



## ABDULRAZAK GURNAH *Paradise* (1994)

### Contact

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### Timetable

Ten 2-hour lectures, Mondays 1-3pm and Fridays 1-3pm (20 hours in total)

There will be practice oral exams (*colles*) to help students prepare for the oral exams.

### Course Structure

Class 1	2 <sup>nd</sup> March	Introduction to East African History
Class 2	6 <sup>th</sup> March	Abdulrazak Gurnah's Writing
Class 3	9 <sup>th</sup> March	Introduction to <i>Paradise</i>
Class 4	13 <sup>th</sup> March	Fictionalising East African History
Class 5	16 <sup>th</sup> March	Intertextual Threads 1.2
Class 6	20 <sup>th</sup> March	Intertextual Threads 2.2
Class 7	23 <sup>rd</sup> March	Masculinity and Violence
Class 8	27 <sup>th</sup> March	European Colonialism
Class 9	30 <sup>th</sup> March	Bondage and Freedom
Class 10	3 <sup>rd</sup> April	Critical Debates and Further Perspectives on Gurnah's Writing

### Assessment

#### **Agrégation externe**

- Épreuve à option en anglais suivie d'un entretien en anglais
  - Option A (littérature) : explication littéraire d'un texte en anglais dans le cadre d'un programme
  - Durée de la préparation : 2 heures
  - Durée de l'épreuve : 45 minutes maximum (explication : 30 minutes maximum, entretien : 15 minutes maximum)
  - Coefficient 2
- Leçon en anglais suivie d'un entretien en français
  - Durée de la préparation : 5 heures
  - Durée de l'épreuve : 45 minutes maximum (leçon : 30 minutes maximum, entretien : 15 minutes maximum)
  - Coefficient 2
  - La leçon en anglais est suivie d'un entretien en français avec le jury

## Useful Ressources

### **Selection of important works from the official bibliography for *Paradise***

- \*\*Carré, Nathalie (ed. and trans.). *De la Côte aux confins: récits de voyageurs swahili*. CNRS Éditions, 2014.
- \*Gurnah, Abdulrazak. *Afterlives*. 2020. London: Bloomsbury, 2021.
- . *Desertion*. London: Bloomsbury, 2005.
- . *Theft*. London: Bloomsbury, 2025.
- . *Map Reading: The Nobel Lecture and Other Writings*. London: Bloomsbury, 2022.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
- . *Post-Colonial Studies: The Key Concepts*. Second Edition. London: Routledge, 2007.
- , eds. *The Post-Colonial Studies Reader*. Second Edition. London: Routledge, 2006.

### **Podcasts and videos on *Paradise***

- \*\*\* **BBC World Book Club podcast on Gurnah's *Paradise* (49 minutes)**. Available on Arche on the course page and on <https://www.bbc.co.uk/programmes/w3ct74rz>
- Very short introduction to Abdulrazak Gurnah's fiction by Delphine Froment (5 minutes), which starts at 25'42" of « Droit musulman dans la colonie du Sénégal – Élise Paysant » <https://ihmc.ens.psl.eu/opcit-18-elise-paysant-droit-musulman-dans-colonie-du-senegal.html>
- Abdulrazak Gurnah in conversation with Alexandra Pringle at the Jaipur literature festival in June 2023 (44 minutes), <https://www.youtube.com/watch?v=wLGDW6DqSKA> (the corresponding podcast is also available on Jaipur Bytes)
- "On Abdulrazak Gurnah: Belonging, Colonialism, Arrival" (49 minutes), University of Kent website, 22 November 2018, <https://research.kent.ac.uk/colonialandpostcolonialstudies/on-abdulrazak-gurnah-belonging-colonialism-arrival/>
  - Watch from minute 48 (until the end, 1h36'53") for an interview of Gurnah by Razia Iqbal about his work and life in Britain and Zanzibar
  - Minutes 0-48 are a keynote lecture by Giles Foden on Abdulrazak Gurnah's novelistic project and its context (less important to watch)
- Boomerang podcast entitled « Abdulrazak Gurnah : « La littérature peut avoir le rôle de contre-pouvoir, d'empêcheuse de tourner en rond » » (33 minutes) <https://www.radiofrance.fr/franceinter/podcasts/boomerang/boomerang-du-mercredi-29-juin-2022-3904683>
- Two podcasts of *La Grande Table* on Gurnah:
  - « Abdulrazak Gurnah (1/2) (26 minutes): 'Je revendique le fait d'appartenir à différentes cultures' », <https://www.radiofrance.fr/franceculture/podcasts/la-grande-table-culture/abdulrazak-gurnah-1-2-je-revendique-appartenir-a-differentes-cultures-2277799>
  - « Abdulrazak Gurnah (2/2) (33 minutes): 'L'histoire officielle ne nous dit pas comment les colonisés ont vécu la période' », <https://www.radiofrance.fr/franceculture/podcasts/la-grande-table-idees/abdulrazak-gurnah-2-2-l-histoire-officielle-ne-nous-dit-pas-comment-les-colonises-ont-vecu-la-periode-5604372>
- A conference on Gurnah's *Paradise* took place in Lille in October 2025; you can watch the whole conference, but I particularly recommend the presentations of
  - Tina Steiner (keynote lecture, 59 minutes): <https://univ-lille-fr.zoom.us/rec/share/UH3fio5JmbAOMLph3qYwAMIZMCUfZ1P2LEo7KLim7MYbHd0a>

[g4qIX2hasomp4BES.OfZiHAFyRNJle5YV?startTime=1759994707000](https://univ-lille-fr.zoom.us/rec/share/qVe9tEiFI6_D7453nBcHPb_LVFcjMHSn8WVYgGUISDHBxFxVPOIL_AesBj5yVCWfZ.KgV549ZotM5XDaZj?startTime=1759994707000) . Code secret: 1s1#9edd

- Jaine Chemmachery (30 minutes): [https://univ-lille-fr.zoom.us/rec/share/qVe9tEiFI6\\_D7453nBcHPb\\_LVFcjMHSn8WVYgGUISDHBxFxVPOIL\\_AesBj5yVCWfZ.KgV549ZotM5XDaZj?startTime=1760085418000](https://univ-lille-fr.zoom.us/rec/share/qVe9tEiFI6_D7453nBcHPb_LVFcjMHSn8WVYgGUISDHBxFxVPOIL_AesBj5yVCWfZ.KgV549ZotM5XDaZj?startTime=1760085418000) . Code secret: Nw&F2v+K. The presentation starts at 55'48" and ends at 1h24'05"
- Rachel Muchira and Nina Berman (37 minutes): [https://univ-lille-fr.zoom.us/rec/share/UH3fio5JmbAOMLph3qYwAMIZMCUfZ1P2LEo7KLim7MYbHd0a\\_q4qIX2hasomp4BES.OfZiHAFyRNJle5YV?startTime=1760016041000](https://univ-lille-fr.zoom.us/rec/share/UH3fio5JmbAOMLph3qYwAMIZMCUfZ1P2LEo7KLim7MYbHd0a_q4qIX2hasomp4BES.OfZiHAFyRNJle5YV?startTime=1760016041000) . Code secret: 1s1#9edd . The presentation starts at 1h00'41" and runs until the end of the video at 1h37'06"
- The links to watch the other presentations of the conference and the full program of the conference are available on Arche on the course page.

**The website of the SAES** (Société des Anglicistes de l'Enseignement Supérieur) has a page that is dedicated to agrégation (<http://saesfrance.org/concours/agregations/>). The page contains much information on agrégation, in particular:

- The official bibliography for each part of the program (also on the course page).
- Jury reports – a compulsory read!
- Past agrégation papers, which allow you to see what types of topics you might get.

### Literary Theory and Analysis

Abrams, Meyer H. *A Glossary of Literary Terms*. New York: Holt, Reinhard, Winston, 1981.

Eagleton, Terry. *Literary Theory: An Introduction*. Second edition. Oxford: Blackwell, 1996.

\*\* Genette, Gérard. *Figures III*. Paris: Seuil, 1972.

---. *Palimpsestes: la littérature au second degré*. Paris: Seuil, 1982.

Grellet, Françoise. *A Handbook of Literary Terms: Introduction au vocabulaire littéraire anglais*. Paris: Hachette, 2009.

### Table of Contents of the Fascicule

Document 1: Concise Timeline of Tanzanian and Zanzibari History.....	4
Document 2: Carte de l'aire culturelle swahili à son apogée (12e-15e siècles) .....	6
Document 3: Map of the Omani Empire (1615-1964).....	7
Document 4: Map of East Africa (1790-1870) .....	8
Document 5: Map of East Africa (late 19C) .....	9
Document 6: Map of East Africa (mid 19C) .....	10
Document 7: Map of East Africa in 1905.....	11
Document 8: Map of East Africa in 1914.....	12
Document 9: Maps of Sleman bin Mwenyi Chande's Caravan Journey (1891).....	12
Document 10: Map of Contemporary East Africa .....	15
Document 11: Glossary of Terms .....	16
Document 12: List of Chapters, Characters and Locations in <i>Paradise</i> .....	17
Document 13: Table Summarising Narration and Focalisation .....	18
Document 14: Checklist for Literary Commentaries .....	19

## Document 1: Concise Timeline of Tanzanian and Zanzibari History

*Sections in blue refer to colonial possessions in east Africa other than Tanganyika and Zanzibar*

### **7C-15C From the Beginning to the Golden Age of Swahili City States**

- 780 Islam reaches Shanga, off the east coast of Africa, with the building of a small mosque.
- 1050 Islam reaches Kilwa: a Muslim dynasty is established at Kilwa.
- 12C Swahili urban settlements rapidly grow along the coast and nearby islands.
- 12C-15C Swahili Golden Age.
- 13C Islam is well established on the Swahili coast.

### **1498-1699 Portuguese Presence in Zanzibar and the East African Coast**

- 1498 Portuguese explorer Vasco da Gama visits Tanzanian coast.
- 1503 The Portuguese set up a trading post on the east African island of Zanzibar.
- 1506 Portuguese succeed in controlling most of the east African coast.
- 1698 Portuguese ousted from Zanzibar by Omani Arabs, who take over Zanzibar.

### **1698-1885 Omani Presence and Rule in Zanzibar and on the Swahili Coast**

- 1830s Beginning of Swahili-Arab caravans into the African hinterland.
- 1840 Omani Empire ruled from Zanzibar: Zanzibar becomes the main place of residence of the sultan of Oman.
- 1841 A British Consul is established in Zanzibar.
- 1856 Death of Sultan Sayyid Said; his Empire is divided between his sons into two sultanates, an African section (Sultanate of Zanzibar) ruled by Majid bin Said and an Asian section (Sultanate of Muscat and Oman) ruled by Thuwaini bin Said.
- 1860s Caravan trade with the African interior at its height.
- 1860-1887 Tippu Tip's State (Sultanate of Utetera).
- 1862 Mutual agreement signed by France and the United Kingdom recognising the independence of the Sultanate of Zanzibar and its sovereignty on the east African coast.
- 1873 Slave trade ends in Zanzibar: The British consul in Zanzibar persuades the sultan to end the island's notorious slave trade.

### **1885-1916 German Colonisation: Deutsch-Ostafrika (German East Africa)**

- 1884 German Colonisation Society begins to acquire territory on the mainland.
- 1884-1885 Berlin Conference where European imperial powers divide Africa (the scramble for Africa).
- 1885 German warships threaten Zanzibar.
- 1886 Anglo-German agreement: Britain and Germany sign an agreement allowing Germany to set up a sphere of influence over mainland Tanzania, except for a narrow piece of territory along the coast (10 miles) which stays under the authority of the sultan of Zanzibar. The German and British agreement in east Africa creates the present-day boundary between Tanzania and Kenya.
- 1887-1892 Tippu Tip is King Leopold's "governor" at Stanley Falls.
- 1888 Death of sultan Barghash; the German East Africa Company takes this opportunity to acquire direct formal rule over the Swahili coastal area that had been under the authority of Zanzibar.
- The Imperial British East Africa Company is given a charter to administer Kenya and Uganda.

- 1888-1889 Abushiri revolt (also called the Coastal rebellion) against German presence on the coast suppressed by the Kaiserliche Marine.
- 1890 Zanzibar, under its Arab sultan, is declared a British protectorate.
- 1890s Crumbling of the Swahili sphere and of long distance Arab-Swahili caravan trade.
- 1891 Germany takes direct control of German East Africa as a protectorate (consequence of the Abushiri revolt).
- 1891-1898 German campaign against the Wahehe
- 1890s Beginning of the construction of the *Usambarabahn* (Usambara railway).
- 1895 Kenya becomes a British Protectorate: the British government takes responsibility for Kenya as the East Africa Protectorate.
- 1896 Uganda Protectorate formed by Britain: Britain unites Buganda and three other kingdoms into the single Uganda Protectorate.
- 1905-1906 Indigenous Maji Maji revolt violently suppressed by German troops.
- 1905 Beginning of the construction of the *Tanganjikabahn* (Tanganyika railway).
- 1914 Beginning of World War I, which was fought in east Africa through the East Africa Campaign, which started in German East Africa and spread to portions of Mozambique, Rhodesia, British East Africa, Uganda and the Belgian Congo.
- 1916 British, Belgian and South African troops occupy most of German East Africa.
- 1918 Paul von Lettow-Vorbeck, commander of the German army in east Africa, surrenders upon the news of the armistice after four persistent years of resistance.

**1919-1961 British rule: Tanganyika Territory**

- 1919 League of Nations gives Britain a mandate over Tanganyika (formerly called German East Africa, and today's mainland Tanzania).
- 1929 Tanganyika African Association founded.
- 1946 United Nations converts British mandate over Tanganyika into a trusteeship.

**1961-Today Independence: Tanganyika (1961-1964), and then the United Republic of Tanzania (Tanganyika + semi-autonomous Zanzibar) (1964+)**

- 1961 Tanganyika becomes independent with Julius Nyerere as prime minister.
- 1962 Tanganyika becomes a republic with Mr Nyerere as president.
- 1963 Zanzibar becomes independent.
- 1964 Zanzibar Revolution: Sultanate of Zanzibar overthrown by Afro-Shirazi Party in a violent, left-wing revolution; Tanganyika and Zanzibar merge to become the United Republic of Tanzania with Mr Nyerere as president and Afro-Shirazi leader Abeid Amani Karume as vice-president.
- 1967 Mr Nyerere issues the Arusha Declaration, which launches drive for socialist economic self-reliance.
- 1977 The Tanganyika African National Union and Zanzibar's Afro-Shirazi Party merge to become the Party of the Revolution, which is proclaimed to be the only legal party.
- 1978 Ugandans temporarily occupy a piece of Tanzanian territory.
- 1979 Tanzanian forces invade Uganda, occupying the capital, Kampala, and help to oust President Idi Amin.
- 1985 Mr Nyerere retires and is replaced by the president of Zanzibar, Ali Mwinyi.
- 1990s Transformation of Zanzibar into an attractive tourist destination.
- 1992 Constitution amended to allow multi-party politics.
- [...]

Adapted from <https://www.bbc.com/news/world-africa-14095868>,  
<https://www.historyworld.net/featured-timelines/places/east-africa> and histories of east Africa.

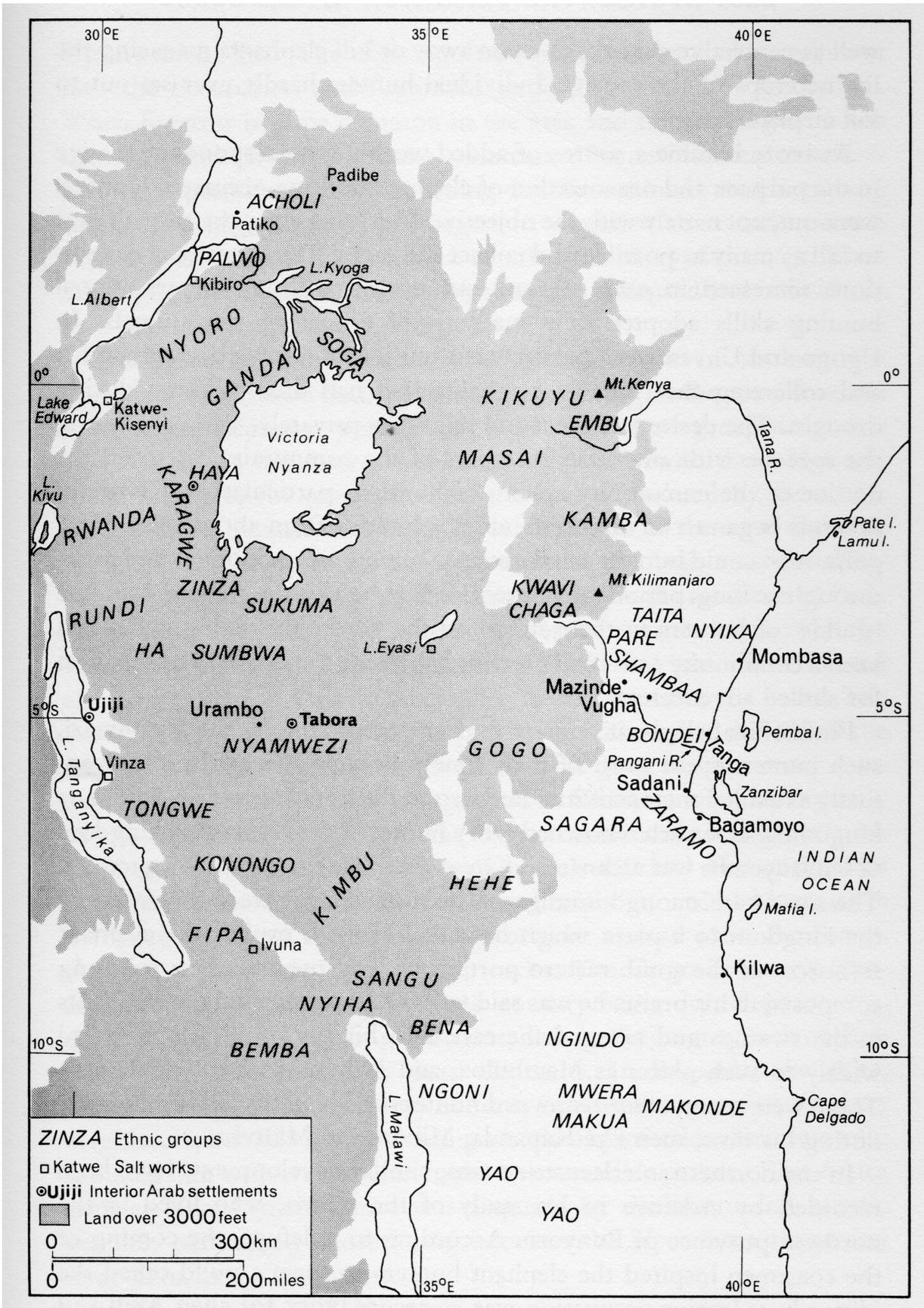
Document 2: Carte de l'aire culturelle swahili à son apogée (12e-15e siècles)



« L'Est africain, carrefour commercial ». *L'Atlas des Afriques*, 2016. <https://www.lhistoire.fr/carte/lest-africain-carrefour-commercial>

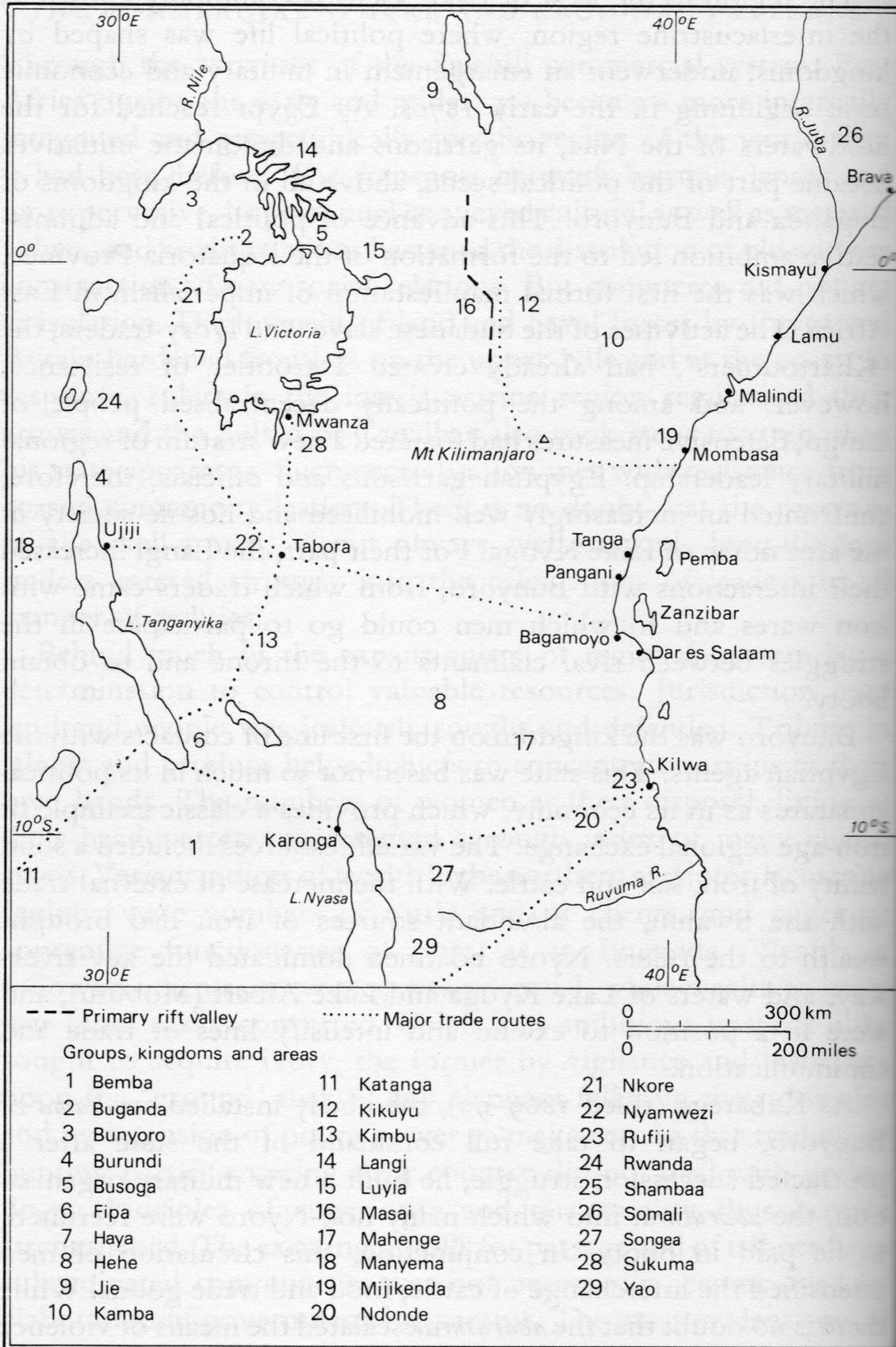


Document 4: Map of East Africa (1790-1870)



A.C. Unomah and J.B. Webster, "East Africa: The Expansion of Commerce", in *The Cambridge History of Africa. Volume 5 from c. 1790 to 1870*. Ed. John E. Flint, Cambridge U Press, 1976, 281.

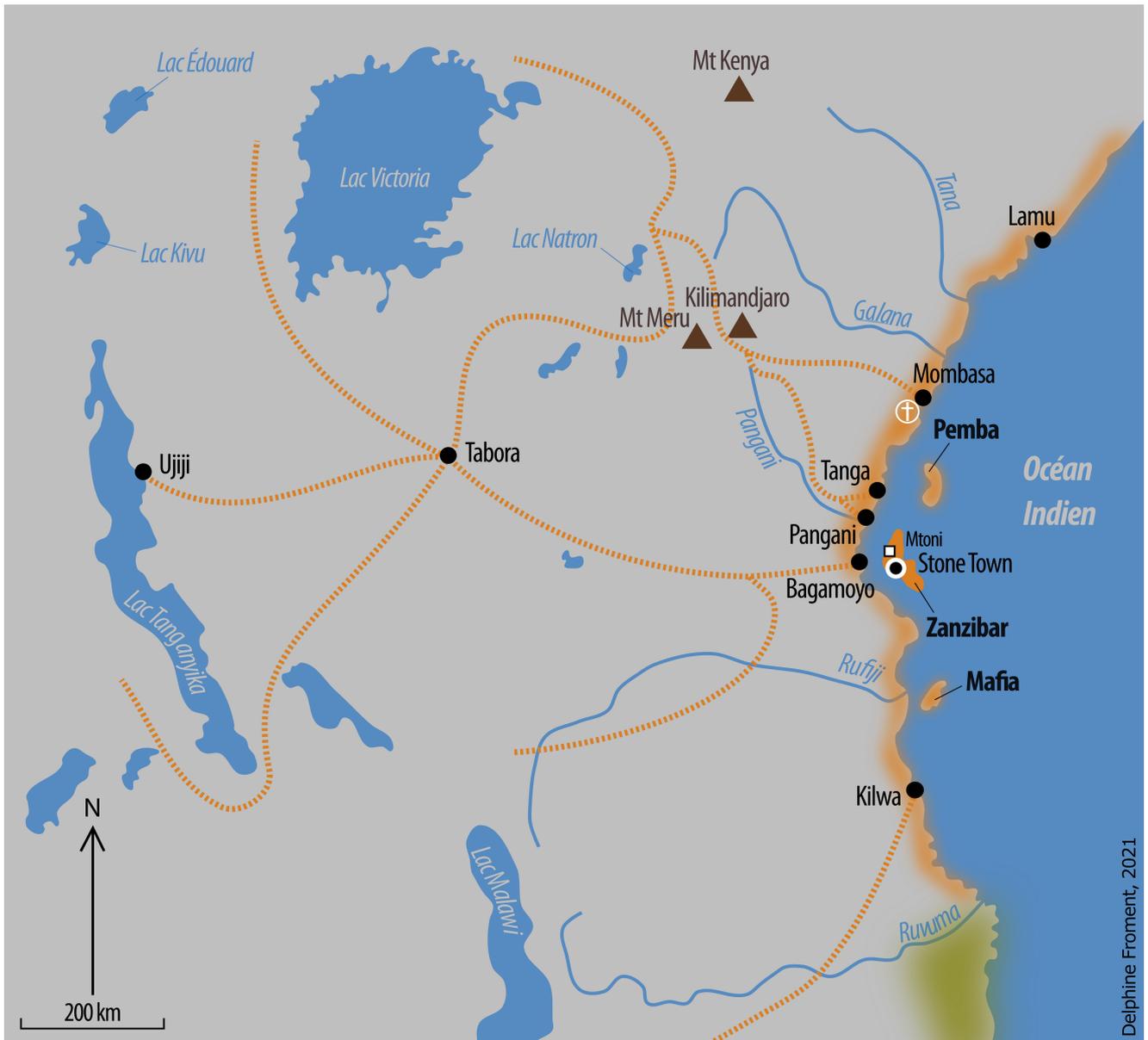
Document 5: Map of East Africa (late 19C)



22 East Africa, late nineteenth century

Marcia Wright, "East Africa, 1870-1905", in *The Cambridge History of Africa. Volume 6 from 1870 to 1905*. Ed. Roland Oliver and G.N. Sanderson, Cambridge U Press, 1985, 542.

Document 6: Map of East Africa (mid 19C)



**L'influence du sultanat de Zanzibar en Afrique de l'Est**

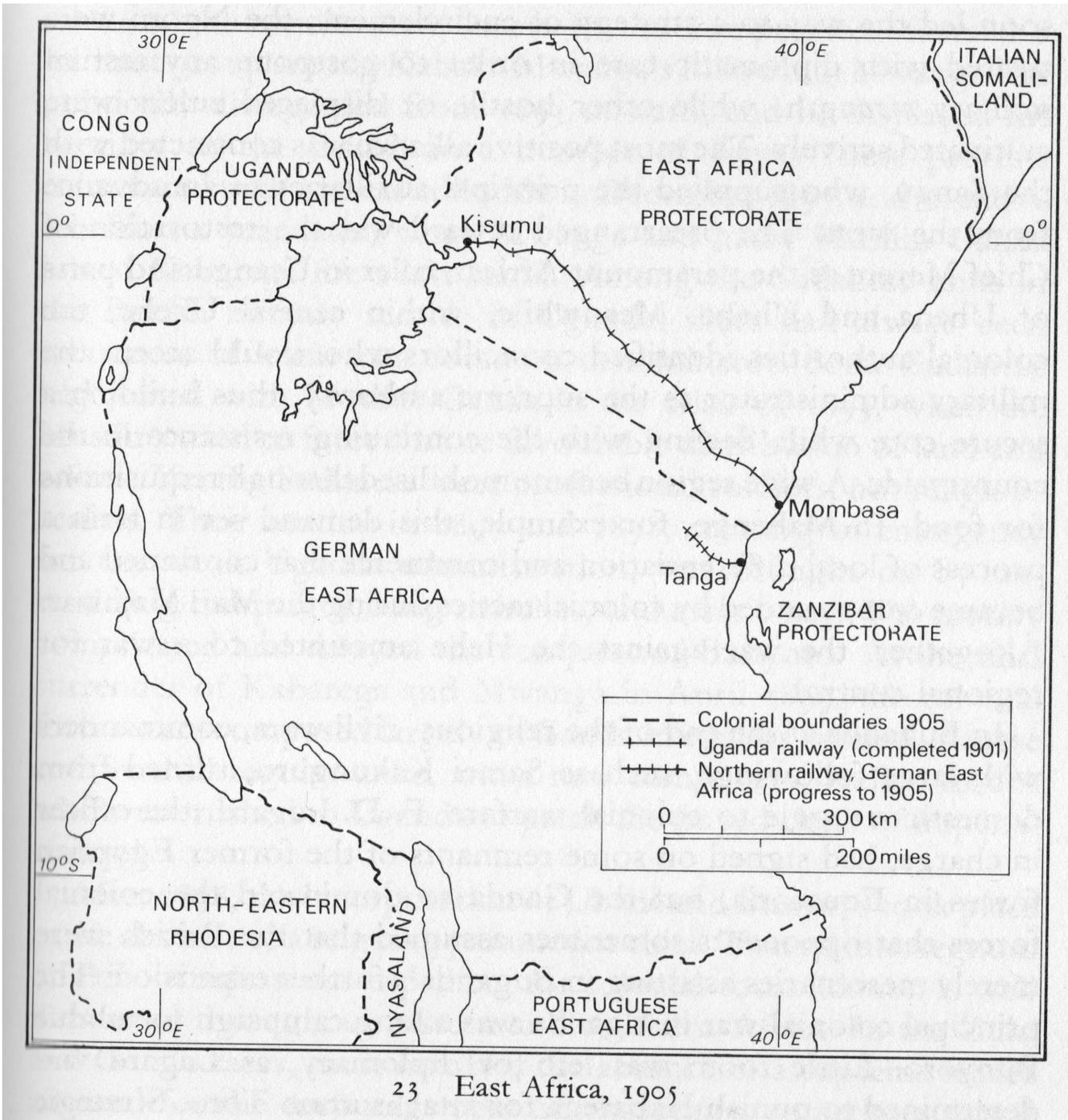
- Résidence sultanienne
- Une influence importante sur la côte swahili
- Ville avec présence administrative omanaise
- ⋯ Les routes caravanières, des voies de pénétration

**Une présence européenne encore limitée**

- L'empire portugais, refoulé au sud par Oman en 1729
- ⊕ Station missionnaire de la CMS (depuis 1844)
- ⦿ Consuls occidentaux (É.-U., R.-U., France) (depuis les années 1840)

Delphine Froment, *La fabrique du Kilimandjaro: savoirs géographiques, représentations et constructions impériales en Afrique de l'Est au XIXe siècle*. Thèse de doctorat. École Normale Supérieure, Paris, 2021. Volume 2, p.5. Disponible en intégralité sur <https://theses.hal.science/tel-05437653v1>

Document 7: Map of East Africa in 1905



Marcia Wright, "East Africa, 1870-1905", in *The Cambridge History of Africa. Volume 6 from 1870 to 1905*. Ed. Roland Oliver and G.N. Sanderson, Cambridge U Press, 1985, 573.

Document 8: Map of East Africa in 1914



Delphine Froment, 2021

**L'Afrique de l'Est colonisée**

--- Frontière coloniale

**Des infrastructures anciennes qui perdurent**

..... Route caravanière  
 ● Ville dont l'existence date d'avant la colonisation européenne

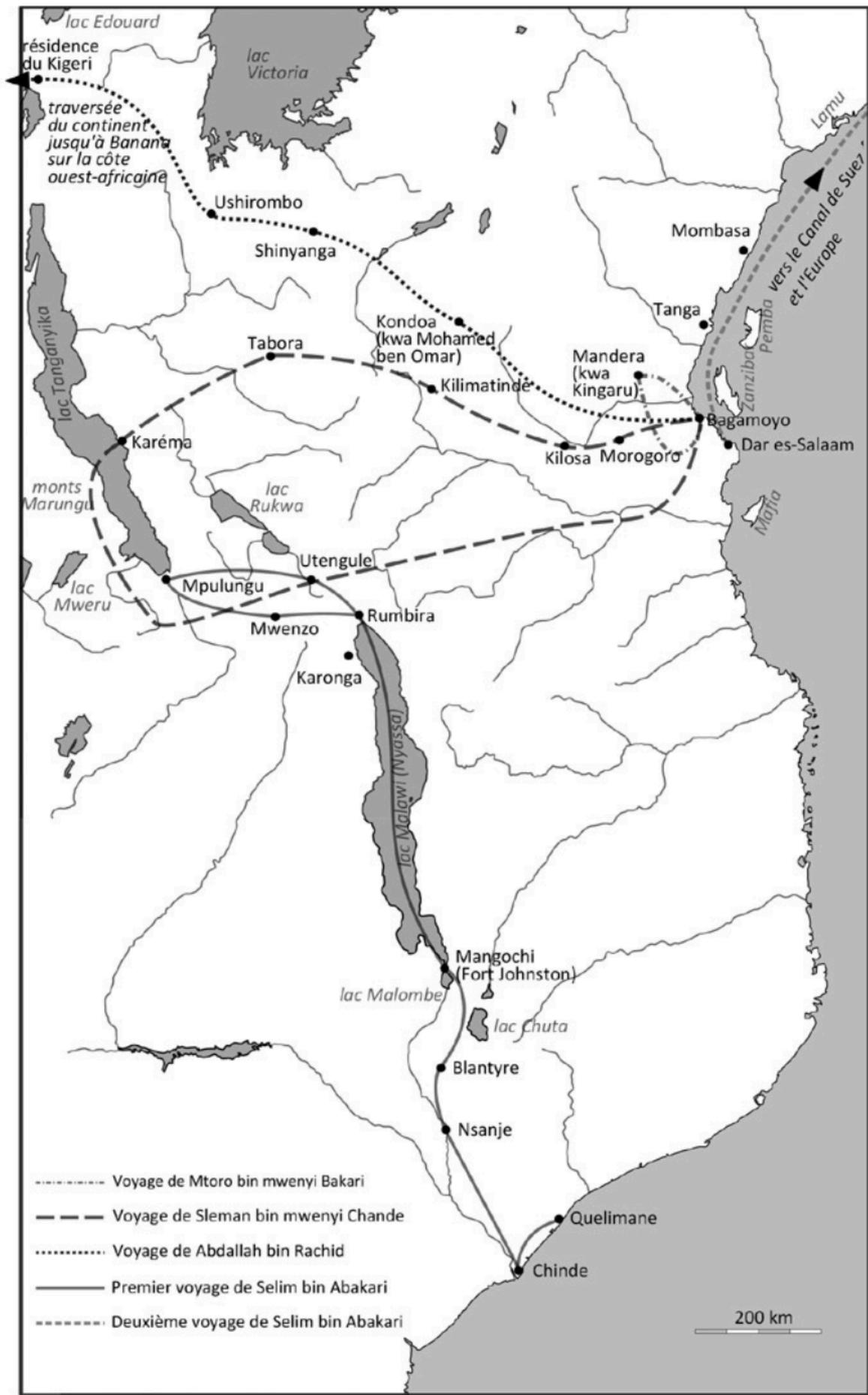
**De nouvelles infrastructures et des espaces reconfigurés**

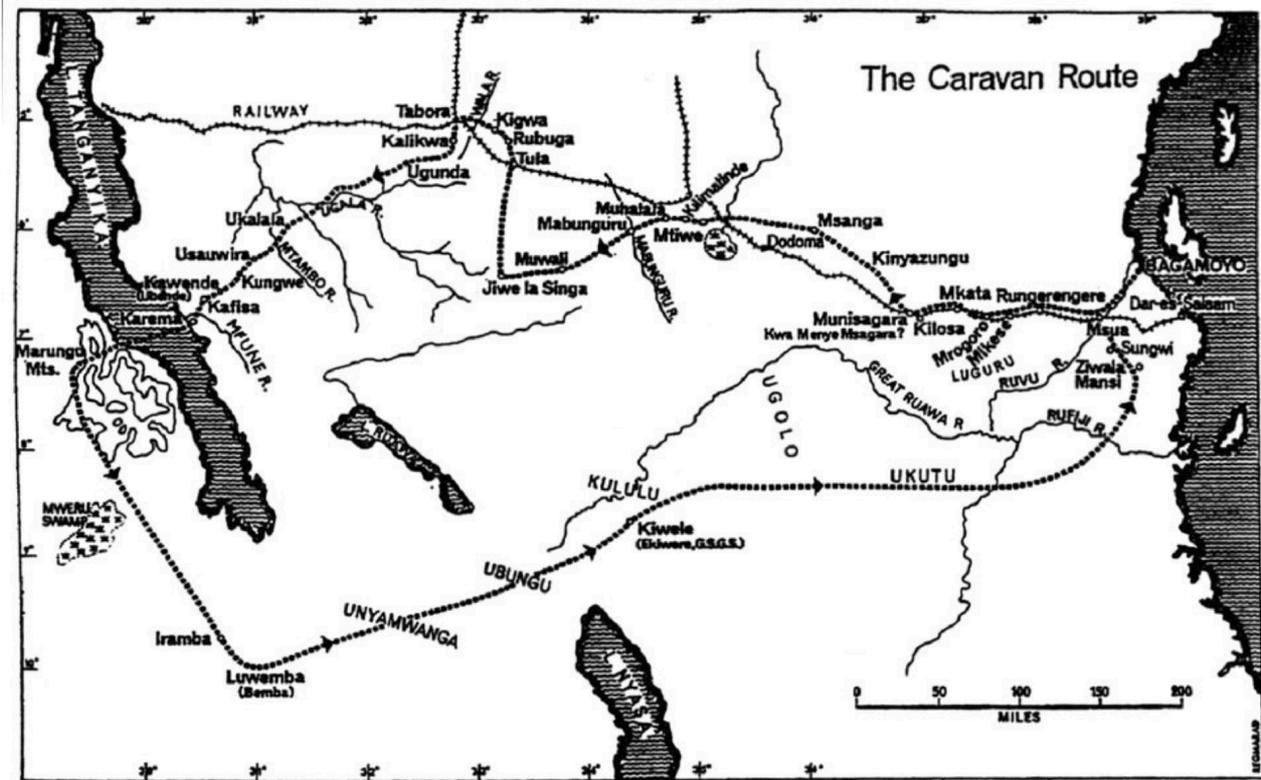
..... Usambarabahn  
 - - - Tanganjikabahn  
 - - - Uganda Railway  
 — Ligne télégraphique et téléphonique  
 ○ Ville construite par les colonisateurs

Delphine Froment, *La fabrique du Kilimandjaro: savoirs géographiques, représentations et constructions impériales en Afrique de l'Est au XIXe siècle*. Thèse de doctorat. École Normale Supérieure, Paris, 2021. Volume 2, p.8. Disponible en intégralité sur <https://theses.hal.science/tel-05437653v1>

Document 9: Maps of Sleman bin Mwenyi Chande's Caravan Journey (1891)

See next page





Carte de la route suivie par la caravane de Sleman bin Mwenyi Chande.  
 Lyndon Harries, *Swahili Prose Texts*, Londres : Oxford University Press, 1965.

Nathalie Carré, ed. et trad. *De la côte aux confins: récits de voyageurs Swahili*. CNRS Éditions, 2014, 57, 96.

Document 10: Map of Contemporary East Africa



[https://saylordotorg.github.io/text\\_world-regional-geography-people-places-and-globalization/s10-05-east-africa.html](https://saylordotorg.github.io/text_world-regional-geography-people-places-and-globalization/s10-05-east-africa.html)

## Document 11: Glossary of Terms

All of the words below are Kiswahili words unless otherwise indicated. Kiswahili includes a high number of words borrowed from Arabic, English, German and Portuguese; around 40% of Swahili vocabulary consists of Arabic loanwords.

<i>askari</i>	Armed men, soldiers; comes from Persian.
<i>bwana</i>	Master, important person.
<i>hongo</i>	Tribute, right of passage to be paid to chiefs of the interior whose territory one was crossing.
<i>k-</i>	Words from class 7 start with <i>k-</i> in the singular, and <i>vi-</i> in the plural.
<i>kifa urongo</i>	Living death (Khalil's nickname for Yusuf); something or someone that feigns death when it is touched, like an insect or leaf that curls up.
<i>kirongozi</i>	Nyamwezi word referring to the head of the caravan, its main guide; the <i>kirongozi</i> was the most important person in the organisation of the expedition.
<i>kiswahili</i>	The/in Swahili language. <i>Swahili</i> meaning coast, it literally means the language from the coast.
<i>m-</i>	Words referring to animated beings <u>start with <i>m-</i> in the singular, and <i>wa-</i> in the plural</u> (eg <i>mnyampara</i> -> <i>wanyampara</i> , <i>mungwana</i> -> <i>waungwana</i> , <i>mshenzi</i> -> <i>washenzi</i> ).
<i>mdashi</i>	German.
<i>mnya(m)para</i>	(in full <i>mnya(m)para wa safari</i> ; plural <i>wanyampara</i> ) The second chief of a caravan after the <i>kirongozi</i> , designated the leader of a section of porters. Spelled <i>mnyapara</i> in <i>Paradise</i> (but <i>mnyampara</i> in most other sources) -> use the spelling used by Gurnah.
<i>mshenzi</i>	(plural <i>washenzi</i> ) Refers to a heathen, especially of the interior, and by extension means a savage, ignorant person.
<i>mswahili</i>	(plural <i>waswahili</i> ) Swahili person or speaker.
<i>mwene</i>	Title which literally means "owner" or "master" (of land, most of the time).
<i>mzungu</i>	(plural <i>wazungu</i> ) European, White.
<i>seyyid</i>	Arabic word meaning lord or master.
<i>simba</i>	Lion.
<i>sultan</i>	African chief in the interior; the term was generic and could refer to a wide variety of leaders.
<i>swahili</i>	Derived from Persian/Arabic, it means "the coast", and refers to a specific culture that developed from a Bantu core combined with foreign influences on the littoral areas of Tanzania, Kenya and Mozambique, as well as the adjacent islands of Zanzibar and the Comoros.
<i>tajiri</i>	Rich.
<i>vibarua</i>	Workers.
<i>vipusa</i>	(singular <i>kipusa</i> ) Rhino horns.
<i>wanyamwesi</i>	Nyamwesi people.
<i>washenzi</i>	(singular <i>mshenzi</i> ) Refers to heathens, especially of the interior, and by extension means savage, ignorant people.
<i>wasomali</i>	Somali people.
<i>waungwana</i>	(singular <i>mungwana</i> ) "free men", often used to speak of "civilised" people who know and follow coastal values. Opposed to <i>mshenzi/washenzi</i> (savage).
<i>Zanj</i>	Word used to refer to the Swahili coast in Middle Eastern, Indian and Chinese texts from the seventh to the fourteenth centuries. <i>Zanj</i> means "black" in Persian.

## Document 12: List of Chapters, Characters and Locations in *Paradise*

### List of chapters

1. The Walled Garden (7 sections)
2. The Mountain Town (8 sections)
3. The Journey to the Interior (6 sections)
4. The Gates of Flame (8 sections)
5. The Grove of Desire (8 sections)
6. A Clot of Blood (7 sections)

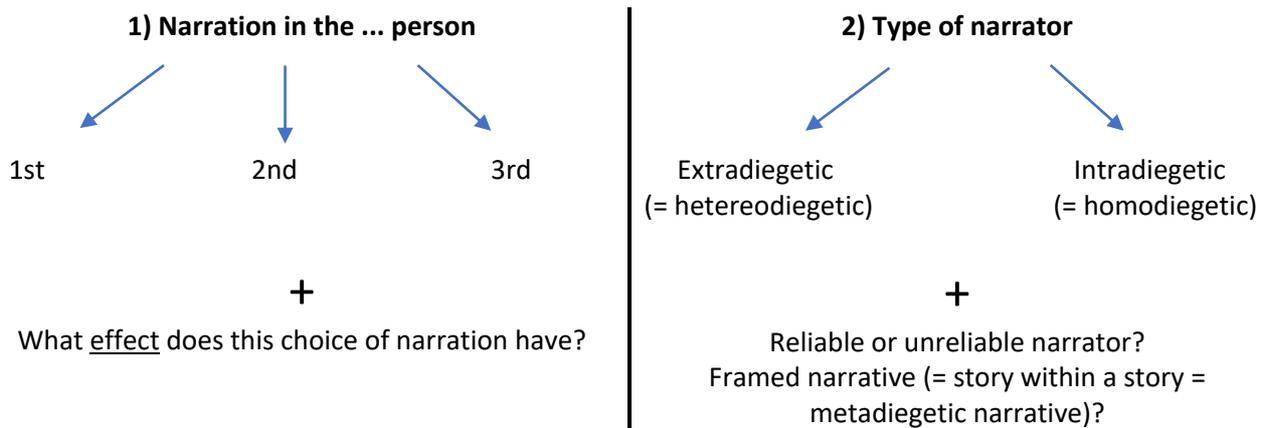
### List of characters and locations

- Yusuf
- Kawa, Yusuf's hometown in the interior, along the Usambara railway created by the Germans
  - o Yusuf's mother
  - o Yusuf's father; his first wife and the two sons they had are mentioned in the novel.
  - o Mohammed the mendicant
  - o Children of the Indian storekeeper
- Uncle Aziz's house and the store, located on the coast
  - o Uncle Aziz
  - o Khalil
  - o The three old men under the mango tree (Ba Tembo, Mzee Tamim, Ali Mufata)
  - o Ma Ajuza
  - o The Mistress / Zulekha
  - o Amina, Khalil's adopted sister
  - o Mzee Hamdani, gardener and former domestic slave
- Hamid's compound for over a year; a trading post along the railway line and caravan route
  - o Hamid Suleiman and his family: his wife Maimuna and his three children (his eldest daughter Asha (11-12) and two younger sons, Ali and Suda)
  - o Harbans Singh / Kalasinga, a Sikh mechanic
  - o Hussein, a Zanzibari merchant who set up shop in Kilimanjaro
- The caravan trips
  - o Mohammed Abdalla, the mnyapara
  - o Bachus, the half-Greek half-Indian truck driver
  - o Simba Mwene, the overseer assisting Mohammed Abdalla in the expedition to the interior that Yusuf joined
  - o Nyundo, who acts as a translator after the lake town
  - o Porters and guards
  - o The sultan whose wife died four days before the caravan arrives
  - o Kakanyaga, the boatman who organises the crossing of the lake
  - o Marimbo, who warns about Chatu and provides a guide to get to Chatu's country
  - o The guide who takes them to Chatu's country
  - o Mfipo, one of the men in the delegation of elders at Chatu's
  - o Chatu, a sultan in Marungu
  - o Bati, Yusuf's love interest at Chatu's
  - o Yusuf's trip:
    - Train from Tanga to Moshi at the foot of Kilimanjaro
    - The town of Tayari is based on Tabora
    - The lakeside town whose bereaved sultan extorts 120 rolls of cloth from Aziz before allowing the caravan to cross lake Tanganyika is Ujiji.

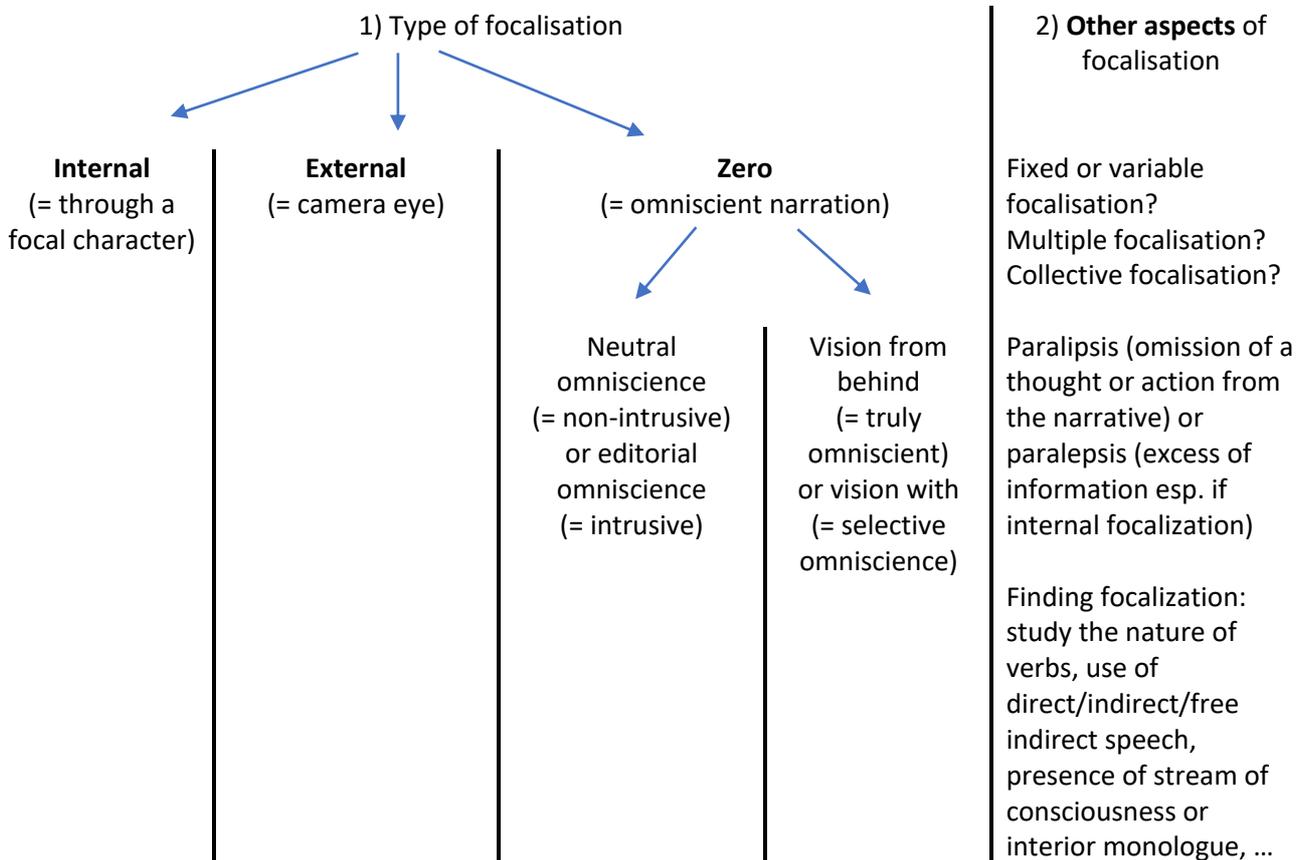
- After the episode with Chatu, the men return across the southern edge of lake Tanganyika in the hope of making money in the more densely populated areas, followed by a five-month return journey to the coast via Mkalikali, Kigongo and Mpweli  
(< Jacobs, "Trading Places In Abdulrazak Gurnah's *Paradise*", *English Studies in Africa* 52.2 (2009): 77-88).

## Document 13: Table Summarising Narration and Focalisation

### Narration (who speaks?)



### Focalisation (who sees?)



## Document 14: Checklist for Literary Commentaries

Element	Details on the Element
<p>1. Overall Remarks on the Text</p>	<p>Start with a few general notes on the text you are reading:</p> <ol style="list-style-type: none"> <li>1. <u>Locate</u> the extract in the work: is it located at the beginning, middle, end of the story? Is it part of the exposition, rising action, crisis, climax, resolution, conclusion of the work?</li> <li>2. What <u>essential aspects</u> of the work are developed in the extract you are studying?</li> <li>3. Identify the <u>structure</u> of the text: can you divide the passage into clear parts? Which ones? How can you explain the structure / lack of structure?</li> <li>4. What <u>emotions</u> do you feel when reading this text? (sadness, happiness, fear, confusion, ...) -&gt; try to see how the author generated these emotions technically.</li> </ol>
<p>2. Narrative technique and focalisation</p>	<p><u>Narration</u>: Who speaks?</p> <ul style="list-style-type: none"> <li>- First, second, or third person narration?</li> <li>- Extradiegetic or intradiegetic narrator? (= heterodiegetic or homodiegetic narrator in Genette's terminology)</li> <li>- Is the narrator reliable or rather unreliable?</li> <li>- Is this a framed narrative (story within a story / metadiegetic narrative)?</li> </ul> <p><u>Focalisation</u>: Who sees?</p> <ul style="list-style-type: none"> <li>- Three possibilities: <ul style="list-style-type: none"> <li>o Internal focalisation (through a focal character)</li> <li>o External focalisation (= camera eye)</li> <li>o Zero focalisation = omniscient narration <ul style="list-style-type: none"> <li>▪ Is the omniscient narration neutral (= non-intrusive) or editorial (= intrusive)?</li> <li>▪ Is the omniscient narration a vision from behind (= truly omniscient) or a vision with (= selective omniscience)?</li> </ul> </li> </ul> </li> <li>- Other aspects of focalisation: <ul style="list-style-type: none"> <li>o Is focalisation fixed or variable in the extract? Is it perhaps multiple or collective?</li> <li>o Paralipsis (omission of a thought or action from the narrative) or paralepsis (excess of information esp. if internal focalization)</li> <li>o Finding focalization: study the nature of verbs, use of direct/indirect/free indirect speech, presence of stream of consciousness or interior monologue</li> </ul> </li> </ul>
<p>3. Themes</p>	<p>Themes</p> <ul style="list-style-type: none"> <li>- What are the main themes of the extract?</li> <li>- What is said about them / how are they represented?</li> <li>- Find the <u>tensions</u> and/or oppositions that exist between themes in the extract</li> </ul>
<p>4. Characters and characterisation</p>	<p>Characters have physical, social and psychological characteristics and perform actions, all of which inform readers on their personality. Characters are also defined by their relations with other elements (people, objects) in the narrative → identify these relations</p> <p>Consider the psychological depth / sophistication of the characters in your text:</p> <ul style="list-style-type: none"> <li>- Flat (= static) character (e.g. stock characters)</li> </ul>

	<ul style="list-style-type: none"> <li>- Round (= dynamic) character</li> <li>- Foil characters (“to enhance by contrast” e.g Dr Watson in Sherlock Holmes stories)</li> <li>- The presence or lack of psychological depth in characters is often connected to their function in the narrative: <ul style="list-style-type: none"> <li>o Foil characters are often flat characters because their function is to contrast, not to be fully-rounded characters</li> <li>o Characters may have a predominantly actantial function (their function is primarily to act in the narrative as object, subject, complementary, opposing, ...), or they may be representative of a value or theme (they act as an example of justice, corruption, treason, bravery, ...), ...</li> <li>o Major vs. minor characters</li> </ul> </li> </ul> <p>Characterisation (the process of creating a character) can be:</p> <ul style="list-style-type: none"> <li>- Explicit vs. implicit (explicit facts given on a character vs. indirect clues / elements on the character)</li> <li>- Verbal vs. non-verbal</li> <li>- Self-characterisation (= auto-characterisation) vs. altero-characterisation (= characterisation done by other figures eg characterisation done by the narrator (narratorial characterisation) or another character (figural characterisation)); characterisation can be a combination of these</li> </ul>
<p>5. Space and locations</p>	<p>How do readers get a sense of the location of the characters? How is it described? With what focalization? Do you have several perspectives on it? Are locations associated with specific themes, tones, moods or events?</p> <p>If the text you study contains a description:</p> <ul style="list-style-type: none"> <li>- What progression was chosen? Organisation of space / order of elements addressed, is space addressed from left to right, top to bottom, or other?</li> <li>- Point of view and focalisation adopted</li> <li>- Types of perceptions used (sight, smell, hearing, taste, touch)</li> <li>- Is the description mimetic, encyclopaedic (aims to be as exhaustive as possible), narrative (serves a purpose in the narrative) or semiotic (symbolic)?</li> </ul>
<p>6. Time</p>	<p>Time of the narrative (the stories told) and of the narration (how the stories are told). The time of the narrative can be analysed in terms of</p> <ul style="list-style-type: none"> <li>- <u>Order</u> (strictly chronological, analepsis (= flashback), prolepsis (= flashforward), ulterior narration (after the events) vs. simultaneous (at the same time as the action) or anterior (rare, events foretold) narration)</li> <li>- <u>Duration</u>: summary (narration is faster than the action), scene (narration corresponds to the length of the action), pause (the course of the action is suspended), ellipsis</li> <li>- <u>Frequency</u>: the narrative can be told once or several times (from different perspectives for instance)</li> </ul>
<p>7. Figures of speech and rhetoric</p>	<ul style="list-style-type: none"> <li>- <u>Phonic or graphic</u> figures: assonances (repetition of vowels), alliterations (repetition of consonants), rimes, anagrams (angel/glean– same letters but different words)</li> <li>- <u>Syntactic</u> figures: a'syndeton (omission of conjunctions (“and”, “as”); often creates an impression of disorder, chaos, or speeds up the rhythm of a passage), hy'perbaton (alteration of the normal order of words in a sentence, in particular adding a phrase to a sentence that seemed finished)</li> <li>- <u>Semantic</u> figures:</li> </ul>

	<ul style="list-style-type: none"> <li>○ of substitution: simile (= comparison), metaphor (and extended metaphor), me'tonymy (a close concept or smaller part for the whole), sy'necdoche (the part for the whole)</li> <li>○ of repetition: a'naphora (repetition of a word or group of words at the beginning of a sentence)</li> <li>○ of opposition: an'tithesis (opposition of two juxtaposed ideas), oxy'moron (contradictory alliance between two words)</li> </ul> <ul style="list-style-type: none"> <li>- <u>Effects of intensity</u>: hy'perbole or exaggeration (overstatement), litotes (= understatement – saying less so more is understood), repetition</li> <li>- <u>Indirect expressions</u>: 'euphemism (attenuates an idea “he has left us” to mean that someone has died), circumlocution or periphrasis (paraphrasing (“the father of linguistics” for Saussure) or using more words than necessary to express an idea)</li> </ul> <p>Other: symbol, allegory, personification, naturalisation.</p>
8. Style and use of language	<p>Word choice:</p> <ul style="list-style-type: none"> <li>- Type of word: nouns, verbs, adverbs, adjectives, conjunctions, pronouns, ...</li> <li>- Objective, subjective, emotive, technical, imaginative, descriptive?</li> <li>- Deliberate choice of po'lysemous words?</li> <li>- Use of personal pronouns</li> </ul> <p>Syntax</p> <ul style="list-style-type: none"> <li>- Sentence structure: long (complex), short (simple or fragmented), size of paragraphs</li> <li>- Type of sentences: declarative, interrogative, exclamatory, imperative</li> <li>- Any sentences without main verbs? Comment on their effect</li> <li>- Punctuation</li> <li>- Direct, indirect, or free indirect speech</li> </ul> <p>Level of language (formal, informal, slang)</p> <p>Use of verbal tenses</p> <p>Rhetoric and argumentation (how language is organised to favour one interpretation) – cf. juxtaposition, association of certain concepts or themes, overstatement, ...</p> <p>Intertextuality</p> <p>Recurrent words, images, motifs or themes (parallels, echoes, oppositions)</p> <p>Irony, parody, satire</p> <p>Realism, supernatural events, magical realism?</p>