

Aminata Analysis By Francis Imbuga

Although gender and non-gender scholars have studied men, such an academic exercise requires a critical and focused study of masculine subjects in particular social contexts, which is what this book attempts to do. This empirically rich collection of essays, the seventh of the CODESRIA Gender Series, deals with critical examinations of various shades and ramifications of Africa's masculinities and what these portend for the peoples of Africa and for gender relations in the continent. So much has changed in terms of notions and expressions of masculinities in Africa since ancient times, but many aspects of contemporary masculinities were fashioned during and since the colonial period. The papers in this volume were initially discussed at the 2005 month-long CODESRIA Gender Institute in Dakar. The contributors are gender scholars drawn from various disciplines in the wide fields of the humanities and the social sciences with research interests in the critical study of men and masculinities in Africa. The CODESRIA Gender Series aims at keeping alive and nourishing the African social science knowledge base with insightful research and debates that challenge conventional wisdom, structures and ideologies that are narrowly informed by caricatures of gender realities. The series strives to showcase the best in African gender research and provide a platform for emerging new talents to flower.

This reimagining of the Robin Hood legend tells the story of the young boy behind the bandit hero's rise to fame. Will Shackley is the son of a lord, and though just thirteen, he's led a charmed, protected life and is the heir to Shackley House, while his father is away on the Third Crusade with King Richard the Lionheart. But with King Richard's absence, the winds of treason are blowing across England, and soon Shackley House becomes caught up in a dangerous power struggle that drives Will out of the only home he's ever known. Alone, he flees into the dangerous Sherwood Forest, where he joins an elusive gang of bandits readers will immediately recognize. How Will helps a drunkard named Rob become one of the most feared and revered criminals in history is a swashbuckling ride perfect for anyone who loves heroes, villains, and adventure. From the Hardcover edition.

Mema engages the reader with its dramatic tale of a woman struggling against the constraints of her community, yet proves to be a multi-layered novel exploring a culture in transition.

Betrayal in the City, first published in 1976 and 1977, was Kenya's national entry to the Second World Black and African Festival of Arts and Culture in Lagos, Nigeria. The play is an incisive, thought-provoking examination of the problems of independence and freedom in post-colonial African states, where a sizeable number of people feel that their future is either blank or bleak. In the words of Mosese, one of the characters: "It was better while we waited. Now we have nothing to look forward to. We have killed our past and are busy killing our

future."--Page 4 of cover.

Kenya, a land of safaris, wild animals, and Maasai warriors, perfectly represents Africa for many Westerners. This peerless single-source book presents the contemporary reality of life in Kenya, an important East-African nation that has served as a crossroads for peoples and cultures from Africa, the Middle East, and East Asia for centuries. As such, it is a land rich in cultural and ethnic diversity, where unique and dynamic traditions blend with modern influences. Students and general readers will be engrossed in narrative overviews highlighting Kenyan history, as well as the beliefs, vibrant cultural expressions, and various lifestyles and roles of the Kenyan population. A chronology, glossary, and numerous photos enhance the narrative. Kenya today struggles with nation building. Its society comprises the haves and the have-nots and faces the challenges of the trend toward urbanization, with its attendant disruption of traditional social structures. For Kenyans, the preserving of traditional cultures is as important as making the statement that Kenya is a modern nation. Chapters on the land, people, and history; religion and worldview; literature, film, and media; art and architecture; cuisine and traditional dress; gender roles, marriage, and family; and social customs and lifestyle are up to date and written by a country expert. A chronology, glossary, and numerous photos enhance the narrative.

This reference book surveys the richness of postcolonial African literature. The volume begins with an introductory essay on postcolonial criticism and African writing, then presents alphabetically arranged profiles of some 60 writers, including Chinua Achebe, Nadine Gordimer, Bessie Head, Doris Lessing, Tsitsi Dangarembga, Tahbar Ben Jelloun, among others. Each entry includes a brief biography, a discussion of major works and themes that appear in the author's writings, an overview of the critical response to the author's work, and a bibliography of primary and secondary sources. These profiles are written by expert contributors and reflect many different perspectives. The volume concludes with a selected general bibliography of the most important critical works on postcolonial African literature.

Kenyan-born novelist and playwright Ngugi wa Thiong'o and his collaborator, Micere Githae Mugo, have built a powerful and challenging play out of the circumstances surrounding the 1956 trial of Dedan Kimathi, the celebrated Kenyan hero who led the Mau Mau rebellion against the British colonial regime in Kenya and was eventually hanged. A highly controversial character, Kimathi's life has been subject to intense propaganda by both the British government, who saw him as a vicious terrorist, and Kenyan nationalists, who viewed him as a man of great courage and commitment. Writing in the 1970s, the playwrights' response to colonialist writings about the Mau Mau movement in *The Trial of Dedan Kimathi* is to sing the praises of the deeds of this hero of the resistance who refused to surrender to British imperialism. It is not a reproduction of the farcical "trial" at Nyeri. Rather, according to the preface, it is "an imaginative recreation and interpretation of the collective will of the Kenyan peasants and workers in their refusal to break under sixty years of colonial torture and ruthless oppression by the British ruling classes and their continued determination to resist exploitation, oppression and new forms of enslavement."

Studies on the aesthetic representations of atrocity the world over have taken different discursive dimensions from history, sociology, political to human rights. These perspectives are usually geared towards understanding the manifestations, extent, political and economic implications of atrocities. In all these cases, representation has been the singular concern. *Cultural Archives of Atrocity: Essays on the Protest Tradition in Kenyan Literature, Culture and Society* brings together generic ways of interrogating artistic representations of atrocity in Kenya. Couched on interdisciplinary, multidisciplinary and cross-disciplinary approaches, essays in this volume investigate representations of Atrocity in Kenyan Literature, Film, Popular Music and other mediated cultural art forms. Contributors to this volume not only bring on board multiple and competing perspectives on studying atrocity and how they are archived but provide refreshing and valuable insights in examining the artistic and cultural interpellations of atrocity within the socio-political imaginaries of the Kenyan nation. This volume forms part of the growing critical resources for scholars undertaking studies on atrocity within the fields of ethnic studies, cultural studies, postcolonial studies, peace and conflict, criminology, psychology, political economy and history in Kenya.

An award-winning Scottish and Sierra Leonean novelist “brilliantly portrays the atmosphere” of Croatia in this haunting tale of war, history, and secrets (*The Guardian*). Visitors are not common in the small Croatian village of Gost, so Duro is surprised to see a strange car pull up to a well-known farmhouse just outside of town. Laura, a British woman, and her two children are refurbishing the home to be their summer cottage, and Duro agrees to lend a hand, becoming Laura’s confidant along the way. But the rest of the residents of Gost are not so pleased to have outsiders in their midst. As Duro works to shield Laura and her family from the town’s hostility, volatile secrets begin to bubble to the surface—secrets that could threaten everyone in the seemingly sleepy town, even the unwitting new residents. *The Hired Man* is a story of lost love, dangerous history, and quiet malice. “Not since *Remains of the Day* has an author so skillfully revealed the way history’s layers are invisible to all but it’s participants, who do what they must to survive” (*The Boston Globe*).

The play is about Wamala, a simple teacher whose job was 'thumbing pieces of chalk', who on the eve of independence, miraculously finds himself as a minister with all the associated luxuries befitting the office.

AminataA PlayEast African PublishersPeak Revision K.C.S.E. EnglishEast African PublishersBetrayal in the CityA PlayEast African Publishers

In contrast to the wealth of studies on progress towards gender equality, opposition to gender equality is rarely studied, which makes it difficult to understand the positive and negative dynamics of gender equality as a political project. The first of its kind, this timely collection examines the potential and challenges of our current scholarship on understanding opposition to gender+ equality in Europe. Divided into three parts, Mieke Verloo and her team of international experts begin *Varieties of Opposition to Gender Equality in Europe* by theorizing the dynamics of opposition to gender equality policies in Europe. Part Two highlights oppositional actors (politicians, governments, citizens, policy makers, churches) and political arenas (parliament, courts, Internet), as well as different and opposing visions of gender+ equality. Part Three concludes with a

framework for understanding oppositional dynamics on gender equality change. Setting the agenda for future research, this book will be useful for students of gender and politics, social movements, European integration, and policy studies, as well as for high-level policymakers, students, and feminist activists alike. It will be an inspiration to thinkers and doers and to scholars and political actors.

In his last play published posthumously the late Francis Imbuga presents the dramatic dialogue of his characters as mind games. In addition to using a narrator, Sikia Macho, to fill us in on the broken politics of Kafira, centring around detention without trial, Imbuga deliberately delays the inciting action, the formation of the Green Party of Kafira which then challenges the hitherto political monolith called the National Party. The candidate of the new party, former detainee Pastor Mgei, wins the election, and thereby dethrones the so-called Chief of Chiefs. In *The Green Cross of Kafira*, Imbuga, with a renewed sense of urgency, addresses the theme of dictatorship in Africa, and completes his trilogy of the Kafira plays which begins with *Betrayal in the city* followed by *Man of Kafira*.

This is a simple and powerful tale of the effects of the Mau Mau war on individuals and families in Kenya.

‘Couze Venn's book makes an outstanding contribution to our understanding of postcolonial theory and its engagement with significant changes within the contemporary world. Couze Venn forces us to rethink the very parameters of the post-colonial and suggests a new political economy for post-modern times. This critical engagement opens up the possibility to reimagine the world from its current narrow European strictures to a world full of alternative possibilities and modernities. Venn's book adds a new dimension to the scholarly literature on postcolonial studies with the suggestion that such a rethinking is transmodern - properly postcolonial and postoccidental. As such, it is an extended meditation and development of his *Occidentalism*. This is a timely and ground breaking book that contributes to a much needed reconceptualisation of the postcolony’ - Professor Pal Ahluwalia, Goldsmiths College, University of London

What is postcolonial studies? What are its achievements, strengths and weaknesses? This ground breaking book offers an essential guide to one of the most important issues of our time, with special emphasis on neo-liberalism within world poverty and the ‘third world’. It clarifies: - the territory of postcolonial studies; - how identity and postcolonialism relate; - the ties between postcolonialism and Modernity; - new perspectives in the light of recent geo-political events; - potential future developments in the subject. Lucid, comprehensive and accessible the book offers students and scholars a one-stop guide to one of the most important issues of our time.

Two brothers - Opito and Obina from northern Uganda, are grappling with the strict creed of their culture. Opito is in love with beautiful, educated Gladys but his parents reject his choice. He is seized by a spirit in her form - the alien woman. Obina, is courted by a southern beauty who is at the same university. She is seen as an alien woman by Obina as well as his family

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and at first she is rejected. But she has qualities that transcend generations and cultures. In this quietly powerful and eminently readable novel, winner of the prestigious Sinclair Prize, Kenyan writer Marjorie Macgoye deftly interweaves the story of one young woman's tumultuous coming of age with the history of a nation emerging from colonialism. At the age of sixteen, Paulina leaves her small village in western Kenya to join her new husband, Martin, in the bustling city of Nairobi. It is 1956, and Kenya is in the final days of the "Emergency," as the British seek to suppress violent anti-colonial revolts. But Paulina knows little about, about city life, or about marriage, and Martin's clumsy attempts to control her soon lead to a relationship filled with silences, misunderstandings, and unfulfilled expectations. Soon Paulina's inability to bear a child effectively banishes her from the confines of traditional women's roles. As her country at last moves toward independence, Paulina manages to achieve a kind of independence as well: She accepts a job that will require her to live separately from her husband, and she has an affair that leads to the birth of her first child. But Paulina's hard-won contentment will be shattered when Kenya's turbulent history intrudes into her private life, bringing with it tragedy—and a new test of her quiet courage and determination. Paulina's patient struggles for survival and identity are revealed through Marjorie Macgoye's keen and sensitive vision—a vision which extends to embrace the whole of a nation and a people likewise struggling to find their way. As the *Weekly Standard of Kenya* notes, "Coming to Birth is a radical novel in firmly asserting our common humanity."

This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. • Over 100 expert contributors—a diverse group of international scholars from all sides of the Atlantic representing many different disciplines • A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

Discusses the traditions, culture, religion, media, literature, and arts of Kenya.

Written by award-winning African novelist Mariama Ba and translated from the original French, *So Long a Letter* has been recognized as one of Africa's 100 Best Books of the 20th Century. The brief narrative, written as an extended letter, is a sequence of reminiscences—some wistful, some bitter—recounted by recently widowed Senegalese school teacher Ramatoulaye Fall. Addressed to a lifelong friend, Aissatou, it is a record of Ramatoulaye's emotional struggle for survival after her husband betrayed their marriage by taking a second wife. This semi-autobiographical account is a perceptive testimony to the plight of educated and articulate Muslim women. Angered by the traditions that allow polygyny, they inhabit a social milieu dominated by attitudes and values that deny them status equal to men. Ramatoulaye hopes for a world where the best of old customs and new freedom can be combined. Considered a classic of contemporary African women's literature, *So Long a Letter* is a must-read for anyone interested in African literature and the passage from colonialism to modernism in a Muslim country.

During his lifetime, Okot pBitek was concerned that African nations, including his native Uganda, be built on African and not European foundations. Traditional African songs became a regular feature in his work, including this pair of poems, originally written in Acholi and translated into English. Lawinos words in the first poem are not fancy, but their creative patterns convey compelling images that reveal her dismay over encroaching Western traditions and her Westernized husbands behavior. Ocols poem underlines Lawinos points and confirms her view of him as a demeaning and arrogant person whose political energies and obsession with wasting time are destructive to his family and his community. The gripping poems of Lawino and Ocol capture two opposing approaches to the cultural future of Africa at the time and paint a picture that

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belongs in every modern readers cognitive gallery.

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