

**A NARRATOLOGICAL EXAMINATION OF THE AUTOBIOGRAPHIES
OF JACOB J. AKOL AND WÖNDU STEVEN**

MUTSWENJE KHALEMESI PRISCAH

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF LITERATURE,
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DECLARATION

This project is my original work and has not been presented for a degree in any other university or award.

Signature:..... Date:.....

Mutswenje Khalemesi Priscah

C50/CE/24988/2012

Supervisor:

I acknowledge this project has been submitted with my approval as a University Supervisor.

Signature:..... Date:.....

Dr. Murimi Gaita

Department of Literature, Linguistics and Foreign Languages

Kenyatta University.

Signature:..... Date:.....

Dr. Mukoya Mwairumba

Department of Literature, Linguistics and Foreign Languages

Kenyatta University

DEDICATION

I dedicate this work to my parents, friends, children, and all literature lovers.

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A special appreciation to the Lord, who gave us the energy, wisdom, and ability to develop this work and see it grow this far.

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OPERATIONAL DEFINITION OF TERMS

Sudan within this project includes South and Northern Sudan since the research talks about the former Sudan and current distinction in reference to the authors or narratives within this discussion.

Narratology, in this project refers to a theory that was built by the French theorist Trodorov and later was advanced by the Anglo-American theorists to aids in studying structure in narratives.

Narratorial voice is used to mean the specific perspective a narrator takes in sharing the story.

Narrative structures calls on the organization or packaging of a story.

Embedded narratives within this project talk about stories within a story that tend to divert from the story's main plot or engage more of other characters and not the narrator, Akol, or Wöndu.

Trauma refers to distress, shock and related pain.

Displacement in this research is the dislocation from home or Sudan by individuals belonging to Sudan.

ABBREVIATIONS & ACRONYMS

SPLM/A- The Sudan People's Liberation Army that was later merged to become a political party known as Sudan People's Liberation Movement

ABSTRACT

This study is a narratological examination of two autobiographies from South Sudan: Steven Wöndu's *From Bush to Bush: Journey to Liberty in South Sudan* and Akol J. Jacob's *I Will Go the Distance: The Story of a Lost Boy of the Sixties*. The project covered three objectives: the analysis of narratorial voices to determine what trends associate with voice in autobiographies, narrative forms, and what role the two had in the selected texts. This study evaluated the prevalent narratological elements, their integration, and the meanings these elements present within the selected texts. This project drew upon autobiography theory that defines the form of autobiographic texts to examine how the form of the two works contributes to the overall meaning of the works. The study adopted narratology as a model through which the selected autobiographies' narrative structure, meaning, and voice were studied and evaluated. The project embraced a qualitative research methodology utilizing capitalized, in-depth textual reading and analysis as shown in the first chapter. The second chapter explores the first objective showing what narratorial voice Wöndu and Akol chose to build the trauma narratives based on the assertions in applicable theories and the literature review. The third chapter covers findings on the narrative forms and structures specifically embedded narratives in the selected texts while chapter four explores the intentions of both narratorial voices and narrative forms or structures. The study adds up to the literature on autobiographical analysis that will serve scholars and researchers in fields like literature, trauma studies, and South Sudanese history, writers and authors in conflict-affected regions, educators and students who may interact with narratology and autobiographical writing in literature courses, mental health professionals.

CHAPTER ONE
INTRODUCTION AND BACKGROUND INFORMATION TO THE
STUDY

1.0 Introduction

This chapter provides a comprehensive background to the research problem central to this project, focusing on the interplay of narratives and narratorial voice within autobiographical works. The chapter aims to clarify the project's objectives, scope, and delimitations.

1.1 Background Information

Since independence in 1956, Sudan has encountered more times of war than relative peace. Sudan is one of those nations that have experienced an endless, ruthless civil war that occurred between August 1955 and 2005, hence it attracts the attention of scholars. The stories from/about Sudan have accounts of forced marches, death, despair, atrocities, dislocation, conflicts, and displacement. Stories of survivors of civil war expose to the audience issues such as oppression and traumatic events that could enhance an understanding of the situations of resistance, healing, hope, strengths, and survival of the people in a particular society. Therefore, the region attracted the interest of critics and researchers as the war experience help us comprehend the causes, course, impact of war, and the reactions of various people towards the crisis as well as healing of victims of war. This project critically examined the dominant voice, role of voice and narrative

structures in uncovering the trauma of displacement in the selected texts, since that voice and narration dictates development and packaging of war experiences, attitudes, and perceptions. According to Ngwenya, autobiography is an important historical and social aspect of life writing (20). The current project contributes towards debates about autobiographies built on the foundation of the socio-political milieu by closely determining the dominant narratorial voice, its role and the narrative perspectives in the selected texts rather than celebrating idiosyncratic personal qualities seen in individual talents and achievements. Analysing the unique perceptions and experiences of the particular authors enhanced an understanding of the impacts these situations have on societies and how people overcome their effects or react towards them. Such presentations take certain narrative forms and utilize specific voices that enhance the interpretation of these texts.

Autobiographical texts contain personal and memorized narratives that the authors present to the readers. According to Ngwenya, narratology theory, a widely acknowledged and functional approach helps establish narrative structures, voice, and meaning of a text (22). However, many autobiographical texts receive analysis through other theoretical approaches, or even when narratology is used, it often pays attention to identity. *From Bush to Bush: Journey to Liberty in South Sudan* and *I Will Go the Distance: The Story of a Lost Boy of the Sixties* are life narratives that celebrate the impact of autonomous individuals while

universalizing the meaning of life stories. In the assertion of Hyvärinen, life narratives are tales within the metaphoric discourse; that inspires studying human life, psychology, and action, hence their reconciliation and interpretation (449). The selected autobiographies bear narratives that present both partial truth and personal points of view of life in Sudan and other settings at a given time. Refugee life stories, as those in the selected autobiographies, are essential narratives that heal the victims of social situations and warn societies against political strife. Kindersley notes that “refugee life stories have developed as a popular medium for portraying Southern Sudanese wartime experience (220).” In our case, the selected narratives tell the occurrences in Sudan, Kenya, Uganda, and Rwanda and abroad during wartime in Sudan. The narratives of war and exile which emerged as early as 1980s are told, edited, and published in a global explanatory industry in refugee work hence encouraging the propagation of standardized displaced “life stories” as a discrete narrative genre (Kindersley 225). It was crucial to examine the distinctive style that builds the narratives in the selected autobiographies and the voice that speaks to determine the uniqueness of this genre. Wöndu and Akol offer contextual narratives of Sudan at large or South Sudan before, during and after war under exceptional circumstances because the civil war in Sudan took twenty-two years (1983-2005). According to Cuesta, “autobiographical methods are handy in connection with a postcolonial view, as these representations highlight questions about how personal legitimacy and testimony are articulated (1)” In this study, our interest is in the

structural representation of the narratives and how they mold trauma, loss, atrocities, resilience as well as the healing of the victims of war. Even though the selected autobiographies have stories that the narrators write about, the reader's imagination influences meaning because the deconstruction of meaning relies on the reader's view.

A reading of the selected autobiographies exposed a reconstruction of the past through examined events. These memorized events became clear through narratives that the narrators give, and that is why the integration of both autobiographical approach and narratological perspective served in examining the acts, meaning, and intent within the selected texts. According to Cuesta, 'reconstruction involves learning how individuals select different life experiences and the importance of what they narrate to others' (2).' By reflecting on the history of Sudan and other places to which the narrators in the selected texts relate, we understand the people's lives in Sudan. In an autobiography, even though the main narrator might be one, other memories offer communities and collective memories of events. The unravelling of such events calls upon the reader to analyse narratives based on individual and collective community constructions through which to acknowledge the social meaning of rules, political situations, beliefs, and norms in the perspective of citizens. The writing of autobiographies relies on a personal experiential viewpoint that integrates intergenerational voices, and such voices assert the truth of stories, situating these

texts as records of events and situations either directly experienced or witnessed firsthand. Often, the use of the first-person narrative in the autobiographies suggests rhetorical strength of truth to the claims made in these intergenerational autobiographies while inviting a critical examination on the grounds of authenticity in the engagement with contested histories (Lejuene 300). In addition to these 'documentary' functions of autobiography, the literary possibilities of the narrative form also enable these texts to intervene in debates about the authors' cultural and national histories and to explore the issues surrounding contemporary indigenous identities. This project reports the findings of a narratological study to establish the narrative structures and the narrator's voice and how they built meaning and intention of the narratives from the selected texts.

Considering autobiography, we argue that narrators offer acts based on what they recall, the perspectives they honour, and the anticipation and disillusionment that built their identities and history. According to Cuesta, a narrator, as a witness in society, is responsible for offering memories about social and political acts (5). The recall often integrates with the narrator's views because the autobiographical narrator acts as a reader of their own experience and an outsider in the dominant culture (Cuesta 6).

A critic examining an autobiography must establish the narratives, their structures, and the narrator's stylistic manipulation to communicate important

information (Cuesta 7). Therefore, they have the task of actively listening to what the narrator says, how it is said, and the conveyed meaning. Since autobiographies offer opposing views, the narrative voice is a great asset in understanding the stories within them. The autobiographic story may be direct or indirect in visualising the unmediated conversations, unmasking the past, and exploring the social and political structures of the narratives within the selected autobiography. As Barthes Roland states in *The Death of the Author*, the target audience of a story may be part of the narrated situation, mere listeners to the tales, or the audience who coincidentally interacts with the story (145). It is essential to assess the voice in autobiographies because narrators reveal the target audience, their intention and how they handled the atrocities they encountered. The narrator based on the situations at a given time also determines the selection of narrators. Linda Anderson says that as long as the author intends to tell a story about self, the judgment of form is unnecessary. Instead, the central focus should be on the intention of a narrative (113). This perspective helped us visualize the best way of reading the target autobiographies. Linda's perspective enlightened us to pay more attention to the central matters of the story. In our case, the narrator and narrative structures are critical, for they contain the meaning and intention the author communicates in the selected autobiographies.

Like other literary texts, autobiographies have a unique message about particular issues or people. It was critical to establish the narrative, the narrator, and the role

it served to the audience. The selected autobiographies are narratives about history of the people of Sudan, their cultures and other nations these people found themselves in as a result of war. It was crucial to assess these narratives to ascertain their structures, meaning, and roles in the texts. Narratives are essential and emerge whenever someone tells a story. In autobiographies, the narrators tell the readers about self, their ideologies, experiences, fears, hopes, and expectations at a particular time of their lives; hence, they build identities that help the audience understand their tale. The narratives could be dreams, dialogues, letters, fears, and any other mode the authors choose. Therefore, the meaning of a narrative should link to its impact on the narrator. According to Fludernik Monika, a narrative is associated with the act of narration and is available wherever an explanatory process occurs (1). We established identities, histories, and the lives of various people in the selected narratives by analyzing the acts of narration and point of view through which the narrators communicate their message. Hyvärinen indicates the need to explore life stories as literary artifacts whereby tone and point of view create meaning. Through such an analysis, we targeted establishing diverse aspects of the histories of varied disciplines (449). Therefore, this study considered narratives and voices imperative in analyzing the selected autobiographies.

Readers engage with the narrator, and through this engagement it is possible to capture the meaning of the entire narrative from which varied eras unravel.

Edgard Sankara opines that since the memoir, a sub-genre of autobiography, includes external events and personal narratives, the memoirist becomes an observer of recorded historical facts (443). The selected texts are stories whose value lies in personal narratives and external events the authors utilize. We assessed the forms of narratives and the meaning or intention narrators communicate to determine this. Chinua Achebe consciously gives value to stories and storytelling in African oral societies. He notes that the storyteller makes us what we are through creating the memory and meaning in the survival of the survivors (333). This statement reminds readers about the importance of the narrator and especially that who was a victim of war. Thus, we established meaning in the story of Wöndu and Akol by examining what they tell us and how they mean it.

In examining the voice, narratives, and meaning in selected autobiographical texts, the reader can relate to various styles, experiences, encounters, pain, joy, and expectations of the narrators. Thengamehlo Ngwenya notes that every autobiography is a cultural artifact that celebrates an individual's consciousness, experience, style, and encounters (30). Therefore, the readers of an autobiography should apply relevant conceptual frameworks and the social context rather than individual tests when analyzing it (Ngwenya 30). Ngwenya observes that since the 1950s, when black writers began to venture into creative writing, autobiographies served as historical and literary narratives. In particular, black

Southern African writers have favored autobiographies due to the rapidly changing social conditions, the unique urbanized lifestyle in their country, the therapeutic function and the creative writing role the genre serves those (35). The reading process is relevant in analyzing autobiographies, for it enhances the determination of the people, events, institutions, ideas, and emotions from the autobiographic narratives. Suh Sarah says efforts to define autobiography have been challenging (50). This means that through analysis of texts within this category, it might be easier to understand the genre than when one struggles to define what the genre is. Furthermore, Olney James asserts that there is a great and present danger in talking about autobiography, which will slip away altogether and vanish into thin air, leaving behind a perception that there is no such a creature as autobiography (1)'. Such a statement challenges literary analysis to dig deep into autobiography and prove or disapprove of its presence by determining relevant attributes from texts they read. Olney further indicates that there can be no prescriptive definition for autobiography or placement of generic limitation on it (3). Therefore, it was necessary to analyze autobiography since the critical point of view shows that the state of contemporary criticism of autobiography deserves more scholarly exploration.

Barret Jon Mandel argues that portraying the present without distancing or fictionalizing it is impossible. Autobiography might not give an accurate account of a place of people due to the tendency of a narrative voice fictionalizing some

ideas or experiences. Narrative modification in autobiographies gives the audience a new meaning of what they experienced with a particular intention. Such modification and their intention can be determined through structural evaluation of narratives. Aspects of the voice and narrative form are essential to the evaluation process. Renza views an autobiography as a modification of empirical facts into artefacts that form prose fiction. In the readability of an autobiography, the writing dynamics are more important than the knowledge or recoverability of personal history (3).

The author of an autobiography must consider the narrative, what to include in the tale, the styles to utilize and a particular message the reader must receive when going through the text. The author, who is the narrator, must also pick voices or a voice that will pass the intended message to readers. An examination of autobiographical texts unavoidably required an evaluation of the narrative based on the social, cultural and historical frameworks within which the narrator or narrators engage. According to Helga Schwalm, autobiography represents a retrospective narrative, which portrays the author's life or a considerable portion of that to reconstruct their advancement within a particular cultural, historical, and social framework. Benaouda Lebdaï states that, unlike other genres, an autobiography has a dialectical relationship that enables it to escape the 'death of the author' as it happens in different genres (n.d.). As such, autobiography presents actual details about the author; hence, the reader must legitimize the

author's details by focusing on how and why they deal with the issues in a given way. In dealing with problems, the reader handles the narratives and their significance within the writer's lens. The narrator's choice, the narrative's structure, and other narrators' involvement must communicate a message to the reader.

Through a reading of the works of Ngwenya, Cuesta, Lejuene, and Kindersley, which inform us about the narration, the contents, and the definition of autobiographies, it is clear that the presentation of autobiographic narrations and narratives are significant in asserting the meaning of life, offering authenticity to cultures and traditions, healing, educating, and entertaining. Tzvetan Todorov says that storytelling is a prerequisite to life and an expression of the overwhelming desire to live. For example, in *The Arabian Nights*, Scheherazade uses narration to disarm the killer husband and save herself and society (Lang 8). Since autobiographies build on self-narratives, a critical evaluation of narratives would discern the role of such narratives and help in understanding the selected autobiographies, mainly how they serve society. While commenting on the critique of narratives, Gaita indicates that the judgment of a narrator does not rest on the author's authenticity but on the ability to persuade and that the most significant potential of a narrative lies in how the story is transmitted (50). The art of persuasion relies on aspects of narration, including the voice, narrative modes, and their integration to bring out coherent meaning (Gaita 52). Indeed, it meant

that studying the autobiography calls for an extensive evaluation of aspects of literature which include the narrator, the narrative voice, and the narratives and how they uncover the trauma of displacement in the selected autobiographies.

Based on Marlowe's view, the Southern Sudan narratives bear more than trauma narratives. Hence, the reader should develop double-listening skills for various narratives and narrators to establish the other narratives (10). The above assertions suggest the need to use narration dynamics in examining the narrative structures, narrative voice, and the meaning or purposes of both the voices and narrative structures and how they uncover the trauma of displacement used in the selected narratives.

As much as the autobiographic narratives give a story, the selected autobiographies are traumatic and could be meant to do more than enlighten or give pleasure to the readers. According to Phelan and Rabinowitz, although it might not be accurate for all autobiographies, reading some autobiographic narratives enables individuals to learn about the physical and subjective effects of violated rights and individual suffering, unlike other life narratives (367). There are details of traumatic wounds, healing, and reconciliation from autobiographies. The observation of personal suffering and acquisition of knowledge on the effects of social practices can be unveiled if a narratological examination of such texts focuses on the voices that speak, the narratives that are unraveled and the reason

behind the use of voices and narratives in an autobiography. In addition, autobiographies shift from media to production material sites that enable it to expand an elucidation of the space of self-reference, which obliquely announces itself as self-referential (Phelan and Rabinowitz 367). Unlike the novel, the autobiography as a canon of generic history offers self-representation and self-inspection through several modalities of self-representation, such as voice and embedded narratives that should be examined for meaning and purpose meant by the author (Phelan and Rabinowitz 367). Furthermore, the autobiographical author aims to represent life and experiences through numerous embedded narratives. According to Ojiambo, embedded narratives are familiar in African oral storytelling; hence, African writers transfer this to written artistic work (2). The above statement implies that it is critical that when reading an autobiography, one explores the process of the intermixing of media that proliferates self-image for matters of national, familial, and cultural histories to be established. This exploration could be through a formal analysis of the autobiographic narratives and narration.

An autobiography can be a multi-media site, which claims the inextricable relationship between a narrative and the body's materiality (Phelan and Rabinowitz 367). Unlike other forms of literature like the novel, where the author might pass off the work they have written as the work of another, primarily a famous novelist, an autobiography must maintain its original author. That is why

intention and purpose could be essential to explore. Indeed, it was necessary to assess the narrative through the aspects of narratorial voice and narratives through which the author's treatment and unraveling of the trauma of displacement is unveiled.

1.2 Statement of the Problem

Traumatic narratives dominate war-related autobiographies, often employing first-person perspectives, individualized voices, and child narrators. Despite the significance of structural analysis in understanding these narratives, contemporary criticism still demands for more scholarly exploration of autobiographies, as noted by critics like Onley and Suh. This presents a gap in the rigorous evaluation of narrative forms within Southern Sudan autobiographies. This study aims to investigate the role of narratorial voice and narrative structure in selected autobiographies from Southern Sudan. By addressing this gap, the research seeks to enhance our understanding of how these narrative structures, Narratorial voice and embedded narratives uncover the trauma of displacement. The study will contribute to more nuanced literary criticism and offer insights into the unique narrative strategies employed in Southern Sudan autobiographies, ultimately enriching the discourse on trauma of displacement during civil wars and storytelling in war literature.

1.3 Research Objectives

The study was based on the following objectives.

- i. Analyzing how narrative voices to uncover the trauma displacement in the selected texts.
- ii. Examining the overarching narrative forms and structures, and their role in the selected texts.
- iii. To determine the role of narrative voices and forms in the selected texts.

1.4 Research Questions

- i. How have the selected texts used narratorial voices to uncover the trauma of displacement in the selected texts?
- ii. What overarching narrative forms and structures are used in the texts under study?
- iii. What role do the narrative voice and structures serve in the selected texts serves?

1.5 Research Assumptions

The research made the following assumptions:

- i. The selected autobiographic narratives uncover the trauma of displacement through the narratorial voice.
- ii. Overarching narrative forms and structures influence meaning in the selected autobiographic narratives.

- iii. The narrative voice and narrative forms have a specific role they serve in the selected autobiographies.

1.6 Justification of the Study

The study dealt with narratorial voice, narrative forms, meaning, and significance in the selected autobiographical texts. Autobiography is a genre that has existed since the 18th Century and has served a critical role in recording events, offering identity, and healing survivors of traumatic situations as they present personal experiences; therefore, the critical exploration of autobiographies is essential in society. Although there has been a lot of reading and writing of autobiographies in Africa since the 20th Century compared to the 19th C, there has been a tendency to neglect an examination of narrative forms, structures, voice and embedded narratives of the genre. This project considered that autobiographies focusing on the trauma of displacement deserve crucial attention as they have an equally significant role in literature. Besides, Southern Sudan is a nation that gained independence after a series of wars; studying autobiographies from this region could offer a new understanding of the past and present situation, as well as views and attitudes about political feuds and the aftermath. According to Ngwenya, autobiographies are significant social forms that articulate common concerns, outlooks, interests, and values that constitute the worldviews of particular social groups (223). With the selected texts emerging from Sudan, a nation that has experienced numerous challenges and gained independence as late as 2009, we

have a solid ground to use their fears, hopes, anxieties and reveries narrated through specific voices and narrative structures to examine the trauma, resilience and healing that the people of Sudan experienced.

Though Sudanese literature, notably autobiography, has been growing, with new texts by authors such as Adwok Nyaba, Francis Mading Deng, Taban Lo Liyong, Jok Madut Jok, and Dustan Wai, there is need for more scholarly analysis of Sudanese literature. The authors of the selected autobiographies in this study have the same social and ethnic backgrounds; hence represent the South Sudanese way of life, cultures, ideologies, and historical experiences. The texts also describe the experiences destabilized nations undergo when the young population is displaced in war.

1.7 Scope and Limitation

The study was limited to narratorial voice, narrative structures, and the meaning that shapes the narratives on trauma of displacement by the two authors. Furthermore, our focus is on two autobiographic texts, which are; Akol Jacob's *I Will Go the Distance: The Story of a Lost Boy of the Sixties from Sudan* and *I Will Go the Distance: The Story of a Lost Boy of the Sixties from Sudan*. Although Akol Jiel Jacob has written *Dinka Folktales, Myths and Folktales African Stories from the Jieng South Sudan*, *Media-ated Virus Debate: When an African President Questioned cause of AIDS*, *Long Way to Tipperrary: The Story of A 'Lost'*

Sudanese Boy of the Sixties, and *Burden of Nationality: Memoirs of an African Aid-Worker/Journalist*, they are unfitting in this research. Ideally, Akol's other texts are oral narratives, memoirs or short stories unlike *I Will Go the Distance: The Story of a Lost Boy of the Sixties from Sudan*, which is a lengthy novel whose discourse relates to the target objectives.

Wöndu Steven too has also written *Battle for Peace in Sudan: An Analysis of the Abuja Conferences*. However, unlike *From Bush to Bush: Journey to Liberty in South Sudan*, it is a historical documentary.

1.8 Literature Review and Theoretical Framework

1.8.1 Introduction

The literature review aimed at providing a context for this study. The section reviewed the literature on the relevance of narratives in autobiographies and their role in this genre's structure, the voice narrators used in relating events, and particular aspects of autobiographies from Southern Sudan. It was organized to start with the literature on the centrality and structures of narratives in autobiographies, the voice of the narrator in narratives, and finally, the issues in diverse autobiographical texts and end with related research.

1.8.2 The Centrality, Structures of Narratives, and the Narrator Identity in Autobiographies

A narrative is a central aspect of an autobiography, offering the reader the meaning of an event or situation. According to Tompkins, autobiography is the “inroad par excellence” within which conflict and peace essential for social sciences are hidden but giving the first account of stories from incredibly marginalized voices and counter-narratives to the generalizations (6). Such a claim triggered interrogation during the analysis of our target texts. Through autobiography, a reader accesses the elusive concept of self and understands the extensive society using the historical past in the personal reflection of the narrator (s). In reading the target texts, we have to determine the identity the narrator creates through the story they offer. Tompkins opines that in his culture,

narratives serve the purpose of educating, reconciling, or transforming the listener or narrator (7). Likewise, Tompkins asserts that Sub-Saharan Africa taps from narratives as an identity and relationship-building tool for the stories run from generation to generation and communicate specific messages (18). From a reading of our selected texts, we were able to determine what kind of message the narrator gives and the specific themes they bear. In the analysis of narration in *Girl Soldier: A Story for Northern Uganda's Children*, by McDonnell, Faith, and Grace Atalla, Tompkins opines that Grace Akello, the narrator, informs the audience about herself and her past in a way that builds a literary device, nostalgia, and change for the environment from peace to conflict. Therefore, an autobiography contains a complete or part of the tale about a character's life. It is our duty to establish whether our narratives are complete and part of the narrative of what. In both cases, the narratives prove that their autobiographies are not just stories but show resilience and trauma experienced by many survivors of the Sudanese war. In another reflection of *War Child* by Jal Emmanuel and Megan Lloyd Davies, there is a striking juxtaposition between the suffering animals and human beings encounter when militias attack villages, causing death and escape from home by many victims (Tembo 38). While examining *From Bush to Bush* and *I Will Go a Distance*, we were able to elucidate what the narrators focus on and how they visualize displacement. Ryszard Kapuściński comments that the autobiographer is often a bearer of culture, convictions, and beliefs (14). Thus, the narrator could consider their culture worth narrating while developing an

autobiography. In the selected texts, the narrators share a lot about their culture before war and how it is ruined later as they relocate to foreign countries. Autobiographies serve as a healing tool for future generations, for the narrators unravel the possibility of overcoming the challenges of civil war or other traumatic situations (Tembo 39). During analysis of the two selected texts, both Wöndu and Akol we looked at refocus by the narrators and checked whether the claim here is true or contradictory.

In an analysis of Deng Alephonsion, Benson Deng, Benjamin Ajak, and Judy Bernstein's *They Poured Fire on Us from the Sky: The True Story of Three Lost Boys* from Sudan, Tompkins states that the narrator acquired the pre-soldier identity from his tribe because, in narration, the memories of soldiership are structured around his home life, his mother, and other soldier images around her (10). Besides, he compares the pain of war with that of circumcision, a recollection that proves his powerlessness. Tompkins concludes that in all narratives, there is a striking consideration of a pre-soldier glimpse of war and death, which haunts everyone in the autobiographies. We therefore asked ourselves whether a similar state is seen in the two selected books. Further analysis of the narratives shows that the youths recruit themselves into child soldiers because of environmental aggravations like loss of parents, large family size, lack of education, and neglect. However, an examination of *Girl Soldier: A Story for Northern Uganda's Children* shows the closure of schools as LRA

recruits young girls into the militia, through abduction, threaten them until they settle in the LRA clusters, comply, adapt roles, and diffuse the group responsibilities. It appears that the girls reduce their cognitive dissonance and become de-individualized and dehumanized beings who act violently and fight just like the adult military. The consideration of child soldiers in target selected texts became critical. In *War Child*, the child soldiers are beaten and chased around until they give in to the taxing life of an illegal soldier. The child soldiers are made “strong and brave” when their veins are injected with hard drugs (Tompkins 32). In this context, war narratives show how a narrator transforms with time. The narrators of selected texts patiently narrate about who they were before, during and after war to share their identities proving that war is a transforming agent so is the trauma experienced within it.

The narrative is a central component of an autobiography, without it, there is no autobiography. In the analysis of *What is the What* by Deng and Edger, Braam notes that the consideration of myth represents the cultural space the narrator's story must negotiate and offer a life-affirming role that replaces homelessness (26). Deng's father's narrative to him is a Dinka myth reflecting the philosophical ideology of the community (Braam 27). As a result of the dual sourcing of tales, displacement, and relocation of the Sudanese people in America, the Sudan region offers a temporal structure narrative mode in which the story seems to provoke a high emotional response through flashbacks, flash-forwards, and in media's *res*.

Therefore, the narrator goes through unstable circumstances in different places as a refugee and acquires varying views about them. Besides, the narrative has a displacement perspective, with the narrator offering both the internal and external view of refugee camps through the nuanced dialogue to unveil detailed events. Meanwhile, the narrator recounts hardships, promises, lies, and truths characters face at different times in the story. In the case of *What is the What*, Deng, a child in the story, has to seek another person to tell the story. We realize that using another narrator instead of the individual who experienced the situation could be because of the age at which certain circumstances are unveiled in someone's life. It will be important to determine how the narrators share their tale in our story.

In another exploration of narrative structure, and narrator identity in autobiography, Marlowe analyses *Walking the Line Southern Sudanese Narratives*, in which he indicates that these stories relate to trauma arising from migration and the various encounters and events every day with the 'refugee journey' (88). Often, the narrators end up in refugee camps; they lack resources for basic survival and leave behind loved ones. In this case, we learn the structuring of narratives of displacement. Furthermore, Marlowe exposes the social consequences of displacement including lacking education and limited prospects for meaningful employment that directly connect to trauma. Nonetheless, we are yet to determine what Marlowe believes motivates this structuring. In addition, such narratives, in Marlowe's findings highlight the

separation of families as the political violence and displacement play a highly disruptive role against the social fabric through the trauma it throws to the citizens. In that case, the separation of young children from their parents creates 'Lost Boys' who are unaware of whether the family is alive or dead. Hence, their narration lacks finality and clarity about the social process (98). Here, we experience a narrative that is centered on the trauma than any growth of a nation. It is imperative to check on whether the current narratives and the narrators structure their narratives around trauma alone or any possible social progress during such times. Furthermore, the situational domain that includes work, education, and exclusion dominates Sudanese trauma stories as these boys are discriminated against in the countries they escape to (Marlowe 99). According to Marlowe trauma persists as the refugees lack employment and the entire sense of urgency (99). For example, while at Kakuma, refugees cannot even cultivate on their own for food, a situation that makes them hopeless, for they no longer can offer a meaningful contribution to their lives and others around them (Marlowe 117). They feel doomed unless they acquire that education that provides them with financial opportunities and a better self-concept. Even in moments of resettlement, the refugees feel discriminated against and have few opportunities, and some develop psychological complications for which they treat symptoms while leaving the effects and causes (Marlowe 109). What makes their situation worse is the transnational gaze and the struggle to adapt to the new contexts where culture, language, food, setting, and experiences are alien (Marlowe 112).

Overall, the narrative serves as the central basis for exposing the situation of refugees in Sudan, on transit, and later as foreigners abroad. The revelation of culture shock and alien experiences to refugee life are the key subject in narratives of displacement in the Sudanese autobiographies and the narrator creates an identity of a suspended or rather lost individual whose fate is sealed. It is critical to reflect on the possibility of better life or a robust honorable identity for the narrators in narratives of displacement. Marlowe notes that through the stories in *Walking the Line Southern Sudanese Narratives*, there is hope as the narrators show that the agential, social, and spiritual domains help them overcome adverse situations by offering employment and education (126). A sturdy community is formed as social groups assist refugees to resettle and acquire roles based on their ages. For example, elders serve as remedy providers to the young generation (Marlowe 126). Above all, religion and commitment to struggle in a refugee's journey provide a vision and value in life.

1.8.3 Voice of Narrator in Autobiography

It was essential to explore the specific way in which the narrator voices issues in the autobiographic texts. It was impossible to review all narratives; nonetheless, in this section, it will be imperative to focus on autobiographical analysis dealing with war and refugee life that could guide the study in understanding the aspect. In a survey by Kesero Tunai on “Narrators, their Voices, their Philosophies in Wangari Mathai’s *Unbowed: A Memoir*,” there is the determination of several

strategies applied in the autobiography about Wangari's life as a child ranging between the 1940s to 2004 when she receives the Nobel Prize for peace (12). The author informs us that the narrative strategies enhance the delivery of Mathai's message, vision, and philosophy about the conservation of the environment, human rights, and the advocacy for democracy globally and in Kenya. Among the strategies that Kesero identifies is the utilization of narrators who convey the message(s) of the text in individualized voices, each from a particular perspective.

Tunai informs the readers about the 'showing narrator' who appears at the story's beginning and shows the narrative's conflict and various phases of Mathai's life. He points out that such a narrator organizes the narrative arc, making certain involvements of Maathai prominent in the book through dramatic illusion and recounting of tales through scenes. The showing narrator introduces the first-person voice "I," a technique that makes the autobiography creative. The first-person voice creates an expectant mood, and the readers meet Maathai, the private developers, striking women, and the police, who use all sorts of brutality to induce fear in the women. The first-person voice acts and says what she does. At the same time, the showing narrator relies on memory, showing her awareness of the audience and renders the folktales in the autobiography while addressing the audience with the second-person pronoun voice. Tunai notes that the narrator seeks an active audience when she makes them listen to folklore, and she uses a second-person narrative or asks rhetorical questions. That way, the audience feels

what Maathai and her Belt Movement colleagues experienced and appreciate their activities. The showing narrator asks readers to creatively and critically produce Wangari's life story.

In the analysis of *A Long Way Gone* by Beah Ismael and Mark Sandare, Tompkins argues that the child narrator's voice in the scenes of death shows death's agonizing and sickening nature (33). It is intolerable to shield children from war when their homes become battlefields. Thus, children react by joining war to escape the violence of war once their minds turn to the need for power. Through the voices of child soldiers, the audience meets the soldiers who are excited to own guns and safeguard the weapons, hoping to get promoted, as in *Girl Soldier*. Others are attracted to the military uniforms and the rifle, as is the situation in *War Child* by Jal Emmanuel and Megan Lloyd Davies; however, hunger, heavy work, and hard daily military training put them off. Some of the children, especially girls, encounter rape and walk through forests to look for water and food. In their innocence, as shown in Mariatu Kamara's *When Mariatu Meets RUF*, young soldiers seek empathy only to realize that no one is ready to listen and help. The rebels chop off Mariatu's hands instead of killing her to prevent her from voting, and they instruct her to go and show the president who she is.

In the analysis of *What is The What*, Braam indicates a dual orientation in which Achak seeks the writer of his story; hence, what is written is the story of a refugee. The text takes novel and autobiography frames with an interactive subjectivity of refugee-exile voice shifting in the tale (33). According to Braam, the narrator's voice of a refugee emerges as a search for expression through different and challenging reflections, assimilation, retrieval, and concealment processes; hence, it affects the subjectivity in the narration.

Ndlovu evaluates 'Jonny Steinberg's multilayered prison narrative, *The Number*, where he determines embedded stories as vital aspects that allow an autobiography to talk about the ideologies of South Africans. Moreover, although Steinberg notes that embedded narratives capture the imaginations of South Africans, he does not show how voice integrates into the story to serve more roles and enhance meaning in them. Evadne and Coullie indicate that autobiographical texts serve as important corrective writing that occurs as a species of history, which confronts the partiality of interpretations of reality and explores the private dimensions of public policy (n.d.). However, there is a lack of details on how such a role is achievable in autobiographical texts. According to Shen, autobiographical texts offer self-representation and self-narration acts that are often subjective, embodied, historical, or political. Such stories emerge from a reworking or generating identity compositions, political consciousness stories, slave tales, and apprenticeship narratives. There is no actual coherence and

development of a narrative from self alone due to the predated identity and a shift of one's life and perspective at different times. The self and narration modes are based on the identity narrative constructions in which the life story is a performative art enacting the 'self' through the 'I' narrator.

Reviewing the narrator's voice shows that a narrator could be an individual, indicating, or first-person narrator. Besides, most war narratives use a child narrative voice to reveal the war's situations. Ultimately, self-narrated narratives tend to handle issues of slavery, politics, and apprenticeship.

1.8.4 Narration of Trauma Narratives in Autobiographies

This subsection reviews the narratives on trauma autobiographies of Southern Sudan. It seeks to contextualize the study within the region's boundary in the selected texts. Furthermore, any form of analysis of the set texts that addresses either the narration or narrative structure will be important in the discussion.

The analysis of the works of the Sudanese writers is a source of knowledge about their feelings, interaction, and engagement with war and its associated effects. Furthermore, it offers room for establishing the resettlement of the Sudanese people after many years of strife. Geertz asserts that even though one or two writers may not exhaustively provide the context of a setting fully, reading given narratives could be a resource for understanding the community (30). Storytelling

plays a significant role in human life. The interpretation of this kind of story depends on the audience, the place or time setting, and the socio-cultural norms covered therein. The inherent expression and fluidity of the story expose the controversy and contested views of truth and validity. The usage of the insider perspective considers essential aspects like language, culture, and spirituality in an individual's life. These aspects are critical in comprehending how refugees view their lives after forced migration (Geertz 42). Autobiography helps the audience delve into what Geertz calls thick descriptions that evolve. Reading the selected autobiographies gives an entry into the Sudan and access reliable knowledge (Geertz 45). According to Marlowe, the documentation of the response of participants to trauma enables one to iteratively examine their response to antagonistic situations regardless of the results of eviction and conflicts (5).

Marlowe indicates that trauma stories help the reader to find ways of capturing the lived experience of people, which reduces the likelihood of re-traumatization because such tales have information that goes beyond trauma (200). Besides, in working with refugees, we build trauma narratives through testimonies, life stories, and the reconciled truth through the response of people to trauma. Finally, through trauma narratives, one becomes aware of both ordinary and extraordinary stories and how individuals voice their traumatic experiences (Marlowe 201). In an autobiographical analysis conducted by Marlowe Jay, 'Walking the Line:

Southern Sudanese Narratives and Responding to Trauma,' the author informs the audience that autobiographical writings on Southern Sudan offer the personal experience of the refugees otherwise known as "Lost Boys," due to having separated from their families and parents at a tender age. Furthermore, these boys encountered traumatizing experiences that offered graphic accounts of their lives (Marlowe 10). Additionally, the narratives by these refugees show the status of the refugees as well as their well-founded fears during disastrous times as they settled in foreign lands. Many autobiographic narratives such as *What is What*, *Smile through the Tears*, and *Surviving the Slaughter* focus on trauma in which emotional pain, distress, and shock result in physical and mental effects. However, unless an analyst uses extraordinary and ordinary stories in delineating varied aspects of refugee and trauma-related stories, the narratives might be invalid. The reader or listener must apply double-storied accounts that offer and respond to both trauma stories (Marlowe 16).

In the analysis of *What is the What* by Deng and Eggers, Highfill comments that even though the book is confoundedly classified as an autobiographic novel, it should be entirely categorized as an autobiography in which the history of Sudan, refugees, and victims of war reveal the actual life that they experience during the Sudanese war (9). The text depicts the survival and maturation of a Sudanese refugee.

While examining issues within trauma narratives, Braam establishes that there is sensibility in refugee autobiographies such as *What is the What* and *Little Liberia* in which geographic, historical, and cultural settings are juxtaposed with the political impulses and their impact on the lives of subjects. Through such a narrative exploration, the social and political beliefs are challenged by inter-lingual and international relationships and contacts, making the story bear a strangely distributed meaning. The unprecedented circumstances and contexts offer an unfamiliar helix for interpretation and a feeling of estrangement for the refugee reader and the writer (57). Loss of space is juxtaposed with other forms of nationalism, building a crisis in the position of the refugee. It is essential to evaluate the refugees through the narration issues they focus on within the prevalent contexts to understand the structural elements of the narratives in the selected autobiographies.

In a study on “Trauma in Selected Eastern African Fiction and Life Writing on Civil Wars, 2000 – 2014”, Nick Mdika Hubert Tembo establishes that the narrative is put in the external historical-cum-oral memory sequential frame to illuminate events that come up in the inner story (32). The inner tale holds a narrative on the Rwanga’s “pre- and mid-genocide lives, as a victimized Tutsi family that the author was aware of from childhood.” Tembo questions why Bazambaza, the narrator of *Smile Through the Tears*, narrates the story of genocide through the Rwanga family rather than his own. Tembo argues that the

author could choose to relate a trauma narrative through the perspective of another as a way of representing narratives of pain, which others consider as a problem of identification (38). Since traumatic experiences are unbearable and not worthy sharing, victims choose to narrate through the perspective of the other individual in pain so that the victim becomes an aesthetic witness hidden in another character who mentions them (Tembo 40). Tembo argues that the secret character narrative style bonds the narrator, the people referred to, and the victimized community into a collective group of people whom the attackers mishandle. Rwanga family's voices allows honor to their memories. Furthermore, Tembo notes that the author takes the politicized role while narrating their history. Hence, he registers the narrative through 'other' rather than 'self' (100). The narrator takes the journalistic role by hiding in another character while telling the audience about the memoir's atrocities, horrible situations, and other central concerns.

Through narration, the narrators of the Rwanda genocide situate individual tragedy in a political context and use Rwanda's denigrating myths, such as notions of in-groups against out-groups, to express trauma and the origin of Rwandan genocides. Through the narrative, the reader notices a stubborn persistence of paranoia, haunting mistrust between the Tutsi and the Hutu, and failure to reconcile even today (Tembo 38). The testimony of why the author wrote the book helps establish the trauma and the Rwanga's experiences on one

morning in 1994. Some of the foregrounded narratives allude to the resurgence of ethnic tensions and hatred in Rwanda (Tembo 39). A keen evaluation of the narrator could spotlight their views about war and the identities the participants form out of it.

In shaping narratives of violence, cyclical patterns intertwine from the onset and warn the reader of the impending trouble. However, the sustainability of the plot occurs in the foreboding style (Tembo 43). In some instances, pronouns serve together with 'we,' offering a collective reference to victims. However, the omniscient narration mode with authorial supplements with historical ideas serves to build identities. Matters of space and time refer to historical times that show myth-making paradigms, helplessness, and the danger or tragedy of the survivors cum victims. According to Tembo, shifting narrators allows for utilizing temporal dimensions and spatial identities (44). There could be a contest, trashing, and dismissal of a mixture of form and content of the integrated oral recollection, lived experience, and history seen as unbalanced, significantly predictive and less objective, and steeped in the victim-perpetrator dichotomy that does not help to reconcile Rwandans (Tembo 39). However, Tembo observes that if one reads the memoir as a single-story narrative, one could fail to see its seriousness. All the same, the author manages to document personal pain and suffering and other victims of war from a unique perspective. The subjective first-person account signals the preference for survivor-cum-narrator stories to the stories of everyone

due to the injustices the narrator has gone through that cloud their judgment (Tembo 39).

In Umutesi's *Surviving the Slaughter*, Tembo establishes that the author focuses on mass killings once the Hutu have arrived in Zaire. The memoir serves as a historical narrative accounting for the fate of innocent people. Umutesi, as a narrator, lends a voice to the voiceless and writes about the anxieties of genocide memories in Rwanda. He captures the mass suffering of whole populations through spatial and temporal lenses (Tembo 55). Before the narratives end, the narrators realize that they can only overcome the trauma through forgiveness and reconciliation that is enhanced in the therapeutic re-enactment of both the Hutus and Tutsi's who survive the massacre (Tembo 63).

In her study "Literature and the Limits of Human Rights," Emily Hogg observes that child soldier narratives "draw their power and resonance from ideas linked to the childhood situation and experience, yet they are adults who write them" (85). Hogg shares that such texts "have direct reference to the Bildungsroman through which they campaign human rights" (70). It is of importance when they reenact recreated memories.

In the comment on South Sudan and Wöndu, Khainga Okwemba indicates that in the writer's political turmoil, they can turn into journalists who expose the actual

image of the wrong or good situation to those who can intervene (n.d.). That means when there is civil war and peace negotiations in Sudan, a writer must talk about what impacts Sudan for its relevance to citizens. Khainga observes that it is absurd for a renowned writer like Taban Lo Liyong to be silent in political turmoil. This statement could show the significance of writers in society. Furthermore, Vambe informs readers that the South Sudan autobiographic stories share the agnostic consequences of the war on children and what the child soldier experiences from the irreverent ideology of a witness and an achiever (4). The consideration of a child soldier as both a witness and an achiever shows the molding and identities of narrators while revealing the global, political, intercommunal, interpersonal, or inner peace and trauma of individuals in society (Vambe 6).

Anzai identifies internal conflicts, poverty, and destructive political rivalry in *From Bush to Bush*. In a review of *From Bush to Bush: Journey to Liberty in South Sudan*, Sibi-Okumu relates the text with Shakespeare's Othello because of its setting, linear structure, the reconciliation of the fictionalized aspects with other self-actualization alterations and the revelation of mysterious situations within an author's life within the culture of Kuku people. Analyzing narratorial voice, embedded narratives, and narrative structures in *From Bush to Bush: Journey to Liberty in South Sudan* was fundamental in comprehensively analyzing Wöndu's text.

1.9 Theoretical Framework

1.9.1 The Theory of Narratology

The study assessed the autobiographical writing through the prism of narratology. Narratology is the theory and study of narrative structure and how they impact what perception we hold. Tzvetan Todorov coined narratology from the French word *narratology* in his *Grammaire du Décaméron*. Since the 1960s, narratology theory has served in many studies. One such study is Fredrick Bartlett's *Remembering: A Study in Experimental and Social Psychology*, in which he was interested in the repetitive storytelling process. Walter Fisher notes that narratives are a standard communication mode, and individuals tell stories for entertainment, teaching, and learning, to ask for an interpretation and to give one (72). Therefore, in analyzing an autobiography built on memorized narratives, narratology became essential for examining the structure of the narratives, and meaning through which we could establish how the two narrators uncovered the trauma of displacement in the texts under study. According to Peter Barry, narratology is 'the study of meaning in narratives make meaning, and the underlying mechanisms and procedures are common in every story-telling act' (222). Narratology offered theoretical frames and interpretive matrix for this research project due to its ability to establish structures, meaning, and narration of stories. In *Narratology: Introduction to Theory of Narrative*, Mieke Bal considers the narrator's text key, whereas the embedded narratives narrated by characters are secondary tales (58). Bal shares that primary texts contain implicit meaning; hence, their structure

serves as both the story-telling technique and aspect that enhances appreciation of the narrative (59). The elements of narrative forms helped analyze the narrative types in the selected texts.

Barthes expands the theory of narratology through structural linguistics methodology by stating that in narrative communication, there can never be a narrative without a narrator or a listener without a reader (84-96). The critical aspects of narratology are story, action, narrative voice, time, reliability, embedded narratives, narrative modes, focalization (mood), tense, characters, and discourse. In the current study, these aspects served in establishing how embedded narratives and other narrative structures or narratorial voice communicate the intended meaning on the trauma of displacement among the refugees represented by the narrators.

Gerald Genette shares that a narrative bears three main components: the Story as a signifier or narrative content, the Narrating involving the production of the narrative action, and the Narrative meaning as the signifier or the textual discourse statement. Furthermore, Genette capitalizes on tense, the temporal relationship between the story and narrative, as a significant aspect of narration. The voice is another primary component of the narrative that serves as a subject relation of enunciation, whereas mood explores modalities of the narrative representation within a narrative (Ganga 35). In this project the idea of voice was

critical in offering textual discourse for the two autobiographical texts under study. Genette in *Narrative Discourse: An Essay in Method* postulates that a narrative has embedding where the author could insert short embedded narratives within the main plot. Genette shares the three roles the embedding, including building a direct causal connection between the metadiegetic and diegesis events that confer on the second narrative within the explanatory function. Secondly, it provides a thematic relationship without spatial-temporal continuity between diegesis and meta-diegesis. Thirdly, narration within the embedding fulfills an obstruction and distraction function in the diegesis, independent of the metadiegetic content through which the audience learns about the action (Genette 210). The intradiegetic narrator exists as an unknown narrative character, but their story quotation marks border to the story. The extradiegetic narrator is a superior narrator with the most significant degree of brightness about the story of the world (Genette, 229). While working on the third objective, this aspect served to evaluate why the target texts under study bear embedded narratives. Below is a summary of the three narratorial voices in Genette's theory that simplify the key ideas in the ideology.

Genette's Narrators.

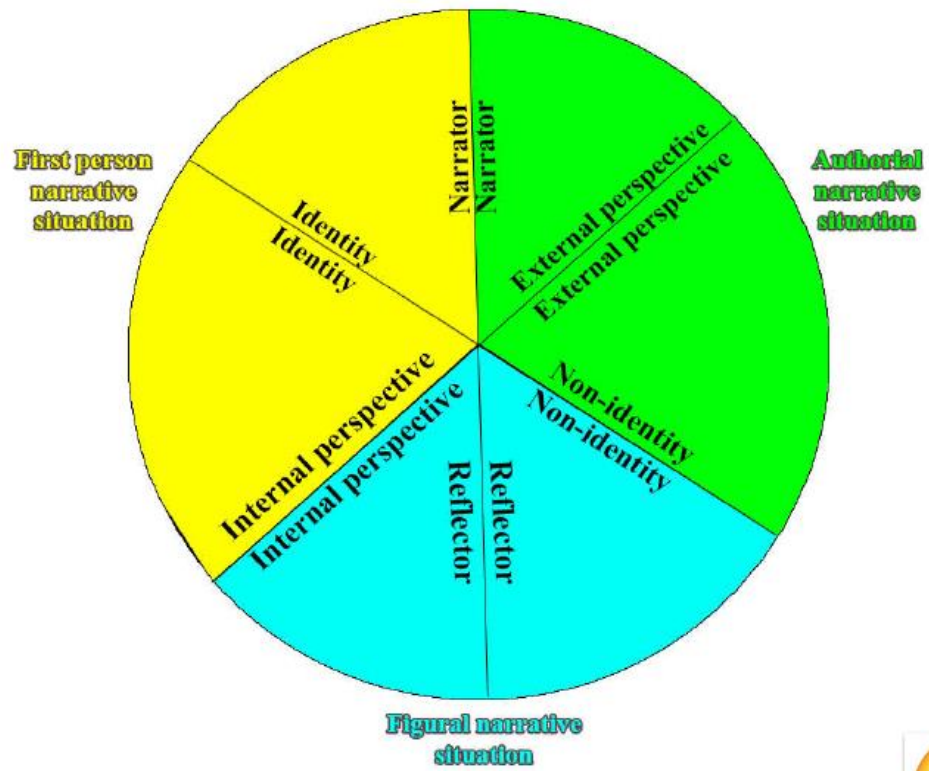
The intermingling of First/Third Person and Homo / Heterodiegetic	
First-person narrator	An either homodiegetic or heterodiegetic narrator
Heterodiegetic narrator	Either first-person or third-person narrator

Based on the above table, whereas a narrator could be multifaceted as homo/heterodiegetic shifting from third to first person and vice versa, another writer can opt to have one narratorial voice which is either first-person or heterodiegetic. Either way, the choice of voice is intentional and the critic needs to establish in a text.

Stanzel also talks about voice and indicates that during news reporting, a mediator (a narrator's voice) renders creativity in narration (4). Stanzel further says that the immediacy in narration does not just employ a personalized narrator who directly tells a story to the reader. When the reflector mode narrator narrates, there is first person or second person. Sometimes, the narrator could pick an external or internal outlook of a character within a story (focalisation). Stanzel reveals the three main narrative situations: the authorial, the 'first person,' and the figural narrative situation (6). Within the 'first person,' a diegesis character critically narrates about self or the past after turning old and wiser. The narrator may also experience self during narration. The narrative may opt for a non-participant minor character model who only appears on the narrative level. The authorial narrator depicts the narrator's world with a focus on 'it' or 'he/she,' which shows the narrator's world from different perspectives from those of the characters through an external transmission process. Stanzel shares that the two narrative situations are in a continuum and opposites; hence, the internal perspective of a character is within the diegesis picks the narration (810). Alternatively, the

perspective could be external if the narrator agent is outside and above the diegesis world.

The 'figural' narrative is built on 'mode,' in consideration of the visibility level of the teller as the external third-person, taking the zero degrees of eminence as the typological circle inner sphere. The issue is in the internal outlook with a 'reflector' character's thoughts, perceptions, and feelings yet not communicating with the reader as a narrator. External focalization happens when a narrator lacks access to the character's consciousness due to limitations from the outer world. This narrator then tends to offer reactions from their personal experiences, perspectives, feelings, and interpretations of the aspects. As a result, the external narratives' meaning might be modified for failure to understand the real situations as they were in the story's context. Hereunder, is a summarized presentation of Stanzel's narrative modes that served in examining voice in the project.

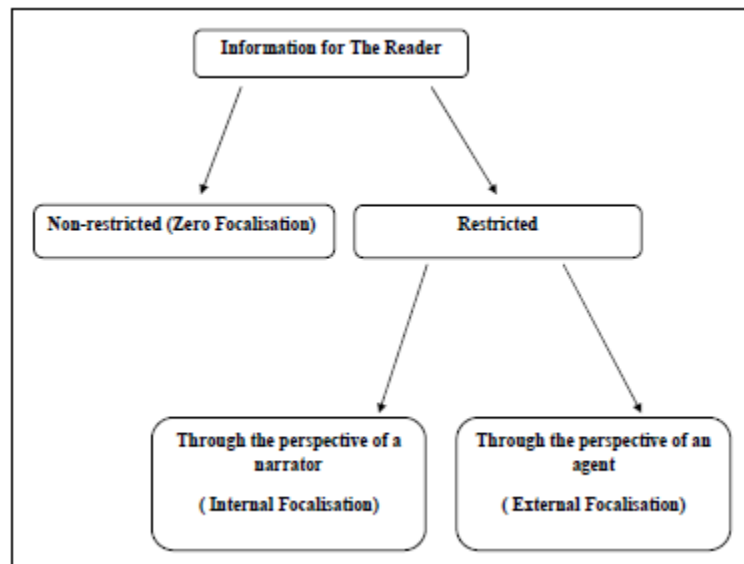


Franze Stanzel's Typological Circle (Stanzel 56)

Considering the above circle, the identity of the narrator and what perspective they hold in a story helps to check on the narrative situation as either authorial, first person or figural all of which have unique roles they play in a narration.

Focalisation is another essential aspect that would enhance the analysis of voice and its role in the selected autobiographies as it refers to the narrator's perspective that involves information transfer from the author to the reader. Genette states in *Narrative Discourse Revisited* that focalization could be a zero focalization, which empowers the narrator instead of the characters, making them know more than the characters, as it happens in the authorial narrative. Secondly, there is

internal focalisation whereby a narrator equals the character and serves as the protagonist who presents the thoughts, cognition, and perceptions. Thirdly, there is ‘he’ external focalisation that has a non-character now more significant than the narrator and follows the actions and gestures of the other characters without accessing or guessing what they think. Then, the unreliable narrator gives a distorted picture of fictional reality due to an obsession with specific issues. These narrators reveal themselves as dishonest, immoral, evil, naïve, or unsuspecting to the events described within the narratives (27). See the tree diagram below for a simplified representation of this.



Source: Types of focalisation Genette Gerard. *Narrative Discourse: An Essay in Method*. Trans. By Jane E. Lewin, Ithaca: Cornell University. (1980).

An analysis of focalisation in the chart above shows how a story could either inform a reader in a non-restricted or restricted way. When the information is restricted, there is a possibility of the perspective being internal or external.

This information is vital in interpreting narrative structures and narratorial voice in our selected texts.

To assess narratorial voice, it is essential to consider the assertion by Nünning Ansgar in which he says there is a nostalgic contrast and connection of past and current criticism of present realities by the implied author with undervalued or suppressed past and individual's acculturation (Feldbrügge 73). Ansgar Nünning suggests assessing the unreliable narrator should be attached to a reader-response framework. He says that the implied author is resourceful in generating customs, beliefs, and textual commitments, the genesis of such implication, the embodiment of "the moral and emotive content of all actions and suffering of all characters." Through such an author, one can assess sarcasm, irony, and unreliable narration "since the implied author offers a somewhat elusive standard counter" to check the consistency of a narrator's statement (Nünning 38). Nünning considers the implied author as a mental image the reader builds from a text instead of a mere textual feature. When an anthropomorphised creator/agent possesses a text, the intentional fallacy is introduced. With the dramatic irony and discrepant awareness, unreliable narration redirects the reader's attention from the heights of the story to Sniader Lanser's narrative act where the fictional voices could be extra imaginary, the private narrator, the public narrator, or focalizer (Nünning 39). Nünning reasons that an unreliable narrator is a reader's naturalization strategy to allow the explanation of the textual ambiguities within

the text, and only the cognitive reconceptualization of the narrative phenomenon can enhance that.

There is a possibility of normalizing the distance between the narrator's outlook and that of the implied narrator or between the narrator's and the reader's perspective. Nünning considers the constructivist model and extra textual frames, which offer the reader-reception-oriented approach of the unreliable narration in establishing the unreliable narrator.

Likewise, Monika Fludernik views an unreliable narration as containing naturalization theories that can be applied to fit a text into their perspective (Fludernik 60). Furthermore, Fludernik asserts that narratives communicate anthropocentric experiences – the experientially integral in human experience- by drawing on fixed patterns of behavior, conveying thoughts and feelings, and portraying perceptions and reflections. Thus, a narrative not only sequences events but also makes such events part of the human experience in such a way that they feature prominently in stories (Fludernik 60).

This study benefited from the narrative voice and embedded narrative strands of narratology by Gerard Genette that helped to build meaning. In addition, Genette's focalisation tenet helps establish the narrator's perspective in the selected narratives and the kind of cognition, perception, and feeling they exhibit in the

narratives by Wöndu and Akol in deconstructing the meaning and intention of the chosen autobiographies. The study also deploys Stanzel's concepts of narrative voice, within which narration mode helps to reveal the author's purpose based on who they are, what they think, and the implication it has on the reader. Finally, we applied Nünning's thought of the relationship between past and present worlds of the reliable narrator and implied authors within the selected texts to establish the feelings, thoughts, and perceptions of the narrator and critical characters.

1.9.2 Application of narratology in the study

1.9.2.1 Narrative Structure and Voice

The study utilized key elements of narratology, such as narrative voice, focalization, and narrative modes, to dissect how the authors construct their narratives. For instance, by identifying the use of first-person omniscient and third-person perspectives, we could analyze how these choices affect reader engagement and the emotional impact of traumatic experiences. The prevalence of a first-person voice allowed for an intimate portrayal of personal struggles, while the shift to a third-person narrative during traumatic recollections highlighted the distancing effect that such experiences can have on the individual.

1.9.2.2 Embedded Narratives

The exploration of embedded narratives, as discussed by Gérard Genette, revealed how secondary tales function within the main narrative to deepen thematic

richness and provide context. For instance, characters recounting their pasts served not only to embellish the primary story but also to establish a dialogue between individual experiences and larger historical events, thereby fostering a greater understanding of the sociocultural landscape of South Sudan.

1.9.2.3 Focalization

Focalization was pivotal in understanding character perspectives and the reliability of narrators. The use of internal focalization allowed us determine how readers experience the emotions and thoughts of characters firsthand, making their struggles more relatable. Conversely, instances of external focalization provided a broader societal context in Sudan, emphasizing the disconnect between personal experiences and communal realities.

1.9.3 Autobiography Theory

Whereas we did use aspects of autobiography theory, some of its tenets are integrated with the narratology theory, hence it served in affirming elements of voice, focalization and the identity of the narratorial voice. Philippe Lejeune defines autobiography in *On Autobiography* as a “Retrospective prose narrative a real person writes concerning his [sic] existence, with the focus on individual life, specifically, the story of his personality” (4). Such a definition implies that the author turns out to be the narrator in the text; however, it is essential to identify the voice before proving the logic behind this assertion. Given that it is

problematic to identify the author, narrator, and protagonist in an autobiography, the identification of voice through evaluation of pronouns, focalisation, and diegesis could help one follow up on what a text communicates. Coetzee opposes the view that an autobiography gives accurate information; he says that the subjectivity involved in telling a story influences the narrator to choose which aspects to describe and which not(to reveal) (18). Referring to Lejeune, Coetzee suggests that narrative is essential in autobiography and that examining the subject of the text, often the author's life and personality, is necessary instead of merely considering other people. Moreover, the analysis of the author's situation, which handles the author and narrator relationship, the narrator-protagonist relationship, and retrospective point of view or identical features, is essential (4). Since Lejeune asserts that an autobiography does not include degrees, he classifies autobiographies into six genres based on fulfilling all criteria. For example, a text that observes all rules yet is in poetry form is an autobiographical poem; one that is not a retrospective point of view is a journal, and the one that lacks congruity between narrator and protagonist is a biography. Moreover, there are personal novels where the narrator and the protagonist are different and memoirs in which the topic is not the individual's life. Finally, a text may fail to use narrative form and be presented in a retrospective point of view as a self-portrait (4). In addition, Lejeune states that an autobiography differs from related genres when the grammatical person I, he, or you refers to the assessment of the

narrator and principal character. The table below shows various categories of autobiographies based on the pronoun and the role of the narrator:

Grammatical person Identity → ↓	I	You	He
Narrator = Principal Character	classical autobiography (autodiegetic)	autobiography in the 2nd person	autobiography in the 3d person
Narrator ≠ Principal Character	biography in the 1st person (witness narrative) homodiegetic	biography addressed to the model	classical biography (heterodiegetic)

(Lejeune 7).

We also utilized Anderson's reasoning, where she suggests autobiography relies on the author's intention and not on the form it takes, hence while we looked at structure of the narrative, we considered the contents of the narrative than the autobiographical form. Anderson's contention is helpful in this study, for it provides the appropriate way to study forms of autobiography. It guided the study into focusing on what matters in an autobiography to acquire necessary information surrounding trauma of displacement. Thus, an author writes a text about their life in an autobiography; the narratological structure is not the basis of judgment for the choice. Fredman supports Anderson's assertion by stating that since the intention is valuable in examining an autobiography, the reader has a right to discern such an aim and the narrator's trustworthiness (Fredman 8). Lejeune states that in an autobiography, the first-person 'I' is a pronoun marking

the identity of the subject and its expression. Besides, that 'I' is the reference, a person within this discourse. As such, the first-person narration helps identify intention in an autobiography; hence, it was a significant tenet of study in autobiographical texts.

Our study borrowed from the ideas of Coetzee and Lejeune too in which the choices of voice play a significant role in understanding an autobiography than seeking how truthful the authors say is. The study also sought the intention of the narrators of the selected texts as a source of meaning, just as Anderson and Fredman indicate, and that was through examination of what the narrators say and the voices that communicate to the audience.

1.9.4 Application of autobiography theory in the study

1.9.4.1 Authorial Intent and Subjectivity

Philippe Lejeune's definition of autobiography as a "retrospective prose narrative" guided the analysis by emphasizing the interplay between the author, narrator, and protagonist. The study examined how Wöndu and Jacob's personal intentions shaped their narratives and how their subjective experiences informed their storytelling. This approach underscored the significance of choice in narrative elements and how such choices impact the authenticity and perceived truth of their accounts.

1.9.4.2 Reflections on Identity and Memory

J.M. Coetzee's critique of autobiographical truth illuminated the inherent subjectivity involved in recalling personal history. By acknowledging that the act of storytelling involves selective memory and interpretation, the analysis explored how both authors navigated their pasts, providing insights into their identities and the cultural memory of South Sudan. This reflection on identity was crucial in understanding how the authors positioned themselves within the broader narrative of their country's history.

1.9.4.3 Voice as a Vehicle for Meaning

The focus on voice, as suggested by Anderson and Fredman, allowed for an exploration of how narrative choices serve to convey deeper meanings. By examining the ways in which Wöndu and Jacob employed their voices—whether through direct emotional appeal or more reflective storytelling—the study illuminated the intentions behind their narratives. This exploration of voice not only enriched the understanding of their texts but also revealed the complexities of articulating trauma and resilience.

1.9.5 Application of theories in Analyzing Selected Texts

The two theories used in the study have distinct, yet complimentary roles in that they both explore how the narratives convey meaning, shape identity, and articulate the complexities of personal and collective trauma experienced in South

Sudan. The application of narratology and autobiography theory was essential for achieving the study's purpose of unpacking the layers of meaning within Wöndu and Jacob's autobiographies. Narratology provided the tools to dissect narrative structure and techniques, while autobiography theory emphasized the subjective nature of personal storytelling. Together, these theories offered a comprehensive approach to understanding how individual narratives are woven into the fabric of collective experiences. Both narratology and autobiography theory were instrumental in analyzing the selected texts, allowing for a deeper exploration of how personal stories reflect broader sociocultural narratives. The insights garnered from these theories underscore the importance of narrative structure and authorial intent in shaping the reader's understanding of trauma and resilience in the context of South Sudan. By applying these theoretical frameworks, the study not only illuminated the specific characteristics of the chosen autobiographies but also contributed to the larger discourse on trauma and storytelling in war literature, enriching the understanding of how personal experiences can resonate within a global context.

1.10 Research methodology

This project was a qualitative research in which we utilized critical analysis, data inferencing, and content-based interpretation from the selected texts. Through a purposive sampling of autobiographies from Southern Sudan, we selected two autobiographies: *From Bush to Bush: Journey to Liberty in South Sudan*, and *I*

Will Go the Distance: The Story of a Lost Boy of the Sixties. The two authors come from Southern Sudan and handle similar issues within the one-time frame.

1.10.1 Research Design

The research design is qualitative and exploratory, with the study focusing on analyzing literary texts. The study used relevant information from journals, periodicals, books, and other research sources that examine trauma narratives from selected autobiographic texts.

1.10.2 Sample Size and Sampling Techniques

Furthermore, the examination critically evaluates the Southern Sudan autobiographical texts to enhance the contextualization of *From Bush to Bush: Journey to Liberty in South Sudan* and *I Will Go the Distance: The Story of a Last Boy of the Sixties*. The selection of these secondary sources was made in consideration of their relevance to the study or how they inform the study; hence, the process depends heavily on the research problem, the research objectives, and the gap in the literature. The findings on the objectives were presented in narrative form. First, Chapter Two was on dominant narratorial voice in the selected texts, Chapter Three was on narratives, and Chapter Four was on the roles that this narrative voice and narrative forms play in the autobiographies. The final chapter covers recommendations, conclusions, and suggestions for future research

1.11 Data Analysis

For readability purposes, the cross-analysis of the two autobiographies was considered. The determination of usage of narratorial voice was based on the kind of pronouns used by the narrator, the point of views, focalisation and the role each serves in telling the story. As for the narrative structures, the study checked on the narrative forms, character situations, ideas, and presentation of quests in the primary selected texts. After a critical look and gathering of information, the in-depth semi-structured qualitative analysis of notes enhanced an evaluation of how the author has integrated both narratives and voice in bringing out meaning in the selected autobiographies.

CHAPTER TWO
NARRATORIAL VOICES IN THE SELECTED SUDANESE
AUTOBIOGRAPHIES

2.0 Introduction

Chapter Two engaged in an analysis of the levels of the narrator under which are voices of the authors, the point of view, and other voices utilized in *From Bush to Bush: Journey to Liberty in South Sudan*, *I Will Go the Distance*, and *The Story of a 'Lost' Sudanese Boy of the Sixties*. The chapter utilized Stanzel's levels of narration and focalization on narratorial voice as well as Genette's ideas of multiple voices and how they work together to build meaning in the selected texts. It also deployed Lejeune's ideas on the exploration of narrators in the autobiographical texts.

2.1 Levels of Narrator Representation

2.1.1 First Person Voice

In autobiographical theory, Lejuene postulates that when the pronoun 'I' is used in a narrative, the author's voice may be used in telling the story. Moreover, Stanzel states that through first-person narrative situations, the character informs the audience about self and their past. The narrator could be autodiegetic, one who takes part in the actions and events of the story; homodiegetic, one who witnesses the events of the narrative; or heterodiegetic, a narrator who hears about the narrative events and reports about them. Both *From Bush to Bush: Journey to*

Liberty in South Sudan, and *I Will Go the Distance*. In the *Story of a 'Lost' Sudanese Boy of the Sixties*, the narrators figure out the plot of the story in a first-person narrative by reporting what they experienced themselves as children and students in Sudan, refugees in East Africa, workers in Kenya, and later as immigrants in America. Chatman argues that a narrator could be a witness, a participant, or one who heard about the events (Stanzel 6). Therefore, the use of 'I' in narrating the entire story of *From Bush to Bush* and *I Will Go a Distance* shows that the narrators are writing about themselves and what happens in their lives.

In Wöndu's *From Bush to Bush: Journey to Liberty in South Sudan*, the narrator explains the inspiration behind writing the autobiography. His tale is a testimonial which is a first-person largely frames in the critical lens as an account of a refugee who witnessed a peaceful life in childhood, saw war emerge, lost a place in Sudan and settled in Uganda, Kenya and later overseas. In this case, our research project agrees with Braam's view shows that the input the narrator in an autobiographical narrative is focal in presenting cultural, social, political, and economic issues. Wöndu as a former peaceful child who grew up experiencing war and the trauma of displacement shares cultural, social and economic aspects he saw at this time. The reflective, revealing first-person, all-knowing perspective indicates the reasons behind the narration. The narrator says about voice in the narrative, "I have three or four reasons for writing this book. The primary reason is to have a

record of what I believe is the miracle of my life. ... Finally, the book includes a fictional depiction of the lives of the Southern Sudanese during the war (ix-xi).”

The above quotation shows a narrator who declares his position as a first-person all-knowing narrator who is writing a story in which he will participate, see different situations, and tell from his point of view. The interpellation of the reader, an approach that is usually linked to the African tradition of oral storytelling, stands out conspicuously in Wöndu’s narrative. The narrative here borrows from Stanzel’s idea of a first person, diagesis character who gives a narrative about self and past after turning old and wiser. The narrator informs as at end of the novel, that a friend had encouraged him to tell his story. However, this story which was shared in a face-to-face situation was later shared to the world and not to the interlocutor.

Similarly, in Akol’s *I Will Go the Distance. In the Story of a ‘Lost’ Sudanese Boy of the Sixties*, the narrator chooses to share information in first person experiencing self, creatively sharing his past and present. Unlike the Stanzel’s exploration of the homodiegetic first-person narrator who picks either an external or internal perspective of a character, Akol integrates the two taking a reflector testimonial mode within the first person all-knowing point of view. His uncertainty is comparable to that of a politician or a witness in court. Akol talks about his childhood experience as a refugee, and adulthood in different personalized interpretation levels with ideas from what others held of him and

what he held. Based on Lejuene's analysis of autobiography, the use of I who is a principal narrator and character makes a narrative a classical autobiography. Therefore *I Will Go the Distance* adapts from this ideology integrating sympathy, concern, and inspiration within the tale influences him to give a sense of immediacy in the narrative through the autodiegetic first-person perspective because he is both an author and a participant forced by situations to talk about his life.

As a journalist, Akol is an informative voice that enlightens, and Akol empathizes with a group of refugees seeking a peaceful settlement. His voice offers a public awareness campaign about the suffering of refugees and the need for public intervention in their hardships. He gives a detailed description of the life of refugees, the challenges they face in the countries they run to, and the desperation they face at such a time. Akol, too, indulges in a deconstruction of the labels "Lost Boys of Sudan" and "Lost Girls of Sudan" that currently seem demeaning, offensive, and divisive to the Sudanese communities and, therefore, must be discarded or banned by law (18).

Both *From Bush to Bush: Journey to Liberty in South Sudan* and *I Will Go the Distance: The Story of a "Lost" Sudanese Boy of the Sixties* use first-person perspective, homodiegetic narrators to portray Akol and Wöndu's parents' lineages and the role they play in their lives. In chapter one, as opposed to

Stanzel's idea of utilizing one form of focalization in which the narrator equals the narrator, Wöndu mixes first-person and third-person voices to introduce himself as a native of Wongkijo, the little Southern Sudanese village in the land of the Kuku people on the West bank of the Nile near the Uganda borders. He uses a humorous tone to reveal the insignificance of time in the ancient Sudanese setting. Unsure of his age, he guesses it based on the seasons and the narratives he hears from other people like Akuc, who says he was born when crops were knee high, the end of Munayat, a special tax levied against the Dinka to sort the British WW2 Campaigns, around 1946/47. There is guesswork about the exact date of birth and the simplistic way the narrator places little emphasis on age.

Wöndu shortly narrates about his place of birth, Kuku or Kajokaji, which means calves or the land of tranquillity in the English language. The narrator takes a historical approach in which he picks essential events of high significance in the lives of the people of Sudan and himself. While people pay little attention to the numerical assigning of numbers to years, they do well in recalling events surrounding their existence. As the autobiography commences, Wöndu delves into his personal life and brings in the lives of immediate relations, particularly his mother and father which seemingly expands the definition Lejuene assigns autobiography as story of a narrator's personality. In 'Self Introduction,' Wöndu integrates his views about his parent's culture and the general outlook of his village while revealing what other people held about these aspects. Wöndu

indirectly defines himself by distancing himself from both parents and describing himself based on what others say. Here, he indicates the importance of people in determining their relatives and placing them within the family dichotomy. He says, 'I am told I have my father's voice... my father's charm. But other people associate my tongue with my mother. My father was an extrovert and loyal to his friends. But he was also temperamental. (2). He compares his mother and father using experiences from what he has heard from other people. In a way, the author's voice affirms the role of a mother in the traditional Sudanese family.

In I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties, Akol talks about his father and the memorable events about him in a manner that reveals his reverence for his father. The choice of the first-person testimonial but rather conversational voice tells how their selected perception relates to the features, reactions, and actions of certain characters to others while directly engaging the listener. He shares what he remembers of his father. He says, 'What do I remember about my father? He was kind and gentle in talking to me, enquiring about my well-being, and addressing me by my ox name, "Arunnyiep." He conveyed respect and sensitivity for my dignity (43).' The presentation on his father is also a critique in which Akol becomes a commentator on behavior and culture. He interprets the mean nature of his grandfather, Atem, who goes against the expectations of a spearmaster, an anomaly, and compares him to his son, Akol's father. The critique highlights the qualities of a leader as a generous and

passionate individual of his subjects. Similarly, he observes the respect and honour his mother, Baak, earns in society because of her generosity, boldness, and integrity.

Both *From Bush to Bush: Journey to Liberty in South Sudan* and *I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties*, the narrators discuss their culture and portray the essence of ethnic values. Though both narrators capitalize on the narratee and participant position in the two autobiographies, Akol focuses on Dinka culture. At the same time, Wöndu offers a comparative analysis of Kuku culture versus the Arabic way of life. Akol acknowledges naming among the Dinka people as a great culture and tradition that gives the natives identity and enables Sudanese people to survive even in difficulties. Wöndu says, “Grandpa Atem was one of the few who dared break with the tradition in a negative way. Such crude thoughts of unfairness must have crossed his mind, poisoned his judgment, and influenced his uncharitable attitude towards his brother, nephews, and all around him (38).” As for Akol, he elaborates on naming as an essential culture that everyone fancies because it symbolically gives them identity and attachment to the clan. Furthermore, Akol’s voice presents the Dinka people as organized and systematically practicing a logical norm amongst themselves. He is not sure of his birth but speculates from what third-person voices reveal to him as he reports that,

It is said that I was born sometime after the end of Munayat, a special tax levied against the Dinka to support British Second

World War Campaigns. ... The naming of children among the Dinka follows an almost predictable pattern. (33).

Furthermore, Akol describes the structuring of a home, the beauty behind the choice of the size and kind of huts, and the benefits of a polygamous life among the Dinka people. He shows the aesthetic value of polygamy in the Dinka culture in which children access plenty of food and visit various houses that afford them several options from where a child got food in the communal life that fostered the sharing of meals. Houses are built based on the height of the people within the home. Akol says he was pleased to eat to his fullest because they could eat together whenever they got into his father's wife. Akol shows the seven huts within the Grand Homestead, which a centrally positioned Great Byre with its conical thatched roof built on a high circular wall that accommodates tall Dinka people in the village (50).

Moreover, Akol talks about the life of a boy child in the Dinka society, especially when orphaned, as is his case following the death of his father. The narrator integrates both the heterodiegetic and homodiegetic narrative voices using 'we' and 'I' to reveal the expectations of the Dinka people. The narrator chooses the two voices to juxtapose the intentions of older people and the children regarding values that afford tranquility in society. Dinka boys handle heavy activities, and while society has different reasons for these tasks, young boys discover related benefits that drive them to such activities (61). Children are delighted with beneficial tasks.

From the participant's point of view, Akol concentrates on aspects of Dinka culture and elaborates on their value whenever he talks about them. A boy within Dinka land must carry out many tasks, such as milking cows, making dung fire, and herding, when he is at home or visiting relatives. This revelation comes out when he reflects on his alienation after schooling and missing out on what his fellow relatives are doing in the festivities back at home. Akol feels that after going to school, he is detached from the social status achieved when a Dinka boy undergoes circumcision or removes six lower teeth (137). He tells the narrative by keeping himself at the centre to make readers realize the truth and gravity of the situation. The narrator critically navigates through various seasons before indicating his perception of the neighboring Nuer people, whom the Dinka believe to be sly. Akol says, "...I once had a bad experience with the Nuer at the grandmother. Let us get on with the story. More about that later (62)."

Wöndu observes and gives a detailed account through which he testifies about his illness at a time when Southern Sudan was politically unstable, and they had to go to a hideout. At the same time, he alone remained at home due to his sickness. The narrator takes a child's perspective, expressing the innocence and pleasure he experiences. At the same time, he freely relates to other children in the hideout and learns more aspects of life, including hunting. He even forgets about his father's illness until the time he dies, and the mother distributes the children among relatives. The inquisitive tone within the narrator's perspective questions

the role of his mother and notes the challenges orphans face when they lose one parent (Wöndu 9). Besides, the narrator brings out the essence of communal life in which a child belongs to the society rather than the parents in the typical Sudanese ancient times.

Later in the narrative, Wöndu uses a desperate tone and a victim perspective to discuss his dilemma and people's struggles in the insecure Sudan. Even though other people blame his mother for leaving her son to suffer in Sudan while she enjoys life in Uganda, Wöndu testifies that his mother struggles to acquire money and help him escape suffering. The narrator contrasts his longing to escape the insecurity in Sudan against the reality of life in Uganda as told in his mother's voice. The child and refugee victim position allows Wöndu to focus more on his life during his escape from Sudan and after he arrives in Uganda. He concentrates on the miseries, shocks, and perceptions about the various places and people he meets then, for example, the annoyance of leaving his mother in Mafumbe despite the scarcity of basic needs and going to stay with his cousins and his perseverance in demeaning work situations.

Wöndu presents himself as the teenage victim of cruelties surrounding an orphan. He takes the reflector mode to voice the difficulties he encounters while staying with relatives, particularly after shifting from Lorewa to Tombek lo Yangi and staying with Uncle Samole and Aunt Ponu Yeye. The narrator takes a sorrowful

but judgmental tone to talk about the horrible life he lives because of the cruel aunt and the ever-busy uncle. From his point of view, Ponu Yeye and not Uncle Samole engineer the appalling life he lives, affecting his health (Wöndu 66). Wöndu builds a juxtaposition of Auntie Ponu against her husband by showing the elements of care in Uncle Samole. His Uncle, Samole Duku, sacrifices to ensure that he secures a chance in school regardless of the prior rejection by the elementary school based on his underage. He is writing about the journey of an individual whose life transforms in different situations.

For example, he is used to the situation after much suffering and labeling. In a rather humorous and dramatic voice, the narrator glorifies the leper label as enabling him to access adequate food at Anglican Grammar Boarding School (Wöndu 25). He even suggests how this food reenergizes him, and though many people consider him weak, he hits a naughty boy in self-defense. Ironically, the principal does not punish him despite his having broken school rules. The nostalgia with which the narrator tells the experiences of school and childhood communicates the passage of time and highlights the negative changes Wöndu later experiences.

In I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties, the school experience comes in first person, and the narrator carefully picks brutal incidents at school. Akol is both an observer and a participant, giving the first-

person experience of what happens at school. As a student in the village school, Akol reveals the intimidation the learners face during lessons because the teachers use corporal punishment, threats, and torture to force the students to memorize and learn concepts. He narrates about school life with discontent and disappointment but sets the ground for determining Sudan's education's downfall. He chooses a situation where he is a victim when he joins Loka Intermediate School. Compared to previous school levels, the religious conflicts worsen; hence, there is discriminative hiring of the staff and quick transformation of education into an Arabic one. The change destabilises the Sudanese education system.

As a student narrator, Wöndu reports on the progressive but worrying growth of violence and destruction in Sudan. The narrator accounts for the emergence of Anyanya and its effects on schools. The whole experience of Khalid's attack on schools is saddening as Wöndu reports it as an eyewitness and a victim, too. Wöndu then becomes a witness to the horrible incidences in the Juba Massacre in the traumatised 'we' first-person point of view. Marlowe comments that trauma narratives tend to re-traumatize the narrator forcing them to relive the situations experienced through war, this the evasion from the 'I' pronoun to 'we' shows the painful memories that he experienced earlier. Wöndu does not want to direct towards himself alone, but the entire victims of what happened in Sudan. The

narrator takes a crowd aspect and focuses on showing the suffering of the entire Sudanese population instead of an individual.

He puts himself at the centre of the war experiences while testifying about the significant trauma and the fears or anxieties he experiences following the attack on Kajokaji and the ultimate succumbing of the villagers to bush life. In the first-person point of view, 'I,' he narrates how the village disintegrated in July 1965 as the government army rampages, burning villages, raping, looting, and abducting people. Men are shot, and those who survive run to the forest. Wöndu expresses the loss, confusion, and difficulties that he experiences while imagining the damage he and his people have encountered and the brutality of the army. The focus on challenges the people experience offers an analysis of why young people get into unsuitable groups, such as SPLM/A rebels, then abandon their country and move to neighboring states. The trauma is apparent in his testimonial narrative voice as he describes the attack in his village.

The day after the attack, before recovering from the shock, I crept out of the forest like a lone zombie to inspect the ruins of every building and confirm what I already knew. ... My Römöggi, my home, my piece of the world, was now a heap of ash. The Arabs razed it down. I saw them doing it (53).

In 'The Fear of Soldiers' sub-chapter, Akol narrates from an ironical observer's point of view and proves that many people are unaware of the liberation of Sudan from colonial powers and the value it presents to the citizens but they stay peacefully anyway until when conflicts break and disorient them. He says, 'But I

had a very vague idea of what was meant by “Sudan.” My ideas about most things associated with Sudan were vague (144).’ After independence, a war breaks out, destroying several lives in Sudan. Akol recalls the police atrocities, cruelties, brutalities, and impunity through a heterodiegetic first-person voice that depicts the satirical nature of the country’s leadership that would rather destroy than protect its people (145)’.

Indeed, the fears of the Southerners are unveiled after a short while. Akol reports on the Wau battle and the subsequent losses. His voice is full of shock and sympathy, and he notices profanity in the countermeasures the police apply when tribal battles arise in Sudan. When a war breaks out between two Dinka groups in the suburbs of Wau, the police ignore the dying victim and go for the attackers. Later, the military arrives and shoots all over, killing many people while wounding the rest (Akol 151). He sympathises with the victims of war and links the initial situations to what happens later in Sudan. Akol applies a nostalgic, sorrowful tone that starts with intensified strikes at school and the exit of learners, as he testifies about the uncertainty of their fate through the first-person ‘we’ voice. This perspective represents the entire community affected by the situation and the eminent confusion that dominates their lives during clashes. They are uncertain how long the war might take and fear they might never meet close relatives even after the war. The voice shows the Sudanese people's collective hardships during the civil strife in the following statement.

Little did we know it would be well over a decade before we returned home. Some of the relatives we lovingly embraced and whom we loved so much we would never see again. This was the beginning of *a long and trying journey*, though we did not recognize it yet. And all that had happened in our lives until then was to prepare for the great hardships of heart and mind that lay before us (186).

The shock and urgency in his voice make the narrative intriguing as rumors of war become a reality in Sudan. A new constitution came out, parliament closed, and the Arab military governors replaced civilian governors in the South. He also lets the military man speak directly to the Northerners, promising a better life to those supporting the government. In this case, there is an exploration of the brutal, selfish nature of the Northerners and the constant desire to dominate Sudan.

In the narrative of refugee life, Wöndu documents his life as a refugee in Uganda. With the choice of the first-person participant voice, it deeply reveals emotions, situations, and expectations and compares his life as a refugee and a peaceful Sudanese back home. However, these are social challenges resulting from displacement, hence falls under what Braam calls reflections that affect the subjectivity in the narration. Wöndu talks of the challenges he encounters in Mafumbe before he settles and enrolls in school.

Similarly, Akol uses the first-person voice in which he is a victim of the brutal war that steals from him job security, safe accommodation, and other essential basic needs. He contrasts how some refugees like himself use persistence,

determination, and their focused nature to overcome the challenges they face against other refugees like Antiok, who are carried away by the vulnerabilities they encounter. He also highlights the essence of having well-wishers ready to safeguard and assist the young refugees instead of rejecting and dismissing them and risking them into a significant crisis. The narrator shows African leaders and nations as irresponsible and uncaring to fellow Africans who suffer from cruelties and challenges of civil wars and similar situations. The voice still allows him to conceptualise the difficulties refugees undergo in finding a school because of the meanness of the political leaders and the differences in language and the education system.

Akol pinpoints desperation when he says the following:

Left alone in the office that was getting darker and darker with the fading daylight, we were confused and frightened. The idea of being forced back to Congo while so close to a school that would take us devastated our hopes of ever getting an education in an English-speaking country. It made our long efforts to get to East Africa meaningless and disabling. Although we had some tinned corn-beef, hunger vanished (261).

Akol alludes to the lived pain and the haunting situation that comes with any form of destruction to a nation. As a narrator, he is somewhat nostalgic and reflective as he describes Goma, where he returns in 1996 while working as a journalist. He observes that compared to the sturdy and secure place in 1964, it is now destroyed and domineered by the Congolese rebels. Furthermore, he shows the destruction war causes in Africa using what he observes at Bukavu, which he visited in 1997.

Wöndu, as a first-person narrator, delves into his journey through education in Uganda. As a refugee, he testifies and profiles painful moments as having inspired him to focus academically instead of being rude in school. Meanwhile, his voice is more of a reflection of his choices and a pointer to what makes anyone achieve in life regardless of the challenges they face. Wöndu further shows the role of morality and zeal alongside the benefits that they bring. For example, Mr. Howard trusts and offers him a room at his servant quarters for a quiet, private study place to achieve his objectives (84). The narrator still shows how the refugee's attitude and situation limit his success, for he disregards applying for a higher course because he does not want to rely on other people anymore.

In the case of *I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties*, Akol maintains the narrative about himself as a refugee struggling to achieve his dreams; hence, he joyously reveals his success in securing a chance in a school following a long toil in refugee life. The narrative voice seeks to normalise refugees and engage the rest of society in helping such victims to attain their goals. Akol portrays the excellent and valuable identity of the refugees. He uses the narrative to appreciate those who readily help refugees and shows the need for the refugees to focus even when facing hurdles in life. Akol affirms the importance of education and success.

Through first-person voice and self-referential mode of narration, Wöndu uses the second-person voice as Mugo discourages him from focusing on sports instead of academic excellence. To prove his desire for academic excellence, Wöndu informs the audience how the comment from Mugo puts him to task; he quits sports to concentrate on academics. There is urgency, meditation, and a prompt resolution that Wöndu communicates the importance of criticism and personal reflection about life.

Wöndu, as a victim of the negatively transformed Sudanese social system, uses a satirical tone to reveal his dissatisfaction with both the kind of teaching and the course he is allotted. He discloses that after the civil war, the education system in Sudan avoided teaching the latest and most accurate information about the country. The narrator presents the effects of political feuds as they eat into the social institutions. The dissatisfaction becomes his driving motif towards seeking a scholarship from the Khartoum Ministry of Finance. The choice of this narration comes out well because of the testimonial voice of a desperate but visionary and determined Wöndu, who convinces Ms. Aligawesa to award him a scholarship at Makerere University (106). Based on Braam's assertion that, the narrator's voice of a refugee emerges as a search for expression through different and challenging reflections, when Wöndu shows the importance of zeal, perseverance, and charism in attaining goals it both conceals the real pain of a refugee while revealing how life assimilation, helps one diverge trauma of displacement. He

gets a job at Pepsi Cola Company in Uganda and loses it suddenly because of the hostile political situation in Uganda. He runs to Kenya, where he seeks a teaching job at Menengai Secondary School, as his economic status has stagnated because of his refugee status.

In the case of *I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties*, Akol's voice takes a desperate tone of a victim who has no control over their desires. Still, a refugee has no room to give up. Instead, they must fight for better alternatives until they get what they want. Akol explains how he secures admittance to a school in Tanzania before the department in charge of refugees sends all refugees away, indicating that Arabs cannot fight Christians. According to the department administrators, the claims by the refugees that Sudan is insecure for them is propaganda that does not deserve to be considered. Therefore, Akol and his friends move to Rhodesia, where he joins an intermediate school at Canisius College. At the same time, Athuai gains entry into a primary school through the help of Father O'Brien.

Akol, the narrator of *I Will Go the Distance. The Story of a 'Lost' Sudanese Boy of the Sixties* ends his personal life story in a first-person voice through an intimate and analytical mode in which he portrays his life in Ireland, his working experience, and his management role at a Southern Sudan association after A-level certificates education under scholarship. Through such a voice, there is an

emotional expression of Akol's devotion and desire to transform his life and that of the refugees. In an all-around evaluation, he focuses on other refugees and how they cope with life in America. The selective choice of some places and situations he had been through as a desperate refugee reveals the lingering past in his present and future life.

Wöndu uses an analytical first-person view of his experiences as a teacher, a husband, and a refugee within a discriminative Kenyan political environment that exposes him to discriminatory treatment and economic pressure. Despite having left Sudan under life-threatening situations, he is resigned to going back there in the belief that time heals and East or West home is best. Still, he takes a representative position of the rebel group and testifies that rebel leaders are worth and are saviors of the future South Sudan nation; he encourages more civilians to join the SPLM/A group. He becomes part of the secret cell of the SPLM following Dr. John Garang's radio broadcasts and later helps recruit more members and their transportation to training camps. Though he works for the government as a senior accountant in the Ministry of Agriculture, he risks his finances, job, and life by serving the rebel group. The rebel group taps its strengths from some high-ranking civil servants who help them circulate messages, pamphlets, food, weapons, and other essential tools that enhance their fight against the government (129). Here, the narrator draws on the collective archive of rebel stratification and how they thrive strongly. The risk he takes

comes with sacrifices as he urgently escapes from Sudan now as a wanted rebel leader who could die any moment. The narrator exposes the psychological trauma that comes with clashes while proactively justifying his position on the political map as indicated below:

Betty and I agreed that I had to escape. The military intelligence in Juba was feared for their torture of suspects in the infamous prison inappropriately known as the 'White House.' What I dreaded most were the torture methods targeting the genitalia. The pain of the ultimate death, the dismemberment, and disposal of the body to the crocodiles of the Nile was less scary. Yes, I had to leave (132).

Still, he reports on Garang's actions and choices and views himself as an all-knowing narrator who understands this rebel leader fully. According to Stanzel, the first-person narrator is mature and wiser, hence tell their story with certainty. Wöndu, serving as a representative of SPLM/A in America, challenges Mahdi Ibrahim's 'Rosy Sudan' article by clearly displaying the irony in a rosy nation. His speech is a narrative of its own presented in an analytical mode through the lens of the first-person observer voice, and it aims to dispute the false claims on the treatment that Sudanese citizens receive, the nature of leadership and the socio-economic situation in Sudan. Wöndu proves that Garang was a firm, critical, and focused individual by carefully choosing incidences in which the man defended his rebel position, the activities of the rebels, and the roles his members served in the group.

2.1.2 Second-Person Voice

Wöndu goes ahead to portray his refugee life in Nairobi by distancing himself from the narrative and using ‘you’, second person, internal focalisation. The voice invites the audience into the narration because it addresses the reader/narratee and shows the doubts, helplessness, and fears he holds about what he hears from Joe, who has come from Sudan. He shares the difficulties refugees experience in securing work permits and the high level of corruption in the offices that deal with the preparation of permits. Wöndu cannot narrate such cruelties that his sister, family, and the people he represents face. Instead, he lets Joseph describe and has a second-person perspective victim position. Joseph, who was a storekeeper at the time Wöndu was working in the Ministry of Commerce, reveals the rape of Wöndu’s sister, the cruel murder of his brother-in-law, and the loss of his ranch and home, among many other atrocities. The revelations are told by a second-person narrator whom Wöndu is listening to enhance reality about the cruelty of the Sudanese government. The choice of the second-person voice, which is not part of the suffering, eases reporting on the traumatic actions that the people of Sudan are experiencing because of the atrocities of the Arab forces. The narrator gives disturbing or rather traumatising situations such as a forceful re-settlement of the people as Governor Sayd Hillu el Teib razes homes to the ground and the inhabitants themselves are loaded on tipper trucks and dumped in the desert behind Jebel Aulia (148). One cannot afford to support the government at this

point, and the rebellion is justified as the narrator's voice exposes the sorry state of affairs in Sudan.

Furthermore, the second-person distanced voice humorously talks about hunger in Sudan and testifies how people convert to Muslim to access basic needs. Religious affiliations define the well-being of the Sudanese people. Nevertheless, the narrator's devotion and unique personality were the only recipe for liberating Sudan from the cruel government. He narrates the sarcasm Joseph pours on him during a critical time of political and economic deprivation. Yet, he solidly remains in SPLM/A and aims to fight for the rights of all citizens.

He maintains the second-person voice even as he shares the challenges Sudanese people refugees experience in Kenya, such as lacking a work permit, being collected by the police from brothels, and being threatened with deportation and loss of jobs. He even suggests relief in this after a fruitless pursuit for a work permit and salary. He also reports on the employer's power to speedily acquire a license for a refugee employee like himself and the respect he earns from a police officer. This voice creates both tension and comic relief in the narrative.

2.1.3 Third-Person Voice

In both *From Bush to Bush: Journey to Liberty in South Sudan* and *I Will Go the Distance: the Study of a "Lost" Sudanese Boy of the Sixties*, the narrators invite

third-person voices of given influential personalities to share their views, assess situations, and justify given significant matters in the narratives. For example, when telling the audience about his parents, birth, or culture, Wöndu lets his sister or chiefs, close allies, and mother comment on aspects he is unsure of. Akol, too, does the same. In many parts of the narrative, Wöndu invites the government leaders to give orders on events within schools and political situations through written notes or radio announcements. Even in other nations like Kenya and Uganda, Wöndu lets the political leaders, ministers, or schoolmates comment directly on education, refugee status, and matters of ownership. These voices affirm sudden urgent issues and the authorities' roles in those positions.

Wöndu uniquely presents Garang as a third-person voice who seeks equity, justice, and the independence of Southern Sudan. After narrating the war between SPLM/A and the government, Wöndu brings in Garang, who claims to advocate for a united New Sudan free from past injustices and has a shared sense of belonging (177). Wöndu allows Garang to share his vision in his own words in private meetings with him and open forums with the overseas audience; hence, he shares such speeches in the text. The purpose is to let Garang safeguard his personality as an individual targeting to reform Sudan from a one-religion nation to a diverse democratic country that respects and values everyone equally. Since Garang is a known political leader, Wöndu cannot share his vision; he has to let him talk in the narrative.

Similarly, Akol brings voices of people like Maria, Father ‘O-Brien, ministers unwilling to help the refugees in Tanganyika, and those of other nations, and the police officers he interacts with to show diverse opinions about the Sudanese situation and the fate of refugees. Some voices show discontent and subjective treatment of the victims of war, whereas others show mercy and readiness to help. Akol contrasts these voices at different times and places in the narrative, and they help the audience pursue the fate of the refugees to the end of the story.

2.2 Conclusion

From the foregoing discussion, the chapter has been able to isolate the use of narratives dominated by the first-person voice. This first person voice takes a reflective, testimonial, analytic, and journalistic narration to reveal the past situation of Sudan and its transformation into an insecure land. *From Bush to Bush: Journey to Liberty in South Sudan* takes classical first person grammatical person with the principal character Wöndu, the story's writer. As traditional storytellers, Wöndu and Akol record legends of the Kuku or the Dinka and the people and relate the past with the present. Like a storyteller of oral tradition, the narrator engages in digressions, showing his identity using what he knows and what other people share. Besides, some fables become handy when commenting on certain societal personalities and acts.

Wöndu uses the first person point of view when he is a student and playing a vital role in the place of a student in school, a child soldier in the SPLM/A group, a refugee affected by war, and later a beneficiary of the long fight in Sudan. Likewise, Akol capitalizes on the journalistic first-person narration in which he informs, critiques, and analyses Sudan's social, economic, and political situations in the years after he settled in Kenya as a refugee. Moreover, both Akol and Wöndu use the third-person voice in situations requiring a perspective of the other in aspects of narration.

CHAPTER THREE
NARRATIVE STRUCTURE AND EMBEDDED NARRATIVES IN
SUDANESE AUTOBIOGRAPHIES

3.0 Introduction

Chapter three analyzed the narratives in the selected autobiographies. It examines the narrative structure and nature of language in these narratives. The two autobiographies give functional, thematic, and structural narratives, with some occurring as letters, speeches, reports, and interviews. In contrast, others are descriptive tales or narratives with a purely thematic presentation of ideas. The narrators, too, have main narratives, and there are stories within stories that make embedded narratives.

3.1 Narrative structure

This subsection considers the outlook of narratives within the two autobiographies. Such narratives include letters, speeches, direct addresses, reports, travelogues, and paratexts.

3.1.1 Letters

Few letters present the personal narratives of Akol's *I Will Go the Distance. The Story of a 'Lost' Sudanese Boy of the Sixties*. These letters include e-mails which the correspondence in the refugee enhancement group writes about refugees from Sudan. Kris Garrison, Sandro Juet, and Linda Robinson write the emails as

individuals who have worked with the Sudanese refugees at Kakuma and in America. In their letters, they show concerns about the nature of refugees, the challenges they meet when they arrive overseas and observable effects of war that the organisations abroad see in them. The emails show optimism in the refugees and promise to offer them opportunities abroad, but the letters show that a lot of support, counseling, and perseverance are needed just as indicated by Braam, hence concurring with the presentation of trauma narratives of displacement shared earlier.

3.1.2 Speeches

Wöndu brings Garang, who gives a speech at the Brookings Institution about the problems in Sudan from both the contemporary and historical perspective, into the narrative. The author distances himself from events and allows a depiction of situations from the perspective of a character who speaks in the present tense. The choice makes the narrative more factual than fictional as Garang refers to the Bible to justify the reality of the non-Arabic tribes in Sudan and denounces the expansion of the Arabian Peninsula as part of the North Turko-Egyptian project. He also persuasively justifies the reality and need for the fight for a United Sudan alongside workable modalities that can actualize peace in Sudan.

The narrative embraces diagrams, too which is unique to Wöndu's writing. Immediately after the speech, there is an interview between Wöndu and Garang

with Betty Hinds, the human rights activist. Nonetheless, the narrator decides to report on it in prose without bringing in the other characters, so it is in the past tense and more of a fictional form of an autobiography. He reminisces that the Arab government has suppressed publicity of the enslavement and genocide ventures that happened in Sudan (199). They blame the UN for being aloof about the situation in Sudan. Away from the narrative structures shared by Mieke Bal, Stanzel and Genette, Wöndu uniquely explores stories through speech and report structures. Besides the speech and report, the narrator selects a narrative that focuses on the perspective of the Sudanese government and its supporters, in contrast to that of the rebel group. The report serves to show the different ideologies the government has about what Sudan is and what it needs, and that is contentment and peace. In contrast, the Rebel group demands that the freedom of religion, equity, and protection of the rights of every citizen is necessary for Sudan to be a suitable place for everyone.

3.1.3 Direct Address

Wöndu and Akol present narratives that look like the characters directly talk to or before the audience concerning certain aspects. For example, Garang talks directly to Wöndu about the essence of fighting against the Sudanese government and his inability to favor Wöndu; likewise, he talks to the American representatives about the relevance of letting SPLM/A pursue the rights of the citizens. The use of direct speech comes when the narrator wants to bring in the

voices of other characters and emphasize their perspectives about political, social, or economic matters that could appear controversial to the public. Akol presents a direct address and his dialogue with the people he meets before he finally moves abroad as a refugee. Through this examination of direct address as a choice of narration by Akol and Wöndu, a reference to Renza's ideology in the modification of autobiography through new styles of framing a message emerge here opposing Lejuene's definition of what an autobiography is. The dialogues and direct address seen in the two texts move away from the personal experience of the narrator and offer views about other aspects distanced from the main narrators. He gives it in the form of a flashback, profiling fellow Sudanese refugees he meets elsewhere after war erupts in Sudan and the optimism they show in life.

3.1.4 Reports

The narrator uses reports from Ibrahim and Wöndu when sharing the genesis and course of the Sudanese civil strife. Wöndu presents a report on Sudan while he is abroad in a counter-narrative to what the government agent has already shared, yet the aim is to implicate the government of Sudan then as being intentionally irrational. There are two narratives, one which is *The Rosy Portrait of Sudan* and the other, *Not So Rosy*. The narrative concentrates on various problems Sudan is experiencing and the role the government has played in worsening the situation through the sponsorship of the militia, slave markets, raids, violation of human

rights, and refusal to get involved in peace talks. Often, there is personalization of narrative through inserting individual voices into humanitarian reports and campaigns (Kindersley 2015). In the case of *From Bush to Bush* however, the narrator brings not humanitarian reports but the government versus refugee report showing how a narrative of trauma can be diluted when subjective narration is taken. However, we are left to ask how objective Wöndu is because while reporting he is part of the SPLM/A whereas Ibrahim is a government agent.

3.1.5 Travelogues

Akol traces his movement from Sudan to America and back when he was both a young refugee and an adult in a travelogue form that builds a narrative of the exploration and refugee experience of the narrator. Akol infuses travelogues creating an autobiography that tells his encounters in a static way, hence proving what Lejuene deconstructs as an autobiography. These travelogues profile various places in Uganda, Tanzania, and Rwanda. He contrasts the ancient and current times by vividly describing buildings, occupants, and activities in these places. Wöndu writes similarly as his narrative takes him from Sudan to Uganda, back to Sudan, Kenya, America, and Sudan; he is later an ambassador leaving overseas. In each case, he gives a detailed description of how Uganda is and how the different places were in his judgment. The narrator gives the advantages of being in his own country and staying away either in the neighboring country or overseas. He expresses nostalgia for Sudan before the war, where people lived

peacefully, minding their cultural practices and exploring new ways of life. The narrator brings to life the neighboring countries where most Sudanese people run to for refuge but miss out on secure jobs because they lack work permits and have no residential assurance. Compared to Kenya, Uganda becomes insecure if a Sudanese is closely linked to Idd Amin's generation. Finally, overseas is a better option that can offer one further education. Yet, the cultural shock and much emphasis on freedom and children's rights deprive many Sudanese of the privilege of seeing their children live the life they lived and practice the cultural practices that protected the community then.

3.2 Narrative Form

This subsection offers an analysis of the kind of narratives the authors build in their autobiographies and how they bring out the aim they mentioned they were focusing on at the beginning of the story. There is a central narrative and embedded narrative.

3.2.1 Main Narrative

The main narrative here becomes the story that targets the main characters and the narrators and engages the narrator's stated purpose while writing. The identification of the main narrative is based on the consistency of the story without diverting to an explanation or a flashback of what does not directly involve the narrator. There are cases where the narrator writes a documentary or

commendation that suits the category of the embedded narrative rather than the main narrative.

Both *From Bush to Bush* and *I Will Go the Distance* contains main narratives about refugees and the struggle to survive, as well as the Sudanese strife that causes the refugee situation. In *From Bush to Bush: Journey to Liberty in South Sudan*, the main narrative focuses on accounting for the struggles the narrator experiences after losing a peaceful life in Sudan. The narrator varies settings and events within the main narrative while building one story about Sudan. The author covers quiet moments of Sudan, wartime, and the post-war period. In *I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties*, the main narrative is about the story that accounts for *the Lost boy*, Akol. Wöndu narrates as an insider and comments on what other people like Garang, other Southern Sudanese people, and the government feel and how they act towards the civil strife situation. He also compares the education in Sudan after the civil strife to the lessons in Uganda. He explains that he had been disappointed to meet content that was below the standard used in learning institutions in Sudan. From a reading of our selected texts, though written by two different authors at varied times, the two narratives are in agreement with Tompkins who says that Sub-Saharan Africa derive identity and build relationship that runs from generation to generation from the important messages in these tales (8). Both Akol and Wöndu satirically look at the downfall of Sudan due to civil strife and recall the serene, promising

past when they were children that were forced out of Sudan to Uganda, Rwanda and later overseas. Thus the two narratives disapprove war and show the need for peace in a nation, share atrocities and challenges of war and disapprove of it wishing that refugee life should never be the case for citizens at any time.

In the other more extended section of the main narrative, Wöndu talks about horrible experiences, particularly as a refugee who had a consistent confrontation with the history of the Sudanese Civil strife. Wöndu explains that such were terrible encounters for him and other young people in Sudan. During moments of political instability, Wöndu lived in many countries, including Uganda and Kenya, when he was young and an adult. He even becomes a second-class citizen in these countries and realizes a foreign country is unfit for him as he cannot receive equal privileges compared to native citizens. Unlike McDonnell et al. who show animal suffering juxtaposed with human suffering, the two narratives focus on human beings and the losses they encounter. These encounters are disheartening, and to explain such an unsuitable experience without downplaying his identity, Wöndu takes the perspective of the cultural other with a different historical background.

3.2.2 Embedded Narratives

Embedded narratives include stories within a story that tend to divert from the story's main plot or engage more of other characters and not the narrator, Akol, or

Wöndu. Sometimes, it will refer to situations where the narrator only comments or invites other characters to talk about something that does not directly focus on war and refugee life.

The narrative sequence in *From Bush to Bush* is set in a chronological order that pursues Wöndu's life from childhood to adulthood. The sequence enhances and shapes the reading and action sequence in the entire narrative. Sometimes, the narrator is silent and lets another character speak; hence, it builds an embedded tale in which certain events are elaborated or expanded. The embedded narratives influence the narration decision of the superior narrator about what story elements and flow to take; hence, they turn into intentional tools for refiguring the narrative act.

Akol has the first embedded narrative in which he profiles his father and mother by appraising the admirable characters and commenting on the undesirable characters. Akol builds a sub-narrative called 'Tiengthon, the Bull Woman' in which he narrates his mother's strengths and weaknesses. Bruner argues that while conveying identity and other intimate issues, memory serves greatly in the storytelling process (63). The narrator spreads information about the mother throughout the autobiography, only becoming one narrative once one has finished reading the story.

Wöndu's *From Bush to Bush: Journey to Liberty in South Sudan* starts the story with a narrative on self and the rest of Wöndu's family before narrating about Sudan's civil strife and its effect on the people and the country. This narrative appears as an introductory and embedded tale that familiarizes us with the narrator rather than gives the main story. At the beginning of the narrative, the narrator provides his father's physical description and attributes. For example, he profiles his father as a music lover who is a sadist. He later talks about political instability but delves into his father's sickness, the escape of the rest of the villagers to the wilderness, and their return when his father dies.

Even though the narrator aims to narrate the challenges many Sudanese people face during the political instability in Sudan, he talks about his mother's likable and undesirable qualities. This narrative is an embedded one that delays the narration of the feuds in Sudan while revealing the childhood of the narrator and how he forms ideologies and persevering personality later as a refugee. Genette argues that embedded narratives justify the past or present life of the narrator far from the main narrative (Fluderick 24). Wöndu narrates how as a young orphan, a son of a strict mother, and a survivor of a harsh life in the hands of a cruel aunt, Ponu, Wöndu uses the embedded narrative to reveal all these indirectly. The narrator, however, breaks such fragmented narratives and narrates about his mother and father even later in the story while recalling their place in his life, changes in the mother-son relationship, and her demise when he was beginning to

build a strong relationship with the mother. The narration helps contextualize the personality and character of the narrator and the situations revolving around him and his life.

Both Akol and Wöndu build their autobiographies with a contextualized background about themselves. They describe many positive and few harmful acts about themselves, their parents, and their cultural values. The location is dominantly Sudan, with the immediate home location bringing out the specifics of the cultural, familial, and environmental politics.

Wöndu's narrative also contains selective folklore, a majorly embedded narrative. Most of these narratives are those that his mother passes over to her children while training them on behavior, accounting for the nature of animals and revealing the slavery that happened in Sudan long ago. Wöndu's mother becomes a custodian of critical societal values and culture. Ryszard Considering Kapuściński comment that the autobiographer is often a bearer of culture, convictions, and beliefs (14) we find Wöndu differing from the norm and allowing a character to share culture.

Akol also uses a series of embedded narratives in form of etiological tales, myths, or legends to build the story's background information. He lets third-person narrators talk about such cultures and later makes a commentary on each tale to

prove the importance of honoring agreements he makes and practicing patience. Genette suggests that narratives could have embedded stories within the main plot to provide causal relationships between events of the metadiegetic and diegesis, which have a thematic role or serve as an obstruction and distraction in action. Both Akol and Wöndu use embedded folkloric narratives that help to show the pedagogical role of oral narrative in Sudan in ancient times. The narratives teach the immediate environment, norms, and past encounters in Sudan.

Another embedded narrative occurs where the narrator lets an individual close to the government, Joseph Ija, narrate it. The narrative here comes as an external focalisation in which a character overshadows the narrator in the ability to follow the actions and gestures of the characters. Though Joseph's tale comes along the way, it bears many traumatizing and pessimistic aspects because of the sad news it presents concerning the well-being of Wöndu's sister, his family wealth, and the SPLM/A. The narrative builds a causal relationship between the war in Sudan, refugee life, and the effects citizens encounter because of the lengthy civil strife. The narrator reflects on his position and what action he could take if he ever met the people who attacked his sister. He shows his emotions and suggests the reality of the government's cruelty and their successful conversion of the majority of the Sudanese into Islam religion. Joseph who is a witness, emotionlessly narrates the tale as an observer and reveals the many atrocities Arabs practice in Sudan. They rape Non-Muslim women and kill innocent people who fail to collaborate with

them or supply them with critical resources, kidnap and enslave victims, confiscate property and deprive food for Non-Muslims. It is only through the conversion of desperate people to Muslims that anyone can meet their needs. Joseph speaks with joy and pride in having complied with the Arabs because he has won all the privileges at the expense of those who have resisted it.

3.3 Conclusion

In conclusion, the chapter has found out that *From Bush to Bush* and *I Will Go the Distance* are built on integrating both main and embedded narratives. These narratives vary in tone, tense, narration perspective, and depth of information. Some narratives come out explicitly as letters, speeches, reports, and interviews; others are descriptive tales in which the writers are narrators or bring in third parties to report on incidents.

I Will Go the Distance, the Story of a 'Lost' Boy of the Sixties, is a retrospective prose narrative written by a natural person regarding his existence and focuses on the individual lives of Wöndu and Akol. The two writers utilize eternal narratives that occur through paratexts; they concur with Genette's view that the title, dedication, epigraph, forwards, titles and headings, notes, and epithet at the end of the text offer narratives about the intention of the author, their inspiration, and expectation about the text's reading (Fluderick 24). Both Akol and Wöndu utilize embedded folkloric narratives to show the pedagogical role of oral narrative in

Sudan in ancient times. There are internal narratives that occur through interior monologues as well as fantasized dialogues within the text.

CHAPTER FOUR

THE SIGNIFICANCE OF NARRATORIAL VOICES AND EMBEDDED NARRATIVES IN SUDANESE AUTOBIOGRAPHIES

4.0 Introduction

This chapter focuses on the roles of the given narratorial voices and embedded narratives in Akol's *I Will Go the Distance. The Story of a 'Lost' Sudanese Boy of the Sixties* and Wöndu's *From Bush to Bush: Journey to Liberty in South Sudan*.

4.1 Purposes of Voice

Both *From Bush to Bush: Journey to Liberty in South Sudan* and *I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties*, the narrators figure out the plot of the story in a first-person narrative by reporting what they experienced themselves as children and students in Sudan, refugees in East Africa, workers in Kenya, and later as immigrants in America. Chatman argues that a narrator could be a witness, a participant, or one who heard about the events (Stanzel 6). In the two autobiographies, the first person voice witnesses and participates in the events that they narrate because the narration focuses on events within the community as well as concerns about the narrators as children, students, refugees and later individuals engaged in seeking peace for their country.

As for *From Bush to Bush*, the narrator gives four reasons for writing the book. “The primary reason is to have a record of what I believe is the miracle of my life.” The narrator lists reasons that announce his role in the tale in a manner that makes it a declaration. Akol manages to seek sympathy, show the inspiration behind his narration, his strengths as a refugee who outdoes so many critical challenges, and reveal the realities in his life and the lives of other refugees, thus exposing the ills of war in general. He reveals the ills of wars in Sudan, Rwanda, and other East African places. Akol gives an informative journalistic voice in his narration that informs the audience about war, the refugee boys, and the essential help they require. He even elaborates on what the title *Lost* means, not just to the refugees but to the audience.

Moreover, this first-person narration gives the story an authorial voice. It lets the readers take the audience's position of following all the events the narrator describes. Often first-person perspective makes a story feel more personal and offers insight into a character so that we see the state of mind and emotions. In our selected narratives, Akol and Wöndu tell the story themselves. In line with the theory of narratology, although Bram offers the centrality of the narrative of displacement and othering of the narrator, there is a gap in why the author frames such a narrator. However, in the selected texts we feel the trauma, the adversity of war, the urgency of migration or even escape and the economic hustling of the narrators while interacting with the narrator. Whenever Wöndu wants to elaborate

on matters of culture, his birth, and within the self-introduction narrative, he lets a third-person voice narrate. In doing so, he defines a woman and man among the Dinka people. Furthermore, using others to express self is a tactic aimed at bringing a shadow narrator into the story so that he achieves authenticity and for the audience to believe what Wöndu is saying. For example, when he talks about his birth, he mentions his sister as having told him that he was born at the end of *Munyat* when sorghum was tall enough to cover a young boy. He also conceals the characters of parents by letting the community comment against what he knows or believes compared to what other people know. Similarly, Akol is a commentator on culture and his parents. He reveals what he remembers about his father and what the society said about him. The two narrators suggest the essence of the other, the culture, in building a character. Positive attributes such as wisdom, generosity, courage, hard work, and order stand out in both cases. The focus on the culture and society does more, giving the aesthetic value of both the Kuku and Dinka cultures. Hence, Akol and Wöndu seek to show the goodness in polygamous life, communal interactions, traditional festivities, and a community where boys are busy with various tasks. In the selected texts, the narrators share a lot about their culture before war and how it is ruined later as they relocate to foreign countries. According to Tembo autobiographies serve as a healing tool for future generations, for the narrators unravel the possibility of overcoming the challenges of civil war or other traumatic situations (Tembo 39). Nonetheless, in the two selected texts, both Wöndu and Akol show the essence of refocusing after

many years of war, narrating how they, the mediators and other relevant parties bring about peace and reconciliation in Sudan as well as how tough some refugees meet their trauma and fail to come out of it. Therefore, this could be contrary to the claim that autobiographies help the victims overcome their trauma. It may however, heal other refugees in forthcoming generations if they read and see how the former refugees countered trauma of displacement.

The reflector mode narratorial voice permits Wöndu to give the background information about himself, and later, he shows his disappointment in his mother for having left him at the mercy of a cruel aunt, Ponu. A first-person participatory voice allows him to talk about diverse disappointing experiences he undergoes in the absence of his mother, his being labeled a leper, his resignation to misery and subsequent linking of every failure to fate, and his learning to be assertive. It also permits him to give explicit, detailed descriptions of events such as attacks by the rebels and the fears, helplessness, and trauma the victims of war experience. The voice serves in seeking sympathy, affirming confident choices he or the SPLM/A makes, critiquing the leadership of the time, and reporting on the decisions the narrator makes about what group to stand with or to avoid during the long feuds in Sudan. Considering this findings, the research project justifies Tompkins view that in all narratives bear a striking consideration of a pre-soldier glimpse of war and death, which haunts everyone in the autobiographies. Furthermore, Wöndu describes the challenges he experiences without hard feelings as he gives the

ironic benefits the situations presented to him. For example, the dramatic and ironic incidence of a staving boy that Ponu later makes people believe has leprosy comes to thrive in school because of the label. The narrator shows how ironic some suffering can be blessings to specific individuals in a way that he de-individualizes himself into a beings without pains in moments of social distress.

In other parts of the narrative, Wöndu is a participant and a victim of feuds in Sudan. He serves shortly as a child soldier for the rebel group and later as a refugee who flees to Uganda. His narration in the first person allows him to show and talk about the events that resulted in insecurity and instability in the country and the ultimate escape of many citizens. He can account for why young people preferred to flee to Uganda and other neighboring nations rather than stay in Sudan and face death. He even shares his miseries, perceptions, and shocks about the different places he visits and gives a comparative analysis of these places.

The first-person testimonial voice helps the narrator to show the effects of the civil attack, savage life, restricted movement, living in hideouts, and final enrolment into the SPLM/A and later escape to the neighboring nations. After watching the destruction of his village and being involved in bush life, Wöndu is desperate, confused, and emotionally destabilized, a situation communicated through the intensely intimate first-person voice that explores a speedy end of communal life. The first-person point of view with an all-seeing, all-knowing

stance allows him to reveal the traumatic situations of the tragedy in a rather pitiful tone. He even shows the helplessness and confusion of a young refugee through his own experience. He says, 'I lingered around the border living with no one in particular but with anyone and everyone on a day-to-day basis. I did everything to earn acceptance and access to anything edible (56)'. Basing on Tompkins views, a narrator who is a child soldier in war narratives transforms into a hardened being (32), Wöndu attaches himself to the militia because of lacking immediate adults to provide for him. Unlike girl soldiers in the *Girl Soldier: A Story for Northern Uganda's Children*, Wöndu serves as a child soldier shortly but later in adulthood he willingly joins the militia after understanding the goal of the war. Besides, there is no injection of drugs whatsoever to harden him, he feels the need to fight for his country because of the ruined culture and suppressions he believes his people are facing.

Unlike Wöndu, Akol uses an observer's point of view to present the negative transformation of Sudan from a peaceable place to a land full of police atrocities, cruelties, brutalities, and impunity. He also uses the 'We' pronoun, representing the collective suffering of the Sudanese people. Just as Marlowe observed, Akol focuses on the 'refugee journey', separation of families and the disruptive displacement that presents 'Lost Boys' unaware of their family whereabouts, lacking employment, feeling doomed and developing psychological complications that affect their settlement abroad.

A 'we' first-person point of view becomes relevant when the cruelty and insecurity in Sudan are too much. The voice of a survivor helps him express the anguish, helplessness, and loss of humanity in the sudden attack that occurs in Juba. Young children witness corpses floating and sinking as crocodiles make a feast of them. Saving the loved ones becomes an impossibility. The Khartoum government and Arabs brutally conduct the atrocities. The narrator nostalgically, regretfully, and sorrowfully says, "Sadly, what was unfolding before our eyes that night was real, a catastrophe that as to haunt us and Sudan as a whole forever (Wöndu 50)." The voice is applied in the narrative when Wöndu is both a child, an adolescent, and an adult, representing the victims of the Sudanese feuds and struggling to overcome the challenges and insecure environment looming before him. Even in school life, Wöndu narrates about the mistreatment, cruel punishments, and torture he encounters until the time both the government and SPLM/ A attack schools and use them as fighting grounds.

Akol maintains the collective first-person perspective while describing the challenges he experienced from when he left Sudan up to when he left for overseas. From the beginning of the narrative, he held a representation as a journalist, a victim who wanted to share the challenges all the refugees underwent and the potential success they might have regardless of their hardships.

Later, in his narrative, Wöndu distances himself from the first-person perspective and utilizes the second-person voice in which Joseph, a storekeeper in the Ministry of Agriculture at Khartoum, reveals blood-curdling incidences that happen to close relatives of Wöndu. The observer easily narrates such cruelties and even challenges Wöndu to rethink his rebel supporter position, as the only current way to survive in Sudan is by becoming part of the government and a Muslim. Wöndu uses the 'you' pronoun that refers to the narratee and reader within the second-person protagonist voice and invites the readers into the narrative. The second-person's voice serves to internalize hurting critical matters that revolve around the war and its effects. Wöndu shows how the atrocities in Sudan have transformed people like Tim into less emotional beings who do not feel the horror of the terrible incidences the people in their country encounter (153). The author tries to show the effect of hate on the psychology of man; it dehumanizes them.

Wöndu and Akol use third voices to affirm, ascertain, and give different opinions on cultural, educational, and political matters. Wöndu invites his mother, sister, teachers, chiefs, close relatives, fellow schoolmates, and political representatives like Garang to share their ideologies or beliefs about the Dinka way of life, birth, education, life in general, and the need for vigorously fighting for the reformation of Sudan.

Likewise, Akol lets the various ministries in different countries he visits as refugees address the refugees and show their unwillingness to help. Good Samaritans express their fear and charity for refugees, and some refugees show disillusionment about life. There are commentators, too, who share opinions about the state of refugees who go overseas and others who comment on the Kuku way of life and cultural expectations.

These voices break the monotony of having Wöndu or Akol alone, giving the narrative realities about controversies of different political groups in Sudan, the religious and education system, as well as the economic situations of the people at other times. They also enhance authenticity in cultural matters and give room for comparison of what Wöndu or Akol believes and what they think.

4.2 Purposes of Narratives

Akol uses letters in *I Will Go the Distance. The Story of a 'Lost' Sudanese Boy of the Sixties* highlights the challenges the refugees meet while pursuing education and the resilience or endurance they need before achieving in life (21). Integrating the positive and negative aspects of refugee life in America aims to assure refugees of the possibility of building a future elsewhere and encourage well-wishers to assist these people. Still, it condemns refugee life as a destabilizer that comes with disillusionment, desperation, an underprivileged social life, and dependence on others for survival. Akol uses letters to communicate the treatment

he and his fellow young refugees meet while seeking a place to settle. Instead of just narrating about it, he presents the letters to display the brutal treatment they receive while being rejected in other countries. The letters directly address the readers and show the narrator's actual emotions. The letter mode of storytelling is central to the rise of human rights; the individual narratives told as it provides necessary evidence and information about violations' (Schaffer and Smith 2004, p. 3). We therefore concur with this assertion as the letters found in *I Will Go a Distance* create a platform for stabilizing the refugees and seeking help from well-wishers.

The use of speeches as a form of narrative brings in the immediacy of situations as the characters speak in the present tense and persuasively justify the reality and reason behind the civil strife in Sudan by Wöndu. Similarly, Akol utilizes direct address when displaying the cruelty and kindness of the diverse people in how they perceive the challenge Akol, the other boy, faces. The choice of such a narration form presents the realities about human nature and situations war can push young people into at any time.

Ambassador Mahdi Ibrahim Mohammed of Sudan's article, 'The Rosy Portrait of Sudan,' portrays Sudan as a democratic, peaceable, ethical, and liberal nation. The narrative trivializes complaints the SPLM/A raises in Sudan. Wöndu, a representative of the SPLM/A, writes a critique and counter-analysis of the false

depiction of Sudan's situation through a narrative 'Not So Rosy' that describes the misrepresented Sudan as brutal, torturous, discriminative, embodied with slavery, bloody civil wars, and a multitude of homeless people.

The direct address shows Wöndu's feelings about certain aspects and gives the narrator the voice to address matters of great interest. He is an ambassador of human rights and an individual who suffered under the Sudanese government, and he campaigns for help against these challenges. Two reports about Sudan from both Wöndu and Ibrahim, the government ambassador overseas, show the contradicting views of different people about the situation in Sudan. The counter-narrative dominates in disapproving of the government's actions and the militia's violation of human rights. It also depicts the current slavery in Sudan and the reasons for the emergence of the SPLM/A.

Wöndu and Akol use travelogues to profile their lives, experiences, challenges, and the varied cases of different places where the narrators live. Travelogues offer a comparative narrative on locations in Africa and abroad where the narrator visits or escapes as a refugee at one point.

The use of paratexts serves to guide the reader through the stories. The epigraphs, forwards, and endnotes hint at the story and the reader's expectations about the

text. Moreover, the paratexts serve in both autobiographies to guide the reader through the stories and account for the entire autobiography narrative.

The two autobiographers account for why they write their narratives before moving to a description of the narrators and their families. These narratives are both fragmented and treated as a whole entity about life. In *I Will Go the Distance. In the Story of a 'Lost' Sudanese Boy of the Sixties*, the narrator has an explanatory narrative accounting for the writing of the text. Plummer suggests that autobiographical texts typically have a person, institution, or a set of cultural imperatives that provokes or solicits people to tell their stories—the coaxer' (21). Thus, the narrators reveal what inspired them to write the entire tale. However, regardless of the narrator elaborating on the reasons behind their writing, it helps to establish the narrator's other intentions while telling the story. Akol says that the entire narrative is triggered by the need to inspire the so-called 'lost boys' and girls using a testimonial narrative representing collective suffering and how the refugees overcome various challenges. Based on work in South Sudan, Kindersley has highlighted the problematic industry of standardized refugee life stories that have been collected by aid agencies and presented as an emancipatory 'voice' for marginalized people (Kindersley 2015). As opposed to stories narrated by others, when the narrators who have experienced refugee life and displacement narrate, there is a detailed revelation of the past life of citizens in Sudan, the emergence of war, displacement and critical challenges that come with this situation. Therefore,

such a beginning helps prepare the reader for the text's contents while justifying the tale's value.

Akol chooses to have a foreword, which reveals the intention of writing the autobiography and opens the ground for the main narrative. The narrative advances as Akol accounts for the label lost boys for the Sudanese refugees. This narrative structuring is an authentication tool that gives originality to the narrative narration. Akol says that the phrase 'lost boys' was first used by aid agencies and the media in describing the thirty thousand children, unaccompanied minors, with dramatic stories full of sudden and savage attacks in their villages by the government of Sudan and Arab militia (19). It also refers to the children who arrived in refugee camps having walked for miles and months and having often lost some of their family members, whom the Arab militia either killed or captured. Furthermore, the label was appropriate in referring to those Southern Sudanese children who experienced persecution and hostilities that snatched away stable homes and a reliable and steady formal education between 1972 and 1982. The entire situation makes them 'a lost generation' (20). The fourth explanation falls in the dual ideologies of the military and the church that the lost boys and girls encounter while in Ethiopian refugee camps. The military, SPLM/A, insists on a fearless, ruthless, and total commitment to the leadership of the movement, whereas the church teaches them to love and forgive their enemies. The two contradicting ideologies confuse the young refugees (21). The entire explanation

of the title 'Lost Boys' becomes an embedded narrative that fails to advance the narrative Akol is building.

Apart from revealing the coxer, Akol and Wöndu vary in sites of storytelling. As Anderson suggests, the sites of an autobiographic narrative could be occasional or locational, so they emerge in specific contexts of narration (6). After the explanatory introduction, Akol utilizes the modern testimonial via three minor memo narratives of observers of refugees. These narrative forms are numbered and bolded within the introduction to document the situations and perceptions of the Sudanese refugees in America. Therefore, the site of this narration is a website, a modern socio-political space in culture, and a suitable one on an occasion where overseas narrators cover both geographical and institutional tales. It builds simple but diverse narratives from various people participating in refugee life and asserts the realities surrounding the Sudanese refugees that Akol pursued in his journalistic duty.

The main narratives of selected texts trace Sudan's civil strife and its effects on people in comparison to life in other peaceful countries. Such a comparative evaluation shows the different historical periods in Sudan and the consequences of the civil strife in Sudan. Various argumentative passages prove that Wöndu narrates while assessing the biographical relevance of his experiences in different parts and times of the world. The presentation of events in Sudan, Uganda,

Kenya, and finally, America highlights changes in these settings, allowing Wöndu to be an insider knowledgeable on cultural, social, political, and economic issues in the world while accessing his country's inhabitants and situation.

Embedded narratives introduce and profile the self while familiarizing us with the narrator. Besides, some embedded narratives delay narrating the fields and what effects they present. The narrators indirectly talk about the war, the trauma, and the suffering of the people they know or of themselves; they describe their parents, childhood followed by the political strife, and the aftermath. The narration contextualizes the narrator's personality, character, and situations around him.

In the embedded narratives, the narrator builds his parents' physical description and features, laying the ground for the narrative on civil strife and the feuds in Sudan. The embedded narrative that focuses on his family delays the narration of harsh times and the traumatic effects of war in Sudan.

The narrators bring in oral narratives and folklore showing the people's culture and its value among the Sudanese. For example, she teaches the importance of preservation of resources, intelligence, patience, responsibility, humility, and integrity through the tale about Mr. Sogong and the pumpkin and Hare and Frog (4).

Still, the narrators use embedded narratives to build a causal relationship between the war in Sudan, refugee life, and the effects citizens encounter because of the lengthy civil strife. Here, Wöndu lets Joseph narrate the desperate situations of the Sudanese Christians and the privileges of the Muslims during civil strife.

The two autobiographies build traumatic narratives about war and narrate as victims, observers, and participants in various threatening situations. Diverse details and horrific moments in the narrative cover negative aspects that threaten and harm the victims, revealing the atrocities perpetrators conduct in Sudan.

Akol builds the main narrative that reveals the source of conflict and atrocities in Sudan. In 'The Brewing of Conflict,' the narrative gives weight to accounting for the clash between the Northerners and Southerners and the role leaders play. The narrator's testimonial voice and contemptuous attitude reveal the perpetrators and victims of the Sudanese conflicts, the attempted coup, massive arrests, and the sidelines creating endless changes and confrontations between the government and dissatisfied leaders. Akol witnesses the terrible moments as a student at Kajuaok Intermediate School; hence, he structures the narrative with detailed, vivid, traumatic descriptions of threats, suffering, and physical confrontations between the army and rebellious civilians seeking to strike a social and political balance.

In *From Bush to Bush*, Wöndu witnesses clashes, narrating majorly on the survival of the displaced people in Southern Sudan. He structures such narratives as testimonials. At one time, he is an innocent child who hardly feels the pain of leaving his home and living in the bush at Gwörtapeng across the Lorini River when his father is bedridden. He is an innocent child testifying that he and others enjoy eating wild fruits and wrestling techniques before they return home. Nonetheless, the situation is contrasted with the horrible moment when a major war between the rebel group and the government intensifies. He also reveals the Juba Massacre as a student who witnesses an aimless shooting and the burning of houses by the army at Malakia, being a victim of the Kojakaji military operation in Pachala, where he loses a home, friends, and family. According to Ngwenya, autobiographies are significant social forms that articulate common concerns, outlooks, interests, and values that constitute the worldviews of particular social groups (223). Here our selected text articulates values among the Kuku people.

The narrative comes with a sense of urgency in the harrowing tale of a narrow escape from death. Wöndu is a representative “victim” of the attack and the resultant impacts of atrocities on behalf of other Sudanese people. He unravels the restrictions the army put on the movement, the ban on bicycle riding, burning of homes, rape, looting, and abduction incidences that render him and other civilians homeless. At this point, the narrator is a participant who attaches himself to the Anyanya unit for survival. Therefore, his narrative is inclined to the rebel group's

activities and the attached feelings. As a child soldier alongside others, they had to spy on suspected pro-government elements, monitor enemy movements, and do sentry duties. This scenario is a testimony of the inside operations of the SPLM/A then. Unlike the assertion of Tembo, who believes trauma narratives are typically told through the perspective of another as a way of representing the stories not worth sharing and unbearable pain, Wöndu tells the trauma narratives himself, to initiate the first-hand perspective.

The narrator pursues the events full of the miseries of a young boy without immediate relatives in a war-infested country and justifies his escape to Uganda and the search for his mother. This narrative reveals traumatic and blood-curdling incidents in which he witnessed people meeting death while hunting for food. The narrator shows urgency as he desperately remains in solitude and helps the Anyanya army handle the roadblocks, and Nelson Lodu allows him to travel to Uganda. The narrative explains comprehensively how the mother struggles to acquire his fare and the arduous journey he makes to Jinja.

Wöndu, a victim of government censorship and a strong supporter of the rebellion, subjectively justifies the actions of the rebel group in the Sudanese Civil War. In the 'Narrow Escape,' Wöndu explains his involvement in the underground support for the SPLM/A activities and speedy escape from the horrible torture awaiting him. There is pride in the antigovernment group and

blame for the government. The narrative becomes an intensive expository scene that documents his movements until he arrives in Kenya, the challenges his wife experiences, and their reunion in Kenya. The entire narration displays situations leading to the narrator's illegal refugee status and the decline in both the economic and social status of the victim.

Wöndu and Akol narrate the origin and effects of the Sudanese civil war on most citizens. The narrative follows the narrators' lives at different times and settings, such as school, refugee life, and life abroad. Some of these aspects create embedded narratives forming the sub-stories about the narrator's sorrow, joy, blame, and maturation in his narrative that starts at a maternal uncle's home. Uncle Samole Duku places the narrator in school regardless of the inadequate space in the school where he takes Wöndu. The narrative delves deep into the learning process, filled with nursery rhymes with few punishments and cruel prefects. Wöndu's narrative gives weight to transformations he observes at school and their effect on him and other Sudanese people. Even as he writes about his further studies in Kenya and America, he emphasizes the challenges, aspirations, and insights his family and he experiences.

From Bush to Bush also contains reflective narratives that show Wöndu's personality. For example, the narrator reveals his discontent with the courses the Sudanese universities offer students, the corrupt nature of the Sudanese offices

after the war, the historical enmity in Uganda, the absurd selfishness among the SPLM/A members, and the Kenyan discriminative employment system. Wöndu uses personal experiences to show how he got a chance due to connections or failed to secure one due to not being directly involved with the authorities.

The narrator is now an adult and a loyal individual to his country. Uneasy with staying in Uganda, he narrates proudly how he returns to Juba after graduation and seeks a job. Braam reveals that the juxtaposition of geographic, historical, and cultural settings challenges the social and political beliefs or impulses as well as their impact on the lives of subjects (57). Wöndu juxtaposes nations to position himself in the various situations he experiences. He portrays the disillusionment caused by the low government salaries and limited private-sector employment opportunities in Juba. Still, a sacrificial tone dominates the tale as Wöndu squeezes into Mr. Barnaba Dumö's home.

Wöndu is an adult concerned about the mother's welfare. Hence, he chooses to recall his sympathy for her when the 3rd step-sister's husband dies in a plane crash. The narrative presents him as a devoted son eager to help his mother survive the distress and unstable condition that befalls her this time. This narration comes as a by-the-way event showing the success of Wöndu as a refugee before the instability in Uganda throws him into trouble. The tale explores the social, political, and economic situations of different African places.

The narrative shifts into a critique of the economic development Africa uses within the capitalistic and feasible ways in which that can work; hence, he presents the critique as a scholarly thesis for the Masters of Arts, which the narrator is pursuing then. The narrator's awareness of the situation in Sudan and various African nations motivates him to focus on the political economy from the capitalist perspective and affect the relationship between systems of governance and resource flows. The narratives go alongside explanatory stories on the survival tactics Wöndu has to come up with, such as working as a cleaner and staying in a shared apartment. The revelation of conflicts between Betty and him tells the situational differences between the narrator's life abroad and life in Kenya or elsewhere. The narrative shifts from personal challenges to studies and his exposure to conflict management, refugees, and displaced persons' program at St. Antony's College. This tale ends with his graduation and return to Kenya.

Wöndu is both a participant and watchdog of peace agreements, hence narrating the Rebel group's views against what the Sudanese government proposes. The narrative juxtaposes the two forces, each pressing to achieve their desire for power over parts of Sudan and its resources. They also bargain over the legal system, which applies to both the Southern and Northern sections of Sudan. Other conflicts arise due to oil resources, the Muslim versus Christian religion, women's rights, and societal values.

4.3 Conclusion

The chapter shows that the narrative voice of the two autobiographies mainly has a first-person perspective that focuses on informing the world about the situation in Sudan when peace was affected by the clashes between the government and the SPLM/A group. While building their narratives, the main narratorial voices let key Sudanese war participants share sentiments, make orders or critique. However, the overall report, analysis, and comments are given by either Akol or Wöndu. At some point, these narrators use the plural first-person pronoun 'We' instead of 'I' to represent the victims of war, the oppressed groups of the people of Sudan, and the refugees in other nations.

There is a direct causal relationship between the events of the metadiegetic and those of the diegesis, conferring an explanatory function on the second narrative. Furthermore, the narratives in the selected texts give a purely thematic relationship without spatial-temporal continuity between meta-diegesis and diegesis. Finally, some narratives fulfill a function in the diegesis, independent of the metadiegetic content for distraction and obstruction purposes.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This is the final chapter, which covers the overall observation of the whole research and gives recommendations for future studies.

5.1 Major Findings and Conclusion

This study examined the narrative levels, the narration voices, and their role in the autobiographies of Wöndu's *From Bush to Bush: Journey to Liberty in South Sudan* and Akol's *I Will Go the Distance. The Story of a 'Lost' Sudanese Boy of the Sixties.* The main aim of this study was to determine various structures, forms, and aims of the narratives and narrative voices in the selected autobiographical texts. It also aimed to explore how the two primary texts manipulate other narratological features and notions in telling the story of Sudan during civil strife.

From studying the two autobiographical narratives, it was clear that the autobiographic narrator uses main and embedded narratives in revealing the meaningful traumatic stories of the tragic agonies the victims of the Sudanese war encounter, vital cultural values and practices of both the Kuku and Dinka people of Sudan society and expectations of both the Arabs and other tribes in Sudan before, during and after the war. In reading the target texts, both Wöndu and Akol

build a vague identity of themselves as Sudanese citizens who ‘lost’ their times in the ‘bush’ and on attempting to reclaim it encountered a brutal moment in adulthood. Therefore, we agree with Tompkins that autobiographical texts on war and displacement of citizens tend to bear marginalized voices which reflect past historical events and societal situations of their past.

Embedded narratives occur when the main narratives are being told. They play a significant role in giving detailed information about the actual challenges narrators, their agemates, or families face in school, in the bush when war is dominant in Sudan, and in foreign nations where the narrators or friends seek refuge. The narratives became a journey with diversions to analytical moments on *From Bush to Bush: Journey to Liberty in South Sudan*, and *I Will Go the Distance. The Story of a ‘Lost’ Sudanese Boy of the Sixties*. We realized that with displacement, refugees counter the trauma by nostalgically recalling their great moments, the cultures they adored and the wishes they held to before war erupted in their nations.

Distinctively, Wöndu and Akol’s fusion of main and embedded narratives told the story of a young Sudanese boy who lives a peaceful life and thrives in a traditional African setting. The narrative explicitly describes homes, parents, and the surroundings, which are friendly and admirable. Such admirable past disapprove war and encourage leaders or citizens to settle disputes in better ways

and maintain peace in their nations. These narratives had first- and third-person omniscient narrators who elaborated on matters that explored young people's survival, aspirations, and opportunities in the peaceful Sudanese past. The variation of narratorial voice serves in letting the narrator share personal stories that sound both authentic and bring out the adversities of war and displacement while at the same time lets other people question, substantiate certain ideas or show the other perspectives that main narrators have no knowledge or control over. Wöndu and Akol broke the silence of many young people who grew up in Sudan before civil strife and revealed how their joyous world transformed into a nightmare of endless wars that engineered displacement and traumatic encounters. Standing as the protagonists voicing life in Sudan, the narrators share the experiences of the entire male teenage demographic. In an attempt to redefine Sudan, Wöndu and Akol advanced the notion that focusing on life and being visionary is the best choice for a human being. The two narrators empower refugees to move forward regardless of the hurdles they face and foster the rebirth of a new nation.

By examining the narratives and voices in the two texts, I argue that Wöndu and Akol's prose fiction serves to unshackle the victims of the Sudanese Feuds from the self-pity and sorrow that enveloped them years back and moves them to a celebration of a transformed society perpetuated by both live and fallen heroes in SPLM/A and elsewhere. The two authors emerge as survivors of the feuds and as

passionate individuals who honor Sudan, hence their influence and commitment to profiling, critiquing society's ills, and showing the expectations of both the young and older adults about the social, political, and economic development of nations cannot be underestimated. By choosing to write mainly on Sudan, the Kuku, Dinka culture, and the transition of refugees who went through traumatic situations, their focus is clearly on impacting both the present and the future. They broke silences historically observed in cultural and political discourses and challenged political leaders, overseas foundations, and citizens against brooding on their past challenges. It was, therefore, concluded that the narrators mix both main and embedded narratives for particular roles. The narrators, too, use various narration forms, including speeches, reports, and travelogues, to allow us to access different places and times during the time Sudan experienced war while making comparisons of the harsh realities of war, refugee life, and the final peace.

5.2 Limitations and Recommendations for Future Research

The study is limited by the fact that besides dealing with only two autobiographies with trauma narratives of displacement from Sudan. It is recommendable that future researchers conduct a comparative examination of the narrative voices or narrative levels for the two autobiographies from two different nations that have encountered war or two books by either Wöndu Steven or Akol Jacob alone. Using this study, future researchers can explore more writings from Sudan or any nation whose historical intricacies inspire the victims of the nation's

situations to narrate their observations or experiences. There is still much to be done in studying the narrative voices, narrative levels of narratives, and their roles in other autobiographical texts on trauma of displacement from other countries or other authors.

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APPENDICES

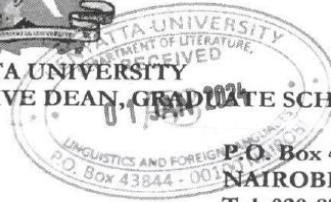
Appendix I: Research Approval



KENYATTA UNIVERSITY
OFFICE OF THE EXECUTIVE DEAN, GRADUATE SCHOOL

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke



P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 020-8704150

Internal Memo

FROM: Executive Dean, Graduate School **DATE:** 23rd January 2024
TO: Ms. Mutswenje Khalemesi Priscah **REF:** C50/CE/24988/2012
C/O Department of Literature, Linguistics and Foreign Languages

SUBJECT: APPROVAL OF RESEARCH PROPOSAL

=====
This is to inform you that Graduate School Board, at its meeting on 17th January 2024, approved your Research Proposal for the M.A. Degree entitled, *A Narratological Examination of the Autobiographies of Jacob J. Akol and Wundu Steven.*"

You may now proceed with your Data collection, subject to clearance with the Director General, National Commission for Science, Technology & Innovation and Ethics Review Committee, Kenyatta University.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed Supervision Tracking and Progress Report Forms per semester. The Forms are available at the University's Website under Graduate School webpage downloads.

Also, please ensure that you publish article(s) from your thesis before submitting it to Graduate School for examination as per the Commission for University Education and Kenyatta University guidelines.

Thank you.

JACKSON LUVUSI
FOR: EXECUTIVE DEAN, GRADUATE SCHOOL

cc. Chairman, Literature, Linguistics and Foreign Languages Department

Supervisors:

1. Dr. Murimi Gaita
C/o Department of Literature, Linguistics and Foreign Languages
Kenyatta University
2. Dr. Mukoya Mwairumba
C/o Department of Literature, Linguistics and Foreign Languages
Kenyatta University

THE SCIENCE, TECHNOLOGY AND INNOVATION ACT, 2013 (Rev. 2014)
 Legal Notice No. 108: The Science, Technology and Innovation (Research Licensing) Regulations, 2014

The National Commission for Science, Technology and Innovation, hereafter referred to as the Commission, was the established under the Science, Technology and Innovation Act 2013 (Revised 2014) herein after referred to as the Act. The objective of the Commission shall be to regulate and assure quality in the science, technology and innovation sector and advise the Government in matters related thereto.

CONDITIONS OF THE RESEARCH LICENSE

1. The License is granted subject to provisions of the Constitution of Kenya, the Science, Technology and Innovation Act, and other relevant laws, policies and regulations. Accordingly, the licensee shall adhere to such procedures, standards, code of ethics and guidelines as may be prescribed by regulations made under the Act, or prescribed by provisions of International treaties of which Kenya is a signatory to
2. The research and its related activities as well as outcomes shall be beneficial to the country and shall not in any way:
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 - ii. Adversely affect the lives of Kenyans
 - iii. Be in contravention of Kenya's international obligations including Biological Weapons Convention (BWC), Comprehensive Nuclear-Test-Ban Treaty Organization (CTBTO), Chemical, Biological, Radiological and Nuclear (CBRN).
 - iv. Result in exploitation of intellectual property rights of communities in Kenya
 - v. Adversely affect the environment
 - vi. Adversely affect the rights of communities
 - vii. Endanger public safety and national cohesion
 - viii. Plagiarize someone else's work
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12. Research, findings and information regarding research systems shall be stored or disseminated, utilized or applied in such a manner as may be prescribed by the Commission from time to time.
13. The Licensee shall disclose to the Commission, the relevant Institutional Scientific and Ethical Review Committee, and the relevant national agencies any inventions and discoveries that are of National strategic importance.
14. The Commission shall have powers to acquire from any person the right in, or to, any scientific innovation, invention or patent of strategic importance to the country.
15. Relevant Institutional Scientific and Ethical Review Committee shall monitor and evaluate the research periodically, and make a report of its findings to the Commission for necessary action.

National Commission for Science, Technology and
 Innovation(NACOSTI),
 Off Waiyaki Way, Upper Kabete,
 P. O. Box 30623 - 00100 Nairobi, KENYA
 Telephone: 020 4007000, 0713788787, 0735404245
 E-mail: dg@nacosti.go.ke
 Website: www.nacosti.go.ke