

The Trial Of Dedan Kimathi African Writers Series

Who's Who in Contemporary World Theatre is a lively and accessible biographical guide to the key figures in contemporary drama. All who enjoy the theatre will find their pleasure enhanced and their knowledge extended by this fascinating work of reference. Its distinctive blend of information, analysis and anecdote makes for entertaining and enlightening reading. Hugely influential innovators, household names, and a whole host of less familiar, international figures - all have their lives and careers illuminated by the clear and succinct entries. All professions associated with the theatre are represented here - actors and directors, playwrights and designers. By virtue of the broad range of its coverage, Who's Who in Contemporary World Theatre offers a unique insight into the rich diversity of international drama today.

Ideal for students, scholars, theatre professionals, amateur drama enthusiasts and theatre-goers, The Oxford Guide to Plays provides essential information including title, author, dates of composition and first performance, genre, composition of the cast, plot synopsis and a brief commentary on 1,000 of the best-loved and most important plays in world theatre. An index of characters helps the reader to find particular characters and to trace the trajectory of major historical and legendary characters, and an index of playwrights enables the reader to find details of all the plays included by the author. The most significant plays - from The Oresteia to Waiting for Godot - are dealt with in more detail.

The Nobel Prize-nominated Kenyan writer's powerful first novel Two brothers, Njoroge and Kamau, stand on a garbage heap and look into their futures: Njoroge is to attend school, while Kamau will train to be a carpenter. But this is Kenya, and the times are against them: In the forests, the Mau Mau is waging war against the white government, and the two brothers and their family need to decide where their loyalties lie. For the practical Kamau, the choice is simple, but for Njoroge the scholar, the dream of progress through learning is a hard one to give up. The first East African novel published in English, Weep Not, Child explores the effects of the infamous Mau Mau uprising on the lives of ordinary men and women, and on one family in particular. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The book offers an overview of Eastern African writing in English since the mid-twentieth century. It shows how proximate modes of literary communication, arising out of residual but vibrant traditions of oral communication, blend with contemporary media to produce hybrid genres of proximity specific to Eastern African literary production.

How have African literatures unfolded in their rich diversity in our modern era of decolonization, nationalisms, and extensive transnational movement of peoples? How have African writers engaged urgent questions regarding race, nation, ethnicity, gender, and sexuality? And how do African literary genres interrelate with traditional oral forms or audio-visual and digital media? A Companion to African Literatures addresses these issues and many more. Consisting of essays by distinguished scholars and emerging leaders in the field, this book offers rigorous, deeply engaging discussions of African literatures on the continent and in diaspora. It covers the four main geographical regions (East and Central Africa, North Africa, Southern Africa, and West Africa), presenting ample material to learn from and think with. Chapters focus on literatures in European languages officially used in Africa --English, French, and Portuguese-- as well as homegrown African languages: Afrikaans, Amharic, Arabic, Swahili, and Yoruba. With its lineup of lucid and authoritative analyses, readers will find in A Companion to African Literatures a distinctive, rewarding academic resource.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Elleke Boehmer's work on the crucial intersections between independence, nationalism and gender has already proved canonical in the field. 'Stories of women' combines her keynote essays on the mother figure and the postcolonial nation, with incisive new work on male autobiography, 'daughter' writers, the colonial body, the trauma of the post-colony, and the nation in a transnational context. Focusing on Africa as well as South Asia, and sexuality as well as gender, Boehmer offers fine close readings of writers ranging from Achebe, Okri and Mandela to Arundhati Roy and Yvonne Vera, shaping these into a critical engagement with theorists of the nation like Fredric Jameson and Partha Chatterjee. This edition will be of interest to readers and researchers of postcolonial, international and women's writing; of nation theory, colonial history and historiography; of Indian, African, migrant and diasporic literatures, and is likely to prove a landmark study in the field.

Besides her natural beauty, the scenery and the climate, and her abundant wildlife and natural resources, Africa is probably best known as the homeland of hundreds of millions of people who live in abject poverty. Millions are wracked by disease and blinded by ignorance. And just as many go hungry every day. But there is something else which also distinguishes Africa: lack of unity among her people. That is one of the main reasons why they were conquered by foreigners, and why Africa is still weak and poor today. There is no other continent which is endowed with so much in terms of natural resources. But there is also no other continent where it has been so easy for foreigners to take what does not belong to them. This book began as a self-examination of the African personality in an attempt to understand Africa's place in the world, especially in relation to the West.

Utopian Generations develops a powerful interpretive matrix for understanding world literature--one that renders modernism and postcolonial African literature comprehensible in a single framework, within which neither will ever look the same. African literature has commonly been seen as representationally naïve vis-à-vis modernism, and canonical modernism as reactionary vis-à-vis postcolonial literature. What brings these two bodies of work together, argues Nicholas Brown, is their disposition toward Utopia or "the horizon of a radical reconfiguration of social relations.?" Grounded in a profound rethinking of the Hegelian Marxist tradition, this fluently written book takes as its point of departure the partial displacement during the twentieth century of capitalism's "internal limit" (classically conceived as the conflict between labor and capital) onto a geographic division of labor and wealth. Dispensing with whole genres of commonplace contemporary pieties, Brown examines works from both sides of this division to

create a dialectical mapping of different modes of Utopian aesthetic practice. The theory of world literature developed in the introduction grounds the subtle and powerful readings at the heart of the book—focusing on works by James Joyce, Cheikh Hamidou Kane, Ford Madox Ford, Chinua Achebe, Wyndham Lewis, Ngugi wa Thiong'o, and Pepetela. A final chapter, arguing that this literary dialectic has reached a point of exhaustion, suggests that a radically reconceived notion of musical practice may be required to discern the Utopian desire immanent in the products of contemporary culture.

In this important work, leading scholars in the fields of religion and anthropology discuss the thought patterns and religious traditions of charismatics throughout the world. By examining believers throughout the Americas, Africa, Asia, and Europe, the contributors provide a comprehensive overview of a charismatic tapestry that appears to transcend national, ethnic, racial, and class boundaries.

Examines the history and culture of the Agikuyu, the largest single tribal group in Kenya, and describes their role in Kenya's struggle for independence from the British

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."

Fifty years before his death in 2013, Nelson Mandela stood before Justice de Wet in Pretoria's Palace of Justice and delivered one of the most spectacular and liberating statements ever made from a dock. In what came to be regarded as "the trial that changed South Africa", Mandela summed up the spirit of the liberation struggle and the moral basis for the post-Apartheid society. In this blistering critique of Apartheid and its perversion of justice, Mandela transforms the law into a sword and shield. He invokes it while undermining it, uses it while subverting it, and claims it while defeating it. Wise and strategic, Mandela skilfully reimagines the courtroom as a site of visibility and hearing, opening up a political space within the legal. This volume returns to the Rivonia courtroom to engage with Mandela's masterful performance of resistance and the dramatic core of that transformative event. Cutting across a wide-range of critical theories and discourses, contributors reflect on the personal, spatial, temporal, performative, and literary dimensions of that constitutive event. By redefining the spaces, institutions and discourses of law, contributors present a fresh perspective that re-sets the margins of what can be thought and said in the courtroom.

This is the first comprehensive book-length study of gender politics in Ngugi wa Thiong'o's fiction. Brendon Nicholls argues that mechanisms of gender subordination are strategically crucial to Ngugi's ideological project from his first novel to his most recent one. Nicholls describes the historical pressures that lead Ngugi to represent women as he does, and shows that the novels themselves are symptomatic of the cultural conditions that they address. Reading Ngugi's fiction in terms of its Gikuyu allusions and references, a gendered narrative of history emerges that creates transgressive spaces for women. Nicholls bases his discussion on moments during the Mau Mau rebellion when women's contributions to the anticolonial struggle could not be reduced to a patriarchal narrative of Kenyan history, and this interpretive maneuver permits a reading of Ngugi's fiction that accommodates female political and sexual agency. Nicholls contributes to postcolonial theory by proposing a methodology for reading cultural difference. This methodology critiques cultural practices like clitoridectomy in an ethical manner that seeks to avoid both cultural imperialism and cultural relativism. His strategy of 'performative reading,' that is, making the conditions of one text (such as folklore, history, or translation) active in another (for example, fiction, literary narrative, or nationalism), makes possible an ethical reading of gender and of the conditions of reading in translation.

v. 1. International dimensions of Black women's writing -- .

This book offers new perspectives on the history of exploitation in Africa by examining postcolonial misrule as a product of colonial exploitation. Political independence has not produced inclusive institutions, economic growth, or social stability for most Africans—it has merely transferred the benefits of exploitation from colonial Europe to a tiny African elite. Contributors investigate representations of colonial and postcolonial exploitation in literature and rhetoric, covering works from African writers such as Ngugi wa Thiong'o, Kwame Nkrumah, and Bessie Head. It then moves to case studies, drawing lines between colonial subjugation and present-day challenges through essays on Mobutu's Zaire, Nigerian politics, the Italian colonial fascist system, and more. Together, these essays look towards how African states may transform their institutions and rupture lingering colonial legacies.

Perhaps no figure embodied the ambiguities, colonial fears, and collective imaginations of Kenya's decolonization era more than Dedan Kimathi, the self-proclaimed field marshal of the rebel forces that took to the forests to fight colonial rule in the 1950s. Kimathi personified many of the contradictions that the Mau Mau rebellion represented: rebel statesman, literate peasant, modern traditionalist. His capture and trial in 1956, and subsequent execution, for many marked the end of the rebellion and turned Kimathi into a patriotic martyr. *Dedan Kimathi on Trial* unearths a piece of the colonial archive long thought lost, hidden, or destroyed. Its discovery and landmark publication unsettles an already contentious history and prompts fresh examinations of its reverberations in the present. Here, the entire trial transcript is available for the first time. This critical edition also includes provocative contributions from leading Mau Mau scholars reflecting on the meaning of the rich documents offered here and the figure of Kimathi in a much wider field of historical and contemporary concerns. These include the nature of colonial justice; the moral arguments over rebellion, nationalism, and the end of empire; and the complexities of memory and memorialization in contemporary Kenya. Contributors: David Anderson, Simon Gikandi, Nicholas Githuku, Lotte Hughes, and John Lonsdale. Introductory note by Willy Mutunga.

For postcolonial Africa, modernization was seen as a necessary outcome of the struggle for independence and as crucial to the success of its newly established states. Since then, the rhetoric of modernization has pervaded policy, culture, and development, lending a kind of political theatricality to nationalist framings of modernization and Africans' perceptions of their place in the global economy. These 15 essays address governance, production, and social life; the role of media; and the discourse surrounding large-scale development projects, revealing modernization's deep effects on the expressive culture of Africa.

Fémi Ôsófisan is a major dramatist from Nigeria who experiments with forms and theatrical traditions. This book focuses on his development as a dramatist and his contribution to world drama as a postcolonial African writer whose major preoccupation has been to question the colonial and postcolonial issues of identity in theatre, literature and performance. The volume explores

how Òsófisan exploits his Yorùbá heritage in his drama and the performances of his plays by reading new meanings into popular mythology, and by re-writing history to comment on contemporary social and political issues. Òsófisan has often introduced new motifs and narratives to energise dramatic performances in Nigeria and globally, and this text discusses developments in his theatre practices in the context of changing cultural trends.

Contributed essays on works from Africa, Bangladesh, India, New Zealand, and the West Indies.

Very few countries hide or obscure the significance of their most important historical achievements. Kenya has managed to do so without any regrets or even a thought about the implication of such a major oversight in connection with Mau Mau Resistance. The reason for this underplay is not difficult to understand. The government that came to power at independence was not only not part of the Mau Mau movement which fought for land and freedom for working people, but actively opposed it. It sought – and was given by the departing colonial power – state power, land and freedom for its class, thereby sidelining the radical resistance movement and its activists. This elite then used its state power to ensure that the nation forgets its radical history which would have alerted future generations to the theft of their inheritance and country. This book provides essential facts about Mau Mau. It seeks to give voice to the Mau Mau resistance fighters. It is aimed at young people who were born after independence and who have been deprived of their historical heritage; it is also a tribute to those who played a part in the war of independence and in Mau Mau without whose contribution independence would have remained a dream. It seeks to restore Kenya's working class history of resistance to colonialism and imperialism. The Kenya Resists Series covers different aspects of resistance by people of Kenya to colonialism and imperialism. It reproduces material from books, unpublished reports, research and oral or visual testimonies. The three aspects chosen for the first three publications in the Series – Mau Mau, Trade Unions and People's Resistance – make up the three pillars of resistance of the people of Kenya.

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

This is the first substantial reference work in English on the various forms that constitute "life writing." As this term suggests, the Encyclopedia explores not only autobiography and biography proper, but also letters, diaries, memoirs, family histories, case histories, and other ways in which individual lives have been recorded and structured. It includes entries on genres and subgenres, national and regional traditions from around the world, and important auto-biographical writers, as well as articles on related areas such as oral history, anthropology, testimonies, and the representation of life stories in non-verbal art forms.

The most comprehensive reference work on African literature to date, this book covers all the key historical and cultural issues in the field. The Encyclopedia contains over 600 entries covering criticism and theory, African literature's development as a field of scholarship, and studies of established and lesser-known writers and their texts. While the greatest proportion of literary work in Africa has been a product of the twentieth century, the Encyclopedia also covers the literature back to the earliest eras of story-telling and oral transmission, making this a unique and valuable resource for those studying social sciences as well as humanities. This work includes cross-references, suggestions for further reading, and a comprehensive index.

A poetic adventure through the tides of life. The poet captures his theme vividly under several sub headings; being nature, life, and man, as pertains his constant drive with inspiration. He analyses the poet being and political notions of life; specific tribute to the African race, with tranquil sober tunes; ending it superbly on a soft driving theme and universal appeal, being love and beauty of the unique natural priceless.

This work examines both the emergence of African literature and its institutionalization within nationalist African academies. Amoko analyzes the relationship between such institutions of literature and the processes of nationalist legitimization and between colonial and postcolonial school cultures and national cultures.

The Trial of Dedan Kimathi Waveland Press

The Trial Of Dedan Kimathi Is An Important African Protest Play. It Is Based On Historical Facts And Depicts How Kenya Won Its Independence Through The Sacrifices Of Heroes Like Dedan Kimathi. The Present Book Offers A Comprehensive Study Of The Play, Covering Thematic And Technical Aspects.

Political Theories of Decolonization provides an introduction to some of the seminal texts of postcolonial political theory. Many theorists have pointed out that the colonized subject was a divided subject. This book argues that the postcolonial state was a divided state. Providing readers access to texts that add to our understanding of contemporary political life and global political dynamics, it illuminates how many of the central questions of political theory such as land, religion, freedom, law, and sovereignty are imaginatively explored by postcolonial thinkers.

This book is concerned with, in the main, the whole question of the transformation of the identities of the different peoples of postcolonial Africa. Even so, it is clear that the issues raised would resonate clearly in similar contexts in other parts of the world. Long Dreams in Short Chapters is a remarkable achievement, a brilliant and magisterial remapping of the African text in its literary, cultural, and political dimensions. Author Wumi Raji's globalist and transnational sensitivities make this book an effortless unpacking of the complexities of the African literary process and it is a landmark contribution to African thought.

Post-Colonial Drama is the first full-length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism. It brings to bear the latest theoretical approaches from post-colonial and performance studies to a range of plays from Australia, Africa, Canada, New Zealand, the Caribbean and other former colonial regions. Some of the major topics discussed in Post-Colonial Drama include: * the interactions of post-colonial and performance theories * the post-colonial re-stagings of language and history * the specific enactments of ritual and carnival * the theatrical citations of the post-colonial body Post-Colonial Drama combines a rich intersection of theoretical approaches with close attention to a wide range of performance texts.

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