

S Written By Ngugi Wa Thiongo

Jamie S. Scott

Dreams in a Time of War Ngugi wa Thiong'o, 2011-03-08 Man Booker International Prize Finalist • By the world-renowned novelist, playwright, critic, and author of *Wizard of the Crow*, an evocative and affecting memoir of childhood. "A testament to the resilience of youth and the strength of hope.—The Boston Globe Born in 1938 in rural Kenya, Ngũgĩ wa Thiong'o came of age in the shadow of World War II, amidst the terrible bloodshed in the war between the Mau Mau and the British. The son of a man whose four wives bore him more than a score of children, young Ngũgĩ displayed what was then considered a bizarre thirst for learning, yet it was unimaginable that he would grow up to become a world-renowned novelist, playwright, and critic. In *Dreams in a Time of War*, Ngũgĩ deftly etches a bygone era, bearing witness to the social and political vicissitudes of life under colonialism and war. Speaking to the human right to dream even in the worst of times, this rich memoir of an African childhood abounds in delicate and powerful subtleties and complexities that are movingly told.

A Grain of Wheat Ngugi wa Thiong'o, Ngũgĩ wa Thiong'o, Abdulrazak Gurnah, 2002 A masterly story of myth, rebellion, love, friendship and betrayal from one of Africa's great writers, Ngugi wa Thiong'o's *A Grain of Wheat* includes an introduction by Abdulrazak Gurnah, author of *By the Sea*, in Penguin Modern Classics. It is 1963 and Kenya is on the verge of Uhuru - Independence Day. The mighty British government has been toppled, and in the lull between the fighting and the new world, colonized and colonizer alike reflect on what they have gained and lost. In the village of Thabai, the men and women who live there have been transformed irrevocably by the uprising. Kihika, legendary rebel leader, was fatally betrayed to the whiteman. Gikonyo's marriage to the beautiful Mumbi was destroyed when he was imprisoned, while her life has been shattered in other ways. And Mugo, brave survivor of the camps and now a village hero, harbours a terrible secret. As events unfold, compromises are forced, friendships are betrayed and loves are tested. Kenyan novelist and playwright Ngugi wa Thiong'o is the author of *Weep Not Child* (1964), *The River Between* (1965), and *Petals of Blood* (1977). Ngugi was chair of the Department of Literature at the University of Nairobi from 1972 to 1977. He left Kenya in 1982 and taught at various universities in the United States before he became professor of comparative literature and performance studies at New York University in 1992. If you enjoyed *A Grain of Wheat*, you might like Chinua Achebe's *Things Fall Apart*, also available in Penguin Modern Classics. 'With Ngugi history is a living tissue ... this book adds cubits to his already considerable stature' Guardian

Ngugi Wa Thiong'o, an Exploration of His Writings David Cook, Michael Okenimkpe, 1983

Approaches to Teaching the Works of Ngũgĩ wa Thiong'o Oliver Lovesey, 2012-01-01 Ngũgĩ wa Thiong'o is one of the most important and celebrated authors of postindependence Africa as well as a groundbreaking postcolonial theorist. His work, written first in English, then in Gikuyu, engages with the transformations of his native Kenya after what is often termed the Mau Mau rebellion. It also gives voice to the struggles of all Africans against economic injustice and political oppression. His writing and activism have continued despite imprisonment, the threat of assassination, and exile. Part 1 of this volume, Materials, provides resources and background for the teaching of Ngũgĩ's novels, plays, memoirs, and criticism. The essays of part 2, Approaches, consider the influence of Frantz Fanon, Karl Marx, and Joseph Conrad on Ngũgĩ; how the role of women in his fiction is inflected by feminism; his interpretation and political use of African history; his experimentation with orality and allegory in narrative; and the different challenges of teaching Ngũgĩ in classrooms in the United States, Europe, and Africa.

Dictators, Dictatorship and the African Novel Robert Spencer, 2021-03-01 This book examines the representation of dictators and dictatorships in African fiction. It examines how the texts clarify the origins of postcolonial dictatorships and explore the shape of the democratic-egalitarian alternatives. The first chapter explains the 'neoliberal' period after the 1970s as an effective 'recolonization' of Africa by Western states and international financial institutions. Dictatorship is theorised as a form of concentrated economic and political power that facilitates Africa's continued dependency in the context of world capitalism. The deepest aspiration of anti-colonial revolution remains the democratization of these authoritarian states inherited from the colonial period. This book discusses four novels by Ngũgĩ wa Thiong'o, Ahmadou Kourouma, Chinua Achebe and Chimamanda Ngozi Adichie in order to reveal how their themes and forms dramatize this unfinished struggle between dictatorship and radical democracy.

Cultural identity in the East African novel Regina Hartmann, 2014-04-11 Inhaltsangabe: Introduction: As the Black African writers have taught us, we must dance our word, for in human speech as in dance, lies an offering; to speak and to write is also to offer oneself to the other; it is to be reborn together. This quotation by M. Rombaut locates African literature close to the performing arts. According to his statement African literature seems to transcend the conventional European conception of writing, which is conceiving literature as something planned and permanent. The idea of a literary performance in African writing places the author much closer to the story-teller, who is dependent on his audience and trying to keep in touch with them. By processing their feelings in his performance he gives expression to a common consciousness. In contrast to the Western author who often wants to stand apart from his society, African authors tend to aim their participation in the formation of a shared identity. This paper tries to find out how authors from the framework of East Africa conceive of cultural identity. Basically, I will proceed in two steps: part A is dedicated to the development of a pattern within which the complex

issue of identity can be adequately discussed in an East African context. In Part B I will then apply this discussion scheme to three novels which as I will explain are representative for East African writing, in far as this term is justified. Part A starts off from some basic observations about identity, on the foundation of which I want to deduce the structure of my analysis. I will argue that identity is based on ones observation of the environment and on the influence of outsiders. All this is to some extent true for two concepts: individual and cultural identity. The latter develops when a group of individuals feels or is ascribed a common bond apt to correspond to several individual self-concepts. These individuals may then share a feeling of home, which can act as a physical but also mental commitment. Departing from these ideas I will show that four issues might be interesting in dealing with cultural identity, which can be expressed by some central questions: 1.Identity imposed and adopted: In how far can others influence our identity? 2.Identity rediscovered and reinvented:To what extent does our history work on identity? 3.Identity displaced: How does our feeling of physical or mental bond to a physical or mental space I will call home work on identity? 4.Identity integrated: How [...]

And the Birds Began to Sing Jamie S. Scott,1996 Taking as its starting-point the ambiguous heritage left by the British Empire to its former colonies, dominions and possessions, *And the Birds Began to Sing* marks a new departure in the interdisciplinary study of religion and literature. Gathered under the rubric Christianity and Colonialism, essays on Brian Moore, Timothy Findley, Margaret Atwood and Marian Engel, Thomas King, Les A. Murray, David Malouf, Mudrooroo and Philip McLaren, R.A.K. Mason, Maurice Gee, Keri Hulme, Epeli Hau'ofa, J.M. Coetzee, Christopher Okigbo, Chinua Achebe, Amos Tutuola and Ngugi wa Thiong'o explore literary portrayals of the effects of British Christianity upon settler and native cultures in Northern Ireland, Canada, Australia, New Zealand and the South Pacific, and the Africas. These essays share a sense of the dominant presence of Christianity as an inherited system of religious thought and practice to be adapted to changing post-colonial conditions or to be resisted as the lingering ideology of colonial times. In the second section of the collection, *Empire and World Religions*, essays on Paule Marshall and George Lamming, Jean Rhys, Olive Senior and Caribbean poetry, V.S. Naipaul, Anita Desai, Kamala Markandaya, and Bharati Mukherjee interrogate literature exploring relations between the scions of British imperialism and religious traditions other than Christianity. Expressly concerned with literary embodiments of belief-systems in post-colonial cultures (particularly West African religions in the Caribbean and Hinduism on the Indian subcontinent), these essays also share a sense of Christianity as the pervasive presence of an ideological rhetoric among the economic, social and political dimensions of imperialism. In a polemical Afterword, the editor argues that modes of reading religion and literature in post-colonial cultures are characterised by a theodical preoccupation with a praxis of equity.

Homecoming Ngugi wa Thiong'o,2023-10-01 In this collection of essays on African and Caribbean literature, culture, and politics, Ngugi wa Thiong'o delivers a groundbreaking critique of colonialism and capitalism in postcolonial Africa. In

these essays, Ngugi wa Thiong'o eloquently interweaves a range of issues including religious oppression, consumerism, and independence with the powerful intellect and passion that has come to characterise his writing. These pieces are essential for readers wishing to uncover a critical perspective on African society and culture. Homecoming is a groundbreaking collection intended to provoke and encourage thoughtful debate on how best to 'restore the creative glory of Africa and of all Africans' in the wake of postcolonialism. 'One of the greatest writers of our time.' Chimamanda Ngozi Adichie 'A tremendous writer... It's hard to doubt the power of the written word when you hear the story of Ngugi wa Thiong'o.' Guardian 'One of Africa's greatest writers.' New York Times

Linguistic[s] and Contemporary Literature Rotimi Johnson, 1990

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Petals of Blood Ngugi wa Thiong'o, 2005-02-22 "The definitive African book of the twentieth century" (Moses Isegawa, from the Introduction) by the Nobel Prize-nominated Kenyan writer The puzzling murder of three African directors of a foreign-owned brewery sets the scene for this fervent, hard-hitting novel about disillusionment in independent Kenya. A deceptively simple tale, *Petals of Blood* is on the surface a suspenseful investigation of a spectacular triple murder in upcountry Kenya. Yet as the intertwined stories of the four suspects unfold, a devastating picture emerges of a modern third-world nation whose frustrated people feel their leaders have failed them time after time. First published in 1977, this novel was so explosive that its author was imprisoned without charges by the Kenyan government. His incarceration was so shocking that newspapers around the world called attention to the case, and protests were raised by human-rights groups, scholars, and writers, including James Baldwin, Toni Morrison, Donald Barthelme, Harold Pinter, and Margaret Drabble.

Minutes of Glory Ngũgĩ wa Thiong'o, 2019-03-05 A dazzling short story collection from the person Chimamanda Ngozi Adichie calls one of the greatest writers of our time Ngũgĩ wa Thiong'o, although renowned for his novels, memoirs, and plays, honed his craft as a short story writer. From *The Fig Tree*, written in 1960, his first year as an undergraduate at Makerere University College in Uganda, to the playful *The Ghost of Michael Jackson*, written as a professor at the University of California, Irvine, these collected stories reveal a master of the short form. Covering the period of British colonial rule and resistance in Kenya to the bittersweet experience of independence—and including two stories that have never before been published in the United States— Ngũgĩ's collection features women fighting for their space in a patriarchal society, big men in their Bentleys who have inherited power from the British, and rebels who still embody the fighting spirit of the downtrodden. One of Ngũgĩ's most beloved stories, *Minutes of Glory*, tells of Beatrice, a sad but ambitious waitress who fantasizes about being feted and lauded over by the middle-class clientele in the city's beer halls. Her dream leads her on a witty and heartbreaking adventure. Published for the first time in America, *Minutes of Glory and Other Stories* is a major

literary event that celebrates the storytelling might of one of Africa's best-loved writers.

Ngũgĩ Wa Thiong'o Speaks Reinhard Sander, Bernth Lindfors, Lynette Cintrón, 2006 Ngugi's words lead to a deeper understanding of colonial and postcolonial history.

Wizard of the Crow Ngũgĩ wa Thiong'o, 2007

Encyclopedia of African History Kevin Shillington, 2005 Covering the entire continent from Morocco, Libya, and Egypt in the north to the Cape of Good Hope in the south, and the surrounding islands from Cape Verde in the west to Madagascar, Mauritius, and Seychelles in the east, this A-Z reference examines the history of the entire African continent. With entries ranging from the earliest evolution of human beings in Africa to the beginning of the twenty-first century, this comprehensive three-volume Encyclopedia is the first reference of this scale and scope. In nearly 1,100 entries, the Encyclopedia not only examines the well-established topics in African history but also looks at the social, economic, linguistic, anthropological, and political subjects that are being re-evaluated or newly opened for historical analysis by recent research and publication.

Anglophone Verse Novels as Gutter Texts Dirk Wiemann, 2023-06-15 *Anglophone Verse Novels as Gutter Texts* draws on the notion of the 'gutter' in graphic narratives – the gap between panels that a reader has to imaginatively fill to generate narrative sequence – to analyse the largely overlooked literary form of the verse novel. Marked at all levels by the tense constellation of segment and sequence, and a conspicuously 'gappy' texture, verse novels offer productive alternatives to the dominant prose novel in contemporary fiction, where a similar 'gappiness' has become a hallmark, as illustrated by the loosely interlaced multi-strand plot structures of influential 'world novels' (Bolaño, Mitchell, Powers). The verse novel is a form particularly prolific in the postcolonial world and among diasporic or minoritarian writers in the Global North. This study concentrates on two of the most prominent areas in which verse novels distinguish themselves from the prose novel to read texts by Derek Walcott, Anne Carson, Bernardine Evaristo, Patience Agbabi and others: In 'planetary' verse novels from the Caribbean, Canada, Samoa and Hawai'i, the central trope of the volcano evokes a world in constant un/making; while post-national verse novels, particularly in Britain, modify the established paradigms of imagined communities. Dirk Wiemann's study speculates whether the resurgence of verse novels correlates with the apprehension of inhabiting a world that has become unpredictable and dangerous but also promising: a 'post-prosaic' world.

A Survey of Zulu Literature from 1970-1990 Mtholeni N. Ngcobo, 2002 This work provides a survey of Zulu literature and summaries for each title. It aims to provide a useful reference work for those who want to know more about Zulu books published between 1970 and 1990. It examines various themes covered by the authors writing in their indigenous languages, and explains how they were able to express the socio-political concerns of the period.

Decolonizing Language and Other Revolutionary Ideas Ngũgĩ wa Thiong'o, 2025-05-06 A Literary Hub Most Anticipated Book Brilliant thoughts on modern African literature and postcolonial literary criticism from one of the giants of

contemporary letters “One of the greatest writers of our time.” —Chimamanda Ngozi Adichie Ngũgĩ wa Thiong’o is a towering figure in African literature, and his novels *A Grain of Wheat*; *Weep Not, Child*; and *Petals of Blood* are modern classics. Emerging from a literary scene that flourished in the 1950s and ’60s during the last years of colonialism in Africa, he is now known not just as a novelist—one who, in the late ’70s, famously stopped writing novels in English and turned to the language he grew up speaking, Gĩkũyũ—but as a major postcolonial theorist. In *Decolonizing Language and Other Revolutionary Ideas*, Ngũgĩ gives us a series of essays that build on the revolutionary ideas about language and its constructive role in national culture, history, and identity that he set out in his earlier work. In a book that is intricate, nuanced, and accessible, he reaffirms the power of African languages to fight back against both the psychic and material impacts of colonialism, past and present. *Decolonizing Language and Other Revolutionary Ideas* also explores these themes through chapters on some of Ngũgĩ’s contemporaries, including Chinua Achebe and Wole Soyinka. A book with immense relevance to our present moment, *Decolonizing Language and Other Revolutionary Ideas* works both as a wonderful introduction to the enduring themes of Ngũgĩ’s work as well as a vital addition to the library of the world’s greatest and most provocative living writers.

The Facts on File Companion to the World Novel Michael Sollars, Arbolina Llamas Jennings, 2008

Njamba Nene's Pistol Ngugi wa Thiong'o, 1995-03

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