy applied to clear the slums whereby the existing slum structures were demolished by the city authority and the dwellers forcefully evicted to be re-housed or resettled to some other places.
- (5) Marie H.; Slum Upgrading in Nairobi within the Housing and Basic Services Market: A housing rights concern Journal of Asian and African Studies, Vol. 43, No. 1, pp. 19-39, 2008
- (6) UN-Habitat; The Challenge of Slums: Global Report on Human Settlements, Earthscan London.
- (7) Obudho, RA and Aduwo; The Nature of the Urbanization Process and Urbanism in the City of Nairobi, Kenya African Urban Quarterly, Vol7 No. 1 & 2, February 1992
- (8) Majale, M.M.; Tenure Regularization in Informal Settlements in Nairobi, Kenya. Paper presented at the Regional Conference on Urban Land Management Practice, Nairobi Safari Club, 25th – 26th February 2000
- (9) One of the pioneering urban novelists whose works also have a slum setting whereby the protagonist finds himself shut off from the promises of life with pomp in the city. Based on this theme in their attempt to explain the struggle for independence in Kenya.
- (10) Sub-Saharan Africa is a geographical term used to describe those African countries, which are fully or partially located south of the Sahara
- (11) Dala is a term referring to the rural village homestead among the Luo tribe in Western Kenya (author)
- (12) Manyatta is a term referring to the rural village homestead among the Maasai tribe living around Nairobi in Kenya (author)

#### REFERENCES

- 1) Kurtz Roger J.: Urban obsessions and urban fears: Post colonial Kenyan novels, African World Press, 1998
- 2) Shuttles Gerald D: The social order of the slum, The University of Chicago Press, 1968
- 3) Meja Mwangi: Kill Me Quick, Heinemann educational, 1973
- 4) Meja Mwangi: Going Down River Road, Heinemann educational, 1976
- 5) Meja Mwangi: Cockroach Dance, Longman Kenya Limited, 1979
- 6) Cohen D. Atieno E. S. O: The Historical Anthropology of an African Landscape, James Currey, 1989

## **CHAPTER 4**

### **THE PROCESS OF URBAN AND ARCHITECTURE MODERNIZATION IN THE NOVELS BY CHARLES DICKENS**

#### **4-1 Research Background and Objectives**

##### **4-1-1 Introductions**

##### **4-1-2 Research Objectives**

##### **4-1-3 Research Methodologies**

#### **4-2 19th century aspects of urban and architecture described by Charles Dickens**

##### **4-2-1 Observations made and Analysis**

##### **4-2-2 Discussions**

#### **4-3 Physical and emotional perception of urban and architectural aspects**

##### **4-3-1 Observations made and Analysis**

##### **4-3-2 Discussions**

#### **4-4 The frequency of use and the sequence of spatial spheres in Dickens novels**

##### **4-4-2 Observations made and Analysis**

##### **4-4-3 Discussions**

#### **4-5 The process of urban and architecture modernization in the novels by Charles Dickens**

## 4-1 Research background and objectives

### **4-1-1 Introductions**

The Victorian<sup>(1)</sup>(1837-1901) was a period of rigid conventions, formal social rules, and a quickly growing industrial economy in Britain. These activities resulted in tremendous modern socio-economic transformations that made Britain to be among the first societies to transform from agrarian to industrial based economy. Lifestyle in Britain shifted from the agricultural-based communal traditional rural lifestyle to a manufacturing and trade entrepreneur based individualistic modern urban lifestyle. Britain therefore became the first nation to experience the preliminary challenges of a capitalistic modern urban lifestyle. The antagonism that accompanied these transformations inspired the penning of several satirist literature materials geared towards educating the common man (working class) about the perceived injustices inflicted on them by the few rich powerful individuals (middle class), a new social class that rose with industrialization. Victorian literature<sup>(2)</sup> is therefore pregnant with illustrations of cultural ambiguities that accompanied the birth of modern urbanization.

Novels by Dickens have attracted research work in the various fields of narrative analysis<sup>(3)</sup>, literature criticism<sup>(4)</sup>, social sciences and humanity<sup>(5)</sup>, etc. Whereas most of these research approaches are based on analyzing the context, theme and the literature techniques used in the novels, this paper forms the first attempt to apply text analysis in studying Dickens' novels.

The impact of British influence began earlier with the missionary work, but a greater impact from the influence came after the balkanization pact signed at the Berlin conference. This took place right towards the end of the 19<sup>th</sup> century, the period marking the end of the Victorian period, and most of the preliminary spatial aspects that have shaped urbanism in Kenya share a lot of similarities with Britain of the Victorian period. Many estates and the general design of Nairobi on the garden city concept borrow heavily from the Victorian culture. In the study of the process of modernization of Nairobi, studying the lifestyle in Britain during this period when its population had massive impact and influence that shaped the direction of modernization is vital hence the inclusion of this research in this thesis. Whereas most of the native writers in Kenya about urban problems in Nairobi dwell in illustrating lifestyle in the low class areas, the Victorian novels provide a window to study the lifestyle of the high class in Kenya too due to the fact most of the high class residence in Nairobi were built for the British whose ideologies were from the Victorian period.

A study on the Victorian novels therefore does not only provide a chance to compare modernization in Nairobi with the process of modernization that first occurred in Britain, but also provides a good base to understand the factors that influenced modernization in London and how the same factors manifested themselves in the modernization process of Nairobi.

#### 4-1-2 Research Objectives

This section aims to study the architectural and urban space in the novels by Charles Dickens in order to explore the aspects of modernization during the Victorian period illustrated in them. Although the cities and buildings featured in literature are personal spatial imaginations by the author, they are born from and reflect the cultural setting of their time. This research is based on the fact that since this image has been hypothetically transformed into words to convey a universal image, consciousness and ideology to all readers, literature therefore has the capacity to convey a universal meaning and insight of its cultural origin and setting.

#### 4-1-3 Research Methodologies

In order to identify the architectural and urban elements of space illustrated by the author, at first all the urban and architectural terms from the texts were extracted and classified into eleven categories of [Building], [Room], [Structural Components], [Fittings and Materials], [Furniture and Utensils], [Yard], [Nature], [Urban Facilities], [Name of Places], [Transport Facilities] and [Others] (Terms that were peculiar and unique to the Victorian period such as *waist coat*, *coal* etc).

Next, the above architectural terms were re-extracted alongside the modifying adjectives. These urban and architectural terms were regrouped again into the above eleven major categories while the modifying adjectives were grouped into a total of the following six major categories of <Colour> , <Material> , <Size and Form> , <Likable> , <Unlikable> and the rest of the adjectives in <Others> . After this a cross analysis was performed between the Architectural terms and the Adjectives in order to analyze both the physical and emotional perceptions of the urban and architectural spatial aspects deduced in the analysis of Terminologies.

Final was the extraction of all the stages used by the author in propagating the plot of the story. These were grouped into nine major categories of [Residence],[Compound and Fields] , [Streets] , [Social Institutions] , [Hotel and Inn] , [Restaurant] , [Shops] , [Recollection],and[Others] according to their context. The durations were summarized on a graph showing the fraction of time spent on each stage within the novel. The findings were later plotted on sequential stage transition graph illustrating how the stages alternate from the beginning to the end of the story

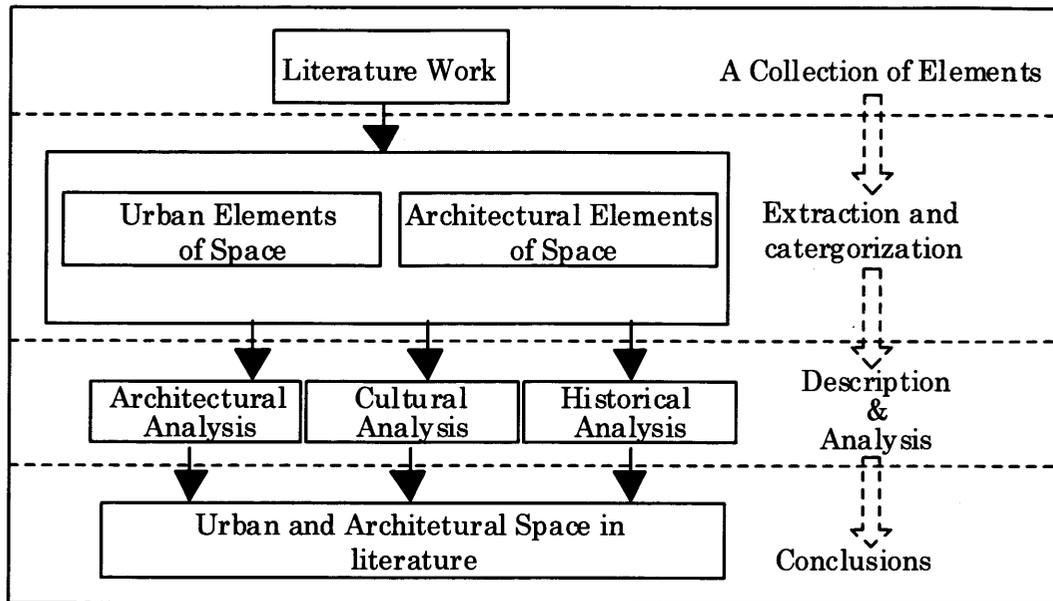


Fig. 4-1 The flow of the major steps of the research

## 4-2 19th century aspects of urban and architecture described by Charles Dickens

### 4-2-1 Observations and Analysis

According to Fig. 4-2, the terms extracted from the novels, [Building] and [Furniture and Utensils] categories registered the highest number of terms extracted in all the three novels. In the [Building] category, *House* was the highest in all of the novels. This high frequency of a residential term can be explained by the fact that the Victorian elite preferred to spend most of their times at home<sup>(6)</sup>.

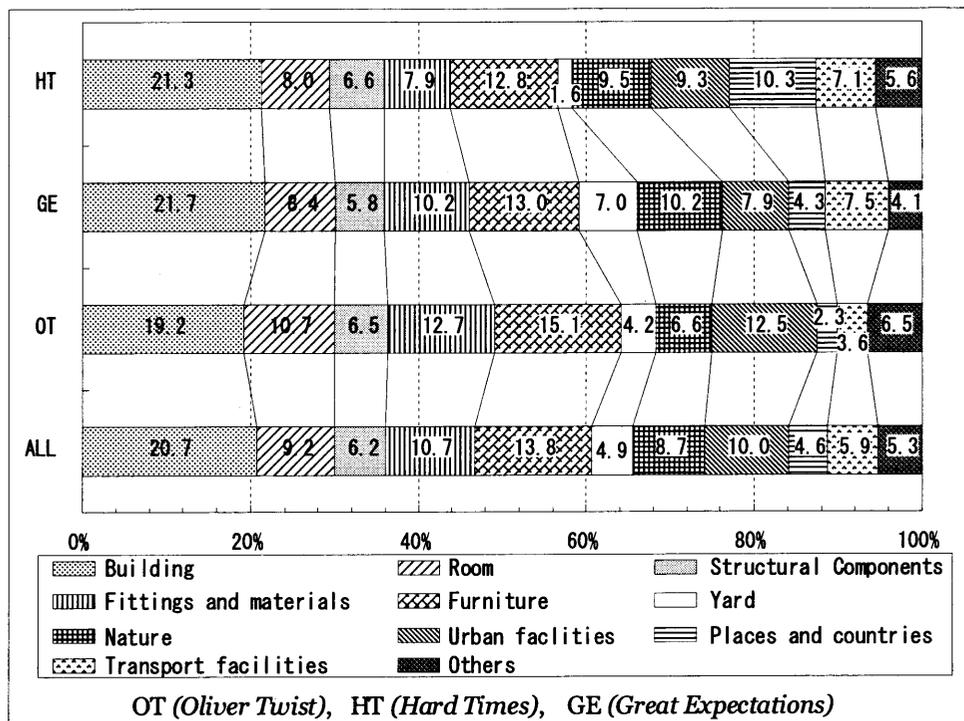


Fig. 4-2 The fractional composition of the extracted terms

Using Table 4-1, detailed observations made on each category starting with the [Building] category shows that *House 70, Bank 58* and *Home 50* scored high in *Hard times*. In *Great expectations* *House 167, Home 142* and *Company 54* had the highest frequencies respectively while *House 189, Home 82* and *Workhouse 44* topped in *Oliver twist* respectively. The appearance of *Bank* and *Office* illustrate the emergence of modern building types depicting the process of modernization that was rapidly taking shape during the Victorian period. The other striking observation made was the constant appearance of religious institutions such as *Church, Temple* and *Castle*. Apart from their spiritual role in the society, these institutions were pillars for philanthropic activities especially to the poor.

In the [Room] category, the simple term *Room* led with the highest frequency of appearance in all the three novels. This was followed by *Drawing Room 6, Upstairs 6* and

*Bedside 5* In *Hard times*, while In *Great expectations Chamber 33, Parlor 23* and *upstairs 19* followed. In *Oliver twist Upstairs 33, Parlor 21* and *Kitchen 20* followed. Rooms like *Drawing room* and *Parlor* were mostly used for social purposes and domestic entertainment and their high frequency of appearance enhances the image of domestic lifestyle by the Victorians. The vertical stratification into upstairs and downstairs not only reveals the spacious nature of life by the elite middle class but also illustrates the need for privacy and seclusion of some functions<sup>(7)</sup>. Rooms like *bedroom, drawing room* and *parlor* were located upstairs depicting that functions held in them needed privacy. The characteristics of modern urban lifestyle such as the need for privacy, seclusion and social distancing were evident.

In comparison, the homes for the working class<sup>(8)</sup> were illustrated as less spacious in the novels with no spatial separation of various domestic functions. Most of the functions in them were carried out in a single multipurpose room, which explains the high frequency for the appearance of the simple term room without any functional prefix.

In the category of [Structural Components], *Stairs 20, Floor 15, Wall 13* and *Rails 10* ranked top in *Hard times*. In *Great expectations Wall 62, Staircase 38, Floor 27* and *Chimney 23* had the highest frequency respectively while in *Oliver twist Wall 54, Stairs 48, Floor 43* and *Ceiling 14* had the highest frequencies. The appearance of *Stairs* enhances the image of vertical spatial stratification of the homes, which was common among the middle class population of this period. The working class mainly inhabited multistoried flats that were developed to offer for mass residence and this can also explain why the term *Stairs* was extracted in plenty.

The category of [Transport Facilities] is dominated by traditional modes of transport such as *Horse, Galley, Donkey* and *Wagon*. In the same category appeared words depicting modern mode of transport such as *Train, Locomotive, Coach* and *Vehicle* enhances the transitional nature of lifestyle that was prevailing in Britain during this time. The development of new mode of transport permitted the suburban growth by increasing urban mobility especially for the rich elites enabling them to shuttle between the city center and their residence in the suburbs.

In the [Yard] category, terms depicting spatial enclosure and seclusion such as *Garden, Fence, and Gate* appeared in plenty. There were also words that refer to communal spaces such as *Field, Churchyard* and *Courtyard*. From the novels, the middle class secured and fenced out their own territory mostly in the suburbs while the working class were left to share space in the city center.

Most of the terms extracted in the category of [Others] consisted of name of clothing that were fashionable during the Victorian period such as the *Shawl, The Coat, Waist Coat* and the *Cloak*. Victorians were sensitive to fashion and used the fashion of their clothing, domestic utensils and furniture to display their refinement and development in the society.

Table. 4-1 The extracted terms (Top ten items in each novel)

NOVEL	Building	Room	Structural Components	Fittings and materials	Furniture	Yard	Nature	Urban facilities	Places and countries	Transport facilities	Others											
HARD TIMES	TOTAL	344	TOTAL	129	TOTAL	98	TOTAL	128	TOTAL	207	TOTAL	26	TOTAL	150	TOTAL	150	TOTAL	153	TOTAL	114	TOTAL	95
	House	70	Room	92	Stairs	20	Door	43	Bed	46	Garden	11	Wind	16	Town	74	Coketown	112	Horse	70	Shawl	20
	Bank	58	Drawing room	6	Floor	15	Window	42	Table	35	Fence	3	Rain	15	Country	30	England	8	Train	17	Machinery	13
	Home	50	Upstairs	6	Wall	13	Bricks	14	Chair	32	Field	3	Coast	12	Road	21	London	8	Coach	12	Bell	13
	Lodge	32	Bedside	5	Rail	10	Wood	13	Candle	14	Arcade	2	Tree	11	Station	13	Liverpool	4	Carriage	5	Windlass	12
	School	25	Chamber	5	Roof	9	Iron	11	Clock	10	Cloud	2	Land	10	Market	4	Atlantic	3	Locomotive	2	Clock	10
	Church	13	Downstairs	5	Stage	9	Shutters	3	Lamp	8	Gate	2	Sky	10	Pavement	3	India	3	Ship	2	Coal	9
	Parliament	10	Dining-room	4	Arche	7	Bolt	1	Portrait	8	Lawn	1	Star	10	Avenue	1	China	2	Vessels	2	Roses	8
	Factory	9	Basement	1	Chimney	7	Sun-blinds	1	Cabinet	5	Plantation	1	Sun	9	Cemetery	1	Jerusalem	2	Boat	1	Waist coat	5
	Apartment	7	Board-room	1	Ceiling	2			Carpet	5	path	1	Grass	9	Highway	1	Westminster	2	Chariot	1	Linen	2
	Others	70	Others	4	Others	6	Others	0	Others	44	Others	0	Others	48	Others	2	Others	9	Others	1	Others	3
GREAT EXPECTATIONS	TOTAL	807	TOTAL	313	TOTAL	215	TOTAL	378	TOTAL	485	TOTAL	260	TOTAL	378	TOTAL	294	TOTAL	160	TOTAL	279	TOTAL	151
	House	167	Room	189	Walls	62	Door	162	Table	122	Gate	77	Marshes	66	Street	51	London	78	Carriage	57	Coat	31
	Home	142	Chamber	33	Staircase	38	Window	88	Chair	85	Garden	47	River	60	Country	50	Britain	16	Boat	55	Coal	18
	Company	54	Parlour	23	Floor	27	Glass	53	Bed	64	Yard	30	Wind	45	Town	36	England	12	Coach	50	Cloak	15
	Church	44	Upstairs	19	Chimney	23	Iron	42	Candle	46	Grave	23	Nature	31	Village	30	Walworth	8	Ship	31	Gun	15
	Office	41	Bedroom	13	Ceiling	18	Wood	14	Lamp	22	Churchyard	19	Tide	28	Bridge	23	Newgate	7	Horse	24	Bells	11
	Bank	30	Gallery	11	Roof	18	Shelf	7	Box	18	Court yard	14	Moon	17	Road	19	Denmark	4	Steamer	23	Pipe	10
	Temple	25	DressingRoom	5	Stage	13	Bow-Window	3	Clock	15	pond	14	Shore	16	City	12	Portsmouth	4	Galley	13	Waistcoat	9
	Shop	24	Bedside	4	Rails	5	Bricks	3	Basket	10	Tombstone	13	Rain	16	Neighborhood	10	Wales	4	Chaise Cart	9	Corn	6
	Castle	22	Sittingroom	4	Doorstairs	4	Shutter	3	Plate	10	Flower	10	Sea	15	High street	9	France	3	Prison ship	8	Rum	6
	Others	258	Others	12	Others	7	Others	3	Others	93	Others	13	Others	84	Others	54	Others	24	Others	9	Others	30
OLIVER TWIST	TOTAL	645	TOTAL	358	TOTAL	217	TOTAL	427	TOTAL	508	TOTAL	141	TOTAL	223	TOTAL	421	TOTAL	78	TOTAL	121	TOTAL	220
	house	189	room	203	wall	54	door	257	table	104	gate	38	nature	39	streets	137	london	53	coach	34	coat	53
	home	82	upstairs	33	floor	43	window	91	chair	100	field	29	wind	26	road	48	pentonville	6	horse	21	waistcoat	40
	workhouse	44	parlour	21	stairs	40	iron	21	bed	64	garden	24	hill	20	town	47	newgate	5	cart	15	bell	24
	office	42	kitchen	20	ceiling	14	shutter	20	glass	48	yard	20	rain	16	country	32	highgate	4	carriage	12	cane	17
	shop	42	downstairs	18	roof	11	wood	9	candle	47	churchyard	7	river	14	bridge	27	thames	3	chaise	12	cap	17
	parish	33	cell	14	stage	10	brick	7	box	30	farm	5	sun	13	lane	19	paris	2	donkey	8	pipe	17
	church	25	chamber	13	counter	9	bolt	5	lantern	18	land	4	cloud	12	court	18	rome	2	waggon	5	pistol	17
	bar	21	bedside	10	staircase	8	keyhole	4	lamp	16	fence	3	flower	12	village	17	geneva	1	vehicle	4	coal	15
	bank	15	bedroom	5	tap	8	marble	4	curtain	14	footpath	3	tree	12	pavement	14	greenland	1	boat	2	cloak	8
	Others	152	Others	21	Others	20	Others	9	Others	67	Others	3	Others	59	Others	62	Others	1	Others	8	Others	12

Next is the analysis of observations made on each novel.

### **Oliver Twist**

A variety of terms was extracted (Fig.4-3, Table4-2) with the [Building 645], [Furniture and Utensils 508], [Fitting and Materials 427] and finally [Urban facilities 421] having the highest frequencies respectively.

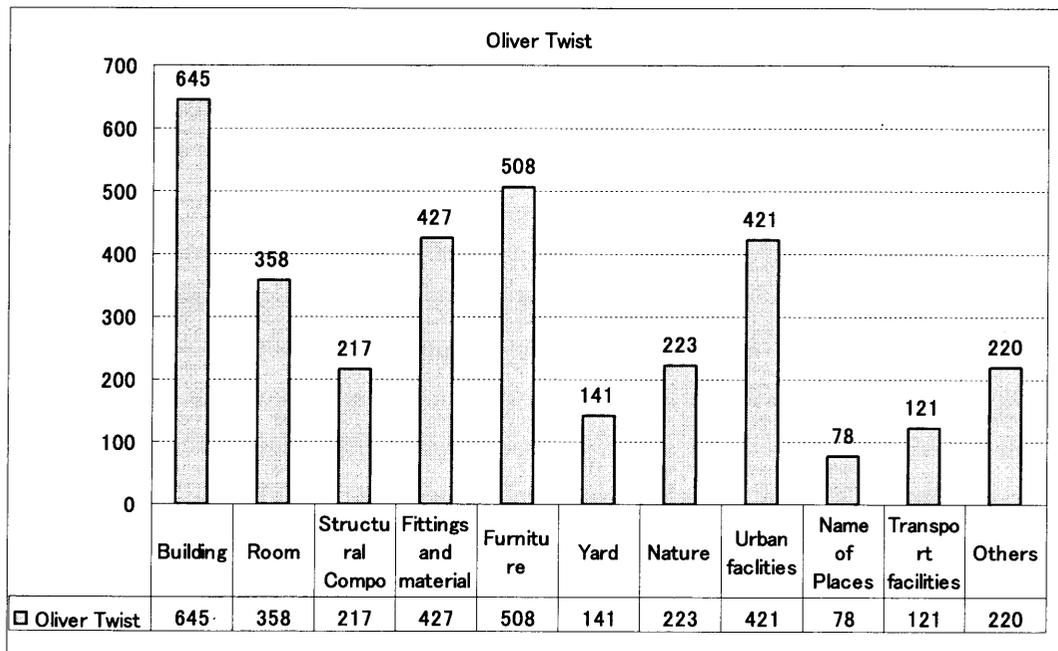


Fig. 4-3 Bar graph of the total number of extracted terms in *Oliver twist*

The main character had no personal residence but spent time living in an orphanage at the beginning and then with several different people both of the high class and the working class. The [Building] therefore had *House* 189 and *home* 82 as having the highest frequency. These were followed by *Work house* 44 which was one of the charitable institutions to help the needy in the society such as Oliver Twist who was an orphan. A variety of partitioned spaces was extracted in the [Room] category such as *room* 203 which had an extra ordinarily high frequency followed by *Upstairs* 33, *Parlor* 21, *Kitchen* 20 and *Downstairs* 18 respectively. This variety of various rooms depicts the clarity of spatial segregation in the residence of the middle and high-class society where the Major character stayed most of the time. In the suburbs, these were further divided into master rooms upstairs and servant rooms downstairs.

In the category of [Fittings and Materials] *Door* 257 exhibited an extremely high frequency followed by *Window* 91, *Iron* 21, *Shutter* 20 and *Wood* 9 respectively. This category had a mixture of both ancient fittings such as *Shutter* and materials such as *Bricks* together with the modern materials of *Iron* and *Bolt* revealing the transition nature in England during the Victorian period from a traditional to a modern society.

The high frequency of appearance of *Table 104* and *Chair 100* in [Furnitures and Utensils] together with the abundance of words in the [Room] category that refer to living room such as *Chamber* and *Parlor* suggest a high frequency of occurrence of social and interaction activities at home. The Ancient forms of lighting such as the *Candle*, *Lantern* and *Lamp* exhibits lack of electricity due to the fact this was the initial stage of modernization. Even though they were ancient, they were articles of high value mainly found in the houses of high-class people.

The various residences in the suburbs that were visited by the main character appeared detached and enclosed as indicated by the various terms extracted in [Yard] such as *Gate 38*, *Field 29*, *Garden 24*, and *Yard 20*. This could be as a result of the occupation of the suburbs by the middle class people who tried to avoid the crowded lifestyle in the cities. This provided ample space to admire [Nature] such as *Wind 26*, *surrounding Hill 20* and *River 14* Indicating that the Victorian people appreciated nature.

Since the plot of the story is based in London, the term *London 53* in [Name of Places] have the highest frequency. *Pentonville 6*, the famous prison of *Newgate 5*, *Highgate 4* and the major contributor of London's urbanization, *Thames 3*, followed suit. The different names of places show detailed elaboration of the inner London. Places in foreign countries such as *Paris*, *Rome*, *Greenland* and *Jamaica* were also extracted depicting the wide range of the international influence Britain had at this time. The various modes of [Transport Facilities] extracted such as *Coach 34*, *Horse 21*, *Cart 15*, *Carriage 12* and *Chaise 12* consisted of ancient but expensive facilities that were only affordable by the high-class people. The high class could manage to stay in the city suburbs due to the fact that they could afford the expensive means of transport needed to shuttle between the city center and the suburbs. This was however not affordable to the working class who clustered in the city center. Most of the clothing and articles extracted in the [Others] category were fashionable items during the Victorian period such as *Coat 53*, *Waistcoat 40*, *Bell 24*, *Cane 17* and *Cap 17* having the highest frequency.

Table4-2 Terms extracted from *Oliver twist*

BUILDING	ROOM	STRUCTURAL COMPONENTS	FITTINGS AND MATERIALS	FURNITURE AND UTENSILS	YARD	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS											
Total	645	Total	358	Total	217	Total	427	Total	508	Total	141	Total	223	Total	421	Total	78	Total	121	Total	220
house	189	room	203	wall	54	door	257	table	104	gate	38	nature	39	streets	137	london	53	coach	34	coat	53
home	82	upstairs	33	floor	43	window	91	chair	100	field	29	wind	26	road	48	pentonville	6	horse	21	waistcoat	40
workhouse	44	partour	21	stairs	40	iron	21	bed	64	garden	24	hill	20	town	47	newgate	5	cart	15	bell	24
office	42	kitchen	20	ceiling	14	shutter	20	glass	48	yard	20	rain	16	country	32	highgate	4	carriage	12	cane	17
shop	42	downstairs	18	roof	11	wood	9	candle	47	churchyard	7	river	14	bridge	27	thames	3	chaise	12	cap	17
parish	33	cell	14	stage	10	brick	7	box	30	farm	5	sun	13	lane	19	paris	2	donkey	8	pipe	17
church	25	chamber	13	counter	9	bolt	5	lantern	18	land	4	cloud	12	court	18	rome	2	waggon	5	pistol	17
bar	21	bedside	10	staircase	8	keyhole	4	lamp	16	fence	3	flower	12	village	17	geneva	1	vehicle	2	coal	15
bank	15	bedroom	5	tap	8	marble	4	curtain	14	footpath	3	tree	12	pavement	14	greenland	1	boat	2	cloak	8
prison	15	gallery	5	parapet	6	nails	4	cupboard	10	lawn	3	sky	11	bench	12	jamaica	1	cabriolet	2	cotton	6
apartment	14	bedstead	4	rail	4	timber	4	basin	8	pond	2	plant	8	market	12			chariot	2	machine	3
cottage	14	fireplace	3	doorway	3	socket	1	desk	7	estate	1	island	6	neighborhood	11			car	1	cork	1
book-stall	13	store	3	doorstep	2			furniture	7	paddock	1	cove	5	city	7			ferry	1	gun	1
hall	10	fireside	2	gable	2			drawer	5	pathways	1	sea	5	county	4			hearse	1	telescope	1
lodging	10	toilet	2	altar	1			rag	5			snow	5	metropolis	4			ship	1		
inn	8	ward	2	housetops	1			shelf	5			cape	4	archway	3						
dock	7			platform	1			candlestick	4			bushes	2	highway	2						
jail	7							stool	4			fog	2	park	2						
kennel	6							piano	3			gulf	2	suburbs	2						
warehouse	5							sofa	3			moon	2	borough	1						
hotel	4							carpet	2			mounds	2	piers	1						
palace	4							couch	2			canal	1	wharfs	1						
parliament	4							sideboard	1			coast	1								
temple	4							wardrobe	1			landscape	1								
cage	3											shore	1								
chapel	3											swamp	1								
school	3																				
cathedral	2																				
hospital	2																				
theatre	2																				
amphitheatre	1																				
cabin	1																				
castle	1																				
chancery	1																				
dome	1																				
huts	1																				
madhouse	1																				
mansion	1																				
storehouses	1																				
tower	1																				
whitechapel	1																				
workshop	1																				

### Hard Times

Despite being set in a utopia city, there was a clear elaboration of the real world depicted by the large number of the terms extracted (Fig.4-4, Table4-3). [Building 344] registered the highest frequency followed by [Furniture and Utensils 207], [Places and Countries 153], [Urban Facilities 150], [Nature 150], [Room 129], [Fittings and Materials 128], [Transport facilities 114], [Structural components 98], [Others 95] and finally [Yard 26].

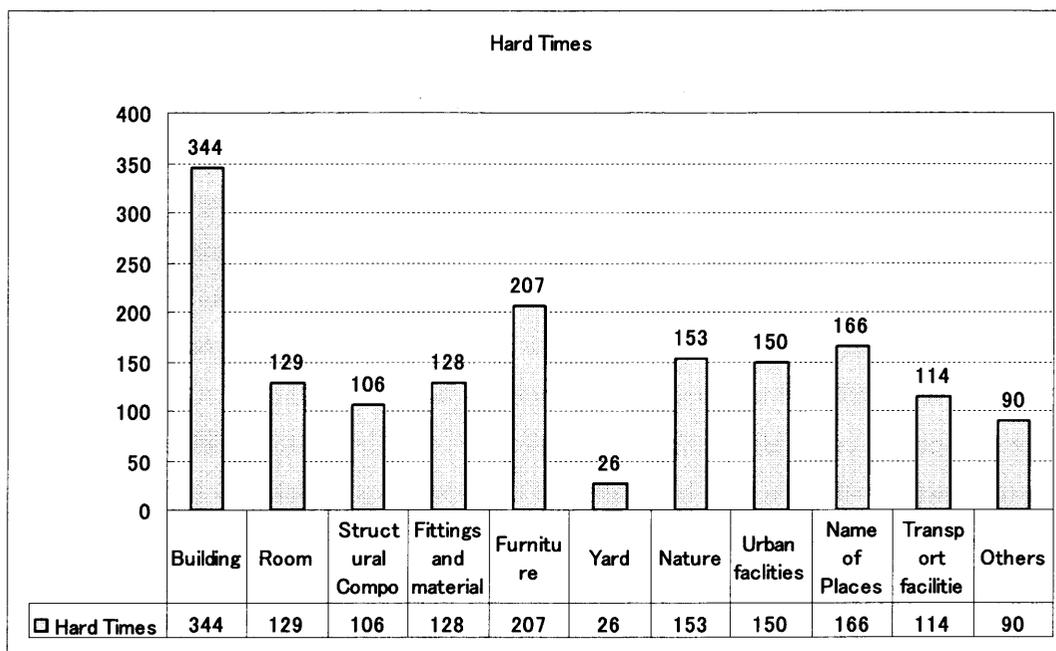


Fig. 4-4 Bar graph of the total number of extracted terms in *Hard Times*

A variety of names for modern architectural structures was extracted in the [Building] with *House 70* topping the list followed by *Bank 58*, *Home 50*, *Lodge 32* and *School 25* respectively. This can be explained by the fact that the plot of the story revolved around an urban environment describing a modern lifestyle.

As noted above, the plot of this story is set in an urban area. Compared to the other novels, the variety of room types in [Room] was less with the simple description of the partitioning as *Room 92* registering an extraordinarily high frequency. This was followed by *Drawing room 6*, *Upstairs 6*, *Bedside 5*, *Chamber 5* and *Downstairs 5* which are types of rooms in the spacious homes for the high class. The lack of variety of rooms indicates the one-roomed nature of the urban dwellings, which were clustered in flats thereby making the frequency of *Stairs 20* in [Structural Components] to be very high. The high frequency of *Bed 46* in [Furniture and Utensils] than *Table 35* and *Chair 32* emphasizes the small sized nature of the city dwellings due to less interaction activities compared to sleeping.

In the category of [Fittings and Materials], the *Door 43* and *Window 42* had the highest

frequency respectively. The simultaneous extraction of both ancient and traditional elements such as *Bricks 14*, *Wood 13* and *Iron 11* indicates the transitional nature of the Victorian period.

The number of terms extracted in the [Yard] category was quite few. This indicates that most of the city residential lacked enough space for the yard. The few terms extracted such as *Garden 11* and *Fence 3*, *Field 3*, *Arcade 2* and *Gate 2* were mainly found in the suburbs inhabited by the high class residents

Since the story is based in an imaginary city of Coketown, the term *Coketown 112* was the term with the highest frequency in [Place and Country]. This was followed by *England 8*, *London 8* and *Liverpool 4* respectively and especially the last two cities were vital for Britain's modernization during the Victorian period. Other Foreign places such as *India* and *China* indicate the extent of the influence Britain enjoyed during that time.

In the category of [Transport Facilities] both the ancient mode of transport such as *Horse*, *Coach*, *Carriage* and *Chariot* appeared as dominant. However, there was also quite a number of modern means of transport such as *Train* and *Locomotive*. The introduction of train and locomotive contributed to enabling mass mobility in the city although still at this point only few rich people could afford the fare. The process of modernization could also be witnessed in the category of [Others] where many of the words were related to Industrial revolution such as *Machinery* and *Windlass*.

Table4-3 Terms extracted from *Hard times*

BUILDING	ROOM	STRUCTURAL COMPONENTS	FITTINGS AND MATERIALS	FURNITURE AND UTENSILS	YARD	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS											
Total	344	Total	129	Total	98	Total	128	Total	207	Total	28	Total	150	Total	150	Total	153	Total	114	Total	95
House	70	Room	92	Stairs	20	Door	43	Bed	46	Garden	11	Wind	16	Town	74	Coketown	112	Horse	70	Shawl	20
Bank	58	Drawing room	6	Floor	15	Window	42	Table	35	Fence	3	Rain	15	Country	30	England	8	Train	17	Machinery	13
Home	50	Upstairs	6	Wall	13	Bricks	14	Chair	32	Field	3	Coast	12	Road	21	London	8	Coach	12	Bell	13
Lodge	32	Bedside	5	Rail	10	Wood	13	Candle	14	Arcade	2	Tree	11	Station	13	Liverpool	4	Carriage	5	Windlass	12
School	25	Chamber	5	Roof	9	Iron	11	Clock	10	Cloud	2	Land	10	Market	4	Atlantic	3	Locomotive	2	Clock	10
Church	13	Downstairs	5	Stage	9	Shutters	3	Lamp	8	Gate	2	Sky	10	Pavement	3	India	3	Ship	2	Coal	9
Parliament	10	Dining-room	4	Arche	7	Bolt	1	Portrait	8	Lawn	1	Star	10	Avenue	1	China	2	Vessels	2	Roses	8
Factory	9	Basement	1	Chimney	7	Sun-blinds	1	Cabinet	5	Plantation	1	Sun	9	Cemetery	1	Jerusalem	2	Boat	1	Waist coat	5
Apartmanet	7	Board-room	1	Ceiling	2			Carpet	5	path	1	Grass	9	Highway	1	Westminster	2	Chariot	1	Linen	2
Court	7	Gallery	1	Parapet	2			Cup	5			Sea	8	Park	1	Yorkshire	2	Vehicle	1	Cotton	2
Building	6	Lecture room	1	Citadel	1			Sofa	5			Gulf	7	Village	1	America	1	Wagon	1	Titanic	1
Hotel	6	Second floor	1	Pagoda	1			Basin	4			Flowers	7			Britain	1				
Bar	4	Underground	1	parasol	1			Basket	4			River	5			German	1				
Jail	4			Pillars	1			Pillow	4			Hill	4			Ireland	1				
Chapel	3							Closet	3			Landscape	4			Lacanshire	1				
Circus	3							Dining-table	3			Moon	4			Norfolk	1				
Nursery	3							Box	2			Cave	3			Rome	1				
Office	3							Cupboard	2			Thunderbolt	2								
Palace	3							Curtain	2			Island	1								
Shop	3							Knife	2			Vegetation	1								
Castle	2							Lanterns	2			Canal	1								
Hospital	2							Wardrobe	2			Eclipse	1								
Library	2							Bench	1												
Armoury	1							Bucket	1												
Babel	1							Couch	1												
Mansion	1							Desk	1												
Pavilion	1																				
Play-house	1																				
Post-office	1																				
Pyramid	1																				
Workhouse	1																				
Company	11																				

### Great Expectations

This was the text with the biggest number and a wide variety of terms (Fig.4-4, Table4-3). The highest frequency was witnessed in the [Building 807] category followed by [Furniture and Utensils 485], [Fittings and Materials 378] and [Nature 378]. These were later followed by [Room 313], [Urban Facilities 294], [Transport Facilities 279], [Yard 260], [Structural Components 215], [Place and Country 160] and [Others 151] category respectively.

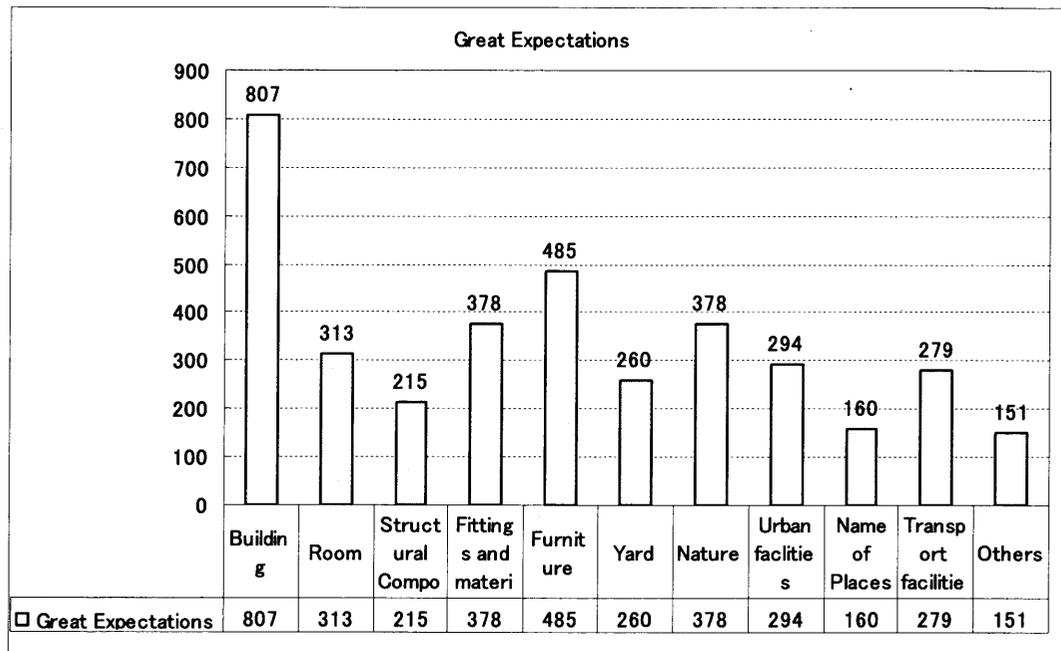


Fig. 4-5 Bar graph of the total number of extracted terms in *Great Expectations*

The importance of the role played by the residence was witnessed by the high frequency of appearance for *House 167* and *Home 142* in [Building]. *Company 54*, *Church 44*, *Office 41* and *Bank 30*, which were all modern types of buildings, followed this respectively. The other notable factor was the variety of religious related terms such as *Church*, *Temple* and *Castle* that played the role for spiritual enriching and were also active in philanthropic activities.

In the category of [Room], The less spacious nature and the confinement of urban dwellings in flats could have contributed to the high frequency for *Room 189* in this category. Due to their small sizes, urban dwellings for the working class were simply referred to as rooms. This was followed by *Chamber 33*, *Parlour 23*, *Upstairs 19* and *Bedroom 13* respectively. This variety of different types of rooms was witnessed in the suburban area occupied by the high-class people.

A look into the internal structural composition of the buildings reveals that in [Structural Components] *Walls 62* had the highest frequency followed by *Staircase 38*, *Floor 27*,

*Chimney 23* and finally *Ceiling 18* and *roof 18*. The appearance of staircase in this category together with the *Upstairs* and *Downstairs* in the previous category indicates the vertical spatial segregation nature of the homes that featured in this novel into upper rooms that were occupied by the master while and the lower rooms that were occupied by the servants. This spatial segregation was mostly witnessed in the suburbs and countryside residences.

In [Fittings and Materials] the *Door 162* registered the highest frequency compared to the others. *Window 88*, *Glass 53*, *Iron 42*, and *Wood 14* followed this respectively. The transition nature of this period can be witnessed in the simultaneous appearance of both ancient related terminologies such as *Bricks*, *Bow Window*, and *Shutter* together with modern materials related terms of *Iron and Glass*.

A wide variety of items were extracted in the [Furniture and Utensils] category depicting indicating the detailed explanation of the interior composition of the featured rooms. With reference to the appearance of living room related words such as *Chamber* and *Parlor* in the [Room] category, the high frequency exhibited by furniture used for interaction, *Table 122* and *Chair 85*, we can deduce that the living room was widely used for the daily activities at home. *Bed 64*, *Candle 46*, and *lamp 22* followed respectively.

The *Gate 77* had the highest frequency in [Yard] followed by *Garden 47* and *Yard 30* respectively. This was due to the detached and secluded housing systems in the suburbs that were separated from the other spaces by use of *Gate* and well done *Gardens*.

Victorians was not just the society of industrial revolution but appreciated [Nature] as seen in the extracted terms of *Marshes 66* and *River 60* that are water-body related had the highest frequency. *Wind 45*, *Nature 31* and *Tide 28* followed this respectively. The large number of terms indicates how much the Victorians had an appreciation and consciousness for nature.

The element of spatial transformation can be observed in the [Urban Facilities] where *Streets 51* had the highest frequency followed by *Country 50*, *Town 36*, *Village 30* and *Bridge 23* respectively. The terms seem to alternate between the ancient agrarian country life and the modern industrialization related urban life depicting that this was a period of transition from traditional to a modern lifestyle.

The story revolved around the happenings in England's capital hence the appearance of the term *London 78* more frequently in [Place and Country]. After London were *Britain 16*, *England 12*, *Walworth 8* and *New Gate 7* respectively. Apart from names of famous places in London, words referring to different foreign countries such as *Denmark*, *Rotterdam*, *France*, *China* etc appeared too in plenty depicting the extent of international British influence.

Various modes of transport were extracted in the [Transport Facilities] which consisted of terms related to the ancient mode of transportation such as *Carriage*, *Boat*, *Coach*, *Galley* and *Chaise-cart* were extracted depicting that the transport system modernization was still at the infancy.

Table4-4 Terms extracted from *Great expectations*

BUILDING	ROOM	STRUCTURAL COMPONENTS	FITTINGS AND MATERIALS	FURNITURE AND UTENSILS	YARD	NATURE	URBAN FACILITIES	TRANSPORT FACILITIES	NAME OF PLACES	OTHERS											
Total	807	Total	313	Total	215	Total	378	Total	260	Total	378	Total	294	Total	160	Total	279	Total	151		
House	167	Room	189	Walls	62	Door	162	Table	122	Gate	77	Marshes	66	Street	51	London	78	Carriage	57	Coat	31
Home	142	Chamber	33	Staircase	38	Window	88	Chair	85	Garden	47	River	60	Country	50	Britain	16	Boat	55	Coal	18
Company	54	Parlour	23	Floor	27	Glass	53	Bed	64	Yard	30	Wind	45	Town	36	England	12	Coach	50	Cloak	15
Church	44	Upstairs	19	Chimney	23	Iron	42	Candle	46	Grave	23	Nature	31	Village	30	Walworth	8	Ship	31	Gun	15
Office	41	Bedroom	13	Ceiling	18	Wood	14	Lamp	22	Churchyard	19	Tide	28	Bridge	23	Newgate	7	Horse	24	Bells	11
Bank	30	Gallery	11	Roof	18	Shelf	7	Box	18	Court yard	14	Moon	17	Road	19	Denmark	4	Steamer	23	Pipe	10
Temple	25	Dressing Room	5	Stage	13	Bow-Window	3	Clock	15	pond	14	Shore	16	City	12	Portsmouth	4	Galley	13	Waistcoat	9
Shop	24	Bedside	4	Rails	5	Bricks	3	Basket	10	Tombstone	13	Rain	16	Neighborhood	10	Wales	4	Chaise Cart	9	Corn	6
Castle	22	Sitting room	4	Door stairs	4	Shutter	3	Plate	10	Flower	10	Sea	15	High street	9	France	3	Prison ship	8	Rum	6
Bar	21	Store	3	Pole	4	Tiles	2	Dressing Table	8	Ditch	7	Star	14	Market	9	Gerrand street	3	Stage coach	3	Hat	5
Brewery	18	Downstairs	2	Pillar	2	Hinge	1	Torch	8	Garden court	3	Sun	12	Up town	8	Rotterdam	3	Cart	2	Pistol	5
Lodging	18	Loft	2	Deck	1			Desk	7	Field	2	Cloud	10	Pavement	6	Essex	2	Rafters	1	Anvil	4
Jail	16	Pantry	2					Basin	6	Orchad	1	Tree	10	Archway	5	Paris	2	Steam ship	1	Millers	4
Inn	15	Bedstead	2					Bench	6			Sky	7	Lane	5	America	1	Charlotte	1	Cigar	3
Prison	15	Basement	1					Curtain	6			Grass	5	Dyke	4	China	1	Donkey	1	Cork	3
Court	14							Drawer	6			Mountain	5	Port	4	Europe	1			Cap	3
Building	13							Rum	6			Bush	3	Sluice gate	4	Glasgow	1			Windmil	2
School	13							Lantern	5			Hill	3	Park	3	Liverpool	1			Cannon	1
Post office	12							Armchair	4			Mound	3	Drawabridge	2	Windsor	1				
Coffee house	11							Carpet	4			Winter	3	Woodstreet	2	Yorkshire	1				
Hut	9							Casks	4			Greenwich	2	Down town	1	Athens	1				
Public house	9							Cupboard	4			Lightning	2	Highway	1	Cairo	1				
Coach Office	8							Dinner table	4			Plants	2			Cambridge	1				
Hotel	6							Sofa	4			Gulf	1			Thames	4				
Station	5							Closet	3			Island	1								
Theater	5							Letter box	2			Snow	1								
Tower	5							Bowl	2												
Counting House	4							Flower pot	1												
Hall	4							Side table	1												
Kiln	4							Stool	1												
Barn	3							Bookshelf	1												
Cathedral	3																				
Cottage	3																				
Industry	3																				
parliament	3																				
Green house	2																				
Parish	2																				
Sluice house	2																				
Apartment	1																				
Cage	1																				
Cabin	1																				
Chop house	1																				
Shop	1																				
Museum	1																				
Hotel	6																				

### 4-3 Physical and emotional perception of urban and architectural aspects

#### 4-3-1 Observations made and Analysis

The results show that the expressions of emotional perception (53.2%) were more used than the expressions illustrating physical description (42.3%) as shown in Table 4-5. Detailed summary of the emotional perception as shown in Fig.4-6 shows that terms related to architectural and urban space such as [Building], [Room], [Structural Components], [Urban Facilities] and [Name of places] were highly perceived as <Unpleasant> (More than 75%). This can be perceived as the antagonism between the city occupants and the surrounding, which was rapidly changing and decaying at the same time.

Table4-5 Cross analysis of the extracted terms and the modifying adjectives

ARCHITECTURAL TERMS	Texts	Physical perception			Emotion Percentage		Others	TOTAL
		Colour	Material	Size/Form	Unpleasant	Pleasant		
Building [A]	OT	6	0	17	27	9	2	61
	HT	1	3	7	4	0	0	15
	GE	1	4	5	16	8	2	36
Room [B]	OT	1	2	17	24	2	1	47
	HT	0	0	1	2	2	0	5
	GE	1	0	10	11	6	1	29
Structural Components [C]	OT	2	1	8	14	1	1	27
	HT	2	0	3	1	1	0	7
	GE	2	1	6	2	0	3	14
Fittings & Materials [D]	OT	1	2	8	7	2	0	20
	HT	11	0	0	0	0	0	11
	GE	3	6	4	3	1	3	20
Furniture [E]	OT	0	0	8	5	3	0	16
	HT	0	0	2	0	0	0	2
	GE	0	2	7	6	2	1	18
Yard [F]	OT	0	0	2	1	1	0	4
	HT	0	0	1	0	0	0	1
	GE	0	0	5	4	5	1	15
Nature [G]	OT	2	0	1	2	2	1	8
	HT	2	0	1	1	0	0	4
	GE	2		2	3	3	4	14
Urban Facilities [H]	OT	0	2	14	27	9	0	52
	HT	1	1	5	5	0	1	13
	GE	0	0	1	10	8	0	19
Places and Countries [I]	OT	0	0	0	3	1	0	4
	HT	0	0	0	0	0	0	0
	GE	0	0	1	3	1	0	5
Others [J]	OT	0	0	0	1	1	0	2
	HT	0	0	0	0	0	0	0
	GE	0	0	1	0	0	0	1
FRACTION %	ALL	42.30%			53.20%		4.50%	100%

Key: GE Great expectations OT Oliver twist HT Hard times

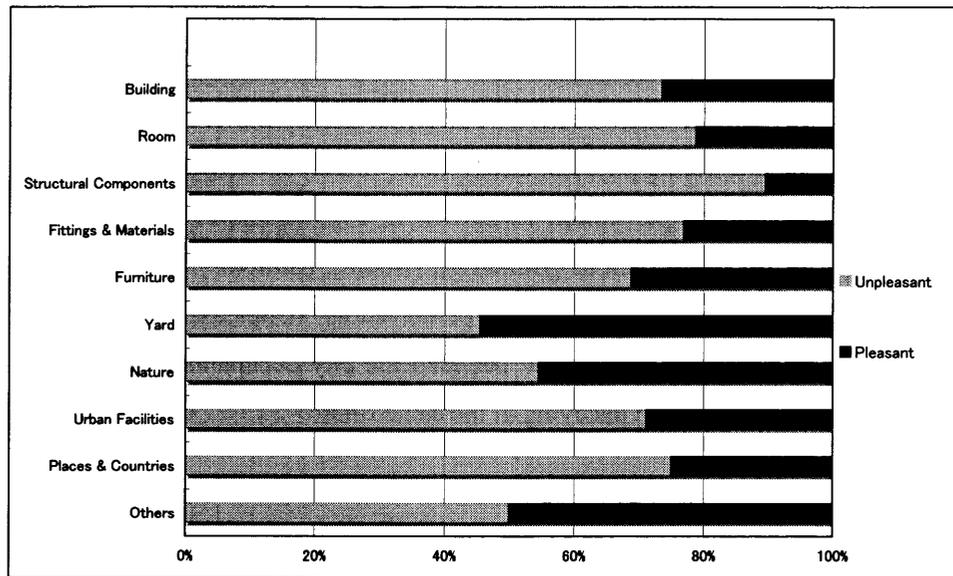


Fig. 4-6 Close-up analysis of the usage of emotion adjectives

The cross analysis of the architectural terms against their respective adjectives reveals that apart from *Hard times* where they appeared to be recognized by their physical appearance of 〈Size and Form〉, [Buildings] were generally portrayed as 〈Unpleasant〉 in both *Oliver twist* and *Great expectations*.

[Room] on the other hand constantly was portrayed as 〈Unpleasant〉 in all the novels. From the context of the novels, the houses for the working class were clustered along the streets without surrounding gardens exposing them to a lively public gregarian street life bustling with noise and much external destruction thereby making them not pleasant to the dwellers.

[Structural Components] were recognized by their 〈Size and Form〉 in both *Hard times* and *Great expectations*, whereas in *Oliver twist* they were portrayed as 〈Unpleasant〉.

[Fittings and Materials] had no defined consistency in all the three novels. They were recognized by their 〈Color〉 in *Hard times*, 〈Size and Form〉 in *Oliver twist* and finally by the nature of their 〈Material composition〉 in *Great expectations*.

[Furniture] showed the consistency of being recognized by their physical dimensions of 〈Size and Form〉 in all the three novels. On the other hand, [Urban Facilities] exhibited a tendency of appearing as 〈unpleasant〉. The same observation was made on the category of [Places and Countries] that portrayed an even greater degree of discontent.

From the observations above, it can be deduced that terms referring to built environment such as Building and Urban Facilities constantly appeared as 〈unpleasant〉. The flat building blocks that were used to house the working class and their surrounding streets were the target objects of this expression of dissatisfaction by the characters in the novels.

The difference in description of the two residents can be witnessed in the description of Mr. Pocket's residence in the suburbs and Skies' residence in the inner city area. and a resident in the inner city for Skies were described as follows.

*“Mr Pocket took me into the house and showed me my room: which was apleasant one, and so furnished as that I could use it with comfort for myown private sitting-room.”<sup>(9)</sup>*

Oliver twist; Monthly serials in Bentley's Miscellany from February 1837 – April 1839 in 24 installments.

*“It was a meanly furnished apartment, with nothing but the contents of the closet to induce the belief that its occupier was anything but a working man; and with no more suspicious articles displayed to view than two or three heavy bludgeons which stood in a corner, and a 'life-preserver' that hung over the chimney-piece.”<sup>(10)</sup>*

Great expectations; Weekly serial in all the year round from December 1860 – August 1861

Basically, the Victorian was a period characterized by dissatisfaction, the obsession with self and the constant need for betterment.

Observations made on each of the novels is as follows

**Oliver twist**

The architectural terms extracted include [Building 61], [Urban Facilities 52], [Room 47], [Structural Components 27], [Fittings and Materials 20], [Furniture and Utensils 16], [Nature 8], [Yard 4], [Place and Country 4] and finally [Others 2] respectively (Table4-6, 4-7).

In the Adjectives category, <Unlikable 111> was predominant followed by <Size and Form 75> <Likable 31> <Colour 12> <Material 7> and <Others 5> respectively.

The cross-examination analysis shows that [Building] is predominantly perceived as <Unlikable 27> followed by its perception in terms of its physical appearance of <Size and Form 17> (Fig.4-7, 4-8). This was the same for [Room] which was also perceived as <Unlikable 24> but was also described in terms of <Size and Form 17>. The hero had no home of his own and so spent most of his time changing homes from time to time without settling in a single place. Every time he was housed by the high-class family he was engulfed with fear whereas in the house for the working class he was engulfed in disgust.

The [Structural components], [Fittings and materials] and [Furniture and Utensils] were also perceived as <Unlikable> from their <Size and Form>. From this it can be deduced that the interior of the buildings was not appealing in terms of the size and form of the composing elements.

The other observation was that [Urban Facilities] exhibited a high tendency of being <Unlikeable 27> followed by the perception in terms of physical appearance of <Size and Form 14>

Table 4-6 Terms-Adjectives cross analysis OT

	Physical			Emotional		Others	TOTAL
	Colour	Material	Size/Form	Unlikable	Likable		
Building [A]	6	0	17	27	9	2	61
Room [B]	1	2	17	24	2	1	47
Structural Components [C]	2	1	8	14	1	1	27
Fittings & Materials [D]	1	2	8	7	2	0	20
Furniture [E]	0	0	8	5	3	0	16
Yard [F]	0	0	2	1	1	0	4
Nature [G]	2	0	1	2	2	1	8
Urban Facilities [H]	0	2	14	27	9	0	52
Places and Countries [I]	0	0	0	3	1	0	4
Others [J]	0	0	0	1	1	0	2
TOTAL	12	7	75	111	31	5	241
Overall %	39%			60%	1%	100%	

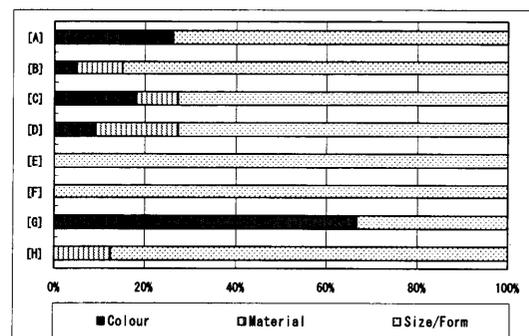


Fig. 4-7 Close-up analysis of the usage of physical adjectives OT

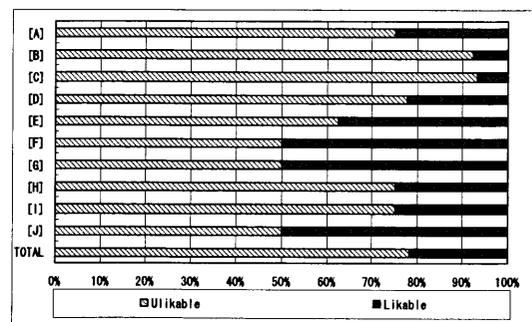


Fig. 4-8 Close-up analysis of the usage of emotion adjectives OT



**Hard times**

A total of 58 architectural terms were extracted along with their modifying adjectives. [Building 15] ranked the top followed by [Urban Facilities 13], [Fitting and Materials 11], [Structural Components 7], [Room 5], [Nature 4], [Furniture and Materials 2], [Yard 1] respectively (Table4-8, 4-9). In the Adjectives category, <Size and Form 20> topped followed by <Colour 17> <Unlikable 13>, <Material 4>, <Likeable 3> and <Others 1>.

Using fig4-9 and 4-10, it is notable that [Building] which was largely recognized by <Size and Form 7> was perceived as <Unlikable 4>.

*Hard times* illustrated both the meager setting of the <Unlikable 3> [Room] in the working class residence and the <Likeable 2> ones in the residence for the high class.

The [Structural Components] were recognized by the physical appearance of <Size and Form 3> and <Colour 2>.

[Fitting and Materials] were only recognized by their appearance in <Colour 11>. On the other hand [Furniture and Utensils] showed the tendency of being recognized by their <Size and Form 2>.

[Nature] was usually described by their appearance in <Colour 2>. This was especially common in the country during traveling.

The built environment of the [Urban Facilities] exhibited the tendency of being perceived in terms of their <Size and Form 5> and were <Unlikable 5>.

Table 4-8 Terms-Adjectives cross analysis HT

	Physical			Emotions		Others	TOTAL
	Colour	Material	Size/Form	Unlikable	Likable		
Building [A]	1	3	7	4	0	0	15
Room [B]	0	0	1	2	2	0	5
Structural Components [C]	2	0	3	1	1	0	7
Fittings & Materials [D]	11	0	0	0	0	0	11
Furniture [E]	0	0	2	0	0	0	2
Yard [F]	0	0	1	0	0	0	1
Nature [G]	2	0	1	1	0	0	4
Urban Facilities [H]	1	1	5	5	0	1	13
TOTAL	17	4	20	13	3	1	58
Overall %	71%		28%		1%		100

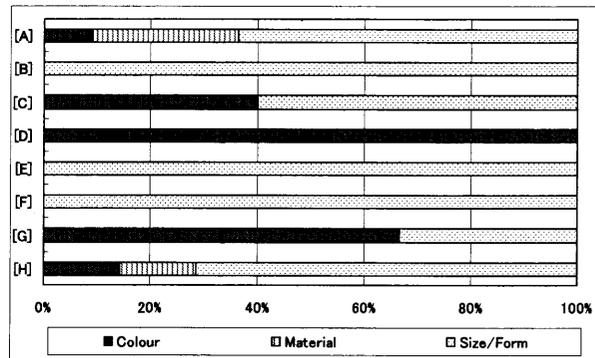


Fig. 4-9 Close-up analysis of the usage of physical adjectives HT

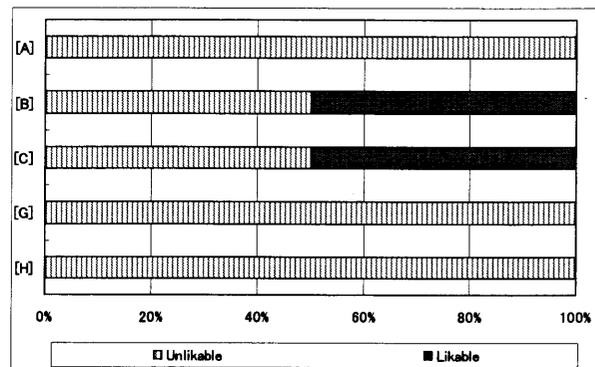


Fig. 4-10 Close-up analysis of the usage of emotion adjectives HT

Table 4-9 Terms-Adjectives extracted from *Hard times*

	Black	Clean	Cold	contrary	Dark	Desolate	dirty	Giant	Green	Heavy	High	Hot	Large	Little	Mean	Narrow	Narrower	Neat	Red	Red brick	resemble	Ruled straight	Serene	shabby	Small	Square	wet	white	Wide	Wooden steps	TOTAL
Town hall				1																											1
Apartment														1																	1
Bank																				1											1
Blinds									1																						1
Brick																			1												1
By-road	1																														1
Canal	1																														1
Castle																				1											1
Chimney											1																				1
Door	1																														1
Floor																							1								1
Home					1																										1
House																			1	1				1	1						4
Infirmary				1																											1
Inside Blinds									2																						2
Jail				1																											1
Landscape									1																			1			2
Lawn																						1									1
Outside Shutters	1																														1
Portico										1																					1
Public house														1																	1
Railroad																													1		1
River	1																														1
Room		1																1						1							5
shops														1																	1
Shutters	2																														2
Stairs								1									2														3
Station														1																	1
Steps																												2			2
Street door	3																														3
streets			1		1		1					1	1				1	1			1				2		1				11
Table														2																	2
TOTAL	10	1	1	3	1	1	1	1	4	1	1	1	1	7	1	3	1	1	2	3	1	1	1	1	3	1	1	2	1	1	58

**Great expectations**

Extracted terms were [Building 36] followed by [Room 29], [Fitting and Materials 20], [Urban Facilities 19], [Furniture and Materials 18], [Yard 15], [Structural Components 14], [Nature 14], [Place and Country 5] and [Others 1] respectively (Table 4-10,11).

In the Adjectives category, <Unlikable 58> topped followed by <Size and Form 42>, <Likeable 34> <Material 13>, <Colour 9>, and <Others 15>.

In this novel also [Building] was described as <Unlikable 16> while the <Size and Form 10> of the [Room] also appeared as <Unlikable 11>.

From fig.4-11 and 4-12, the [Structural Components] were largely perceived in terms of physical appearance in <Size and Form 6> whereas the [Fittings and Materials] were recognized by their <Material 6> nature and their physical appearance in terms of <Size and Form 4>.

[Furniture and Utensils] were recognized in terms of their physical appearance of <Size and Form 7> which was also described as <Unlikable 6>.

[Yard] was portrayed as <Likeable 5> by the appreciation of their <Size and Form 5>. The [Urban Facilities] was however described as <Unlikable 10>. This was also the same for [Places and Countries] which was portrayed as <Unlikable 3>.

Table 4-10 Terms-Adjectives cross analysis GE

	Physical			Emotional		Others	TOTAL
	Colour	Material	Size/Form	Unlikable	Likeable		
Building [A]	1	4	5	16	8	2	36
Room [B]	1	0	10	11	6	1	29
Structural Components [C]	2	1	6	2	0	3	14
Fittings & Materials [D]	3	6	4	3	1	3	20
Furniture [E]	0	2	7	6	2	1	18
Yard [F]	0	0	5	4	5	1	15
Nature [G]	2	0	2	3	3	4	14
Urban Facilities [H]	0	0	1	10	8	0	19
Places and Countries [I]	0	0	1	3	1	0	5
Others [J]	0	0	1	0	0	0	1
TOTAL	9	13	42	58	34	15	171
Overall %	37%			54%	9%	100%	

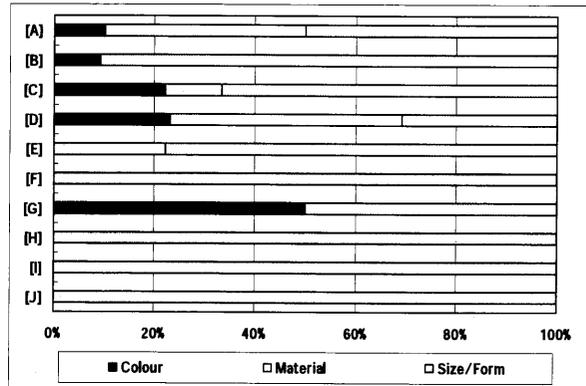


Fig. 4-11 Close-up analysis of the usage of physical adjectives GE

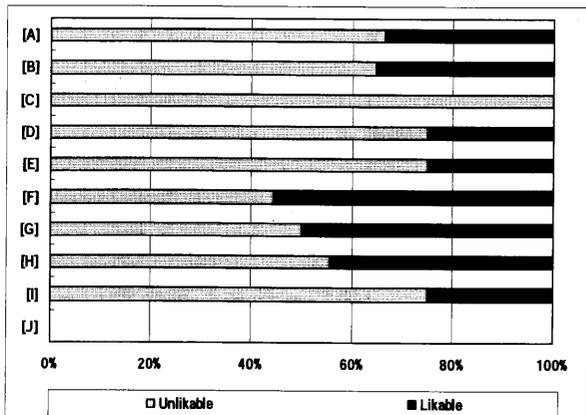


Fig. 4-12 Close-up analysis of the usage of emotion adjectives GE



4-4 The duration, frequency of use and the sequence of spatial spheres in Dickens novels.

**4-4-1 Observations and analysis**

The fractional composition of the total duration of stages extracted in all the novels is shown in Fig. 4-13. Fig. 4-14 is a graphical representation of the respective durations of each stage and their sequence from one stage to the other for each novel along the plot of the story.

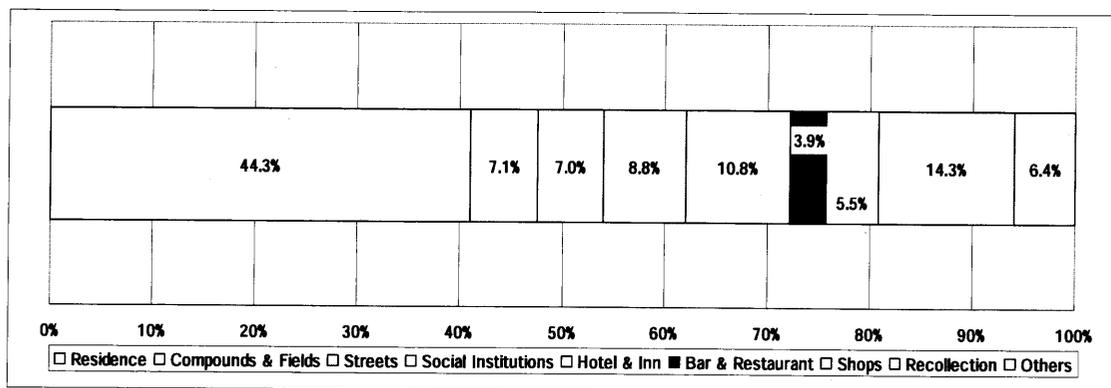


Fig 4-13 The composition of the total duration of each stage in all the novels

Fig. 4-13 shows that the dominant stage in the three novels was the [Residence] covering 44.3% of the total duration. This shows that many scenes in the novels occurred in a residential setting, which could have been as a result of domestic nature of lifestyle by the Victorians.

From Fig. 4-14, the stage transition graphs for both *Oliver twist* and *Great expectations*, novels that featured stages both in the city center and the suburbs, show that the time spent in the residence in the suburbs was relatively longer compared to the duration spent in homes within the city center. This implies that the elite who mainly resided in the suburbs spent more time in their homes compared to the working class who resided within the city.

The stage with the next longest duration in Fig. 4-13 was [Recollection 14.3%]. This can be attributed to the fact that both the *Great expectations* and *Oliver twist* were novels of the bildungsroman nature that highlighted the growth and development of the main character from their young age to adulthood with constant recollection of the past from time to time.

[Compound and Fields] occupied a total duration of 7.1%. Looking at the stage transition graphs in Fig. 4-14, the stage of [Compound and Fields] appear to alternate with the stage of [Residence] in the suburbs. It's appearance in the city center however appears to be limited.

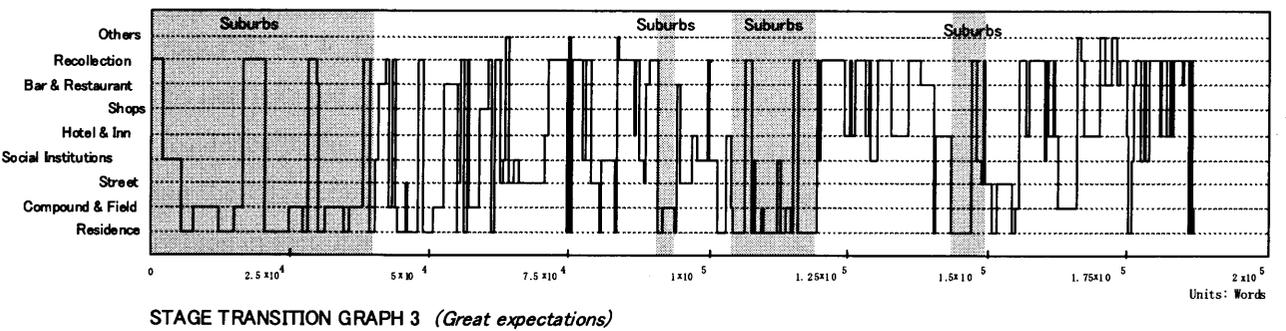
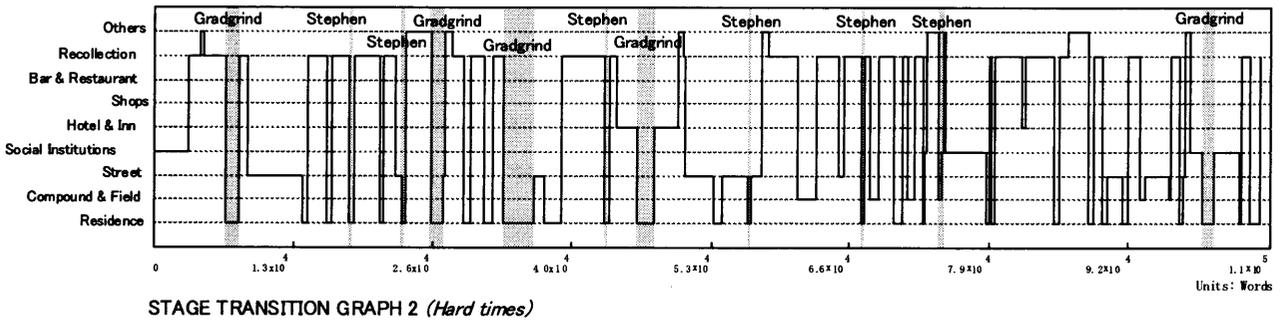
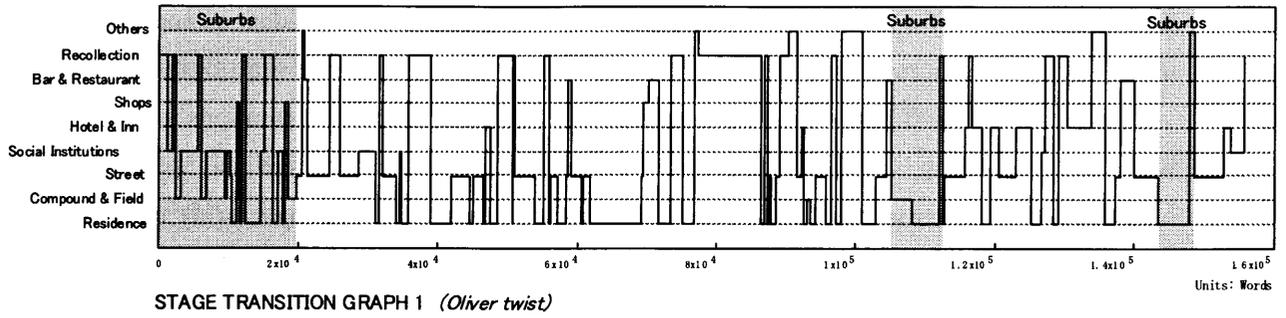
The stage of [Street] occupied 7.0% as shown in Fig. 4-13 From Fig. 4-14 it can be noted that compared with the suburbs, the role of the [Street] becomes more evident as and clear in the city center as it registers substantial duration and usage appears from time to time.

One other notable thing is the appearance of the Stages of [Social institutions]. These were mainly welfare, religious, education and penal institutions. Welfare and religious institutions had failed in their basic role of philanthropic activities thereby making them a target for satire. On the other hand, educational institutions were used to propagate the theme of self-improvement, which was a major struggle for the utilitarian Victorians due the belief that only facts learnt in these institutions could help people change their lives.

[Hotel and Inn] covered a duration of 10%. With the new mode of transport and technology, more people traveled both on work and for leisure and stayed in the traditional accommodation provided by the inns and the modern mode of accommodation, the hotels. From fig 4-14 it can be noted that [Hotel and Inn] appeared mostly in the city center and the time spent in them was however relatively short.

[Shops] had a coverage of a duration of 5.5%. Living in a storied house with a shop on the ground floor was one of the major phenomenons witnessed towards the end of the Victorian period during the retailing revolution with the mass production. Most of the shops were however run by women as their husbands ran factories situated in the industrial areas.

[Bar and Restaurants] covered 3.9% depicting that few activities took place in them. This is however contrary to the expectation in a modern city lifestyle, which is characterized by eating in the restaurants and drinking in the clubs for entertainment purposes, especially after work. This emphasizes more on the fact that despite living in a modern setting, Victorians preferred domestic entertainment rather than going to have pleasure in public places. From fig 000 it can be noted that [Hotel and Inn] together with [Bar and Restaurants] appeared more frequently in the city center. The time spent in them was however relatively short.



KEY: Grey area shows stages in the suburb areas while the none shaded area is in the city center

Fig 4-14 The stage sequence and transitional graph for the three novels

**Oliver twist**

The plot of the story begins in a Parish located in the country before shifting to the urban area of London and finally returning back to the countryside.

According to fig. 4-14, the [Residence 53.1%] was the most utilized stage. The Hero had no personal home and all the homes in this category belonged to several people visited by the character such as Brownlow's, Fagin's and Mayle's home and Cottage. This was followed by [streets 9.6%] that provided a free public space where several social disorder activities such as robbery took place. Next was [Social Institutions 8.5%] which consisted of charitable institutions such as Church and Parish and low related institutions such as Courtroom and Magistrates office. The second observation can be explained by the fact that the main character, Oliver Twist, was an orphan who stayed in an orphanage run by a church and he was later forced to join a group of gangs when he went to London where he committed various unlawful activities that led to his imprisonment. The other notable observation was [Compounds 2.6%] which exhibited a small proportion because the plot revolved around the congested dwelling area where the low class resided.

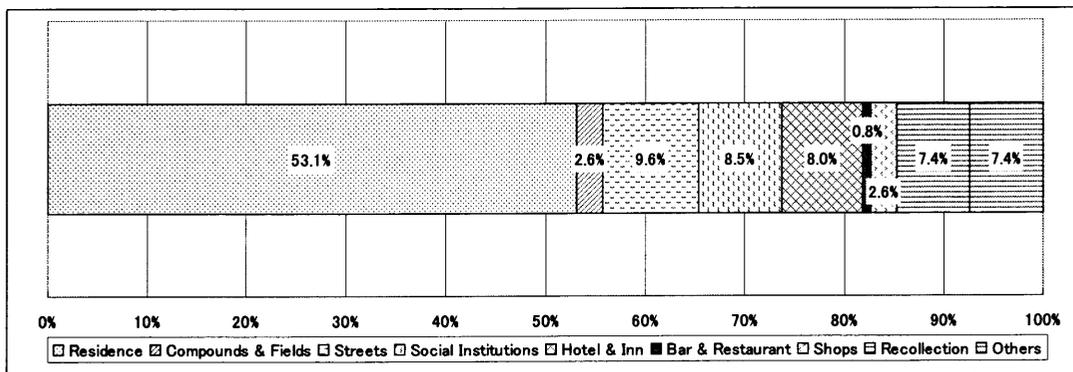


Fig 4-15 The composition of the total duration of each stage in *Oliver twist*

From the stage sequence graph in Fig. 4-14, it is noticeable that spatial sphere alternates between the [Social Institutions], the Parish where the author resides and the surrounding open grounds of [Compounds and Fields] at the beginning of the story which happens to be in the countryside. The [Compound and Fields] gives the hero the best place to have a [Recollection] of several past activities of his life. A slow pace in stage oscillation was registered in the countryside, which was mainly covered at the beginning and at the end of the story depicting the slow pace of life as compared to the city where there the oscillations on stage sequence was much rapid.

In general, the time spent in the city [Residence] at a given particular time such is Fagin's, Hunch back's and Monk's house was low compared to the length of time spent in the suburbs such as Myle's and Mr. Soweberry's home or [Residence] in the countryside such as Mr. Brownlow's home and Mayle's cottage.

As the stage transforms into an urban setting, the [Compound and Fields] become less active whereas [Streets] becomes active with quite longer durations. This depicts the lack of free space in the city due to congestion by built environment. [Bar and Restaurants] are not frequented and the duration in them is short. The same observation was made about [Shops] and [Hotel and Inn].

Table 4-12 The Extracted stages and their durations in *Oliver twist*

Stage	Stage Regrouped into These Categories									Total
	Residence	Compounds & Fields	Streets	Social Institution	Hotel & Inn	Bar & Restaurant	Shops	Recollection	Others	
Barnet									720	720
Bayton House	1163									1163
Brownlows House	6808									6808
Brownlows new home	5168									5168
Chief Hotel					4052					4052
Churchyard		422		554						976
Countryside									1094	1094
Courtroom				1021						1021
Cripples hotel					2911					2911
Fagins Home	17294									17294
Fagins house	4123									4123
Family hotel					4667					4667
Fields (after thievery)									1191	1191
Fields (Countryside)									647	647
George inn					531					531
Hospital				645						645
House	1204									1204
Hunchbacks house	400									400
Inn (London)					336					336
Jacob's Island									4264	4264
London Bridge									3582	3582
Magistrates Office				3801						3801
Mayles cottage (countryside)	5837									5837
Mayles home	12183									12183
Monks home	3047									3047
Mr Lively Warehouse						307				307
Mr Sowerberrys Compound		551								551
Mr Sowerberrys House	4290									4290
Mr Sowerberrys Shop						924				924
Mrs Corneys Home	6134									6134
Mrs Manns House	1225									1225
Old sallys house	1983									1983
Parish				984						984
Parish garden		784								784
Police Cells				513						513
Police Station				1494						1494
Prisons				419						419
Public House							1913			1913
Public house (Hampton)							460			460
Public house (Hatfield)							711			711
Recollection								11541		11541
Sikes home	6688									6688
Sikes new home	5194									5194
Streets			12280							12280
Streets (coach)			812							812

**Hard Times**

The plot of *Hard times* was based in a utopia city with very few indication of activities happening in the countryside. Fig. 4-16 shows that the stage with the longest duration was the [Residence 52.6%]. One of the main characters, Mr Gradgrind, spent most of his time having recollection of various daily events after work in the [Compounds and Fields 8.7%]. On the other hand , Stephen who was a character from the working class, appeared to spend most of his time moving up and down in the [Streets 7.7%].

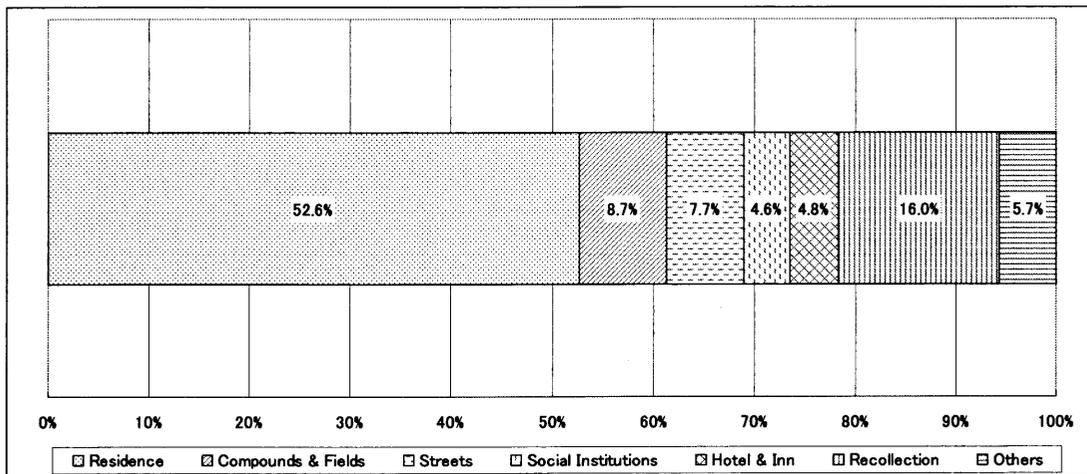


Fig 4-16 The composition of the total duration of each stage in *Hard times*

From the stage sequence graph, it is noted that [Compounds and Fields] play a very passive role and even when they did, the duration in them seem to be very short. On the contrary, the [Streets] appear to be very active with quite longer durations. The urban area was congested with less space for [Compounds and Fields] which was supplemented by the [Streets]. Even though the [Residence] frequently appears, the duration of time spent there at a particular instance generally appeared to be short. The duration of time in the [Residence] is even shorter in the dwellings for the working class indicating that their houses were less spacious. This could be as a result of the lack of sufficient space in the city.

The frequency of appearance of [Social institutions] is low but when they appear, they tend to have long durations. This was especially true for Classroom. Mr. Gradgrind who was the main character was a headmaster of a school where he insisted on teaching about facts and numbers and downplayed the importance of feelings and emotions in human being. His very daughter later on undergoes an emotional breakdown, the instance that made Mr. Gradgrind to rethink again of his view of life in general, especially concerning human feelings.

Despite being centralized in the urban setting the minimum or no role at all played by the [Shops], [Bar and Restaurants] and [Hotel] was quite unusual for a setting in a modern city.

Table 4-13 The Extracted stages and their durations in *Hard times*

Stage	Stage Regrouped into These Categories							Total
	Residence	Compounds & Fields	Streets	Social Institution	Hotel & Inn	Recollection	Others	
Booth							981	981
Circus				1644				1644
City centre							873	873
Class Room				2368				2368
Hotel					4949			4949
In the Fields		4447						4447
Jupes Home	5118							5118
Market place							200	200
Mill Factory							3565	3565
Mr Bounderby's home	14197							14197
Mr Bounderby's home (Garden)		840						840
Mr Gradgrind's home	19312							19312
Mr Gradgrind's home (Compound)		2718						2718
Mr Gradgrind's home (garden)		1034						1034
Mr Gradgrind's home (Observatory)	2331							2331
Mr Sleary's Apartment	1027							1027
Mr Sleary's Home	2447							2447
Mrs Sparsists Home	3976							3976
Rachels house	762							762
Recollection						16590		16590
Station				750				750
Stephens Home	5539							5539
Streets			7988					7988
Train							330	330
Total	54709	9039	7988	4762	4949	16590	5949	103986

**Great expectations**

The story begins with a country setting where the protagonist lives with his sister's family. He later moves to the city pursuing the ambitions of becoming a gentleman with occasional visits to the rural side from time to time. Fig. 4-17 shows that the duration in [Residence 32.3%] was the longest compared with the rest of the stages implying that most of the plot revolved around a domestic setting. [Recollection 17.4%] too play a vital role in propagating the plot of the story followed [Compounds 9.8%] that mainly appeared in the suburban areas. The main character moves to London and stays by himself in a [Hotel/Inn 17.4%] and spend time with other friends mostly in [Bar & Restaurant 1.3%]. The notable thing is that none of the high class persons is mentioned to attend the [Bar and Restaurants] depicting that the high-class persons avoided dining and entertainment in public places.

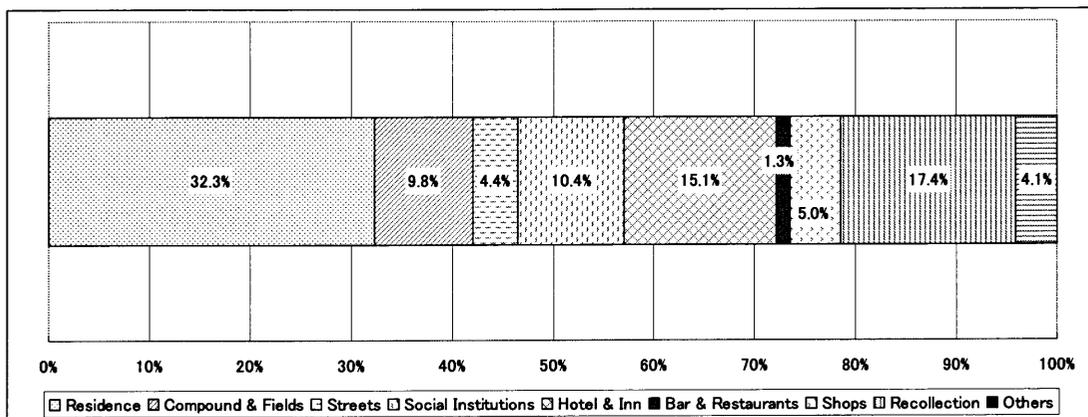


Fig 4-17 The composition of the total duration of each stage in *Great expectations*

Observations made on the stage sequence and transition graph indicate less oscillations at the beginning of the story is very low indicating the slow pace of lifestyle in the countryside.

The other notable thing from the graph is that the stage alternates between the spatial spheres of [Residence] and [Compound and Fields] when the plot is in the countryside. From the graphs, it can be observed that the duration in the fields and compounds is almost the same as that spent in the homes. Since there is no other stages that appear here, it can be deduced from the graphs that the house and the surrounding compound formed the basic spatial spheres of lifestyle in the country.

On the other hand, observations made on the stage transition in the urban area indicate that [Compound and Fields] gradually reduces while on the contrary [Streets] gradually increases as if replacing the role of the former. The reduction in the duration and frequency of appearance of [Compound and Fields] indicates lack of free space in the city center.

The other observation is that as the stages change to an urban setting, the duration in the home reduces as other stages such as [Hotel and Inn] together with the [Bar and Restaurants]

increases. This could be due to the fact that the [Residence] in the city center which were mainly for the working class had little space for domestic entertainment and the needed space was supplemented by the [Bar and Restaurants]. From this it can be deduced that the residence might have not been spacious enough to provide for enough interactive activities in the homes and the extra spatial requirement had to be met outside the homes.

In general, the duration of each stage gets shorter as the plot shifts to an urban setting while the oscillation gets more rapid indicating the busy life style associated with the urban areas compared with the suburbs. The other notable factor is the appearance of the [social institutions] that were basically law-enforcing institutions in the city.

Towards the end of the text, visit to [Bar and Restaurants] become more frequent. The protagonist has lost almost all his friends and so the only place he could find solace was in these places for social interaction.

Table 4-14 The Extracted stages and their durations in *Great expectations*

Stage	Stage Regrouped Into These Categories									Total
	Residence	Compound & Fields	Streets	Social Institution	Hotel & Inn	Bar & Restaurants	Shops	Recollection	Others	
Assembly ball				615						615
At the marshes		8851								8851
Bernadds Inn					9430					9430
Blue Boar Hotel							1667			1667
Blue Boar restaurant							870			870
Boar coffee house							1493			1493
Brewery		1279								1279
Cells				502						502
Church				561						561
Churchyard				1734						1734
Coach office				354						354
Coach office inn					1654					1654
Courts				781						781
Denmark (in a Church)				1422						1422
Denmark (in a Court)				743						743
Garden court					15524					15524
Garden court (Outside)					510					510
Hummum's Inn					867					867
In the coach			1428							1428
In The Garden		798								798
Inn					443					443
Joes Home	1009									1009
Joes Home (Garden)		436								436
Jolly Gergemen (Bar)							2999			2999
Letter								117		117
Marshes		473								473
Miss Detached House (Havishams home)		1053								1053
Miss Havishams (Garden)		2723								2723
Miss Havishams home	18709									18709
Mr Jagers Home	3821									3821
Mr Jagers Office				9383						9383
Mr Pockets Home	4084									4084
Mr Pumblechooks business						1486				1486
Mr Pumblechooks home	1786									1786
Mr Wemmiks house	5236									5236
Mr Wemmiks house (Yard)		903								903
Mrs Bradle's home	821									821
Mrs Joes Home	22124									22124
Mrs Joes Home garden		1739								1739
Mrs Whimples Home	2534									2534
New gate Prison				1358						1358
Outside Mrs Brandley's home		211								211
Police courts				249						249
Public house							2188			2188

#### 4-5 The process of urban and architectural modernization in the novels by Charles Dickens

The analysis of observations made shows that Victoria was a transitional period from old to new as exhibited by the extraction of both ancient terms alongside modern terms of architectural materials, urban and transport facilities. British society was diversifying and a new social class was emerging, the middle class. The ability to possess and afford the usability the emerging modern facilities by the individuals determined their sphere of occupation within the city. The working class who could not afford the fare stayed within the city and while the fare affording rich middle class resided in the suburbs.

In all the novels, the terms House and Home had the highest frequency of appearance. Furthermore, Residence did not just appear as the most frequently used stage, but was also the location where activities took the longest durations. This was especially true for homes in the suburbs implying that the elite's most of whom stayed in the countryside spent more time at home. These homes in the suburbs were set in a garden and hidden by a fence from the suburban street. The houses were also horizontally partitioned and vertically stratified internally in order to separate different domestic functionalities and ensure privacy, a characteristic modern capitalistic lifestyle of the industrial. The working class lived within the city center in communal houses surrounded by the streets.

In conclusion, we can say that Victorian was a period of domestic culture by the suburban elites. Compared with the pre-industrial age of the feudal system, the modern development activities that took place during the Victorian period brought about spatial separation of the elites from the working class. In other words, the cultural ambiguities of modern hierarchy separated the master's space from the servant's space

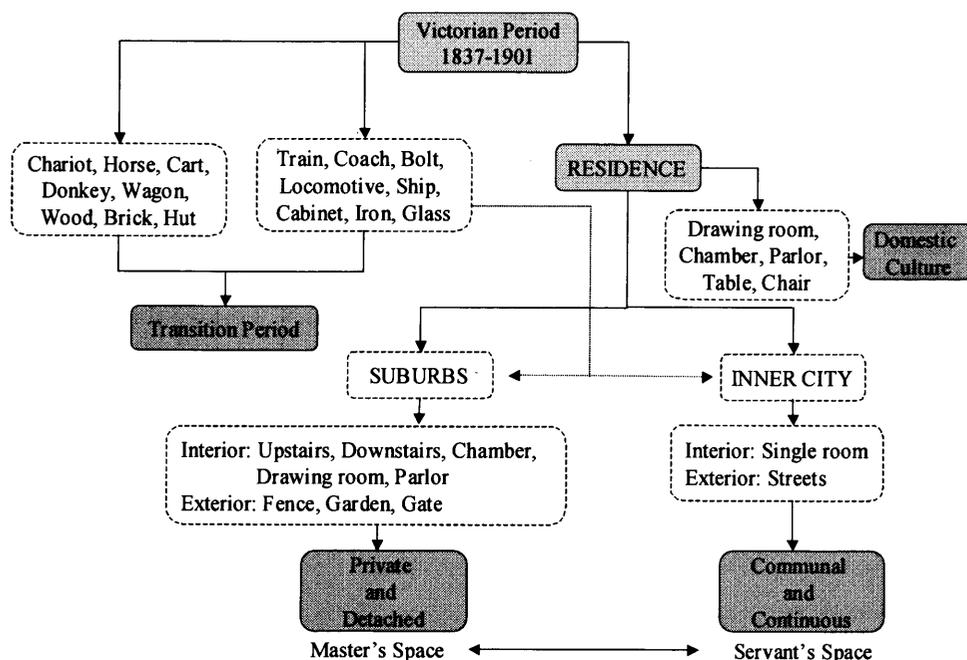


Fig 4-18. Process of Modernization in Britain in the novels by Charles Dickens

Notes:

- (1) The Victorian Period was the longest monarch period in Britain that revolved around the political career of Queen Victoria spurning 63 years from 1837-1901. This was a time marked by industrial, political, scientific and military progress within the United Kingdom. Making it become the foremost global power of the time.
- (2) Victorian Literature is the literature produced during the reign of Queen Victoria whose main themes revolve around the issues of social reform. Early writers (until 1870) are: Alfred, Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Emily Bronte, Matthew Arnold, Dante Gabriel Rossetti, Christina Rossetti, George Eliot, Anthony Trollope and Charles Dickens. Writers of the middle period (After 1870) include: George Meredith, Gerard Manley Hopkins, Oscar Wilde, Thomas Hardy, Rudyard Kipling, A.E. Housman, and Robert Louis Stevenson. While Tennyson and Browning represented pillars in Victorian poetry, Dickens and Eliot contributed to the development of the English novel
- (3) Sanders, Andrew: Dickens and the spirit of the age, Oxford, 1999
- (4) Lawless P, Brown F.: Urban growth and change in Britain; An introduction Paul Chapman Publishing Ltd, 1986
- (5) Brain W.: Oliver Twist - Charles Dickens - Victorian Social Reform; (History in Literature: The Story Behind...), Heinemann Library, 2006
- (6) The middle-class if London during the Victorian period typically entertained at home and looked down with disfavor at those who took their pleasure to public places, Olsen D J.: The Growth of Victorian London, Holmes & Meier, 1976 P 219.
- (7) The separation of home and work made substantial differences to the daily lives of the middle class families. There was a clear distinction between work-time and leisure-time and also a distinction between public and private life, Morris R J. and Rodger R G.: The Victorian City; A Reader in British Urban History 1820-1914, Longman, 1993 p307-321
- (8) Houses for the working class were at first built through philanthropic activities. They were described as grim and never met the real standards for accommodation by only providing solidity and convenience rather than delight to the residents. Leapman M.: The Book of London; The Evolution Of A Great City, Widenfeld & Nicolson, 1989 p176-183
- (9) Oliver twist; Monthly serials in Bentley's Miscellany from February 1837 – April 1839 in 24 installments
- (10) Great expectations; Weekly serial in all the year round from December 1860 – August 1861

REFERENCE MATERIALS

- 1) Johnson, E.D.H.: Charles Dickens; An introduction to his novels. Studies in language and Literature, New York: Random House, 1969
- 2) Sanders, Andrew: Dickens and the spirit of the age, Oxford, 1999
- 3) Lawless P, Brown F.: Urban growth and change in Britain; An introduction Paul Chapman Publishing Ltd, 1986
- 4) Masahiro H.: Investigating Dickens' Style; A Collocational Analysis: Macmillan Publishers Ltd, 2009
- 5) Brain W.: Oliver Twist - Charles Dickens - Victorian Social Reform; (History in Literature: The Story Behind...), Heinemann Library, 2006
- 6) Alexander W.: The City of Dickens, Harvard University Press, 1999
- 7) B.I. Coleman: The Idea of the City in the Nineteenth Century Britain, Routledge and Kegan Paul, 1973
- 8) Morris R J. and Rodger R G.: The Victorian City; A Reader in British Urban History 1820-1914, Longman, 1993
- 9) Carter H. and Lewis C R.: An Urban Geography of England and Wales in the Nineteenth Century, Hodder & Stoughtin, 1990
- 10) Coleman B I.: The Idea of the City in Nineteenth-Century Britain, Routledge & Kegan, 1973
- 11) Simond L.: A Journal of a tour and residence in Great Britain I (1817)
- 12) Olsen D J.: The Growth of Victorian London, Holmes & Meier, 1976
- 13) Foster J.: Class Struggle of the Industrial Revolution, 1974
- 14) Wilsom: Gentleman Merchant; The merchant community in Leeds 1700-1830, Manchester, 1971 P 198-208
- 15) Bedarida F.: Social Structure in the 19th century population; The London Journal, 1,2 Nov 1975 P 161, 180-3

- 16) The Population of Liverpool in the Mid 19th Century, Transactions of the Historic Society
- 17) Leapman M.: The Book of London; The Evolution Of A Great City, Widendeld & Nicolson,1989
- 18) Dickens C.: Oliver twist; Monthly serials in Bentley's Miscellany from February 1837 – April 1839 in 24 installments.
- 19) Dickens C.: Hard times; Weekly serial in Household Words from April– August 1854
- 20) Dickens C.: Great expectations; Weekly serial in all the year round from December 1860 – August 1861

## **CHAPTER 5**

### **THE MODERN CITIES OF MEJA MWANGI AND CHARLES DICKENS**

**(A comparison of Urban and Architectural space in Kenyan literature of the 1970s and the  
British Literature of the Victorian Period)**

**5.1 Introductions**

**5.2 Architectural elements in the cities by Mwangi and Dickens**

**5.3 The Characteristics of urban spheres of the cities by Mwangi and Dickens**

**5.4 Discussions and Conclusions**

## 5.1 Introductions

The London of the Victorian period was the first city to experience modern urbanization with the entry of the industrial revolution. As Britain spread its influence around the world with the newfound economical gains in the bid of establishing overseas protectorates and colonies, one of the ideologies that they promoted a long was their urban ideology of the 19<sup>th</sup> century, which became the basic for designing the urban cities of many commonwealth countries.

Nairobi, being one of the cities in the commonwealth countries built on planning principles of the 19<sup>th</sup> century Britain, had three different classes of people at the inception. These were the colonizing Europeans, The Asian community who came to work on the Kenya-Uganda Railway and the native Africans. However, the city was built with the sole purpose of satisfying the needs of the foreign colonizers while ignoring those of the natives. This ignorance of the locals' spatial needs is what can be said to be the cause of the several tribulations hurting Nairobi.

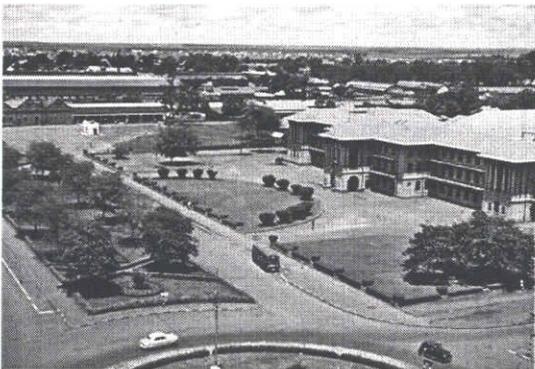


Fig.5-1 Office Buildings (Headquarters of the former Kenya Railways)



Fig. 5-2 Government Buildings (State House Nairobi)



Fig. 5-3 Residence (A residential house in Upper class areas)



Fig. 5-4 Leisure (Windsor Golf facility in Nairobi)

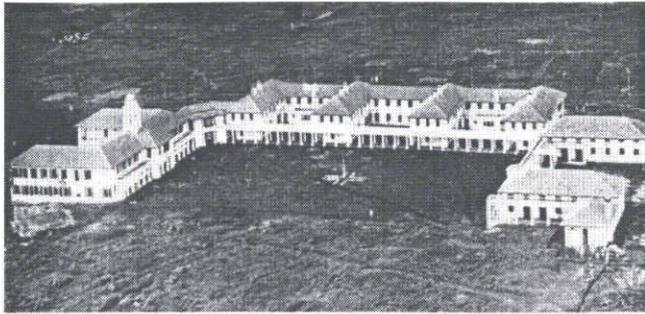


Fig. 5-5 The Prince of Wales School at Kabete near Nairobi



Fig. 5-6 The Railway station in Nairobi

While Victorian London was the epic of industrial revolution in Britain with tremendous economic growth and social changes triggering rural-urban migration for the purpose of job search and self improvement, Nairobi of the 1970s was the epic of the same in Kenya at the wake of independence with many natives who had completed high school studies migrating to the city to look for ways to better their lives. The two periods are significant for both cities of London and Nairobi in that it was the first time the cities registered tremendous growth both in size and population and it was the first time that most of these residents were coming into contact with the modern built environment. The reaction from the contact is what inspired and formed the basis of stories written by *Dickens* and *Mwangi*.

*Dickens* and *Mwangi* wrote novels with studied descriptions of crowded people and things as a stock image of the cities they illustrated. The objective of this section is to identify the similarities and differences in the use of urban and architectural terms by the authors and the characteristics of the stages they chose to propagate their stories. This will enable to identify the similarities and differences in urban and architectural modernization between Kenya and Britain.

The comparison was first done on the types of urban and architectural terms used by focusing on the nature and the meaning of their use in describing space in the story. Next, a comparison was done on the characteristics of the stages used by analyzing the description of the various urban and architectural terms picked from each of the stages by analyzing their modifying adjectives.

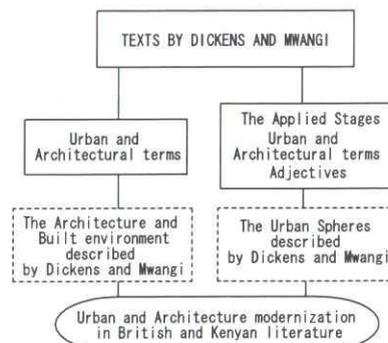


Fig. 5-7 The Main stages for the comparative analysis

## 5.2 Architectural elements in the cities by *Dickens* and *Mwangi*

This chapter describes the similarities and differences in trend observed in urban and architectural terms picked from the novels by both authors. These were broadly discussed as elements of architecture that includes the [Building], [Room], [Structural components], [Fittings and materials] and [Furniture and utensils], and the elements referring to the built environment within the city such as the [Urban facilities], [Name of places] and the [Transport facilities].

### The architecture described by *Dickens* and *Mwangi*

The term for residential [Building], *house* was widely used by both writers. The most notable thing was the use of building names like *Dacca House*, *Bombay House*, *Prakash House* and *Indian flats* by Meja Mwangi (Table5-2). Many Indians were brought to aid the British in establishing their colonial base in Kenya and therefore many of the preliminary residential buildings in the city were to cater for the Indian immigrants. For instance the name *Dacca house* comes from one of the cities in India. This house was made in an Indian style and belonged to an Indian family before it was rented to the native Africans in early 1970s. One of the other clear differences is that while *Dickens* mostly referred to modern building types, *Mwangi* used the term *hut*, which is predominantly a term that refers to traditional residential structure in the rural areas. Despite living in an urban area, Ocholla is described to be living in a *hut*.

Other terms used referred to modern type of buildings that are used to symbolize different occupations in the modern city such as the *Bank* and *Office* while *Inn*, *Hut* and *Kiln* are traditional types of buildings in *Dickens*' novels (Table5-1). *Mwangi* also uses similar types of terms but the big difference is in the fact while *Dickens* terms tend to be general, *Mwangi*'s terms are very specific and accurate with proper names for the buildings such as *Development building* and *Sunshine hotel*. The most conspicuous thing however is the clarity with which the drinking clubs are recognized by their proper names such as *Karara center*, *Delicious Club*, *Capricorn*, *New Eden* and *Moonshine club*. In the 1970s most Africans who came to the city center left their families behind in the rural area and therefore the lonely life and frustrations in the city made many fall victims of alcoholism and prostitution in the bars. Whereas modernization was embraced as a way of advancement with the creation of new employment opportunities for those who worked so hard to get there in Britain, in Nairobi the modernization process brought a lot of loneliness and made many to lose hope who ended up fighting these fears and obsessions through drinking.

Both of the two authors used the simple term *Room* more frequently to refer to the

partitioned space within a building. *Dickens* however used a variety of terms to express various room types such as the *Dressing room*, *Dinning room*, *Bedroom chamber* and the *Parlor* that exhibited the exclusivity that defined the various functions of space. These terms were however mostly cited in the residential areas by the elite class most of whom resided in the suburbs of London. This was therefore an expression of wealth and the status by the individual. The more rooms one had, the wealthier they were considered to be. In the same line, rooms like *Board-room* and *Lecture room* exhibit the diversification in occupation with the modernization of the city. Britain was evolving from an Agrarian society to a modern industrial based economy that required people to work in the offices and attend school for education. Compared with *Dickens* expression of the room space, *Mwangi's* vocabulary for rooms was limited to cooking activities (*Kitchen*) and sanitary areas (*Bathroom and Toilet*) expressing the lack of ample space. Whereas *Dickens* used the terms to express the diversification and the power of influence that people gain by the modern development, *Mwangi* used the vocabularies to express a new type of foreign space that was unfamiliar to the people who came into contact with it. For instance the Bathroom man in *Dacca house* did not mind staying in the bathroom. Despite being new to the traditional African lifestyle, this space was not adding value but degrading to the general lifestyle in the modern city for Africans.

The large use of *Table* and *Chair* in *Dickens* novels illustrates a domestic lifestyle in the modern city of London. In the novels most of activities at home took place in rooms well furnished with *Table* and *Chair* on which the characters sat when conversing. These were surrounded by modern furniture of *Dining table*, *Dressing table* and *Piano* and on the other hand ancient furniture of *Armchair* and *Candle* etc. Even though *Mwangi's* novels also had *Chair* and *Tables* extracted, the high frequency of appearance of the term *Bed* was quite unusual depicting that whereas the house in the modern city for *Dickens* had enough room for interaction, the common residence in Nairobi described by *Mwangi* had limited space that was mainly used to serve the owners with sleeping needs. One of the other things is that there was a clear illustration on the development and transition of the terms as used by *Dickens* for instance the ancient *Armchair* was used along with the modern *Couch* and *Sofa*. On the other hand most of the furniture extracted in *Mwangi's* work was all foreign type of furniture in an African space. This means that the space composition many people were used to in their rural towns before migrating to the city was replaced in the city. For instance the modern *Carpet* replaced the traditional *Mat*

Examining the structure and materials described, there is a wide range of modern structural terms such as *Stair case*, *Chimney* and *Parasol* by *Dickens* and *Stairs*, *Lift* and *Elevators* by *Mwangi*. In *Dickens* space there was also the use of traditional terms like *Pole*, *Gable*, *Pagoda* and *Arch*. *Dickens* also used a variety of modern building materials such as *Iron*,

*Glass, Marble, Tile and Timber* together with various traditional terms such as *Wood, Shutter* and *Bricks*. The *Shutter* windows transformed into *Glass* window panes while the *wood* got treated to create the modern building material of *Timber* and *Brick walls* were replaced with walls reinforced with *Iron* and finished using *Tiles*. On the other hand *Mwangi* mentions the *Glass door*, the *Water faucet* and the *Window pane*. All these were totally different types of materials that people only came into contact with for the first time in Nairobi. They were used to illustrate a refined space in the city buildings and suburb areas as compared to the traditional *Posts* and *Rafters* in the slum dwellings.

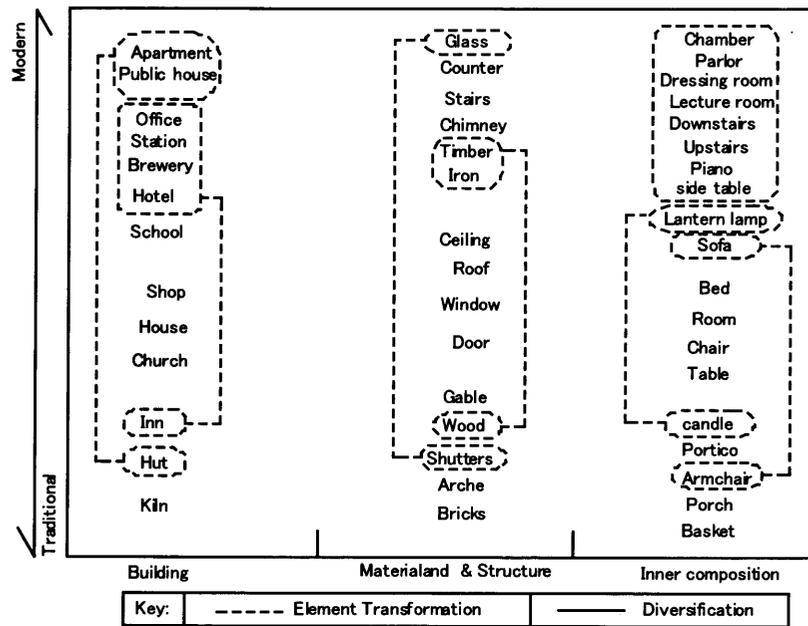


Fig. 5-8 Summary of architectural terms extracted from *Dickens's* novels

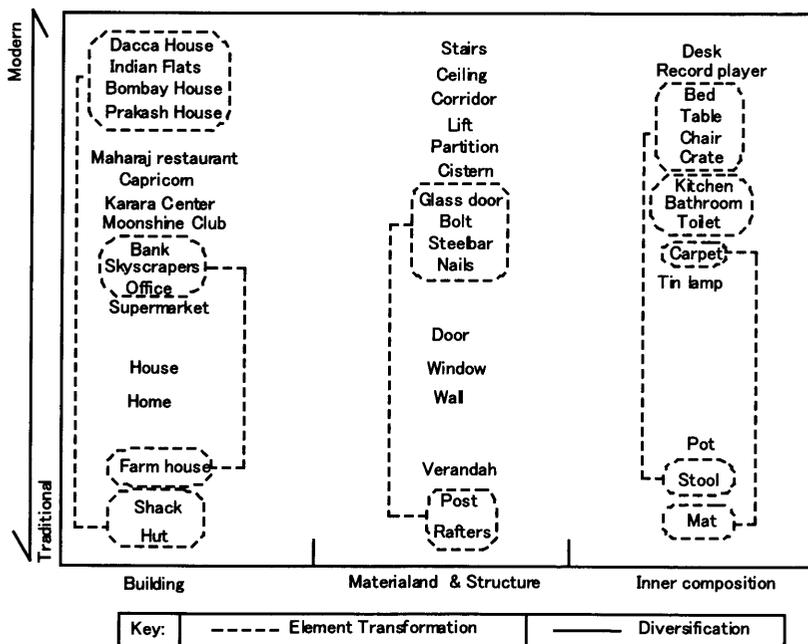


Fig. 5-9 Summary of architectural terms extracted from *Mwangi's* novels

Table 5-1 The different types of architectural terms extracted from *Dickens's* novels

BUILDING		ROOM		STRUCTURAL COMPONENTS		FITTINGS AND MATERIALS		FURNITURE AND UTENSILS	
TOTAL	RATIO	TOTAL	RATIO	TOTAL	RATIO	TOTAL	RATIO	TOTAL	RATIO
House	0.244	Room	0.602	Wall	0.244	Door	0.495	Table	0.218
Home	0.157	Upstairs	0.072	Staircase	0.208	Window	0.237	Chair	0.181
Bank	0.059	Chamber	0.063	Floor	0.159	Iron	0.079	Bed	0.145
Office	0.049	Parlour	0.055	Roof	0.072	Glass	0.057	Candle	0.089
Church	0.047	Downstairs	0.036	Ceiling	0.064	wood	0.039	Box	0.042
Shop	0.038	kitchen	0.025	Stage	0.060	shutter	0.028	glass	0.040
School	0.029	Bedside	0.024	Chimney	0.057	Bricks	0.026	Lamp	0.038
Bar	0.026	Bedroom	0.022	Rail	0.036	Shelf	0.008	Clock	0.021
workhouse	0.026	Gallery	0.021	counter	0.017	Bolt	0.006	Lantern	0.021
Parish	0.020	cell	0.017	Parapet	0.015	keyhole	0.004	Curtain	0.018
Lodge	0.018	Dressing Room	0.014	tap	0.015	marble	0.004	Basin	0.015
prison	0.017	Bedstead	0.007	Arche	0.013	nails	0.004	Cupboard	0.013
Temple	0.017	Store	0.007	Pole	0.008	timber	0.004	Desk	0.013
Lodging	0.016	Dining-room	0.005	doorway	0.006	Bow-Window	0.003	Basket	0.012
Jail	0.015	Sitting room	0.005	Pillar	0.006	Tiles	0.002	Sofa	0.010
Castle	0.014	fireplace	0.004	doorstep	0.004	Hinge	0.001	Carpet	0.009
Inn	0.013	Basement	0.002	gable	0.004	socket	0.001	Drawer	0.009
Apartment	0.012	fireside	0.002	Altar	0.002	Sun-blinds	0.001	Plate	0.008
Court	0.012	Loft	0.002	Citadel	0.002			Dressing Table	0.007
Building	0.011	Pantry	0.002	Deck	0.002			Portrait	0.007
Brewery	0.010	Toilet	0.002	housetops	0.002			Torch	0.007
cottage	0.010	ward	0.002	Pagoda	0.002			Bench	0.006
Parliament	0.010	Board-room	0.001	parasol	0.002			Dining-table	0.006
Hotel	0.009	Lecture room	0.001	platform	0.002			furniture	0.006
Hall	0.008	Second floor	0.001					Closet	0.005
book-stall	0.007	Underground	0.001					Rum	0.005
Post office	0.007							Cabinet	0.004
Coffee house	0.006							Cup	0.004
Company	0.006							rag	0.004
Hut	0.006							shelf	0.004
Factory	0.005							Stool	0.004
Public house	0.005							Armchair	0.003
Coach Office	0.005							candlestick	0.003
dock	0.004							Casks	0.003
palace	0.004							Pillow	0.003
Theater	0.004							Couch	0.003
Chapel	0.003							piano	0.003
kennel	0.003							Wardrobe	0.003
Tower	0.003							Bowl	0.002
Cathedral	0.003							Knife	0.002
Station	0.003							Letter box	0.002
warehouse	0.003							Bookshelf	0.001
Cage	0.002							Bucket	0.001
Counting House	0.002							Flower pot	0.001
Hospital	0.002							Side table	0.001
Kiln	0.002							sideboard	0.001
Barn	0.002								
Circus	0.002								
Industry	0.002								
Nursery	0.002								
Cabin	0.001								
Green house	0.001								
Library	0.001								
Mansion	0.001								
Sluice house	0.001								
amphitheatre	0.001								
Apartment	0.001								
Armoury	0.001								
Babel	0.001								
chancery	0.001								
Chop house	0.001								
dome	0.001								
madhouse	0.001								
Museum	0.001								
Pavilion	0.001								
Play-house	0.001								
Pyramid	0.001								

Table 5-2 The different types of architectural terms extracted from *Mwangi's* novels

BUILDING		ROOM		STRUCTURAL COMPONENTS		FIXTURES AND MATERIALS		FURNITURE AND UTENSILS						
TOTAL	1199	RATIO	TOTAL	481	RATIO	TOTAL	546	RATIO	TOTAL	468	RATIO	TOTAL	1072	RATIO
Dcca House		0.168	Room		0.372	Wall		0.253	Door		0.684	Bed		0.247
Hut		0.118	Bathroom		0.104	Floor		0.236	Widow		0.113	Table		0.102
House		0.085	Cell		0.094	Stairs		0.093	Bar		0.021	Chair		0.048
Bar		0.071	Kitchen		0.091	Ceiling		0.066	Bulb		0.021	Radio		0.042
Buiding		0.047	Toilet		0.064	Corridor		0.055	Bolt		0.017	Desk		0.030
Cells		0.038	Cells		0.052	Counter		0.040	Rafters		0.015	Pot		0.028
Office		0.035	Shower room		0.052	Roof		0.040	water meter		0.015	Plates		0.023
Karara Center		0.026	Toilet		0.037	Balcony		0.016	Back door		0.011	Trash cans		0.021
Garage		0.022	latrine		0.027	Entrance		0.016	Wall		0.011	Crate		0.021
Delicious Club		0.019	Office room		0.023	Verandah		0.016	Peep hole		0.009	Curtain		0.017
New Eden		0.018	Shower		0.019	Doorway		0.015	Bowl		0.006	Stool		0.016
Development House		0.018	Lavatory		0.010	Lift		0.013	Door frame		0.006	Suitcase		0.016
Hotel		0.018	Waiting Room		0.010	Dance floor		0.011	Glass Door		0.006	Glasses		0.014
Bank		0.017	C&Droom		0.006	Fourth floor		0.011	Beam		0.004	Mug		0.014
Shop		0.017	Examination Room		0.004	Eighteenth floor		0.009	Cardboard		0.004	Ashtray		0.013
Sunshine Hotel		0.017	Station House		0.004	Basin		0.007	Door Knob		0.004	Crockery		0.013
Supermarket		0.017	Trueth Room		0.004	Doorstep		0.005	Floor		0.004	Rack		0.012
Restaurant		0.016	Cell nine		0.002	Elevators		0.005	Glass Panel		0.004	Cot		0.011
Kiosk		0.015	Class		0.002	First Floor		0.005	Hinge		0.004	Tin lamp		0.011
Moonshine club		0.013	Consultation room		0.002	Parapet		0.005	Spotlight		0.004	Bucket		0.010
Farm house		0.013	Hall		0.002	Second floor		0.005	water faucet		0.004	mirror		0.010
Next Door		0.011	Inner Room		0.002	Sixth floor		0.005	Window pane		0.004	Pan		0.010
Mansion		0.010	Lavaratory		0.002	Twentieth floor		0.005	Air vent		0.002	Blanket		0.009
Tree Bottoms		0.010	living Room		0.002	Urinal		0.005	Bathtub		0.002	Mat		0.009
Dusman's room		0.009	Lounge		0.002	Bulb		0.004	Boiler		0.002	carpet		0.008
Hilotoni Kiosk		0.008	Mganga's room		0.002	Cement floor		0.004	Cistern		0.002	Comb		0.008
New Garden		0.008	Paper Kitchen		0.002	Door step		0.004	Double Door		0.002	Handbag		0.008
Shack		0.007	Slot machine room		0.002	Eighth Floor		0.004	Glass Window		0.002	Pillow		0.008
Marmaid Restaura		0.006	Stores		0.002	Exit		0.004	Nails		0.002	Brazzier		0.007
Brothel		0.005				Pigeon hole		0.004	Post		0.002	Kitchen table		0.007
Capricorn		0.005				wash basin		0.004	Reinforcing Bars		0.002	Necklace		0.007
Shanty hut		0.005				20th floor		0.002	Steel Bar		0.002	Spoon		0.007
Central Dairy		0.004				Beam		0.002	Tap		0.002	Broom		0.007
Cinema		0.004				Bowl		0.002	Urinal		0.002	Guitar		0.007
Lodging Houe		0.004				Chimney		0.002				Stove		0.007
Surgery		0.004				Cistern		0.002				Utensil		0.007
Africa Hotel		0.003				Fifteenth Floor		0.002				Carton		0.006
Home		0.003				Foyer		0.002				Dusbin		0.006
Maharaj Restaurar		0.003				Girder		0.002				Garbage can		0.006
Max's Room		0.003				Landing		0.002				High stool		0.006
Night Club		0.003				Nineteenth Floor		0.002				Paraffin		0.006
Skyscrapers		0.003				Partition		0.002				Record player		0.006
Star Light		0.003				Seventh Floor		0.002				Paraffin lamp		0.005
Tourist hotel		0.003				Tenth Floor		0.002				Bench		0.004
Café		0.003				Third floor		0.002				Cup		0.004
Commercial Bank		0.003				thirteenth Floor		0.002				Drawer		0.004
Home Building		0.003				Twenty Fourth flo		0.002				Holed pot		0.004
Shanty Kiosk		0.003				Upstairs		0.002				Lunch Box		0.004
Stall		0.003										Mattress		0.004
Tusker House		0.003										Sword		0.004
Butchery		0.002										Waste bottles		0.004
Canteen		0.002										Bag		0.003
Culture House		0.002										Baskets		0.003
Food store		0.002										Bedding		0.003
Friends Bar		0.002										Bulb		0.003
Hilton Hotel		0.002										Cooker		0.003
Hospital		0.002										Frying pan		0.003
Music Store		0.002										Iron		0.003
Pan African Insura		0.002										Paraffin stove		0.003
Riverside bar		0.002										Sheets		0.003
Smith and Jones c		0.002										Typewriter		0.003
Wooden Office		0.002										Box		0.002
1900 club		0.001										Candle		0.002
Ambassador Hotel		0.001										Container		0.002
Armoury		0.001										Dishes		0.002
Bamboo Night Clu		0.001										Examination Table		0.002

Table 5-2Cont...The different types of architectural terms extracted from *Mwangi's* novels

BUILDING		ROOM		STRUCTURAL COMPONENTS		FIXTURES AND MATERIALS		FURNITURE AND UTENSILS			
TOTAL	1199	RATIO	TOTAL	481	RATIO	TOTAL	546	RATIO	TOTAL	1072	RATIO
Magendo's room		0.001							Clothing		0.001
Mocha bar		0.001							Cooking stove		0.001
Mosque		0.001							Crow bar		0.001
Movies		0.001							Electric iron		0.001
National Bank		0.001							Forms		0.001
Oxford university		0.001							furniture		0.001
Plot		0.001							Gas cooker		0.001
Polytechnic		0.001							Gramophone		0.001
Prakash House		0.001							Hospital Bed		0.001
Rock Factory		0.001							Hotplate		0.001
Shanty		0.001							Kettle		0.001
Stores		0.001							key		0.001
Sukuma W room		0.001							Lockers		0.001
Sukuma wiki hotel		0.001							Medicine bags		0.001
Tea Kiosk		0.001							Old shoes		0.001
Treasury Building		0.001							Paint can		0.001
Twentieth Century watchtower		0.001							Rollerskate		0.001
									Sack		0.001
									scrap metal		0.001
									Seats		0.001
									Socket		0.001
									Switches		0.001
									Telephone		0.001
									Tin plate		0.001
									Torch		0.001
									Towel		0.001
									Wall safe		0.001
									Wardrobe		0.001
									Wash line		0.001
									Washbasin		0.001

### **The Built environment described by *Dickens* and *Mwangi***

The city described by *Dickens* is served with a wide range of transport facilities, both traditional and modern types (Table 5-3). These include the *Rafters*, *Waggon*, *Donkey*, *Horse*, *Cart* and *Carriage* from the ancient period through *Coach* and *Cabriolet* in the medieval to *Steamship*, *Locomotive*, *Car*, *Train* and *Stage Coach* that were made during the early period of industrialization. These facilities played a big role in the modernization of the city during the Victorian period. The modern modes of transport increased the mobility within the city and allowed the residents, especially those who could afford the fare to reside anywhere they wanted. The increased mobility enabled the spatial segregation witnessed in the Victorian London where the Elite occupied the suburbs because they could afford the means of transport while the Working class resided in the city center close to their working stations. This was the beginning of the popularity of the suburbs in London as desirable residential areas during the period of 1815-1939. The modern modes of transport enabled the quick communication between the cities such as the *Essex*, *Norfolk*, *London* and *Liverpool*. It also enabled London to spread its influence across the borders to *Denmark*, *France*, *India*, *Cairo* and *Jamaica*.

In *Mwangi's* novels there was also the use of traditional modes of transport such as the *Pushcart*, *Vegetable cart* and the *Fruit cart* and modern means of transport such as *Car*, *Truck*, *Taxi*, *Bicycle* and *Aeroplane* (Table 5-4). *Mwangi* however uses the traditional mode of transport to depict poverty. The Sukuma wiki and Bathroom man who feature in *Cockroach Dance* use *Pushcarts* to fend for themselves in the city where as the car is used as a symbol for status. Whereas *Dickens* used the different modes of transport to express the transitional nature of the period, in *Mwangi's* novel the usage depicts the difference in class of the city residents. Nairobi is also portrayed as a fully developed city with all the modern facilities for transportation. This means that whereas the English of the Victorian period were coming into contact with a space that was transforming, the native Africans who came to Nairobi were meeting a fully modernized space that they were not part of.

Whereas *Dickens* used a variety of name of places exhibiting the international influence of Britain, the name of places extracted from *Mwangi's* novels is quite different. Most of the places bare the name of streets such as the *Gorggan Road*, *River Road*, *Cedar Avenue* and *Harsat Road*. Streets were therefore not just for cars, but provided an element of place recognition in the city for areas whose names were not recognized. Apart from the streets there were several places with foreign names such as *Eastern Retreat*, *Western Close*, *Eastleigh*, *Westlands*, and *Jevanje gardens*. The Europeans and Indians occupied most of these places and the names belonged to residential areas in England such as *Eastleigh* or named after a city or an individual in India such as the *Jevanje Gardens*. The name of

residential areas named using African names such as *Kibera, Mathare, Majengo* and *Bondeni* all referred to slum towns.

Analyzing the Urban and architectural elements by the two authors reveals that While *Dickens's* novels uses both the traditional and modern elements (Fig.5-10) to express the transition activities that were happening in Britain, *Mwangi's* expressions imply the replacement of the outdated and old elements with the superior new elements (Fig.5-11). The original African names are replaced with the modern names from England or India depending on the areas occupants. The modern urban facilities such as the roads, the streets and all the modern city estates are all under foreign names depicting spatial replacement with the modern one, not necessarily a transition from old to new.

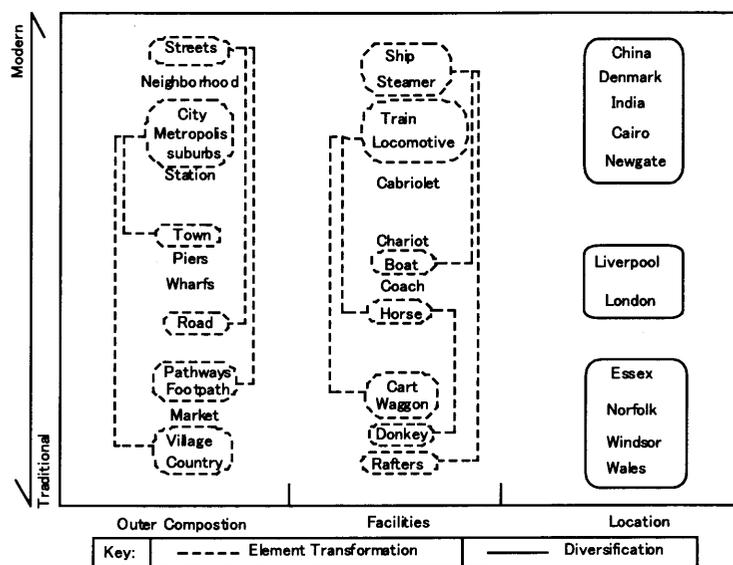


Fig. 5-10 Summary of the urban terms extracted from *Dickens's* novels

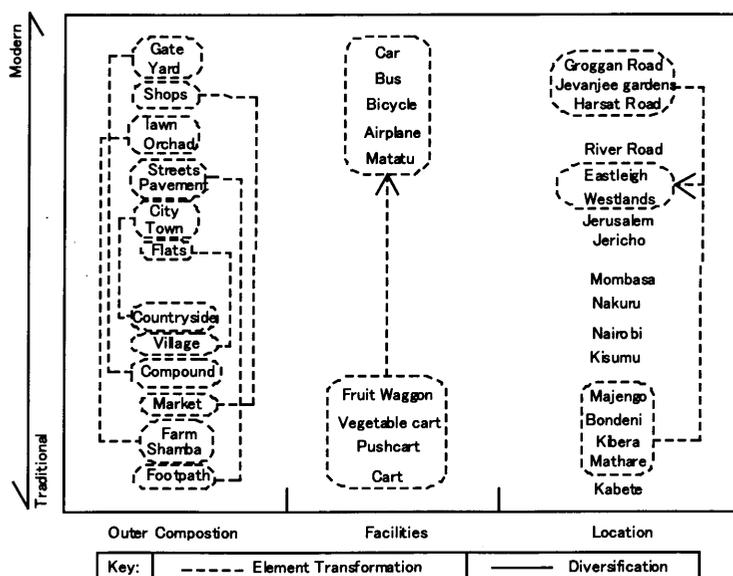


Fig. 5-11 Summary of the urban terms extracted from *Mwangi's* novels

Table 5-3 The different types of urban terms extracted from *Dickens's* novels

YARD		URBAN FACILITIES		TRANSPORT FACILITIES		NAME OF PLACES	
TOTAL	RATIO	TOTAL	RATIO	TOTAL	RATIO	TOTAL	RATIO
427		865		392		514	
Gate	0.274	Streets	0.217	London	0.355	Horse	0.224
Garden	0.192	Town	0.182	Coketown	0.286	Coach	0.187
Yard	0.117	Country	0.134	England	0.051	Carriage	0.144
Field	0.080	Road	0.102	Britain	0.043	Boat	0.113
Churchyard	0.061	Bridge	0.058	Newgate	0.031	Ship	0.066
Grave	0.054	Village	0.055	Walworth	0.020	Steamer	0.045
Pond	0.037	Market	0.029	Thames	0.018	Cart	0.033
Court yard	0.033	Lane	0.028	Pentonville	0.015	Train	0.033
Tombstone	0.030	Pavement	0.027	Liverpool	0.013	Galley	0.025
Flower	0.023	Neighborhood	0.024	Denmark	0.010	chaise	0.023
Ditch	0.016	City	0.022	highgate	0.010	Chaise Cart	0.018
Fence	0.014	Court	0.021	Paris	0.010	Donkey	0.018
farm	0.012	Station	0.015	Portsmouth	0.010	Prison ship	0.016
land	0.009	Bench	0.014	Wales	0.010	Vehicle	0.014
Lawn	0.009	High street	0.010	Atlantic	0.008	waggon	0.012
footpath	0.007	Archway	0.009	China	0.008	chariot	0.006
Garden court	0.007	Up town	0.009	France	0.008	Stage coach	0.006
Arcade	0.005	Park	0.007	Gerrand street	0.008	cabriolet	0.004
Cloud	0.005	Dyke	0.005	India	0.008	Locomotive	0.004
estate	0.002	Highway	0.005	Rome	0.008	car	0.002
Orchad	0.002	metropolis	0.005	Rotterdam	0.008	Charlotte	0.002
paddock	0.002	Port	0.005	Yorkshire	0.008	ferry	0.002
path	0.002	Sluice gate	0.005	America	0.005	hearse	0.002
pathways	0.002	Drawabridge	0.002	Essex	0.005	Rafters	0.002
Plantation	0.002	suburbs	0.002	Jerusalem	0.005	Steam ship	0.002
		Woodstreet	0.002	Westminster	0.005		
		Avenue	0.001	Athens	0.003		
		Borough	0.001	Cairo	0.003		
		Cemetery	0.001	Cambridge	0.003		
		Down town	0.001	Europe	0.003		
		piers	0.001	geneva	0.003		
		wharfs	0.001	German	0.003		
				Glasgow	0.003		
				greenland	0.003		
				Ireland	0.003		
				jamaica	0.003		
				Lacanshire	0.003		
				Norfolk	0.003		
				Turkey	0.003		
				Windsor	0.003		

Table 5-4 The different types of urban terms extracted from *Mwangi's* novels

YARD/NATURE		URBAN FACILITIES		TRANSPORT FACILITIES		NAME OF PLACES					
TOTAL	308	RATIO	TOTAL	1003	RATIO	TOTAL	377	RATIO	TOTAL	446	RATIO
yard		0.208	Streets		0.137	Car		0.385	Groggan Road		0.276
Gate		0.097	City		0.112	Truck		0.191	River Road		0.110
Farm		0.088	Road		0.081	Bus		0.114	Shanty land		0.092
River		0.062	School		0.080	Taxi		0.042	Cedar Avenue		0.038
Garden		0.062	Parking meter		0.078	Patrol car		0.032	Government Road		0.029
Path		0.055	Backstreet		0.054	Tipper		0.032	Harsat Road		0.029
Courtyard		0.045	Suburbs		0.048	Bicycle		0.024	Eastern Retreat		0.022
Sun		0.042	Town		0.047	Motorcycle		0.019	Haile Selassie Avenue		0.020
Tree		0.029	Dustbin		0.032	Pushcart		0.019	Race Course Road		0.016
Stream		0.029	Village		0.027	Lorry		0.013	River valley		0.016
Maize plantations		0.029	City hall		0.021	Police car		0.013	Western close		0.016
Fence		0.029	Sewage		0.020	Bikes		0.011	Duke Street		0.013
Nairobi River		0.023	Park		0.017	Van		0.011	Mathare		0.013
Lawn		0.023	Prison		0.016	Vegetable cart		0.011	Mkokoteni Lane		0.013
Grass		0.023	Block		0.015	Aeroplane		0.008	Shanty town		0.013
Footpath		0.023	City center		0.014	Maercedes Benz		0.008	East Africa		0.011
Compound		0.023	Pavement		0.014	Plane		0.008	Eastleigh		0.011
Sky		0.016	Bus stop		0.013	Refuse trucks		0.008	Forest Road		0.011
Orchards		0.013	Avenue		0.012	Ambulance		0.005	Westlands		0.011
Windmill		0.010	Ditch		0.012	Cab		0.005	Hill Road		0.009
inner Compound		0.010	Plot		0.012	Fruit cart		0.005	Jerusalem		0.009
Stone wall		0.006	Water meter		0.010	Fruit wagon		0.005	Kenya Polytechnic		0.009
Shamba		0.006	main streets		0.009	Number 8		0.005	Kibera		0.009
Fields		0.006	Street lamp		0.009	Air India		0.003	Campos Ribeiro Road		0.007
Drive		0.006	Central police station		0.008	British Airways		0.003	Europe		0.007
Banana Plantations		0.006	Court		0.007	Fire Engine		0.003	Industrial area		0.007
Valley		0.003	Hospital		0.007	Matatu		0.003	Moi Avenue		0.007
Styes		0.003	Police station		0.007	Morris Mini		0.003	Reata Road		0.007
Stars		0.003	Railway station		0.006	Peugeot		0.003	Bombay		0.004
Pool		0.003	City council		0.005	Tractor		0.003	Bondeni		0.004
Moon		0.003	Kibera Court		0.005	Traffic		0.003	City hall way		0.004
Mist		0.003	Parking lot		0.005	Tricycle		0.003	Harambee Avenue		0.004
Hedge		0.003	Highway		0.004	Wheel barrow		0.003	India		0.004
Cedar trees		0.003	Lamp posts		0.004				Jeevanjee Gardens		0.004
Bush		0.003	Trash can		0.004				Jericho		0.004
			Bridge		0.003				Kariokor		0.004
			Cinema		0.003				Lavington		0.004
			District		0.003				London		0.004
			Parliament		0.003				Majengo		0.004
			Zebra Crossing		0.003				Mombasa		0.004
			Alley		0.002				Nakuru		0.004
			Cell		0.002				Ngara		0.004
			Mathari Mental Hospital		0.002				Railway Station		0.004
			Road sign		0.002				U S A		0.004
			Trench		0.002				Uhuru Highway		0.004
			Airport		0.001				Victoria street		0.004
			Alliance High school		0.001				Ziwani		0.004
			Ambulance		0.001				Afghan Slums		0.002
			Backyard		0.001				Africa		0.002
			Bump		0.001				America		0.002
			Campus		0.001				Bmboo Night Club		0.002
			City Dairy		0.001				Cairo		0.002
			Country		0.001				City Square		0.002
			Countryside		0.001				Commercial Bank		0.002
			Cul-De Sac		0.001				Dacca		0.002
			Electricity		0.001				Delicious Club		0.002
			Embakasi Airport		0.001				Embakassi		0.002
			Flats		0.001				Friends Corner		0.002
			Law Courts		0.001				Garden Street		0.002
			Market		0.001				Hallians Night Club		0.002
			Museum		0.001				Hilton Hotel		0.002
			Nursery school		0.001				Kabete		0.002
			Round about		0.001				Kampala		0.002
			Shops		0.001				Kariobangi		0.002
			Stall		0.001				Kenya		0.002
			Surgery		0.001				Kenyatta Hospital		0.002

### 5.3 The Characteristics of urban spheres of the cities by *Dickens* and *Mwangi*

*Dickens* and *Mwangi* have used different settings of scene locations to elaborate the plot of their storylines as discussed in the previous chapters. This section dwells on the description and analysis of the similar trends witnessed in the composition and the description of the various Urban and Architectural elements on the four major stages that were commonly used by the authors. These were the stages of Residence, its immediate surroundings of the Compound, The traffic supply of the Streets and Roads and The Bar, Shops and Restaurants.

#### The Residence

Observations in *Dickens*' novels show the use of a wide variety of vocabulary to describe the architecture of residence (Table5-5). This was not only limited to the common vocabulary of *Home* and *House* but also extended to include the traditional *Hut* and *Cottage* and the modern houses of *Apartment* and *Public house*. The *House* is described using the materials used such as the *Red brick*, *wooden* and *old brick*. Whereas the modern houses for the working class (Fig. 5-12) in the city, the *Apartments* and the *Public House*, are described as *Meanly furnished*, *Limited size* and *confounded holes*, the Houses in the suburbs (Fig. 5-13) were described as *Neat*, *Clean* and *detached*. The Working class houses have *dark* and *creaking stairs*, *darkened ceilings* and *low roof* with *black windows* and *shutters darkened* by the smoke from the industries. *Neglected gardens*, *dirty* and *miserable streets* that are *dark* and *gloomy* surround them. Their interior consists of a simple *mean*, *shabby* and *gloomy* room furnished with *rugged chair* and *fading curtains*. The residence for the elite class are located in the spacious suburbs with *Pleasant gardens* with *paved* and *clean courtyards* and separated from the streets by the *wooden gates*. They are built using several styles witnessed in the war of styles experienced during the Victorian period and some have *gothic windows* and *doors*. The inner composition consists of *handsome rooms* such as the *Neat chambers*, *Pleasant dressing rooms* and *obscured parlors* for privacy.



Fig. 5-12 Working class house of the Victorian period



Fig. 5-13 Middle class house of the Victorian period

Table 5-5 The terms and adjectives extracted on the residence stage in *Dickens's* novels

CATEGORY	TERM	ADJECTIVE
ARCHITECTURE	House	Neat
		Old den
		Confounded hole
		Lower
		Clean
		Red
		Red brick
		Stately
		Wooden
		Old brick
		Detached
		Dull
		Old
		Queer
		High, large and low
	Apartment	Meanly furnished extent
		Badly furnished
		Limited size
		Little
	Public house	Little
		Many
		Low
	Home	Desolate peppercurry and
	Cottage	Little
		Little, wooden
	Shop	Little
Little		
Bank	Red brick	
Brewery	Large	
Church	Little	
Hut	Solitary	
School	Little, noisy	
Stonehall	Bare, gloomy	
FURNITURE	Table	Little
		Heavy
		Small and round
		Old
		Little
		Little
		Little
		Round
		Long
		Old
	Chair	Mouldering
		Long
	Couch	Old
		ragged
	Blinds	ragged
		old
		Old
	Curtains	Green
		Green
		Green
Candle	Faded red	
	White	
Bed	Feeble	
Drawers	Dim	
Cupboard	Rough	
stool	little	
STRUCTURAL COMPONENTS	Stairs	little
		little
	Ceiling	Creaking
		Dark
	Roof	Steep
		Narrow
		Narrow
Steps	Narrow	
	Brown	
wall	Dark	
Floor	Thin	
	Darkened	
YARD	Churchyard	Low
		Low
		Low
		low, Sloping
	Garden	white
		White
	Courtyard	high-enclosing
		Serene
	Gates	Dark
	Yard	Little
	Little	
	Little	
	Little	
	Neglected	
	Little	
	Pleasant	
	Paved, clean	
	Small, paved	
	quiet	
	Wooden	
	Paved	
ROOM	Room	Little, black
		Damp and Dirty
		Low and dark
		Cold bare and empty
		Handsome
		Little
		bare
		Deserted
		Mean, shabby
		Little
		Neat
	Parlor	Clean
		Pleasant
		Brown
		Dark
		Large
		little
		Gloomy
		Spacious
		Darkened
		Warm
		Small
Fresh, airy		
Large		
old, Little		
Obscure		
Dark		
Little		
Little		
Little		
Best		
Bedroom	Little	
Kitchen	Old, low roofed room	
Portico	Little	
Porch	Low	
FITTINGS AND MATERIALS	Window	Little
		Little
		Latticed
		Small
		Gothic
		Wooden
		walled up
		Little
		Wooden
		Bow
	Gothic	
	Rustily burred	
	Door	Large
		Black
		Gothic
Dark		
Dark		
Shutters	Old	
	Black	
URBAN FACILITIES	Streets	Narrow
		Narrow, dirty and miserable
		Cold, wet and dirty
		Dead silent
		Silent
	Lane	Narrower
		Cold, wet
		Close and dirty
	Passage	Little
		gloomy
	Black	
	Low	
	Dark	
	Dark	
	Long	
	Dark	
NAME OF PLACES	Saffron hill	Filthy
	City	Crowded
OTHERS	Kennel	Filthy
	Sky	Black and cloudy
	Neighborhood	Lively
	Air	Delicious odour
	Hearth	Cold
	River	dark, mysterious
	Marshes	Misty

*Meja Mwangi* (Table5-6) on the other hand talks of an *L-shaped dark block* residence with 15 rooms called *Dacca house* that he describes as a *rat hole*. The building is *stinking, leaking* and *noisy*. The other buildings include the *small and sloppy roofed hut* for Ocholla. *Dacca house* was not originally an apartment but was a house meant to house an Indian family that lived there before. After the Indian family moved away, the house was converted by the buyer to accommodate many Africans who were looking for accommodation in Nairobi as the population increased with time. The rooms *smelt*, and were *stuffy* and *dark* and the whole building were *crowded*. The *showers smelled* and the *Toilets blocked*. The houses consisted of a *single room* furnished with *ragged* and *loosely joint bed* separated for privacy using the *rag torn* and *flimsy curtains*. Due to the small space, the rooms were mainly used to provide space for sleep as the characters guessed on the *smoke-stained* and *sooty ceiling* and *rafters* while in their huts. Both the walls and the floor are portrayed as *dirty* and *dusty* and the wall is further described as *paper-thin* allowing sound to flow between rooms next to each other.



Fig. 5-14 British type house for working class in Kenya



Fig. 5-15 Indian type house for the working class in Kenya

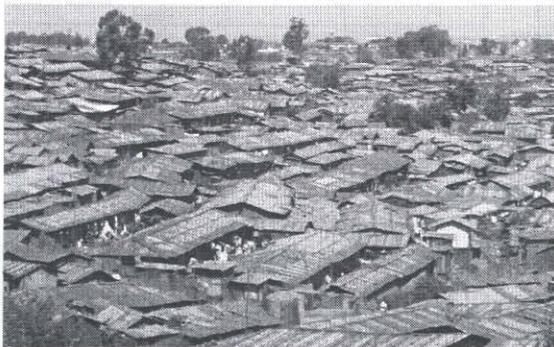


Fig. 5-16 The aerial view of housed in Kibera slums

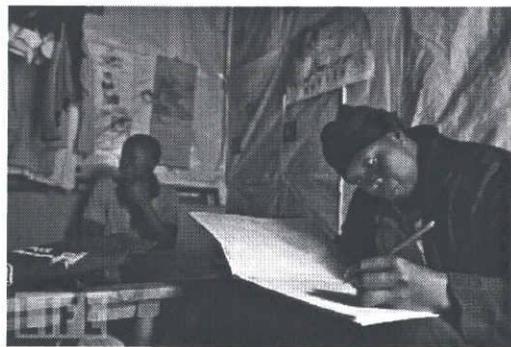


Fig. 5-17 Interior of a slum house in Kibera slums

Table 5-6 The terms and adjectives extracted on the residence stage in *Mwangi's* novels

CATEGORY	TERM	ADJECTIVE		CATEGORY	TERM	ADJECTIVE	
Building	Dacca House	Rat-hole		Room	Cells	Dark	
		L-shaped			Corridor	rubbish-strewn	
		15 room			Lavatory	Stank	
		Deserted			Passage	Smell	
		Silent				Smell	
		Stinking				Smell	
		leaking				stuffy	
		Noisy				warm and bright	
		Quiet and lonely				stuffy	
	Block	Stink				Crowded	
		Little				Small	
	Hut	Dim				Cell-like	
		Dark				Stuffy	
		Dim				Dusty and Stuffy	
	Slent			Stuffy			
Next door	noisy			Smell			
Ocholla's hut	sloping roof			Dingy			
	Small			Stuffy			
The block	Dark			Hot			
OTHERS	Blankets	Dusty			Dim		
	Garage	Alive			Smelling		
	Garbage	Putrescent			Clean		
		Stinking			Dim		
	Lighter	Silver plated			Small		
		Gold			Cold		
	Mirror	Broken			Smelling		
		Broken			Cold		
	Mosquitoes	Unhealthy			stink		
	Pillow	Smelling			stink		
		smelling			Cold		
	Plates	Unwashed			Dark		
		Freshwater			Plugged		
	River	Stank			Blocked		
		Mrshy			Blocked		
	Suitcase	Huge			Blocked		
	tub	Monstrous			Blocked		
Vermis	Disgusting						
FURNITURE	Bed	Giant		STRUCTURAL COMPONENTS	Ceiling	Sooty	
		Creak				Stained	
		Narrow				Smoke-stained	
		Loose-jointed				Gery	
		Narrow				Swollen	
		Ragged			grey		
		Cold				Faccade	Cracked
		stuffy					Dusty
		small					Dusty
		Loose-jointed					Littered
	Baby's cot	smelling					Unswept
	Buckets	Aluminium					Littered
	Carpet	Luxurious					Dusty
	Chair	Broken					Dusty
		Broken					Uneven
	Comb	wooded					Earth
	Curtain	Reg					Dusty
		Torn					dusty
		Torn					Clean
		Fimsy					Dusty
		calico-cloth					Unswept
		Torn					dirt and sooty
		Fimsy					
	fimsy						
Dustbins	Overspilling			Rafters	Sooty		
Furniture	crooked			Roof	Leaking		
	creaking-old				Leaking		
	Tin				Rubbish-strewn		
Lamp	Tin				Trashcovered		
	Tin				Dark		
					Inclined		

*Dickens* used the different types of residential settings to describe the status and influence of an individual in the modernizing British society. Both the types of residence were consistent and created within the British culture. The occupants could therefore relate with the new space and the process of its creation. On the other hand, *Mwangi* describes a foreign residential space introduced from India that the native Africans were required to conform to as they adopt the new lifestyle in a modern city. This space was not continuous with the culture of the occupants, but was replication of a foreign spatial element in Nairobi.

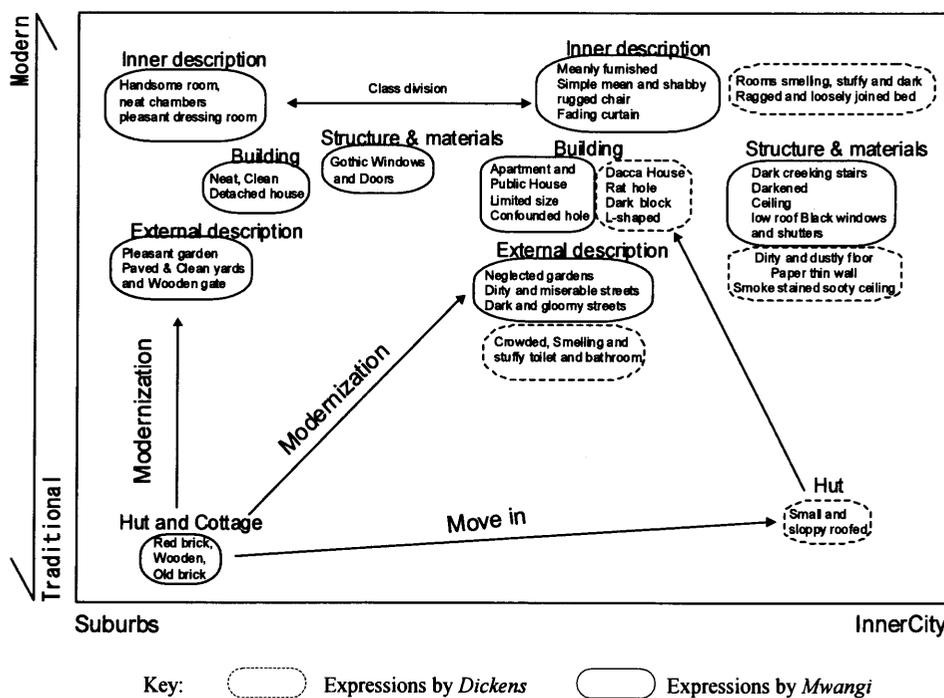


Fig. 5-18 Comparison of the descriptive illustration of the residence by *Dickens*' and *Mwangi*

## The Compound and Yard

*Dickens* narrated his stories by using different scenes reflecting both rural and urban settings. The *tottering house-fronts* of the city center were open to the *narrow streets* with no yard or compound due to limited space. The suburban houses however had *little gardens* that separated them from the streets and locked behind *wooden gates*. The occupants strode the gardens occasionally to admire the *green and wide landscape, the sky, river and marshes* and various elements of nature that surrounded the dwellings.



Fig. 5-19 A yard of a middle class residence in the Victorian period



Fig. 5-20 A yard of a residence in the upper class estate in Nairobi

The yard in the *Dacca house* is however described as cold and deserted with *abandoned sweat-smelling beddings*. This means that the shared space of the yard is being used for private means. The *farms* in the rural areas are however described as *big and peaceful* by *Mwangi*.



Fig. 5-21 A yard in working class residence in the Victorian period



Fig. 5-22 Compound in a slum town in Nairobi

Table 5-7 The terms and adjectives extracted on the Compound stage in *Dickens's* novels

CATEGORY	TERM	ADJECTIVE
FURNITURE	Bedstead	Low, wooden
	Chair	ragged
URBAN FACILITIES	Streets	Close, narrow and muddy
	Alleys	Narrow
	Bridge	Wooden
		wooden
		Little
	Streets	Narrow
	Railroad	Wooden steps
	garden	old
Garden-walk	desolate	
YARD	Housefronts	Tottering
	Ditch	Muddy
	Garden	Little
	Garden walk	Narrow
	Gate	Wooden
OTHERS	Landscape	Green
		Wide
	Marshes	Long black horizontal line
	River	Horizontal line
	Sky	Long angry red lines
	River	Broad, solitary
	Marsh	solitary, flat
NAME OF PLACES	London bridge	Old
	Billings gate market	Old

Table 5-8 The terms and adjectives extracted on the Compound stage in *Mwangi's* novels

CATEGORY	TERM	ADJECTIVE
FURNITURE	Beds	Sweet-smelling
	Bench	Wooden
FITTINGS AND MATERIALS	Door	Plywood
	Openings	Wide
YARD	Farm	Big
	Garden	Peaceful
	Yard	Cold and deserted
STRUCTURAL COMPONENTS	Floor	Cement
	Roof	Rough
	Wall	Soot
ARCHITECTURE	Huts	Soot
		Crowded
		Thatched
ROOM	Shop	Round
	Shower	Tiny
URBAN FACILITIES	Toilet	Cold and stale
	Path	Unhealthy
URBAN FACILITIES	Sewers	Dark
	Shanties	Stinking
NAME OF PALCES & COUNTRY	Shanties	potent

Where as the compound and garden is depicted as a private space in *Dickens* novels, compound is a communal space in *Mwangi's* novels. This is continuation with the traditional African lifestyle that involves the communal usage of the compound and fields for the purpose of socialization, grazing and watering cattle and sun drying of firm produce. This space use was witnessed in *Dacca house*. However the composition and usage of compound in the upper class residential areas of Nairobi resembled the usage in Britain.

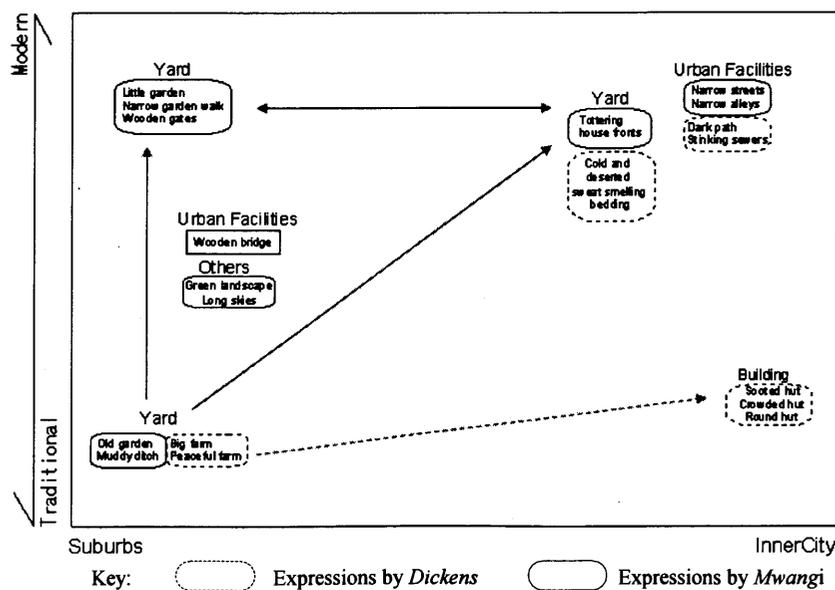


Fig. 5-23 Comparison of the descriptive illustration of the Compound and Yard by *Dickens's* and *Mwangi*

## The Bar, Restaurants and the shops

Bar and restaurant had a minimum role to play in the novels by *Dickens*. The *rooms* were *small* in size and *empty*. However, this is a complete opposite of the same for *Mwangi's* novels. Here they are described as usually *packed* and *full of life*. *Karara Center* despite being *rowdy* and *smelly* is described as the *next warmest place after home*. It is *fun* to be there all month round with *warm air* and a *friendly atmosphere*. The *rooms* are *dark* with *dimly lit corridors* providing a favorable environment for prostitution. The bars supplemented what was lacking in the city. It provided a place for socialization for the individuals who left their family members in the rural areas to search for green pastures in the city. The frustrations and loneliness that engulfed most of these residents forced them to frequent the bars making them the most familiar place in the city as seen in the recognition using their names. The alcohol was basically the traditional brew, meaning this was one of the places the character felt drawn back home. The women who failed to get better jobs and ended up being maids at the clubs supplemented the meager pay they got by practicing prostitution. This could only be done in this hidden place as African traditions did not allow the practice and it would be shame to be known publicly as a prostitute. The bars therefore provided the city dwellers with a place to soothe their frustrations and at the same time to keep some privacy.

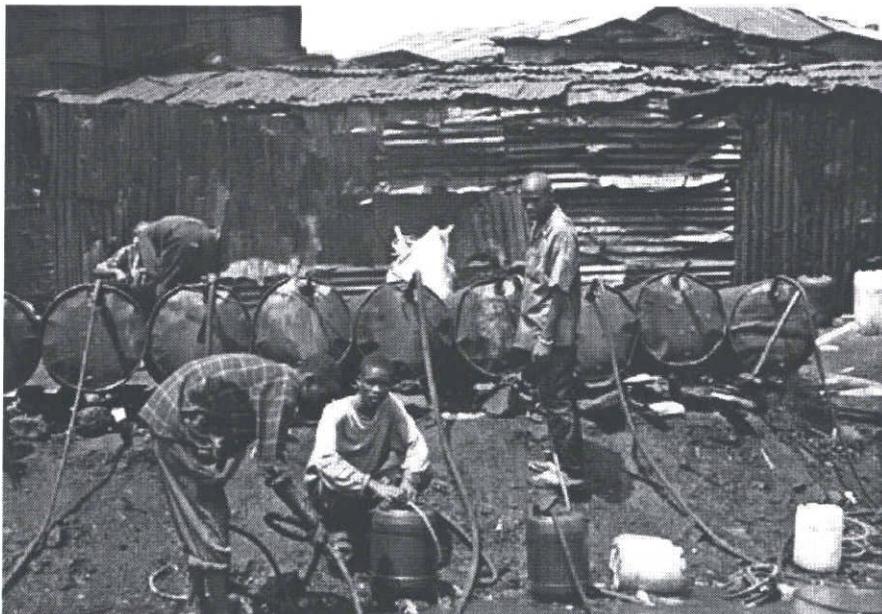


Fig. 5-24 Open air local alcohol brewing in the slums of Nairobi

Table 5-9 The terms and adjectives extracted on Bar & Restaurant stage in *Dicken's* novels

CATEGORY	TERM	ADJECTIVE
BUILDING	Hotel	Mighty
	Church	Lonely
	Public house	Dirty
	Houses	Dismal
	Workshop	Gloomy
ROOM	Room	Small
		Small
		Little
		Empty
		Empty
STRUCTURAL COMPONENTS	Steps	Lower
	FURNITURES	Curtain
lamp		Dim and dirty
Bed		Narrow
Bell		Old
URBAN FACILITIES	Streets	quiet and handsome
	Lanes	Rotten
NAME OF PLACES	London	Overrated
OTHERS	Country	Solitary
	Marshes	Solitary

Table 5-10 The terms and adjectives extracted on Bar & Restaurant stage in *Mwangi's* novels

CATEGORY	TERM	ADJECTIVE	
BUILDING	African hotel	Unfriendly	
	Bar	Shout, scream	
		Dark	
		stinks	
	Club	Packed	
	House	too small	
	Karara Center	rowdy, smelly	
		grease-smear	
		syuffy	
		fun all month, warm air, friendly	
Next warmest after home			
New Garden Bar	Smokey, dusty, warm		
	Cold and quiet		
	Liveliest		
Restaurant	Dim		
Small club	Beer smelling		
ROOM	Corridor	Dimly lit	
	Foyer	Dark	
	Lounge	carpeted	
	Room	dimly-lit	
		dim	
		Dim	
	Room	rowdy	
	Toilet	Stinks	
	STRUCTURAL COMPONENTS	Ceiling	low
		wall	Dirty grey
Dark			
Stairs	dimly lit		
	rough		
FITTINGS AND MATERIALS	door	dirty-old	
	Dark		
FURNITURE	Rubbish bins	overflowing	
	Light	dim	
	Chair	Plastic	
	Tables	Beer-smear	
	Bed	Broken	
	Mug	Esso motor oil, Robbialac tins	
	Bulb	cold	
	Juke box	Dusty	
	Yard	junk-littered	
URBAN FACILITIES	Street	Narrow	
OTHERS	Karara	muddy-water, sisal	
	Concentrated acid		
	Beer & Karara	Acidic	
	Flush	Rusted	
	Changaa	Like poison	
	Pipe	Black	
Population	few people		



Fig. 5-25 Drinking session in a bar of the slums in Nairobi

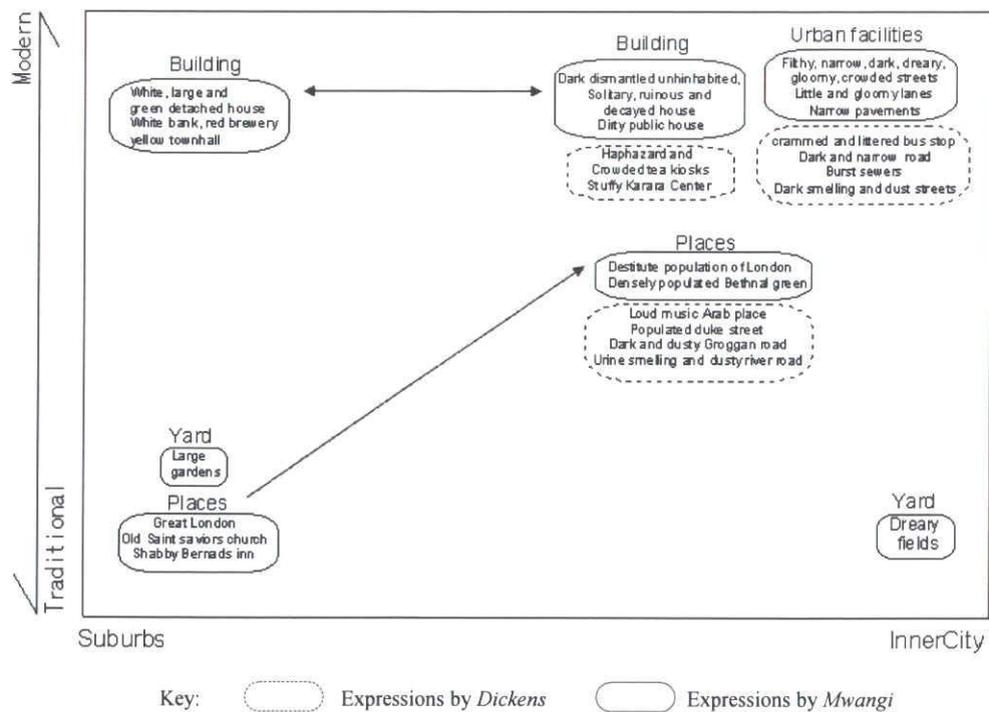


Fig. 5-26 Comparison of the descriptive illustration of the Bar, Restaurants and the shops by Dickens and Mwangi

## The Roads, streets and fields of the city

Street is a paved public parcel of land in a built environment adjoining buildings in an urban context, on which people may freely assemble, interact, and move about.

*Dickens* describes the residential buildings as seen from the *streets* as *solitary, ruinous* and *decayed* with a *dilapidated* entrance (Table5-10). The suburbs are described to have *detached homes* that are *large* in size while the modern buildings made of *bricks* such as the *Brewery* are described using the *red bricks* they are made from or *white* if made of concrete such as the *Bank*. The *streets* in the city center are expressed as *dirty, dreary, dark* and *gloomy*. The lanes, *narrow streets*, are also *gloomy*.



Fig. 5-27 A street of the Victorian period in London



Fig. 5-28 A section of Nairobi streets in the early 1970s

Table 5-11 The terms and adjectives extracted on the Street's stage in *Dicken's* novels

CATEGORY	TERM	ADJECTIVE
BUILDING	House	Ruinous
		Solitary, ruinous an decayed
		Dark, dismantled and uninhabited
		Detached
		White
		White
		Large and green
		little colony and ruinous
		Small
		Large
	Building	Ruinous
	Shops	Untenanted
		filthy
	Bank	White
	Brewery	Red
	Castle	Red brick
	Churches	Scattered
	Cottages	Hovels
	Entrance	Dilapidated
	Townhall	Yellow
Jail	Old	
Public houses	Dirty	
NAME OF PLACES	London	Destitute Population
		Great
		Imense
	Saint Saviours Church	Old
	City	Crowded
	Bernadss inn	shabby
Bethnal Green	Densely populated	
YARD	Gardens	Large
	Fields	Dreary
URBAN FACILITIES	Streets	Filthy and narrow
		Dirty
		Empty
		Dreary
		Empty and noiseless
		Crowded
		Small
		Dark
		Gloomy
		Narrow
		Gloomy
		Narrow, muddy and filthy
		Lonely
	Road	Narrow
	Dusty	
	Dark	
	Black	
	Lanes	Gloomy
	Little	
	Pavement	Narrow
Ways	Dirty	
STRUCTURAL COMPONENTS	Wall	dwarf
	Wall	dwarf
ROOM	Gardens	deserted
OTHERS	Neighborhood	Low
	Clouds	Dull and stormy
	House tops	wet
	Market place	Little
	Trees	Tall
	Sky	Broad
	Village	Peaceful and quiet
Country	quiet	

Table 5-12 The terms and adjectives extracted on the Street's stage in *Mwangi's* novels

CATEGORY	TERM	ADJECTIVE	
BUILDING	Roadside tea kiosk	Crowded	
	Karara Center	haphazard	
	Restaurant	crowded	
STRUCTURAL COMPONENTS	Floor	Cold	
	Wall	Sooty	
	Stairs	Trash Strewn	
	Streets	Dark	
FITTINGS AND MATERIALS	Door	Ageless	
YARD	River	Marshy	
	Ditches	Dirty	
URBAN FACILITIES	streets	Rain-swept	
		Alleyway	urine-stinking
		Bus stop	crammed
			littered
			littered
		Drainage vents	Blocked
		Hasrat Road	Familiar
		Lane	Darker
		Path	urine-stinking
		Road	Dark
	Sewers	narrow	
	Street lights	Burst	
		Dim	
		Dark and dusty	
		Smell	
		stink	
		cold stink	
		dark-cold	
		deserted	
		dusty aired	
	rubbish strewn		
	Shit-riddled		
	Littered		
	Notorious		
	Stinking		
	Dirty		
	Rotting		
	Wasteland	shit-scattered	
NAME OF PLACES & COUNTRY	Arab place	Loud music	
	Duke street	populated	
	Groggan Road	Dusty-cold	
		Dark	
	Mkokoteni lane	Dark	
	River Road	burst sewers	
	dusty jungle		
	urine-smelling		
	Quiet and dead		
TRANSPORT FACILITIES	Bus	packed	
OTHERS	Nairobi River	Stinking	

A look at Mwangi's novels (Table5-11) also shows the *streets* expressed as *stinking, dark, dusty, noisy and dusty* with notorious happenings. The *streets* are lined with the *haphazardly arranged Kiosks* such as the *Roadside tea kiosk* that was always *crowded* during meal times and *stuffy* and *warm Karara center*, the center for socialization in the evening. The places that bordered the streets were named after them as seen in the name of places such as the *dark Groggan Road, dusty River road full of busted sewers*, the dark Mkokoteni lane and the *populated Duke street*. Apart from *Mkokoteni lane*, these names were all foreign names such as *groggan*, which is a name, borrowed from India.

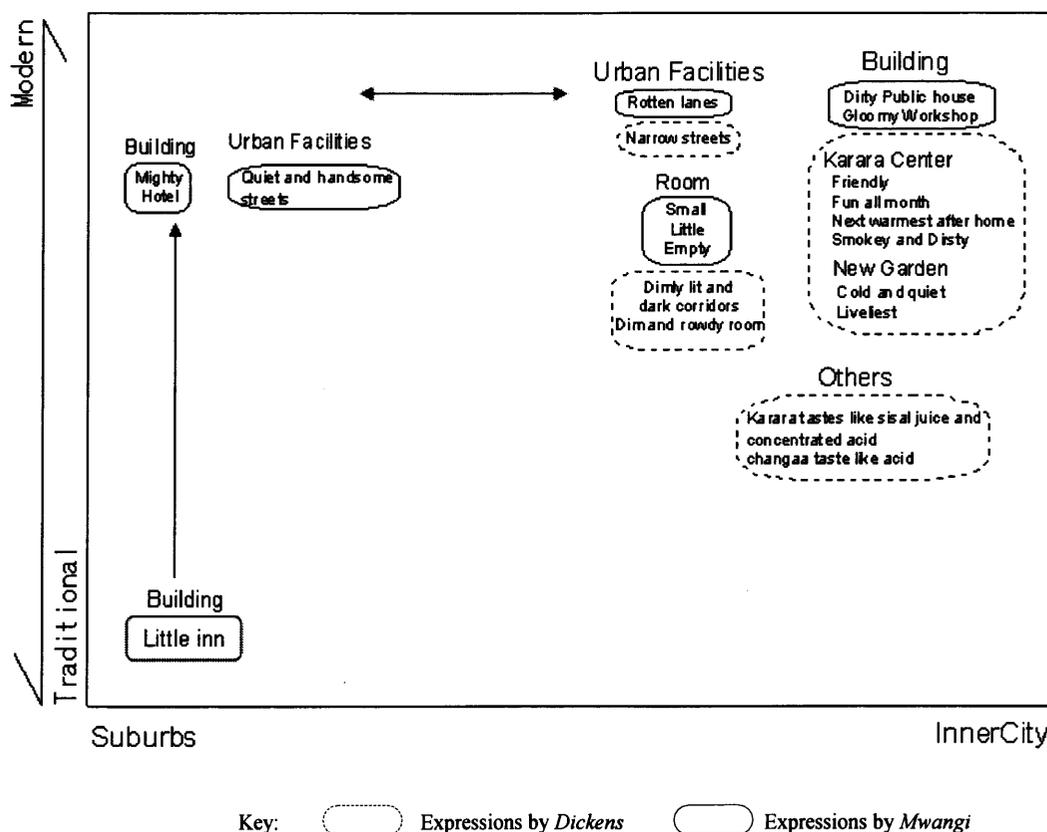


Fig. 5-29 Comparison of the descriptive illustration of the Roads, streets and fields by *Dicken's* and *Mwangi*

#### 5.4 Discussions and Conclusions

The works of *Dickens* describe a gradual change of space that was taking place in London during the industrial period. The residential space was evolving to accommodate different types of room exhibiting the power of influence and spatial diversification brought about by the different type of class that emerged during this period. The elite residing in the suburbs met, socialized and entertain seated in chairs around their table at home and abhorred doing the same in public drinking places and eateries. The form of building structure in general was diversifying from the usual residential houses and religious buildings to include modern type of building that referred to the new type of occupation that was brought about by industrialization such as the office and the bank. He mentioned the iron and described in many instances the composition of space by describing the use glass in them all, which was a modern material.

While *Dickens* gives an impression of gradual evolution from old to new, the works by *Mwangi* depicts spatial replacement exhibited by the extreme difference in terms of building types of house and hut. Names such as *Dacca house*, borrowed from the capital city of Bangladesh build by the British in the 19<sup>th</sup> century, shows the replication of the foreign spatial elements. The residential houses are illustrated as lacking enough space depicted by the limited room vocabulary. The names of bar and restaurants extracted showed that these places played a vital role in the city worth mentioning.

While *Dickens* narrations described the general happenings in England and other countries that were under its control. On the other hand *Mwangi* dwelt on the happenings within Nairobi only as shown by the range of name of places such as the *Groggan Road*, *River road* and *Cedar Avenue*. These were places identified by the streets passing near them. This was totally different from the traditional system of naming by the locals whose naming was done either by using the names of the occupants or the phenomena around them. Basically the natives could not identify with the new modern space in the city. Everything had been pre-determined and native Africans had to conform to the new space.

The transport facilities by *Dickens* included both the traditional and the modern modes of transport describing the gradual transformation of the urban space in London. On the other hand *Mwangi's* novel described a fully developed modern transport system in Nairobi.

In conclusion, *Dickens* novels describe the modernization in Britain as a process-taking place simultaneously with cultural transformation of space. On the other hand *Mwangi* describes a modernization process of spatial replacement rather that spatial development or cultural evolution.

## **CHAPTER 6**

### **CONCLUSIONS AND RECOMENDATIONS**

**6.1 The process of urban modernization in Nairobi**

**6.2 Recommendations for future considerations**

## 6.1 The process of urban modernization in Nairobi

### **General summary**

This section summarizes the general trend of the conclusive observations made from each section.

The **first chapter** explained the general background of the research together with the objectives and a review of other research done that correlates with this one.

The **second chapter** explained the research theory and the methodology applied in the research. The overview of the selected works and the authors together with the reasons for their choice was given.

**Chapter three** was the general study of urban and architectural space in the urban trilogies of Meja Mwangi written during the 1970s with specific attention to the theme of slums in Nairobi area. The following observations were made.

The spheres of streets, the residence and the bars and restaurants form the slum area in Nairobi. All these are simple in form organized and composed in a rowdy environment.

The residence of the slums consists of a single room serving multipurpose for all the domestic spatial requirements. The bars and restaurants supplemented this lack of enough space for interaction in the homes.

The affinity for public space in the streets, compounds and bar and restaurants relate to the space in traditional African lifestyle where communal space was the major spot for interaction.

The observation of this tendency in the slums of Nairobi shows a trend of importing the traditional space from the rural to the modern urban space, a tendency that needs to be given attention in formulating policies on slums.

**Chapter four** analyzed the process of urban and architecture modernization in the novels by *Charles Dickens* that revealed the following.

Victorian was a period of transformation in Britain making it the first country to experience the preliminary influence of industrial modernization.

The middle-class homes in the suburbs were spacious enough to have various types of rooms. These were secluded from the public space by a surrounding fence and gardens. The working class lived in communal housing in the city center.

The middle-class spent more time in their suburban residence making the Victoria to be a period of domestic culture with various activities happening in the home.

The cultural ambiguities of the process of modernization separated both the spatial spheres of the residence and the city into Master's space and servant's space witnessed in the growth of the suburbs.

**Chapter five** was a comparison of the trends observed in both the use of architectural terms, their description and the stage applied by the authors. Below are the conclusions drawn.

The novels by *Dickens* described a gradual transformation that was taking place in Britain while on the other hand *Mwangi* was describing a culture that is trying to accommodate the introduced foreign space.

*Dickens* described the interior of the residential houses highlighting the spacious nature of the suburban residence and the meager space for the residence by the working class. This was done to express the class and illustrate the process of individual advancement during this period. Even though the transformation was rapid, it involved the transformation and development of the inhabitants' culture.

*Mwangi's* novels illustrate a community that had to conform to accommodate a new lifestyle within a culture that was inconsistent with the local one. The process of change ignored and did not involve the native culture of the inhabitants and the community it was affecting.

## **Conclusions**

The process of modernization in Kenya was rapid in 1907. This was the same period that many native Africans came into contact for the first time with the spatial elements of a modern city. Prior to this, the colonialists regulated the number of Africans in the city. Africans were restricted to living in the residence provided by the employers with controlled movement in the city.

The colonialists therefore blinded themselves to the plight of natives by building their living environment based on ideologies borrowed from their culture. The other people who were considered were the skilled laborers from India drawn to help with the construction of the Kenya-Uganda railway. The residential built were therefore meant for housing the Indians and the Europeans.

This space was foreign to the natives streaming into the city in the 1970s compared to the traditional homesteads left in the countryside. They therefore had to conform to the new lifestyle and spatial composition. In the process came the cultural conflict of space that resulted into several factors that have determined the process of modernization in Kenya.

The natives converted the public yards and streets in their residential areas into spaces for their private use the same way they used the compound in the traditional homesteads. Lack of enough housing due to the increased rural-urban migration was supplemented by using handy materials such as the mud walls covered with irons and corrugated iron sheets for the roof to make residential structures that form the current state of slums in Nairobi.

Since the affluent estates in Nairobi were under the European names, they became the symbol of status and wealthy Africans bought houses in these areas. Due to lack of cultural ties with the place, many natives however chose to live in the city temporarily in a rented house with a hope of moving back to the rural areas where they had cultural attachment after retirement. This has been a mindset for and it is only recently that Africans have started investing in properties in the city.

As slums towns grew and many people flocked the city, a new form of ethnic grouping began taking shape. Lifestyle in the slums and in many middle-class housing areas in Nairobi such as Makongeni, Kaloleni, Bahati and Maringo tend to be occupied by a certain ethnic group showing that the traditional lifestyle of ethnic groupings is replicated in the city.

In conclusion the process of urbanization in Kenya is highly affected by the link lost in the development and transformation of the cultural aspects of space due to the fact the traditional African space was not developed, but was replaced by the imported western space. The modernization process therefore involves the remodeling of the introduced foreign space by the natives to fit the traditional lifestyle of the native inhabitants.

As a result, the process of modernization witnessed in this research is composite in nature as a result of cultural conflict between the native and the foreign culture resulting in a phenomenon termed informal modernization. Slums in Kenya are partly a product of this phenomenon and it can be witnessed not only in the slums but also in the new upcoming middle-class estates in Nairobi such as in Dandora and Umoja.



Fig.6-1 Informal modernism 1 A section of an estate in Nairobi



Fig.6-2 Informal modernism 2 A section of an estate in Nairobi

## 6.2 Recommendations for future consideration

There is a need to carry out studies on other novels of the 1970s that have Nairobi as their stage. This could help in verifying the findings of this research and enhancing the trust of the data from these findings.

There is also the need to carry out a comparison of the findings and the previous findings from various fieldwork research done in Nairobi.

Lastly, there is very little archeological evidence in defining what an African space entails. A study using the methodology applied here on the African songs and folktales will help in defining the cultural aspects of space that can help in defining African space.

## **CHAPTER 7**

**Publications and Proceedings**

## 7.0 List of Publications and proceedings

### 1) Published

James ODERO, Yoshinori NATSUME and Shigeru WAKAYAMA: THE URBAN AND ARCHITECTURAL SPACE OF THE SLUMS IN KENYAN LITERATURE: Space in the urban trilogies written by Meja Mwangi, Vol. 74, No. 638, pp.993-1001, 2009 .

### 2) Under Review

James ODERO, Shigeru WAKAYAMA: URBAN AND ARCHITECTURAL MODERNIZATION IN CHARLES DICKENS NOVELS, Journal of Architecture and Planning (Transactions of AIJ), Currently Under review (Submitted in November 2009)

### 3) Proceedings

James ODERO、若山滋、夏目欣昇:ケニア文学におけるスラム街の都市と建築、日本建築学会学術講演梗概集.E-2 分冊、pp.91-92、2004 年 7 月 (Summaries of technical papers of Annual Meeting Architectural Institute of Japan. E-2, Architectural planning and design II, Dwelling houses and housing sites, rural planning, education 2004 pp.91-92 20040731)