

Orphanage Recasting Commentary

P.231 'We found the new orphanage...' to the end of the chapter.

Imagine Zaman is writing a journal at the end of the day, describing his thoughts about the visitors that day. Comment on how he feels about the way he was treated by Farid and Amir and his thoughts about the situation he is in as head of the Kabul orphanage.

In this recasting, I wanted to portray how Zaman feels both hopeful and hopeless about the orphanage's situation. I used the sibilant simile of "*stagnant, suicidal flies littering its surface like a graveyard*" to portray how Kabul had died under Taliban rule, leaving the city cut off with "*no clean water*" and many Afghans struggling to survive. Additionally, the phrase "*suicidal flies*" hints at how Zaman is suffering mentally with the burden of looking after the traumatised children - many of whom are disabled or suffering from exposure, hence the "*flies*" indicating the spread of disease from the "*gray rats*" which frighten Amir. This semantic field of suffering is emphasised through the adjectives "*emaciated and distressed*", indicating that Zaman is powerless to help the "*dessicated...gaunt*" children who - as noted in the base text - have "*lost their childhood*". Contrastingly, Zaman's interrogative: "*you say there is hope for Sohrab?*", suggests that he is still desperate to protect the "lucky" children and help them to thrive. This devotion is reflected in my recasting, as Zaman confesses that "*I had not quite lost hope that the boy would become something amazing*" such as a "*sling-shot champion*". This turn of phrase harks back to Zaman's declarative in the base text, remarking that Sohrab is "*inseparable*" from his sling-shot, perhaps highlighting how his extraordinary abilities have sparked a renewal of faith in Zaman. As a devout Muslim, Zaman "*leaves the judging to Allah*" and has spent his savings on the orphanage, showing his strong, but conflicted, moral compass.

I wanted to convey Zaman's anger surrounding his unexpected visitors' rudeness juxtaposed with his self-loathing. For example, I utilised a simile of "*like a fire flooding the body with heat*" to describe the intense and uncontrollable shame that Zaman feels for selling Sohrab. The sensory nature of "*fire*" reflects not only Kabul's arid environment, but also Zaman's "*shifty eyes*" and non-verbal communications, referenced by Amir in the base text to hint at his guilt. I wrote how the fire was metaphorically "*extinguished*", because of Farid's shocking use of force as a fellow, non-violent Muslim. This causes Zaman to "*thrash*" and "*kick*" in the base text for survival. However, despite their own shortcomings, I wanted to portray the animosity towards Afghans who abandon their homeland - a query raised by Assef and Farid to Amir throughout the novel. Therefore, the Farsi exclamative "*nang and namoos!*" reflects how Zaman is angered by the men's lack of understanding and resilience, as if he denies the Talib one child "*he takes ten*". Although Zaman is frustrated and wants the men "*to go now*", I used the stative verb "*despise*" in a parallel phrase to reinforce his impossible dilemma. Nevertheless, Zaman's thoughts turn towards the