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IAF - ALEXIS AMIR

This collection of essays introduces students of African literature to the heritage of the African prose narrative, starting from its oral base and covering its linguistic and cultural diversity. The book brings together essays on both the classics and the relatively new works in all subgenres of the African prose narrative, including the traditional epic, the novel, the short story and the autobiography. The chapters are arranged according to the respective thematic paradigms under which the discussed works fall.

Comparative historical study of the three national cultures of Ethiopia, Tanganyika/Tanzania, and Rhodesia/Zimbabwe. The development of theatre is seen against the background of centuries of cultural evolution and interaction, from pre-colonial times, through phases of African and European imperialism, to the liberation struggles and newly-won independence.

Higher education can be a vital public good, providing opportunities for students, informed citizens for democracy, and knowledge to improve the human condition. Yet public investment in universities is widely being cut, often because public purposes are neglected while private benefits dominate. In this collection, international scholars confront the realities of higher education and the future of its public and private agenda. Their perspectives illuminate the trajectory of education in the twenty-first century and the continuing importance of the university's public mission. Reporting from Asia, Africa, Europe, Latin America, and North America, these scholars look at the different ways universities struggle to serve public and private agendas. Contributors examine the implications of changes in funding sources as well as amounts, different administrative and policy decisions, and the significance of various approaches to assessment and evaluation. They ask whether wider student access has in fact resulted in social mobility, whether more scientific research can be treated as an open-access resource, how changes in academic publishing change access to knowledge, and whether universities get full value from research sold to private corporations. At the same time, these chapters capture the confusion in the university sector over explaining academic work to a broader public and prioritizing its multiple purposes. Authors examine these practical challenges and the implications of different approaches in different contexts.

In *Black South African Autobiography After Deleuze: Belonging and Becoming in Self-Testimony*, Kgomotso Michael Masemola uses Gilles Deleuze's theories of immanence and deterritorialization to explore South African Autobiography as both the site and limit of intertextual cultural memory.

Columbia's guides to postwar African literature paint a unique portrait of the continent's rich and diverse literary traditions. This volume examines the rapid rise and growth of modern literature in the three postcolonial nations of Zimbabwe, Malawi, and Zambia. It tracks the multiple political and economic pressures that have shaped Central African writing since the end of World War II and reveals its authors' heroic efforts to keep their literary traditions alive in the face of extreme poverty and AIDS. Adrian Roscoe begins with a list of key political events. Since writers were compos-

ing within both colonial and postcolonial contexts, he pays particular attention to the nature of British colonialism, especially theories regarding its provenance and motivation. Roscoe discusses such historical figures as David Livingstone, Cecil Rhodes, and Sir Harry Johnston, as well as modern power players, including Robert Mugabe, Kenneth Kaunda, and Kamuzu Banda. He also addresses efforts to create a literary-historical record from an African perspective, an account that challenges white historiographies in which the colonized was neither agent nor informer. A comprehensive alphabetical guide profiles both established and emerging authors and further illustrates issues raised in the introduction. Roscoe then concludes with a detailed bibliography recommending additional reading and sources. At the close of World War II the people of Central Africa found themselves mired in imperial fatigue and broken promises of freedom. This fueled a desire for liberation and a major surge in literary production, and in this illuminating guide Roscoe details the campaigns for social justice and political integrity, for education and economic empowerment, and for gender equity, participatory democracy, rural development, and environmental care that characterized this exciting period of development.

The multitudinous nature of African literature has always been an issue but really not a problem, although its oral base has been used by expatriate critics to accuse African literature of thin plots, superficial characterisation, and narrative structures. African literature also, it is observed, is a mixed grill: it is oral; it is written in vernacular or tribal tongues; written in foreign tongues English, French, Portuguese and within the foreign language in which it is written, pidgin and creole further bend the already bent language giving African literature a further taint of linguistic impurity. African literature further suffers from the nature of its "newness" and this created problems for the critic. Because it is new, and because its critics are in simultaneous existence with its writers, we confront the problem of "instant analysis". Issues in African Literature continues the debate and tries to clarify contemporary burning issues in African literature, by focussing on particular areas where the debate has been most concerned or around which it has hovered and been persistent.

Eco-Critical Literature: Regreening African Landscapes critically examines the representations, constructions, and imaginings of the relationship between the human and non-human worlds in contemporary African literature and culture. It offers innovative, incisive, and critical perspectives on the importance of sustaining a symbiotic relationship between humans and their environment. The book thus carries African scholarship beyond the mere analysis of themes and style to ethical and activist roles of literature having an impact on readers and the public. It is a scholarship geared towards rectifying ecological imbalance that is prevalent in many parts of the continent that forms the setting, context, and thematic discourse of the works or authors studied in this book. Besides sensitizing the African readership to the need for the restoration of harmony between man and the environment, this book equally aims to further familiarize scholars and students

working on African literature and culture with the theoretical concerns of eco-criticism.

Contemporary African Literature in English explores the contours of representation in contemporary Anglophone African literature, drawing on a wide range of authors including Chimamanda Ngozi Adichie, Aminatta Forna, Brian Chikwava, Ngug? wa Thiong'o, Nuruddin Farah and Chris Abani.

One of the fundamental challenges in deconstructing, rethinking and remaking the world from a Pan African vantage point is that some captives have tended to delight in the warmth of the [imperial] predator's mouth. In other words, some captives forget that the imperial predator's mouth gets warm because empire is eating and heating up from prey on the continent. (De-)Militarisation, Transnational Land Grabs and Restitution in an Age of the New Scramble for Africa: A Pan African Socio-Legal Perspective is a book that knocks on key aspects relating to land, militarisation, a PostAfrican World Order and a chaotic Post-God World Order, which require critical scholarly and policy attention in the quest to free Africa from centuries-old imperial depredations. The book carefully navigates the imperial entrapments which are designed to focus African attention only on decolonising African minds without also engaging in the [imperially more unsettling] decolonisation of African materialities.

From Conrad to Rushdie, from Du Bois, to Ngugi, *Worlds Within* explores the changing form of novels, nations, and national identities, by attending to the ways in which political circumstances meet narratives of the psyche.

This book examines the politics of landscape and heritage by focusing on the example of Great Zimbabwe National Monument in southern Zimbabwe. The controversy that surrounded the site in the early part of the 20th century, between colonial antiquarians and professional archaeologists, is well reported in the published literature. Based on long term ethnographic field work around Great Zimbabwe, as well as archival research in NMMZ, in the National Archives of Zimbabwe, and several months of research at the World Heritage Centre in Paris, this new book represents an important step beyond that controversy over origins, to focus on the site's position in local contests between, and among individuals within, the Nemanwa, Charumbira and Mugabe clans over land, power and authority. To justify their claims, chiefs, spirit mediums and elders of each clan make appeals to different, but related, constructions of the past. Emphasising the disappearance of the 'Voice' that used to speak there, these narratives also describe the destruction, alienation and desecration of Great Zimbabwe that occurred, and continues, through the international and national, archaeological and heritage processes and practices by which Great Zimbabwe has become a national and world heritage site today.

Literary History: Towards a Global Perspective is a research project funded by the Swedish Research Council (Vetenskapsrådet). Initiated in 1996 and launched in 1999, it aims at finding suitable methods and approaches for studying and analysing literature globally, emphasizing the comparative and intercultural aspect. Even though we nowadays have fast and easy access to any kind of information on literature and literary history, we encounter, more than ever, the difficulty of finding a credible overall perspective on world literary history. Until today, literary cultures and traditions have usually been studied separately, each field using its own principles and methods. Even the conceptual basis itself varies from section to section and the genre concepts employed are not mutually compatible. As a consequence, it is very difficult, if not impossible, for the interested layperson as well as for the professional student, to gain a clear and fair perspective both on the literary traditions of other peoples and on one's own

traditions. The project can be considered as a contribution to gradually removing this problem and helping to gain a better understanding of literature and literary history by means of a concerted empirical research and deeper conceptual reflection. The contributions to the four volumes are written in English by specialists from a large number of disciplines, primarily from the fields of comparative literature, Oriental studies and African studies in Sweden. All of the literary texts discussed in the articles are in the original language. Each one of the four volumes is devoted to a special research topic.

Learning to Lead for Transformation takes an international and inclusive approach, exploring learning and educational leadership from different cultural and theoretical perspectives, from Habermas' theory of cognitive interests to Freire's approach to education and Ngara's decolonized epistemology and Ubuntu-based developmental approach. Enriching his presentation with Japanese and Western examples, Ngara uses the African tradition of storytelling as well as engaging exercises to explore: - The developmental approach to teaching and learning - The link between the proposed pedagogy and leadership development - The importance of relevant curriculum content - The importance of approaches based on indigenous knowledge systems or cultural traditions. Each topic is introduced with a "tuning in exercise", and the reader is guided to reflect on their own experiences and understanding throughout the book with discussion points and activities.

THE TWO ZIMBABWEAN WRITERS featured in this collection of stories and poems could not be more different. John Eppel is an English literature teacher in Bulawayo; Julius Chingono, from Norton, near Harare, was a rock-blaster in mines for many years. Eppel is a deliberate stylist, while Chingono is a deliberate anti-stylist. The western literary tradition is pervasive in Eppel's writing; Chingono is his own tradition. In another sense, however, they could not be more similar. Both share an aversion for those in power who exploit it to the detriment of all but their cronies and themselves; both feel a deep compassion for the poor and the marginalized of Zimbabwe. And they are both very funny.

Uniting a sense of the political dimensions of language appropriation with a serious, yet accessible linguistic terminology, *The African Palimpsest* examines the strategies of 'indigenization' whereby West African writers have made their literary English or French distinctively 'African'. Through the apt metaphor of the palimpsest - a surface that has been written on, written over, partially erased and written over again - the book examines such well-known West African writers as Achebe, Armah, Ekwensi, Kourouma, Okara, Saro?Wiwa, Soyinka and Tutuola as well as lesser-known writers from francophone and anglophone Africa. Providing a great variety of case-studies in Nigerian Pidgin, Akan, Igbo, Maninka, Yoruba, Wolof and other African languages, the book also clarifies the vital interface between Europhone African writing and the new outlets for African artistic expression in (auto-)translation, broadcast television, radio and film. Hailed as a classic in the 1990s, *The African Palimpsest* is here reprinted in a completely revised edition, with a new Introduction, updated data and bibliography, and with due consideration of more recent theoretical approaches. 'A very valuable book - a detailed exploration in its concern with language change as demonstrated in post-colonial African literatures?' Bill Ashcroft, University of New South Wales 'Apart from its great documentary value, *The African Palimpsest* provides many theoretical concepts that will be useful to scholars of African literatures, linguists in general - as well as comparatists who want to gain fresh insights into the processes by which Vulgar Latin once gave birth to the Romance languages.' Ahmed Sheikh Bangura, University of California, Santa Barbara 'As

Zabus? book suggests, it is the area where the various languages of a community meet and cross-over ? that is likely to provide the most productive site for the generation of a new literature that is true to the real linguistic situation that pertains in so much of contemporary urban Africa.' Stewart Brown, University of Birmingham

In the late 1970s, Brazil was experiencing the return to democracy through a gradual political opening and the re-birth of its civil society. *Writing Identity* examines the intricate connections between artistic production and political action. It centers on the politics of the black movement and the literary production of a Sao Paulo-based group of Afro-Brazilian writers, the Quilombhoje. Using Pierre Bourdieu's theory of the field of cultural production, the manuscript explores the relationship between black writers and the Brazilian dominant canon, studying the reception and criticism of contemporary Afro-Brazilian literature. After the 1940s, the Brazilian literary field underwent several transformations. Literary criticism's displacement from the newspapers to the universities placed a growing emphasis on aesthetics and style. Academic critics denounced the focus on a political and racial agenda as major weaknesses of Afro-Brazilian writing, and stressed, the need for aesthetic experimentation within the literary field. *Writing Identity* investigates how Afro-Brazilian writers maintained strong connections to the black movement in Brazil, and yet sought to fuse a social and racial agenda with more sophisticated literary practices. As active militants in the black movement, Quilombhoje authors strove to strengthen a collective sense of black identity for Afro-Brazilians.

The experience of colonization and the challenges of a post-colonial world have produced an explosion of new writing in English. This diverse and powerful body of literature has established a specific practice of post-colonial writing in cultures as various as India, Australia, the West Indies and Canada, and has challenged both the traditional canon and dominant ideas of literature and culture. *The Empire Writes Back* was the first major theoretical account of a wide range of post-colonial texts and their relation to the larger issues of post-colonial culture, and remains one of the most significant works published in this field. The authors, three leading figures in post-colonial studies, open up debates about the interrelationships of post-colonial literatures, investigate the powerful forces acting on language in the post-colonial text, and show how these texts constitute a radical critique of Eurocentric notions of literature and language. This book is brilliant not only for its incisive analysis, but for its accessibility for readers new to the field. Now with an additional chapter and an updated bibliography, *The Empire Writes Back* is essential for contemporary post-colonial studies.

Presents alphabetically arranged entries on authors, works of poetry, drama, and fiction, recurrent themes, and literary theories in twentieth-century African literature.

Regarded by some as mad and by others as a genius, Zimbabwean writer Dambudzo Marechera is today, ten years after his death, considered to be one of the most innovative writers that Africa has produced. This new book is a collection of critical essays devoted entirely to Marechera's work and includes contributions from academics in Zimbabwe, South Africa, Italy, Nigeria, Germany and the United Kingdom who show the complexity and variety of responses that Marechera's writing evokes.

Reading Contemporary African Literature brings together scholarship on, critical debates about, and examples of reading African literature in all genres – poetry, fiction, and drama including popular culture. The anthology offers studies of African literature from interdisciplinary perspectives that employ sociological, historical, and ethnographic besides literary analysis of the literatures. It

has assembled critical and researched essays on a range of topics, theoretical and empirical, by renowned critics and theorists of African literature that evaluate and provide examples of reading African literature that should be of interest to academics, researchers, and students of African literature, culture, and history amongst other subjects. Some of the essays examine authors that have received little or no attention to date in books on recent African literature. These essays provide new insights and scholarship that should broaden and deepen our understanding and appreciation of African literature.

In *Daybreak is Near ... : Literature, Clans and the Nation-State in Somalia*, Ali Jimale Ahmed examines the role literature has played in modern Somali society of the past half century. The writer examines Somali literature, both written and oral, to trace the development of Somali nationalism, as well as seek explanations for the disintegration of the post-colonial Somali nation-state.

"Among the contributors are a new generation of young African writers whose studies include the works of a number of established and emerging African Writers about whom there is little criticism now in existence."--BOOK JACKET.

No description available.

"Situating literature and anthropology in mutual interrogation, Miller's...book actually performs what so many of us only call for. Nowhere have all the crucial issues been brought together with the sort of critical sophistication it displays."—Henry Louis Gates, Jr. ". . . a superb cross-disciplinary analysis."—Y. Mudimbe

More than 500 alphabetically arranged entries by more than 200 expert contributors overview the complex relationship between literature and politics.

The novel remains the most popular genre in the African literary landscape. In the very large body of criticism that has been devoted to the craft of African fiction, this very stimulating study of six African novels will hold its own distinctive place for a long while. It brings to African critical thought not only an exceptional acumen of interpretation and analysis, but something much more important to most of the previous serious literary study than mere technical dissection - a keen sense of the experience and imaginative truth that make Asong's selected African texts living books as well as authentic record of human and moral values. Many of Asong's perceptions are not only critically shrewd but humanly searching, alert to aesthetic quality and invention. No one interested in creative criticism of African fiction will read this book without finding its approach a challenge to his or her own reading of African fiction, and a stimulus to understanding the growth and enduring richness of the best of the African novel. The book balances nicely in its choice of three texts in English and three in French, the two dominant colonial languages in Africa South of the Sahara. Even more interesting is the fact that although all the French texts have been translated into English, Asong opts to treat the three in the original language in which they were conceived and executed, a decision which keeps the reader as close as possible to the original idiom.

Emmanuel Ngara explores the relationship between the social vision of poets and their styles, and evaluates the ability of poets to communicate with their readers.

Several hundred A-Z entries cover Achebe's major works, important characters and settings, key concepts and issues, and more. Though best known as a novelist, Achebe is also a critic, activist, and spokesman for African culture. This reference is a comprehensive and authoritative guide to his life and writings. Included are several hundred alphabetically arranged entries. Some of these are substantive summary discussions of Achebe's major works of fiction, nonfiction, and poetry. Entries are written by expert contributors and close with brief bibliographies. The volume also pro-

vides a general bibliography and chronology. Nigerian writer Chinua Achebe is widely regarded as the most important of the numerous African novelists who gained global attention in the second half of the 20th century. Achebe is certainly the African writer best known in the West, and his first novel, *Things Fall Apart*, is a founding text of postcolonial African literature and regarded as one of the central works of world literature of the last 50 years. Though best known as a novelist, Achebe is also a critic, activist, and spokesman for African culture. This reference is a comprehensive and authoritative guide to his life and writings. Included are several hundred alphabetically arranged entries. Some of these are substantive summary discussions of Achebe's major works of fiction, nonfiction, and poetry. Other topics include all of his major fictional characters and settings, important concepts and issues central to his writings, historical persons, places, and events relevant to his works, and influential texts by other writers. Entries are written by expert contributors and close with brief bibliographies. The volume also provides a general bibliography and chronology.

This groundbreaking work, first published in 1989, was one of the first to challenge the conventional critical assessment of African literature, and remains highly influential today. Amuta's key argument is that African literature can be discussed only within the wider framework of the dismantling of colonial rule and Western hegemony in Africa. In exploring the possibility of a dialectical, alternative critical base, he draws upon both classical Marxist aesthetics and the theories of African culture espoused by Fanon,

Cabral and Ngugi. From these explorations, Amuta derives a new language of criticism, which is then applied to works by modern African writers as diverse as Achebe, Ousmane, Agostinho Neto and Dennis Brutus. Amuta's highly original and innovative approach remains relevant not only for assessing the literature of developing countries, but for Marxist and postcolonial theories of literary criticism more generally. The author's elegance of argument and clarity of exposition makes this a distinguished and lasting contribution to debates around cultural expression in postcolonial Africa.

"Denis Hurley was not born in a lighthouse as some people imagine. His father was the keeper of the lighthouse at Cape Point, the guardian of the light that warns the sailors of dangers and guides them away from destruction. Now the son did not follow in his father's footsteps. But he became a lighthouse keeper too; the guardian of the light that warns of dangers and saves us from destruction. The lighthouse has become a symbol of light and hope and our Archbishop has been doing this work of warning and guiding for the greater part of his [life]. And he has done it with great faithfulness for which today we give thanks." - Alan Paton, author of *Cry the Beloved Country* (Vintage, 2002) Born in Cape Town in 1915 of Irish parents, Dennis Hurley became the youngest Catholic bishop in the world in 1947 at 31 and would later come to be regarded, along with Desmond Tutu, as one of the South African state's "most wanted" political opponents. His inspiring life as a courageous opponent of South Africa's apartheid regime for over 50 years and as a champion of the reforms and spirit of Vatican II is chronicled in this indispensable work.