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## The functionality of aesthetic illusion and epistemic relativism in Grace Ogot's *The Strange Bride* (1989)

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#### Abstract

Throughout a dimensional analysis of rationality and a factual relativism justification, *The Strange Bride* upholds a temporal perspective and a neo-experience of present within which Grace Ogot methodic metafiction, defines a differential relational model regarding the Be-, the There-ness and norms of belief. This vigorous realm of interaction impels the inflection of alethic modality to stand as a meromorphic function; then, the illusion of time and the spacetime dimension dive the cosmological time, the metaphysic of time, the linguistic conception of time and contemporary cultural theory in a combinatorial set of a pluricellular function and a multifactorial understanding. Through the temporal structure and the representation of the continuum of spacetime, Ogot circumscribes a connectionism transformation; therefore, the form and the content of the Be-ing, the relationalism between space-time continuum and the there-ness dimension of creative imagination become an aesthetic and functional performance. In this dynamic, the problematic of the Be-ing object from the quantitative nominal properties of time characterizes, in this model of narrative, the metaphysic of presence and the cultural theory of time.

**Keywords:** aesthetic dimensionality, connectionism, dematerialization of potentiality, metaphysic of time, relativism, temporal conception

### Public Interest Statement

The originality of this paper focuses mainly on the nature of truth, the relational overture and arrangement regarding the realm of narrative constructionism and the formative schema of identity. Indeed, the synchronic linguistics in this literature unveils a utilitarian aesthetic that efficiently designs the process of coming into view of an identity politics; then, the diachronic language of this model narrative involves an alethic relativism, which its potentiality definitely deals with the scholarly focus on the social construction of identity.

### Introduction

The morpho-syntactic and morphogenesis of cultural references in this Ogot's narrative, define a bicontinuous function within the homeomorphism of temporal and space frame involve a degree and an appearance of sophistication. In effect, the protochronism structural frame inside which the run of *The Strange Bride* is inserted, requires a comparative method within which the process of deductive and inductive reasoning through a phylogenetic set of characteristics, determines a relational frame theory and relational dialectics. Therein, the scaffold of psycho-affectivity and predictive modelling, appear to be descriptive models that emphasize the analytical prototyping of experience, perception management and indefinite integral conception specific to an African cosmos. Hence, through a cosmogonic dualism tradition that efficiently refers to the deity and its creation and on an elaborative encoding that definitely focuses on the African protolanguages, which its oral features inside this narrative display the complete dimensionality and dimensional analysis of a dimensional homogeneity of memory. It is within this respect, it performs that the frame of structural and functional connectivity embodies in this narrative, a dynamic realm of interaction within the modulation of alethic modality stands as a meromorphic function within which the illusion of time and the spacetime dimension dive this narrative into a pluricellular function and a multifactorial arrangement. Consequently, the infinitary first order model and the cosmogonic argument that determine the epistemic relativism and the causal relations between the There-Ness and the There-Being determine correspondingly, the supremum norm and the infimum value of the substantive content and functional aesthetic item of this narrative.

Consistently, through cosmogonic myths, ritual songs, familiarity heuristic and familiarity principle, this narrative within the respect of its profusion, unfolding and its magnitude on the Be-ing and Be-thinking model, develops itself with a nonconformity of ethics and a pathogenic selective standards that definitely move beyond the constitutive other meta-material perception and meta-cognition conception regularly in contemplation segment transformation regarding the African protolanguages. It is within this dynamic, through the *affectio societatis* and the combinatorial set theory within develop the relational aesthetic and the African cosmogonic relational model, this Ogot's narrative transcends the frame of relationism; therefore, arranging itself inside the constitutive function of relationalism. Indeed, through the constative knowledge of myths, the relationally exuberances imagination, the relational dialectics of convention and ethical construction, the realm of descriptive relativism and normative relativism become inside the run of *The Strange Bride*, a meta-narrative within its metalanguage designs an active literature; wherein, tongue beholds its competence of verb. Nevertheless, its esoteric transmission defines an experience literature within the modelling of affectivity is not paralyzed; however, appears further insubstantial and convoluted to be detailed.

By this means, at the time literature appears as a cultural exhibition and a multiform sociological imagination resources, the isochromatic mysticism, the functionalism and the real symmetric matrices of the African intellection of spacetime become a system

performance therein emerges a particular canonical quantization of conception, perception and interpretation regarding the cosmos. It is in this perspective, through the three-dimensional analysis of the framework of Be-moaning and prosaic experience, the essence of this paper emphasis primarily on the schema of factual relativism and formative capacitance about reliability of assessments within the framework references of the African cosmogenesis subliminal conception. Subsequently, I put the focus on the relational mobility of the cultural structures and the framework processes inside which the Be-ing finds its committed anchorage in the social psychology. Ultimately, I deal with the realm of temporal structure and the representation of spacetime in the perspective to understand the transformation of form into content.

### **The parallelism of time and the illusion of simultaneity**

In a monochromic photorealism, through a de-centered and sympathetic protochronism, the schematics stimulus consideration and the fascination of knowledge in the a priori and a posteriori synthesis structure of *The Strange Bride*, determine a semantic heterogeneity. Within this dynamic, the frame of free-form relational structure, relational visualizing techniques and neo-formalist cultural institution, stand as conceptual abstractions wherein the principle of signifiers separate the processed structured data to the provided observable context of the phenomenon and noumenon. In this perspective; these parameters install a capacity of generalization, which involves an internal implementation function that detaches the Be-ing from the object individual properties. Then, this run defines an object-model units within inferential theories determine a difference between the subjective temporal perception, the fundamental mechanism of simultaneity and the experimental modalities of stimulus order. This set of threefold disarticulations circumscribe an isochronal relational formal techniques and practical modeling within the Be-ing, throughout a synchronicity of a subjective experience and an apparitional experience, involves his/her object beyond the figures of similitude. Consequently, its transformation object and its surjective function transcend the monic morphism conception of social place value, cultural time constant and then, to stand as a neo-evident aspect of reality. It is in this respect, we grasp these Ogot's lines, she writes:

from the days of our ancestors, death has always been part of man's nature. A child enters this world when its mother gives birth to it, but when it gets tired of the world and wants to go and rest with our ancestors, it is death that takes it from here. That is how death connects us to our unborn children who exist as seeds in us. That is how generations succeed one another and the nation grows and becomes larger. The seed that is planted in the soil must first die, and it is by its death that it becomes alive again and produces many more seeds (Ogot, p. 23).

In this way, the respect of systematic framework of sense experience, the ontology of experience and the consciousness act of uncertainty, delineate a temporal quantification attributes of the Be-ing object and a quantitative nominal properties, which with an alternating current and quixotic adaptation develop a neo-object relation and a post-object-oriented. In this view, the frame continuum essential logic and synchronous essentiality quality deterministically, outline a figure of internalization as regard the essence of the Be-thinking and then, to ground the objective correlative of the Be-ing as a trans-activation obbligator and a trans-differential obliquity subject. By this means, the frame of post, in the genomic structural and illusionistic approach of verisimilitude, becomes in the narrative of

Ogot, a model-view that separates internal representations of experience from the technique information is existing and putative. It, hence, stands as an informative model organism, in the perspective, its normative social influence establishes an alternate graphic within the object relation of the subject appears as a transconductance. Moreover, its esoteric conception impels a graphical performance with surfactants that de-differentiate the subject as a unified being with capacities of reasoning and whose essential center is the self. Here, Ogo writes:

But, strangely enough, after talking to that old woman, I suddenly lost my memory. And I kept on following her until we came to a river bank and went under a big rock. There we found a big hole which led deep down into the ground. At the bottom of the hole, there was a big under-ground path which we followed until we came to a land which had sunshine but no heat. After arriving at that place, I lost my memory completely! (pp. 47-48).

In this run, through the informational superposition principal, the information processing continuum in this narrative emphasizes the complexity and psychodynamic transfer function within appears definitely, a dematerialization of the sociological subject. Subsequently, through prescriptive neoteric norms and prosopographical descriptive facts, the frame of time-consuming and time constant in this narrative, unveil that the self of the subject cannot be its own potentiality and actuality. This opinion remains well illustrated when Somers (1994) writes that:

One way to ovoid the hazards of rigidifying aspects of identity into a misleading categorical entity is to incorporate into the core conception of identity the categorically destabilizing dimensions of *time*, *space* and *relationality*. We can do this by bringing to the study of identity formation the epistemological and ontological challenges of relational and network analysis (p. 606).

Correspondingly, the subject-self material substance attribute remains correspondingly, a relationalism, sufficiently intersubjective to significant others. Within this respect, the programming interface and the interferogram of the relational nature of reality in the modeling of language and continuum dilatation methodology regarding knowledge management and architecture modules, undertake a synchronic description and a diachronic distinction. Harmoniously, the frame of normative ethics, meta-ethics and metacenter, involve the Be-ing in a combinatorial design; therefore, ensuring the dynamic equilibrium, the retro-perspective effect and the introductive automorphism of the sociological subject. In effect, across an axiomatic approach, it appears the figures of the ensemble inside the resource and function of time, design an ontological specification, aesthetic dimensions and environmental influences, which correspondingly become, the shape context and structure memory of the Be-ing object; thus, interconnecting the essential center of the self with the inner core dimension of the omni. This run appears illustrated when Ogot writes:

If a mere hoe can cultivate all these farms on its own, what a wonderful piece of work would be done on these farms if this metal hoe was controlled by human hands! Ee, and there would be a great harvest, such as has never been seen in the whole of this land of Got Owaga. Oh, no, I must have a go at it once with this hoe; then I'll put it near the fig-tree log as I was instructed by my mother-in-law. I'm still young, and my blood is still fresh, I have a lot of energy, I'll hit hard once,



going haa! Then I'll see the soil which comes out! At that time, a voice like that of the wind gave her a stem warning, saying: ... And the voice replied quickly: "You do not know me, because I'm the voice that sees all the secrets in the heart of man, even those that have not been uttered. And it is because I know the hidden pride in your heart that I warn you not to touch the soil with that metal-headed hoe (p. 148).

By this way, in the processes of intrusive and projective identification and through the isochronal prestidigitation of imagery identification, ogot's functional analysis and genomic structure, dive the self-object into the institutional and cultural identities. In the same respect, these approaches install a motivational continuum from the intrinsic to the extrinsic properties of their cognitive content, denotation and inductive definition. Within the dynamic of this active matrix, the frame of time domain defines in this Ogot's narrative, a metrical system and a systematic informational frame, which subsequently shape a determination of equilibrium constant as regard the self-object subjective affectivity with the objective center of attention. In this respect, the Be-ing engages in the model psychosociological structure and metapsychological relational contract. By this means, it appears the transfinite relational aesthetics, in the frame of time and dimensional analysis of similitude, determines a period of presence, a sphere of object-code and object-language of influence that move beyond the framework of asymmetric information and knowledge monopolies. Consequently, the cognitivism aesthetics within Ogot involves her perception of similitude characterizes a dimension of time-out of mind and a time-space continuum that appropriately assemble an object-interface customization, which its esoteric capacitance matrix determines the relationalism of information transfer as a logical quantifier. Within this respect, we grasp Mihalache (2019) analysis interest, when she argues that:

I did not experience a "dissociated process" when moving into engaging coresearchers. Of course, the self-searching period was powerful and transformative, to the point that I had labeled the experience itself transformative forgiveness. However, although the process generated answers it also generated many questions, such as do other people experience a sense of closure in this type of forgiveness? So, I was actually eager to move into another level of discovery with individuals who shared the same profound transformative knowing. This move from self-search to search with-others also felt organic to the inquiry process (p. 141).

Correspondingly, it becomes obvious that inside the prefix graphical production of authentication and the matrix graphical model of identification, normative functionalism stands in this narrative as a complementary-system relationship within which time frame normativity embodies a figure of compromise wherein the Be-ing appears inserted into the framework of structure and agency. Definitely, throughout the illusion of simultaneity and the constituent influence of time, Ogot designs the frame of recombinational structure and optimization dynamic inside an isochronal process; therefore, gerontological narrative paradigms and psychological narrative structures involve the narrativium phenotype-genotype of the post of the sociological subject and its cultural world in an interaction, similarly, defining their reciprocity, unified parallelism and predictable course.

### **The imagery cosmos and the connectome of imagination**

Through phenomenological imagery, organic imagery, tactile and onomatopoeia imagery, the differential imaging within Grace ogot dives the sympathetic resonance, the descriptive and complexity function and the topological space of her narrative, define a lenticular framework functioning inside which combinatorial effects ensconce a formulation of a distinctive type of structural change. Therefore, the linear transformation of cultural time constant and the isomorphic active transformation of the projective space, fragmentally, install a bijective automorphism transformation within the sociological scenery normal form of the Be-ing undergoes a connectionism transformation wherein the connector configuration of the Be-thinking becomes a transpose relation. This determinant fact remains well elaborated when ogot unveils that:

While I was on the mountain, I saw something which perplexed me totally,” replied Were Ochak. “I suddenly felt the ground shaking under my feet; and miraculously, I saw flames of fire on top of the farm near Mihoo river; then the fire covered the eye of the rising sun, and then quickly disappeared. Did you see anything strange like that when you took the metal-headed hoe to our farm? ... It was fear and worry which prevented her from telling the truth. She was very afraid of informing Were Ochak that it was her new daughter-in-law who had taken the metal-headed hoe to the farm. « No, I didn't see anything strange at all. Perhaps Were Nyakalaga wants to reveal something to you? Or, could it be that some calamity is about to befall our community? Oh, what a terrible thing that would be!” But Were Ochak answered softly: “Ee.... if Were Nyakalaga has sent us a sign, then we shall see its meaning soon; however, I feel really scared. I'm frightened, I think something unpleasant is going to happen (160).

Accordingly, this method shifts the sociological subject into an additive category; then, disarticulating the morphism and structural function of the subject self-centered object into an aesthetic and functional performance. Correspondingly, through the author's approach of differential imagery and the intelligence of imagery the relationism frame of the self becomes originally commixed in a transformational transit of the sociological subject. In this dynamic, the post of the subject inside the relationalism of its object ascribes an imagination age and an imagination active within the subject determinates himself with no permanent set of cultural ethic and aesthetic. It is in this dynamic, Netzer (2009) explains that:

When I relinquished my personal conviction that we are permanently imprinted with our pasts, a creative process was inspired within me that was not conditioned on personal history, perceived norms, or set goals, and that could result in unpredictable insight and counter-habitual transformation. Through the “open studio” approach (Allen, 1995) – which is nondirective in nature and relies on the transformative power of the creative process – I began to appreciate clients' spontaneous creativity, trusting in their intrinsic needs for equilibrium and their inherent capacities to heal. My clients revealed imagery that was not preconceived nor derived by association. Moreover, when I began to respond to these spontaneously emerging images in their own imaginal language, which encapsulated their analogical equivalents in daily life, the search for meaning did not rely on either my interpretation or the clients' analyses of their own artworks. Analogies for new directions of development were revealed in the

process of uncovering knowledge that had existed all along, yet was previously unrecognized – what Polanyi(1962) referred to as “tacit knowing” (38).

Subsequently, inside the complete connecting imagination frame that Ogot inserts in her narrative, it develops cultural relativism becomes a neo-imagery within the Be-thinking subject undergoes a continuing potentiality shift and an actuality transformation as regard the spacetime object, the formal cause and relational model of the assimilating cultural framework within evolves the Be-ing. Then, the canvas elements of imagination by drawing its essential and accidental properties from a cognitive and a visionary relationship with the relational model of spacetime involves the subject into a differential balancing introspection performance. It is within this stand we understand Shrestha (2021) argumentation:

On the other side, there is an entity known as *Prakriti* (called Real or Parallel World) of fundamentally negative (-) in nature having three qualities of cosmic waves or forces such as sentient (*sattwa*), mutative (*rajas*) and static (*tamas*) principles. Sentient is the positive forces whereas static is the negative in nature and mutative is the neutral forces. These three forces produce the thought wave in an entity. Three qualities or forces don't have any physical entity at this stage but could be perceived in course of time as the universe further expands. Due to casual condition a fraction of *Purush* known as Omega Point appear into the *Prakriti* becoming aware of itself with sudden feeling of 'I Am'. 'I Am' is the impersonal sense of being aware. It occurs when Consciousness-at-rest transforms to Consciousness-in-action, in other sense when potential energy becomes actual energy (p. 1).

Thenceforward, inside a differential diagnosis inter-relatedness set, it emerges that the psycho-affective function of the subject is actually not coherent with the object process principle of the Be-ing. At this stand, the realm of space-time continuum and the dimension of creative imagination determine the framework of sensitivity and spontaneity imagination as the functional and structural connectivity that assume the continuing transformation of the Be-ing. In this run, the domain of fantasy appears to uphold a system integrator within which the system of meaning and multicellular cultural differentiation, drive the subject to come into contact with a perplexing multiplicity of object relation. Subsequently, through the schema of character reference change and character constant type change, the connectome of imagination becomes for Ogot a method of operational management of relational dialectics and asymptotic expansion of time and space. It is within this perspective, Lattuada and Hess (2015) research correlates efficiently our understanding about Ogot's perspective. They write:

Our body is the carrier of our experiences. Through our body we connect with our experiences and with the outside world. Within our body, being (ontology) and knowing (epistemology) are intertwined. The experiential space where being and knowing meet is within and beyond our body: relational, dialogical, intersubjective, and co-creative. Drawing on a transpersonal perspective of interrelatedness that assumes the dimensions of body, mind, spirit, community, culture, and nature/cosmos as interconnected, and acknowledges different levels of consciousness, including altered states of consciousness. Such an approach has the aim of re-complexifying our human life world from the Cartesian split and reductionism (p. 16).

Within this respect, the process of social understanding included in this narrative, it happens that the micro-structural analysis of interaction and agency inside the transformational method of imaginary, imaginary quantum and unit, traditional conventions provide a pre-reflexive model of understanding. Therein, the variables and arbitrary constant of space-time continuum install a frame of constructionism wherein figurative image, practical knowledge, familiarity and intentionality remain intermingled with the diachronicity and synchronicity of the continuous dynamic system of the past and the continuously qualitative property of social practices. However, inside a macro-instructional differential dynamic equilibrium the frame of connectome of imagination emerges as the constitutive other and the othering of experience; therefore, standing as a reflexive figure of monism:

She decided to reveal to him the idea which had troubled her secretly all the time when people had been praying on top of mount Owaga. She sat up and said: "There's something wrong with the idea of taking the metal-headed hoe to the farms and leaving it to till the land. But I feel that as the world changes, and people reproduce and multiply here in Got Owaga, it might be a good idea if people tried to till the land, using their hands... when there would be more wealth on the earth... the kind of change we need. We cannot keep doing things by our ancestors' old method of leaving a hoe in the farms and waiting for it to till for them. If the people of Got Owaga can agree so that every family gets their own hoe, they can till large pieces of land and have bigger harvests than we have nowadays (p. 127).

Correspondingly, the realm of sociological imagination detaches itself from reductive actions of traditional forms of reasoning, then through its relative compositionality and function composition, it continuously evaluates and characterizes an intrinsic dimension and a reformational relational model concerning the realm of information, the informational transcoding of the schema of time-space continuum and the constitutively altering of the Being. By this way, this active imagination transcends the preceding normative functionalism convention; consequently, characterizing a propositional variable and a quantitative processism of an internal estrangements and disintegrations. In the same run, creative imagination becomes inside the dimensional analysis of the imagery cosmos, a figure of dislocation structure wherein social practices metamaterial and metacentric subjectivity are embedded in a transposition form and then involved in a polycentric dynamic. It is within this respect, the frame of connectivism inside the imagery cosmos differs from the constructivism that efficiently withstands social practices imagination. It is in this sense, we understand Ricoeur (1984) dynamic, he explains:

With narrative, the semantic innovation lies in the inventing of another work of synthesis—a plot. By means of the plot, goals, causes, and chance are brought together within the temp It is this synthesis of the heterogeneous that brings narrative close to metaphor. In both cases, the new thing—the as yet unsaid, the unwritten springs up in language. Here a living metaphor, that is, a new pertinence in the predication, there a feigned plot, that is, a new congruence in the organization of the events. oral unity of a whole and complete action... But what is it to be perceptive of resemblance if not to inaugurate the similarity by bringing together terms that at first seem "distant," then suddenly "close"? It is this change of distance in logical space that is the work of the productive



imagination. This consists of schematizing the synthetic operation, of figuring the predicative assimilation from whence results the semantic innovation. The productive imagination at work in the metaphorical process is thus our competence for producing new logical species by predicative assimilation, in spite of the resistance of our current categorizations of language. The plot of a narrative is comparable to this predicative assimilation. It “grasps together” and integrates into one whole and complete story multiple and scattered events, thereby schematizing the intelligible signification attached to the narrative taken as a whole (p. X).

In effect, through the systematizing model of actionable knowledge inside the structured psycho-affectivity, which characteristically exceeds the frame of the self, Ogot utilizes connecting imagination as a cognitive process; therefore, that relational model of imagery analysis determines that sociological imagination cannot be a single-ended organization and have not to be incorporated into the disambiguation of anaphora and inference of conventional object-cause and object-oriented. Correspondingly, with the contiguity of space and the stimulus proximity of time, the causal imagery cosmos and the causation responsive architecture of imagination underline that social articulation moves beyond the conception of sociological imagination as a definitive relational model-operator and a totality model-view, composing itself and altering within itself. Indeed, through influence variation, information reception and proactivity reaction, creative imagination constantly de-center the sociological subject into a production of variety; then, this social antagonism articulates the differential structure of the Be-thinking position. Respectively, its bicontinuous function time-space active imagination, becomes a structural relational dynamic inside which the Be-ing remains in a constant fragmentation, rupture and dislocation.

### **The dysmorphic fragmentation of the volume of time and the dimension of space**

The temporal differential function value and the continuum time-space paradox embedded inside the paradigmatic structure of *The Strange Bride*, define a neo-pleochroism style. Correspondingly, its historiographical perspective polarizes a temporal structure that mainly emphasizes the state of being other and the fundamental interaction about the causal inference of the past and the causal structure of understanding. In this run, the reference frame of causal reasoning and the continuum of experience within the subject of time define a *post hoc* theorizing of structure and agency. Consequently, the temporal structure of time determines a new information theory therein the line of temporal logic dynamic, temporal framework indexing and temporal power visualization involve an executive function method that efficiently focuses on the cognitive processes and cognitive control regarding the effects of temporal structures inside the cosmos relational-object. Within the same perspective, it happens that the executive information method and the stimulus representation and control of space impel in this Ogot's fictional narrative, a relational aesthetics, an interactional dynamic of image and a relational dialectics around significant time-varying topographies and a coordination for imagining analyzing the evolution of space. By this means, Ogot writes:

Ayaye Owiny, why don't you realize that if man is not willing to use his intelligence which Were Nyakalaga gave him, one day Were Nyakalaga may take that intelligence from him? Personally, I think that it is when we help ourselves, instead of waiting for Were Nyakalaga to do everything for us, that

we also help him; and that is when knowledge can increase in the world. The people of Got Owaga have a saying that 'Were Nyakalaga helps he who runs away from danger.' Doesn't that support what I'm trying to tell you Owiny? If some changes don't occur so that the people of Got Owaga have new ways of doing things, then one day Were Nyakalaga will get tired of men, and he will scatter them all over the world and leave them to fend for themselves (p. 209).

By this way, the content of language and the relation between fiction, aesthetic, ethics and metaphysics become a transactional analysis and a relational communication theories within which the temporal difference dynamic of time and space intermingle the model-view line of *The Strange Bride*, inside an experimental narrative forms and techniques wherein time withstands an isomorphism relational theory and an isolationism relational model in the framing of the matrix form of time in the internal form and structure of the narrative. In this track, the matrix completion and the dimensional reduction of the subject of time throughout the execution and the structural effects of dimension in time, harmoniously states a dynamic transformation of form into a content wherein space develops a principle component analysis. It is in this view, Currie (2007) writes:

If temporality is, as it must be, human time-consciousness, chronology, as its contrary, appears to take on the role of something more objective or cosmological here: something that exists on the outside of language, of discourse and of the mind. But if this is true, if chronology is the outside of human temporality, it takes on a rather contradictory set of meanings in relation to the novel, and specifically in relation to Aristotelian emplotment or Ricoeur's configuration: chronology is real time and it is realistic configuration of discourse; it is the truth of the cosmos and the configuration which faithfully represents that truth. It is this unacknowledged doubleness of chronology, as both inside and outside the temporality of configuration, that makes Ricoeur's earlier statement – that the novel can break away from real time, but cannot break away from configuration – rather ambiguous (1984, p. 96).

Respectively, with the frame of correlation and variability principle, space through the temporal logic of this Ogot's narrative, stands as a propositional calculus, a material implication of content and *modus ponens* of language. In this sight, the function composition of time and the functional model of space involve a transposition concerning the preponderance of familiarity principle and familiarity heuristic; thus, evolving around a functional analysis wherein the inner and the product of time demarcate a space function within which its norm and topology become in this narrative a function object, a subliminal stimuli and a supraliminal functional imagining:

After making that decision, Owiny lowered his right foot into « the hole, and then he lowered his left foot as well. In no time, he realized that the edge of the hole had fallen and his stomach felt hollow, like that of someone flying in an endless space! Feeling as if his heart was about to stop beating, he flew like that until he finally came down with a thud; and then his heart stopped completely! It was after a very long time that Owiny suddenly felt as if he was surrounded by many people, who mumbled around him. He tried to open his eyes slowly, as he regained consciousness. Then he heard those people marvelling. "Look at him, he still has a flappy old skin with which he has come

from the upper world." And some of them said: "Ee, true, he looks like someone from above. Look how tattered his garments are...!" When Owiny heard those people talking about him in such derogatory terms, fear seized him and his heart stopped again. Then these people brought some cold water and poured it on him and he began to regain life slowly. He heard someone's voice saying: "Just try and bring him back to life so that you may take him back where he came from; he cannot live among us here with that body from above (pp. 215-216).

Through the formal structure of form and message and the esoteric formal aspect of communication and the transformation of its medium, the volume of time and the dimension of space through the simultaneous substitution and importation structure in this narrative regulate a functionality process. In effect, linguistics creativity and the conservation of distinctive linguistics identity shape a diaphanous ideas and delusions of reference about the cosmos. In this run, the dysmorphic space-body and time-disorder install a formal concept analysis within which the frame of formal system, formal language and formalism emerge absorbed inside a transparent property prescription of signification, confusing morphological and crosslinguistic variation and the relationship between form and meaning with an ontological view and an epistemological theory of knowledge and object beyond the sociological subject experience and relational model. Correspondingly, with the deductive system of space in the run of this Ogot's *The Strange Bride*, the object physical form removes its own status from the frame of linguistic determinism; efficiently, the syntactic consequence of time by emphasizing the property-based type system of signifier displays the structuralism of linguistic relativity. Mcphail (1995) declares that:

Among these essential phenomena were values, meanings, intentions, morals, feelings, and the life experiences and creations of human beings. In order to study these phenomena, human consciousness should be the primary unit of analysis in the study of human life. The domain of phenomenology was defined as consciousness, not in its materiality (i.e., the faculties associated with consciousness, such as neurological mechanisms), but rather the act of consciousness in its intentionality toward something or someone (i.e., how something or someone is experienced by me) (Polkinghorne, 1983). Husserl and his followers, while sometimes disagreeing on particular conceptualizations of consciousness, all agreed on the central point of phenomenology. They viewed the positivistic scientific paradigm as flawed for studying human beings and their lives because it could not consider human consciousness in its meaning-making capacity (p. 160).

It is within this respect, linguistic performativity, performativity schema, and performative turn, define a differentiable manifold formal cause and a differential high-dimensional manifold forms. Therein, the differential of the volume of time becomes inside the respect of *The Strange Bride*, a setting of an instantaneous velocity of rotation within which the dimension of space absorbs a putting of a simultaneous linear system wherein the anthropomorphism of time inside the scope resolution of memory, and in the functional adaptive of retrospect aspects of the framework of narrativism, govern a figure of an adaptive expectation and social adaptive. This is shown when Ogot describes:

Then those people spoke to a man who was sitting on a chair: «King, we have a visitor. He says that he was cutting a tree with an axe; but the axe broke and fell into a hole, rolling right down here in our world. And when he tried to catch the axe, he too fell into that hole and dropped down here.” Owiny was seized by fear. True, he could see that man was sitting on a chair, but that king appeared to him like a shadow because his eyes could not see well. Then he saw a powerful light shining on the king’s eyeballs. Owiny thought that he was probably seeing a miracle; so he turned his face, lest he should see what ought not be seen by man!(p. 221)

It is within this dynamic, the frame of time inside the narrative line of *The Strange Bride*, appears as an information age, a metaverse value of imagination that correspondingly shapes the relational-object of a pre-emptive moral relativity. Additionally, the correlative issue in which the volume of time is driven, defines the dimension of space as a continuous anticipation mode where the significance of repetition stands as an altered dynamic of fictional narrative in which new experience of time involves a neo-psycho-affective functionalism of understanding. Subsequently, Ogot through her procatalepsis techniques, elliptical construction and anachronism arrangement, entails the nexus of the volume of time and the dimension of space in a diegesis sphere within which their differential medium, object and mode characterize an intradiegetic figure and a hypodiegetic dynamic inside the metaphysic of existence and the anticipatory mode of Be-ing. The diegetic time, and the diegetic interface of space limit in the heuristic narrative and the holistic metaphor and account of life of *The Strange Bride*, a contemporary cultural theory and a theory of continuum wherein time-space density, augmented re-contextualization and dianetic accommodation competence, encompass the relational database of a time scale-oriented dimensional analysis. It is within this respect, Netzer (2013) finds its essence, he marks that:

The phenomenological qualities of intention, direction, and action are aspects of the mental image and creative expression. They are also present in transpersonal development, in which internal processes and awareness are externalized in the form of action in the world. Action is the fruition of ongoing spiritual practice in the direction of balance of the personal and all that is beyond it, but inclusive of it. In the process of imaginal resonance with mystical poetry, the poem may prompt an intention within the listener, in response to the poet’s intention, which is embedded in the poem. The mental imaging process may reveal the personal direction this intention might take in the individual’s daily life. Finally, the expression of this insight in a material way (via creative art expression) represents an opportunity to externalize an internal process and act on it in a material way. Imagination is a medium for transpersonal experience, healing, and transformation owing to its bridging qualities, linking the sensorial and the spiritual. To gain insight via the imagination, one has to give primacy to intuition and imaginal processes over intellectual interpretation (p. 10).

Therefore, the material significance of metafiction, the predominance of retrospective memory and prospective memory within which the idea of the self and consciousness are constructed, impels the line of *The Strange Bride*, involving in a figure of an illusoriness of time. Within this scope, the dimension of episodic memory and the phantasm of semantic memory becomes a dimensional consideration about internal time consciousness and the existent instant of the Be-ing and the time. This realm becomes well illustrated when Ogot



pens that:

Gradually, he began to dream that he was going back home. He saw his wife Nyawir, crying on the bank of River Mihoo, looking for him. She combed the bushes near the grass hut he had built her. Looking across the river, he saw his mother on the other side, crying and searching for him in the reeds along the bank. He saw his father and all the other people of Got Owaga trying to make hoes. They worked so hard on the metal that they sweated profusely. The sweat was dropping onto the ground. When he tried to call Lwak, his mother, so as to tell her that he was alive, a big wind blew his voice backwards. Then he tried to shout in a loud voice, as he said: "Mama, mama, don't cry so bitterly, I am down here. But Lwak didn't hear. And when he tried to run and go to Nyawir, he felt the earth running with him to the opposite direction. He cried out loud; and it was that cry which woke him up. He got up quickly and sat up. Then, slowly, he opened his eyes. When he had regained consciousness, he realized that he was in a little hut whose walls had only poles, and no earth to fill in the spaces. Looking towards the east, he saw the sun rising. So it was already morning! He found this sun-rise a strange one; the sun rose where it normally sets. This made Owiny believe strongly that he was lost forever; he would never see his family again. And when he made an attempt to remember what had happened the previous day, he found his head completely blocked. All his memory was lost! (p. 225).

Respectively, through the standard of relativity, unconditional space and coordinative configuration of simultaneity, the problematic combination theory of the self and social practice imagination inside this model narrative of time, explore the nature and the difference of knowledge. Indeed, through a function language, a sociological functionality and the functionalism principle of discernment, Ogot throughout the narratological process of her *The Strange Bride*, focuses on the gravitational field and the relative referential frame, in the perspective to edging the analytical categorization of the substantial segment of the metaphysic of temporality inside a dimensionality of impermanence. Hence, this domain surveys the hypothetical influence of a propositional temporal sensibleness and propositional inconstant interpretation of the meta of time-space continuum, linguistics relational aesthetics, fictional narrative and interactional dynamic of imagination.

## Conclusion

The active aesthetic and the content management in this narrative involve, the temporality of imagination and the analysis of the hypothetical center of time, in an object-model constituent inside which structural variation of place, cultural aesthetic of time domain, delineate a circular relational-model about manifestation and continuation. Correspondingly, the dimensionality of simultaneity and the structural impetus aspect of genuineness impel the temporal narrative of *The Strange Bride* in a differential diagnosis of subjective temporal perception and experimentalism. Therefore, the Be-ing through its trans-differential dynamic of experience and the Be-thinking sensitivity performance of ambiguity, define a neo-evident analytical framework in which the scope of metacognition determines the potentiality dimension and the actuality dynamic of the self-object. By this way, the realm of alethic relativism stands as a frame of systematization within time becomes a norm of differentiability and a tautological method. In this run, cultural time, historical present and ontogenesis present, involve a psycho-affective experience of present, efficiently put together

by technological change and informational exchange. In this stand, the Be-ing inside the realm of experience and understanding of time, determines a neo-object relation and a post-object-oriented continuum wherein time absorbs the image replicated and the outward innovation of the replication.

Through a structural and functional connectivity, the aesthetic of space, in the run of this narrative, becomes an active communication within the ethicality of view delineates the inexistence of an absolute reality about the criteria of ideology; then, involving itself in a descriptive relativism dimensionality. Therefore, the aesthetic and functional performance of space throughout the social practice imagination of this Ogot's metafiction, develops an idea of theistic evolution where the relational model of spacetime enhances a collaborative framework in which inconstant processes happen simultaneously; therefore, its connectionism model takes place inside the imagery cosmos, then developing a direct-drive to the Be-ing.

The disintegration process of duration, the experience and understanding of time, and the esoteric literary history of this narrative, evolve around a reification of a metaverse assessment of imagination. It also happens to be inside this process, an information content where temporal evaluation, model narrative of time and consistent model of time, stand as a framework of adaptation. In the run of this respect, we observe that the Be-ing of the present and the There-ness of the potential, remain a conjunctive model emanating from an interactional dynamic of imagination where the temporal allusion of retrospect and the asymmetry concerning narrative and time, generate the circulation of phenomena from potentiality to an active and practical condition of the formula of impending to be a value or of evolving into a constituting condition. Definitely, the isomorphism relational theory and the isolationism relational model of the collective nature and the matrix of time determine an institutionalism of an objective cosmological time; therefore, the precincts concerning definite present and hypothetical there-ness create and form a process of hermeneutic sphere between narrative and time.

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