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Transformation of Visual Images into Narratives in Go Down Arts' and Kwani Trust's *Kenya Burning*

Charity Kigen Jerop[1], Onyango V. Ouno[2] and Selline Oketch[3]

[1,2,3] *Department of Languages, Literature & Communication, The Catholic University of Eastern Africa, Nairobi, Kenya*
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ABSTRACT:

Narratology is made of such elements and components as narration, focalisation, narrative situation, action, story analysis, tellability, tense, time, and narrative modes. Then the features which make a narrative will be specified and elaborated on. A narrative is not just a written printed genre, rather it consists of performed genres such as plays, films, operas and images. Pictures can be used to tell compelling stories about various aspects of life. The adage that a picture is worth a thousand words says it all. Imagery is at the core of any literary endeavour. Even in novels or short stories, the authors thrive to tell their stories by painting images in the mind to foreground their content. In this paper, we discuss how the images in by GoDown Arts' and Kwani Trust's *Kenya Burning* transform into particular narratives. This study employs the theory of narratology as conceptualised by Chatman (1978). Narratology is concerned with the essential structures that inform the interpretation of a narrative. In our analysis in this paper, we focus primarily on transformation as a critical pillar of narratology. We seek to demonstrate that visual images can be transformed into literary texts by extracting the stories behind the static pictures and examining the narrative cues encoded in how the images are arranged in a sequence. *Kenya Burning* contains images of Kenya's 2007/2008 post-election violence. The selection and arrangement of the images gives it a plot structure from which this article strives to unearth and analyse the implied visual narratives. Our purposive sampling of Kenya Burning guided by the fact that there is a careful selection of particular images during the post-election violence have been carefully selected with a view to painting particular pictures and visual narratives in the minds of the viewers and/ or readers. For the purpose of this study, thirty images were sampled. This study concludes that the visual images in Kenya Burning transform into coherent visual narratives. The selection of images is carried out selectively and intentionally to relay visual messages effectively.

Key Words: Plot, setting, narrative, Visual narratives, cause and effect, Visual story telling techniques.

1. Introduction

Technological advancements have resulted in the development of new literary forms. Traditional concepts, such as narration, have acquired new interpretations. Literature has significantly evolved over time. Pre-literate societies were dominated by oral literary forms. The advent of writing gave rise to new literary genres. Pictures, too, have become modern ways of telling stories. Visual narratives, which are essentially storytelling through visual media, are gaining currency in contemporary literary spaces. These visual narratives take the form of photos and visual graphics among other mediums. Effectively crafted visual narratives can be compelling as they hold consumers' interest for long and directs their eyes through the scene. Good visual narratives have capacity for immersion and evoke strong emotion. They communicate experiences of varieties of spaces – love, politics, economics. They trigger questions and curiosity, no matter how conscious or unconscious, and, in some instances, forcing our minds to wander in search for answers. This paper focuses on how visual images transform into narratives in *Kenya Burning*. We rely on the principles of narratological literary theory as advanced by Chatman (1978): the reasonable account of the structure of the narrative, the elements of storytelling, their combination and articulation. Narratives can be said to be structures independent of any medium (Chatman, 1978, p. 20). We seek to demonstrate that *Kenya Burning* can be placed on a structural scale.

2. Theoretical Framework

This study benefits from the theory of narratology. We draw principles that guide construction of narratives: succession, transformation and mediation. Aristotle's conceptualisation of plot structure, especially his idea of beginning, middle, and end, is a starting point for this discussion. Aristotle defines a beginning as: '… that which does not itself follow something by causal necessity, but after which something naturally is or comes to be' (Aristotle: book 7). Both parts of Aristotle's definition suggest a temporal order; however, notions of 'beginning' and 'ending' have wider bearings on narratology than just that of temporality.

Ricoeur and Bruner have contributed to the development of this theory. Ricoeur (1984) provides a detailed analysis of the relationship between time and narrative His ideas are anchored on the works of Aristotle, Augustine and Heidegger. According to Ricoeur (1984), time factor plays a pivotal role not

only because sequentiality is a prime factor in constructing narratives, but also because our understanding of narratives is grounded in temporal experience, at the level of reading and at the level of existing. Bruner (1990) regards the principle of succession as the first property of narrative. Like Ricoeur (1978), Bruner (1990) contends that sequentiality is established by means of a higher principle. On the nature of narrative, Bruner avers:

Perhaps its principal property is its inherent sequentiality: a narrative is composed of a unique sequence of events, mental states, happenings involving human beings as characters or actors. These are its constituents. But these constituents do not, as it were, have a life of their own. Their meaning is given by their place in the overall configuration of the sequence as a whole – its plot or fabula. (Bruner, 1990, p. 43)

The principle of transformation is recognised by the overall configuration of elements. In literary texts, we find actions (characterised by verbs), situational dependencies, and the patterns of reaction or response. These elements are tightly connected into a unity, here underlined by the rhetorical trope of a chiasm. Through an analysis of a number of narratologies, three grand principles are rendered as the epitome of much effort in narratology. The grand principles of narratology correspond to three textual levels with their own characteristics in relation to different narrative concerns. Succession corresponds to a narrative syntax and it addresses narrative coherence. Transformation corresponds to a level of narrative semantics and addresses the significance of correlating properties of textual elements distributed throughout the narrative. Mediation corresponds to a level of narrative pragmatics and responds to questions of intentionality and relevance. The description is subject to ontological considerations.

The ideas employed in this paper are blends of Russian and French narratologists. The authors of *Kenya Burning* reflect some of the ideas of Stanzel on fiction. The plotline in *Kenya Burning* is non-fictional, but we can use the elements to draw out the postulations of Stanzel which has it that the systematic analysis of the structure of narrative is greatly stimulated by the works of Propp (1968, p. 64). The argument here is that Godown Arts' and Kwani Trust's *Kenya Burning* uses the plot structure as a technique that emphasises, 'how something is done rather than how it is done' (Harmon and Holman, 1996, p. 511).

Chatman (1978) goes further to explain what narrative theory asks about the way structures like narratives organise themselves. When readers analyse the narrative structure, they recognise the presence of a plotline. They in turn understand what plot, character and setting are made of (Chatman, 1978, p. 19). This study considers *Kenya Burning* an example of such an idea as such, it investigated the thought. Peek and Coyle postulate that succession of events in narrative fiction is obvious in novels. 'Narratology is the discipline with which readers can study the change in narrative structure' (Loventzon 53). It is in this line that this study examined how visual images will transform into a narrative in Kenya burning by examining the plot, setting, time and cause and effect and conflict and resolution.

3. Methodology

In recognition of the qualitative nature of this study, we have adopted an analytical research design. We recognise that this study requires a careful and critical evaluation of visual images with a view to determining the narrative structures that emanate from them. This is a largely subjective exercise, but we have provided illustrations to defend our positions. The thirty photographs, which are *Kenya Burning*, have been purposively sampled for this paper as they are deemed to contain rich data on visual narration. These photographs are our primary data sources. To prop up our arguments in this paper, we have referred to secondary data sources on the theory of narratology and other data that are related to transformation of visual images into narratives. We have duly acknowledged these sources in our paper.

4. Analysis and Discussion

This paper sets out to discuss the transformation of visual images in *Kenya Burning* into a narrative. One of the main structural methods in a work of art is setting (Chatman, 1978, p. 19). Place, space and time are important highlights where stories take place (Knickerbocker and Reninger, 1963, p. 139). Harmon and Holman (1996) also describe setting as the place against which action in the narratives takes place. Setting may include several locations (Booth *et al.*, 2006, p. 166). Bal (2009) further elaborates that the locations where events occur are also given distinct characteristics and are transformed into specific places (p. 8).

We can distinguish character from setting in the same way we can distinguish in a painted portrait the person from the background against which he or she is posed (Chatman, 1978, p. 138). Fludernik and Margolin (1994) attach great importance to plotline in accordance with three parameters which include: locations, participants and temporal frame. For them, plotlines in narratives differ from one another in one or more of these factors. The two scholars, Fludernik and Margolin (1994), argue that the three main patterns of difference are, 'the same persons, different times and locations; same place, different persons and times and difference in all three.' These arguments are critical in the analysis of the transformation of visual images in Godown Arts' and Kwani Trust's *Kenya Burning,* which appears to have been set in Kenya during 2007/2008 post-election violence.

In *Kenya Burning*, the images have been set in different locations, from the city centre where one of the presidential candidates is having a major campaign rally, to a rural setting in the Rift Valley where we can see armed youths with poisoned arrows. Majority of the major towns, such as Kakamega, Kisumu, Eldoret and Nairobi, are captured in the book. The impression that the setting creates in the mind of the reader is that the violence in the country was witnessed everywhere; it affected almost all parts of the country. This may, however, not have been the case, but the authors appear to be keen on creating the impression that the whole of Kenya was burning. This explains why the authors had to capture majority of these towns. This leaves the mind of the reader with no doubt that, indeed, the whole of Kenya was burning.

The display of visual images from both rural and urban settings also helps reify the narrative of us against them. The images of rowdy youths holding arrows against their purported enemies clearly reinforces the us-versus-them narrative. This speaks of tribalism or ethnic tension, particularly because one community is pitted against another. The use of poisoned arrows suggests the involvement of the Kalenjin community in these tribal clashes. Poisoned arrows are traditional weapons associated the Kalenjin in Kenya. The impression these photographs give is that the Kikuyu ethnic community are under attack from the Kalenjin. The use of setting, therefore, narrows down the violence into tribal tension between different communities.

The visual images captured in *Kenya Burning* also point to specific geographical location. Plot involves the place of action (Harmon and Holman, 1996, p. 115). Geographical location is one of the elements that make up setting (Hamon and Holman, 1996). Kurt postulates that East Africa's geography plays a crucial role in our understanding of Kenyan Literature (19). Works of art usually work themselves out in an unrestricted setting that involves several physical locations of events. Harmon and Holman (1996) underscore the importance of identifying the relation of setting to plot and characters in the narrative. The geographical location entails the topography of an area and what such physical arrangements say about the residents (Haemon and Holman, 1996, p. 474). Stories rely on setting to give substance to the other elements of fiction the same way our own memories of important experience include complex impressions of when and where something happened. This may include 'the weather, the shape of the room, the music that was playing the fashions or events in the news back then' portable edition.

Kenya Burning uses setting that is varied from the City where campaigns are taking place, the queues in voting centres in both rural and urban places and so on. From the onset of the text, we can witness some sort of a narrative being created. We can, for example, see the authors highlight the progress from campaign and voting, to the violence that ensures after the voting, the grief that follows the violence as some people dies in the process and others are internally displaced. In the first page, for example, a grim picture of fire is displayed to foreground to the reader what is eventually going to happen. By doing this, the reader already has an impression in his or her mind on what is actually going to come.

A campaign rally where one of the presidential contenders Mr. Raila Odinga's supporters are displayed (GDAC & KT, p. 8). They display the portrait of their candidate. Visibly, the crowd appears larger than the one that comes before it (GDAC & KT, p. 10-11). Already a narrative has been created in the mind of the reader that the presidential candidate, Raila Odinga is more popular than his opponent, Mwai Kibaki whose few supporters are spotted on a street in Nairobi Central Business District. The same narrative is reinforced when Raila Odinga is shown addressing a mammoth crowd (GDAC & KT, p. 17). To further foreground his popularity, the authors do not provide a similar photo of his opponent addressing a rally. Instead the narrative goes into voting in the next page where voters are shown queuing to vote.

The youth soon take to the street to protest the election results (GDAC & KT, pp. 28-29). There is a general air of being cheated by the electoral process since they believed that their candidate was more popular. The protests escalate even faster when billboards of the Party of National Unity which sponsored Mwai Kibaki are brought down by rowdy youths. The protesters replace the billboards with the portraits of Raila Odinga. This violence is further given emphasis when several photos of the violence are displaced a cross 50 pages (GDAC & KT, pp. 29-83). Police are deployed (GDAC & KT, pp. 41-42) when violence escalates to an unimaginable level in the country. The police engage in running battles with the protesters. They seem to have added to more of the violence since as they man the streets, more lives are lost and property worth millions of shillings are destroyed. The violence reaches its climax when property is displayed as being on fire (GDAC & KT, p. 81). The emphasis here is that Kenya is finally burning.

The authors display the images of displaced people (GDAC & KT, p. 87). They are the victims of the violence and police brutality that is witnessed in earlier pages. The authors display the image of a child at a dumpsite and women trying to pick up the pieces of what is left after the violence. Men are the major actors in these violent activities, but the final analysis, women and children that suffer the most in the face of the violence that political discord had instigated. The display of the photo of a child and that of women is intentional in order to foreground the fact that women and children are the most affected in such situations. The narrative is created that while it is the men who are the instigators of the violence, the effect will mostly be felt by women and children who are the most vulnerable in the society. It goes without saying that, the narrative has already taken a gender angle. When men go out to war to fight and die, the effect is felt by women who have to up their game in order to lead their families and fell the gap that is left by women.

Cause and effect are typical elements of plot storylines. Every cause has an effect, this is an argument that has existed since the beginning of time. In literature, events cannot be avoided because they are connected and affect and depend on one another. The sequence of this events is not simply linear but causative. Causative events may be overt (explicit) or covert (implicit) (Chatman, 1978, p. 45). The indications of cause are of great significance in a story (Harris, pp. 256-7). The causal relationship between one event and another is the quality of a well-structured plot and offers what will happen next. This concerns the connection between causes and effects (Booth et al., 2006, p. 15). Since it can be agreed that effects come after cause, it is also important to establish if a given sequence is logical and chronological (Harmon and Holman, 1996, pp. 390-1)

A story is a narrative of events in their time sequence on one hand but plot by being a narrative of events causes emphasis on causality. In this regard, a story will arouse curiosity but plot requires some intelligence and memory. Plotting, therefore is the process of converting story into plot, of changing the chronological arrangement of incidents into a causal and inevitable arrangement. Cause-effect structure is what makes a plot. There must be several episodes and their relations must be close. The selection of episodes should constitute a whole action (Harmon and Holman, 1996, p. 391). Plot is therefore an artful disclosure of story.

Bennete and Royle (2008) argue that 'narrative foregrounds the series of events or actions that are connected in time and what happens at the end is determined by what happened earlier' (p. 53). Harris postulates that Forster's concept of narrative as the plot, the story regarded under the aspect of cause. Forster refers to narrative as the plot because plot is 'a narrative of events, the emphasis falling on causality' (p. 255). For this reason, Chatman (1978) postulates that events have strictly determined positions in a story because when one thing happens then another happens and another and another. The other in a story is fixed. Even if the discourse presents a different order, the natural order can always be reconstructed. Each event has a clear-cut

beginning and end (Chatman, 1978, p. 128). Causation and its meaning relate events to the casual reader or why something in the plot happened next seems to result only from the writer's organisation of events (Charters, 1998, p. 7). Because a plot not only answers what happened next but also suggests why, Charters (1998) is of the idea that plot reveals human intentions. 'Only when narrative receives inner coherence in terms of the depths of human nature do we have fiction and for this fiction we have to have plot. To plot is to move from asking the question what happened to the question why did it happen' (Charters, 1998, p. 7). Perspectives that influence the technique provide a formal structure through which Kenya burning employs the principle of succession to create a plot structure.

While the 2007 presidential election had over eight candidates, namely Mwai Kibaki, Raila Odinga, Kalonzo Musyoka, Joseph Karani, Pius Muiru, Nazlin Omar, Kenneth Matiba, Nixon Kukubo and David Waweru; the book, *Kenya Burning,* only focuses on two candidates: Raila Odinga and Mwai Kibaki of the Orange Democratic Party and Party of National Unity respectively. The two presidential candidates receive the greatest attention in the pages when their campaign rallies are displayed prominently. Kalonzo Musyoka the third favourite candidate, only appears ones. The book, in some way, tries to create the impression that the race was mainly centred on the two candidates. This is on the surface, but the narrative being developed is that of forty-one tribes ganged up against one; all the tribes in Kenya against the Kikuyu tribe that had been in power twice since independence. The war drums are beaten. Kalonzo Musyoka, the third presidential candidate, had also received a majority backing from his ethnic Kamba community. The remaining six candidates also received some backing from their communities. The Kikuyu community had a total of four candidates. Even as the narrative of forty-one against one is being peddled, the one, Kikuyu community, is still divided. And at the same time when the idea of forty-one against one narrative is propagated, what happens to the over 800,000 people that voted for the third presidential candidate? Have they been carefully secluded? From this perspective, one may be persuaded to argue that the book is trying to paint the image of tribal tension with the impression that all the forty-one tribes of Kenya had been fed up with the Kikuyu Community.

The climax of the events (GDAC & KT, p. 81) where Kenya is finally burning as a climax to what happens earlier in the form of the violence leads to displacement of women and children. The situation lays ground for mediation as the media soon reports that there is hope in the country as talks begin between the presidential candidates. It is possible that Kofi Annan would not have come to Kenya to act as the chief mediator had the two opponents agreed on the outcome of the election. It is the violence, loose of lives and displacement of people that attracted international attention for the mediation to start between Raila and Kibaki.

There is hope for peace in the country, as the two protagonists meet and shake hands. We can see the principle a narrative from the very first page where the issue of Kenya burning is foreground by displaying a grim picture of fire, it progresses through the campaigns, one candidate, Raila Odinga is being displayed as the more popular candidate. This lays ground for his rejection of the election results. His supports pull down the posters of Kibaki and violence starts. It ends when Kofi Annan prevails upon them to shake hands as a sign of peace. Juxtaposed against the image of the shaking of hands between the two opponents is a photo of Kenyans who receive the news of the handshake with joy through their radio. Without the shaking of the hands, the violence would have probably gone on in the country.

The effect of the handshake continues to be felt on subsequent pages of the book as the two opposing candidates meet for a cup of tea. This can be said to be typical of the political arena, that finally two opposing sides that have made people kill and maim each other because of their political disagreements finally meet for a cup of tea together with their mediator. The essence of this is captured in the words, 'Did Annan come for a cup of tea or for truth and justice?' It appears to some of those that were involved in the violence that they have been cheated into the deal. They have killed, maimed and displaced their neighbours only for the people they were fighting for to meet, shake hands and share a cup of tea as if they were long lost friends. They appear disillusioned to the point of almost regretting their actions. The effects of the violence do not end with the handshake; there is some spill-over. People come to the realisation that what they have done against each other is inhuman.

The citizens fall into grief. 'We didn't know who the body belonged to till we saw the face, the head, separate from the rest of the body. Unfortunately for us, the young children in our family also saw it and are still traumatised' (GDAC & KT, p. 110). This is an indication that the grief is slowly sinking into their minds. The trauma that comes with mourning members of the society that they knew so well, and who have been brutally murdered, does not make things any easier for them. 'It is difficult for them to see someone that they knew so well turn into a heap of flesh and bones' (GDAC & KT, p. 111).

A list of gunshot victims is realised to the public (GDAC & KT, p. 116). The citizens have to deal with the trauma of going to search for the names of their missing loved ones on the list while at the same time looking at the traumatising bodies of those that had been shot dead during the violence. To further accentuate the gravity of the situation, their bodies are lying next to the list that is hung. The implication here is that once one has identified their loved one's name on the list, they have to start looking for them among the hip of the dead.

The events progress faster after the identification of the bodies of the dead. There is a joint mass for the dead that is held in Kisumu. Clerics from different churches lead the function. This is still in line with the spirit of reconciliation that had been started earlier by the handshake between the two presidential candidates. Members of the public are shown carrying the coffins of their loved ones jointly. The grief is a joint affair. In the same spirit, a prayer Sunday is held in Kibera, one of the hot beds of violence in the country (GDAC & KT, p. 124).

Stanzel postulates that narrative is mediated through narrative discourse. His model allows for the common 'histoire' that is mediated in narrative fiction by a narrator and his discourse. (Fludernik and Margolin, p. 151). *Kenya Burning* has taken on the discourse of dehumanisation by giving relative prominence to morbid and grotesque images. Faces are shown disfigured with deep cuts, some lying in mud, lifeless. The personage of Mwai Kibaki has also been dehumanised when a coffin is displayed with his name on it. It is captioned 'Kibaki rest in peace.' In a mock burial of Mwai Kibaki, rowdy youths burn the coffin (GDAC & KT, p. 37). The photographers have employed the technique christened 'discourse' by Todorov (1969, pp. 138-139).

The take on a structuralist point of view that a narrative has two parts: a story which is the content and the expression or discourse which is the means by which content is communicated. In the book *Kenya Burning,* this is highlighted through different images that have been discussed above.

A standard plot structure entails conflict and resolution (Harmon and Holman). Aristotle argues that the working out of story events and actions in plot is 'imitation of an action and the arrangement of incidents' (Harmon and Holman, 1996, p. 390). Moreover, the action imitated should be 'a whole' that is, it should have a beginning, a middle and an end. A plot should have unity. It should imitate one action and a whole, which is the structural union of the parts being such that if any one of them is displaced or removed the whole will be disjointed and disturbed Harmon and Holman, 1996, p. 390). The book, *Kenya Burning,* reveals a complex interplay between conflict, rising action and resolution.

Plot involves conflict between opposing forces. Plot consists of characters performing actions in incidents that comprise a 'single, whole and complete' action. This relationship defines the structure of many narratives. The presence of one character antagonising the other or making the other jealous is an essential prerequisite for plot. Without conflict, plot does not exist. Therefore, such a struggle grows out of the interaction of the two opposing forces, one that is customarily a person, usually the protagonist. The forces are either physical or spiritual but must afford an opposition (Harmon and Holman, 1996, p. 391). Harmon and Holman (1996) posits that characters may be involved in conflicts of different kinds, for instance, a struggle against nature, a struggle against society and if Freudian interpretations of motive are accepted, a struggle against fate or destiny. It is therefore clear that conflict is the raw material out of which plot is constructed (Harmon and Holman, 1996).

Booth *et al* (2006) have argued that the first opportunity for structuring a story is at the beginning, which is particularly sensitive and important. It is, therefore, important to understand why a story begins where it does. For instance, *Kenya Burning* begins with a foreshadow of what is to come when a photo of Kenya burning is displayed at the beginning of the book. It proceeds to campaigns where one character appears to be given more emphasis; consequently, this looks popular. When results are announced and the supposed popular character is declared loser, violence erupts as he and his supporters reject the election outcome.

Conflict is a key aspect of society and this is why, for people to co-exist, there must be some sort of resolution that is offered to this conflict. The resolution in *Kenya Burning* is experienced when the two opponents shake hands as a sign of peace between them and among their supporters. This resolution happens immediately after the rising action where we encounter the cold-blooded murder of people, displacement of women and children, destruction of property and so on. Contrary to the expectations of their supporters, Kibaki and Raila shake hands.

Normalcy slowly returns to the society. Those who had faced the bitter effects of the battle between the opposing sides start finding new homes and going back to their original ones (GDAC & KT, 2009, pp. 136-137). They appear to say that the violence should never happen in their eyes again. they have seen the worst of life. members of the society come together to contribute and donate essentials such as mattresses and food to those that had been displaced before. Relief food is distributed among those that had been displaced in the society (GDAC & KT, 2009, p. 141). Faces of people look brighter even though they still carry with them memories of what had just happened within a period of two months. Forgiveness looks like the only way out of the mystery of their current lives. Resolution is the final part of the book after the intense rising action; we can see life in the country coming back to normal as the people go back to their daily socio-economic activities.

Harmon and Holman (1996) posit that, 'the rising action comes to termination and the falling action begins and as a result of this, denouement or catastrophe is bound to follow' (p. 391). In *Kenya Burning,* the introduction begins with the campaigns. It is followed by the rising action after the election results are announced, the climax is the violence that follows the results after which there is falling action in the form of reconciliation between Raila Odinga and Mwai Kibaki, and the denouement happens when normalcy returns to the society.

The plot has been used effectively to create the narrative that the violence had ended with the reconciliation of the two main presidential candidates, that is, Raila Odinga and Mwai Kibaki, through a power-sharing agreement. We, however, can still see some tension when a woman in Kisumu shows here dissatisfaction with the whole process when she says, 'Did Annan come for a cup of tea or for justice and reconciliation?' Morbid images of the victims of the post-election violence are displayed even after the meeting of the two top contenders of the presidential election and the handshake that comes as a result of the mediation that was led by Kofi Annan. The morbid images create a narrative that although the two presidential candidates may have settled their differences, the trauma is still deeply ingrained. This is well captured as the picture of the two rivalries sharing a cup of tea is juxtaposed with a statement made by a victim of the violence:

… we didn't know who the body belonged to till we saw the face, the head, separate from the rest of the body. Unfortunately for us, the young children in our family also saw it and are still traumatized. It is difficult for them to see someone that they knew so well turn into a heap of flesh and bones. (GDAC & KT, 2009, p. 110)

The authors seem to suggest that the violence that is witnessed cannot merely be erased by the shaking of hands of two political rivals. There is a hint that much more is needed in order to heal the collective psyche of the people who were involved or were affected by the post-election violence. This is what occasions the display of morbid images after the peace agreement, which is soon followed by a religious procession (GDAC & KT, 2009, p. 118). Clergymen men from different churches unite to hold a mass funeral ceremony for the dead. It is through religious intervention and unity that we finally get to see people united in church in prayer, their tearful eyes communicating regret. Images of women and children are shown standing over a grave. (GDAC & KT, p. 128). Their faces appear relaxed. This photograph is a positive visual image in a country that suffered great political turmoil (GDAC & KT, p. 133). For the first time, Mwangi Njoroge, an internally displaced person says: 'I am 80 years old now. I have been living in the Rift Valley since 1944. If we fail to forgive them, then what? In life, there never really is need to carry anger and hurt towards the other person in your heart. We have to forgive them, and we will.'

5. Conclusion

This paper has examined how visual images transform into a narrative in *Kenya Burning.* The authors display a causative series of events and actions that are connected in time and that causal relationships that offer clues to what happens next. Through the resolution, conflict ends. This is made possible through a cause-and-effect principle. Other elements that have also helped enhance the narrative in the story include the setting of the images in the story and the plot and how a story transforms into a discourse. Drawing its primary data from *Kenya Burning,* which is a picture book displaying the images before and after the 2007 general election, we have demonstrated that storytelling techniques have significantly evolved and literary artists continue to defy traditional modes of narration. Visual images, like words, tell compelling stories.

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