

Chaka By Thomas Mofolo

Originally published: Evanston, Ill.: Northwestern University Press, 1991.

A collection of twenty-three tales involving Aj'ap'a, a tortoise with human traits who has relationships with an assortment of animal and human characters

Emperor Shaka the Great

Chaka Zulu

Summaries and Critiques : a Forerunner of A Digest of African Vernacular Literatures

A Critical Analysis of Basotho-Zulu Religion in Thomas Mofolo's Chaka

Roman

A brand new Afrikaans translation of Thomas Mofolo's iconic novel Chaka has recently appeared at Unisa Press academic scholars of Unisa - The University of South Africa. It was first published in Sesotho in 1925. It relates the life and in particular the leadership style of the mighty Zulu king Shaka, although in imaginative fictionalised format. It took the Paris Evangelical Mission Society fifteen years to decide to publish the book, yet it has been translated into five languages and is regarded as one of the best works in African literature from the previous century. Chris Swanepoel translated the work into Afrikaans in 1974 and has now done so again. Book includes an audio book CD by Antjie Krog, one of South Africa's most beloved and respected poets. (Series: Unisa Flame)

Poetry. Winner of the 2021 P.C. Hooft-prize, the most important literary prize in The Netherlands for a whole oeuvre. Partly inspired by Chaka, a famous South African novel from 1931, written by Thomas Mofolo, the book charts the imaginary progress of the nineteenth-century statesman and tyrant, Shaka Zulu (1787-1828). Structured around a series of daydreams and major events in Zulu's life, the poet extracts Zulu from the historical past and moves him to the modern media age where speed dating, UFOs and effervescent pain-killers are the norm. The collection is hugely diverse, from lyrical poetry to tweets to wit.

The Traveller of the East

Noughts and Crosses

The Works of Thomas Mofolo

Gedicht

Ashes and Diamonds

Translated texts are often either uncritically consumed by readers, teacher, and scholars or seen to represent an ineluctable loss, a diminishing of original texts. Translation, however, is a cultural practice, influenced also by social and political imperatives, which can open more doors than it closes. The essays in this book show how the act of translation, when vigilantly and critically attended to, becomes a means for active interrogation.

Chaka is a genuine masterpiece that represents one of the earliest major contributions of black Africa to the corpus of modern world literature. Mofolo's fictionalized life-story account of Chaka (Shaka), translated from Sesotho by D. P. Kunene, begins with the future Zulu king's birth followed by the unwarranted taunts and abuse he receives during childhood and adolescence. The author manipulates events leading to Chaka's status of great Zulu warrior, conqueror, and king to emphasize classic tragedy's psychological themes of ambition and power, cruelty, and ultimate ruin. Mofolo's clever nods to the supernatural add symbolic value. Kunene's fine translation renders the dramatic and tragic tensions in Mofolo's tale palpable as the richness of the author's own culture is revealed. A substantial introduction by the translator provides valuable context for modern readers.

Yoruba Trickster Tales

The Rich Man of Pietermaritzburg

Ogun Abibimã

A Descriptive Approach Focusing on Shifts of Expression in the Translations

Chaka. An historical romance. By Thomas Mofolo ... Translated ... by F. H. Dutton

Print Culture in Southern Africa is concerned with the institutions and processes informing textual production, circulation and consumption in the region, over a broad historical period from the late 18th century to the present day. The book is organised around three closely related themes. Firstly, it presents original research into the formation of reading publics and the impact of reading cultures, by uncovering obscure but important reading communities and circuits of book distribution and reception. A second theme is the relationship between print and politics, with a particular focus on the networks of power: how control over the production and circulation of printed books has shaped literary and cultural development. The third theme is transnational print culture, and how the control exercised by publishers in Europe and America has shaped literature and society in southern Africa. Drawing together interdisciplinary research and diverse methodologies, the collection encompasses a range of perspectives, including literary studies, anthropology, publishing studies, the history of the book and art history, and many of the chapters are based on previously unexamined archives and collections. The volume contributes to current debates and opens up new and exciting ways of furthering the study of postcolonial literature and African book history. The chapters included in this book were originally published in the Journal of Southern African Studies.

Mofolo's first novel is an allegory in which a young African in search of truth and virtue journeys to a land where white men help bring him to Christian salvation.

Akata Witch

Politics of Language, Identity, and Ownership

Chaka the Zulu

Print Culture in Southern Africa

Stories, Studies, and Sketches

Twelve-year-old Sunny Nwazue, an American-born albino child of Nigerian parents, moves with her family back to Nigeria, where she learns that she has latent magical powers which she and three similarly gifted friends use to catch a serial killer.

An urban swindler finds his way to the village of Nyanyadu in rural South Africa where he dupes the villagers with the promise of untold riches.

Chaka

Omenuko

Silverpoints

Four African Literatures: Xhosa, Sotho, Zulu, Amharic

Chaka by Thomas Mofolo and Its Two English Translations

The Routledge Handbook of Pan-Africanism provides an international, intersectional, and interdisciplinary overview of, and approach to, Pan-Africanism, making an invaluable contribution to the ongoing evolution of Pan-Africanism and demonstrating its continued significance in the 21st century. The handbook features expert introductions to, and critical explorations of, the most important historic and current subjects, theories, and controversies of Pan-Africanism and the evolution of black internationalism. Pan-Africanism is explored and critically engaged from different disciplinary points of view, emphasizing the multiplicity of perspectives and foregrounding an intersectional approach. The contributors provide erudite discussions of black internationalism, black feminism, African feminism, and queer Pan-Africanism alongside surveys of black nationalism, black consciousness, and Caribbean Pan-Africanism. Chapters on neo-colonialism, decolonization, and Africanization give way to chapters on African social movements, the African Union, and the African Renaissance. Pan-African aesthetics are probed via literature and music, illustrating the black internationalist impulse in myriad continental and diasporan artists' work. Including 36 chapters by acclaimed established and emerging scholars, the handbook is organized into seven parts, each centered around a comprehensive theme: Intellectual origins, historical evolution, and radical politics of Pan-Africanism Pan-Africanist theories Pan-Africanism in the African diaspora Pan-Africanism in Africa Literary Pan-Africanism Musical Pan-Africanism The contemporary and continued relevance of Pan-Africanism in the 21st century The Routledge Handbook of Pan-Africanism is an indispensable source for scholars and students with research interests in continental and diasporan African history, sociology, politics, economics, and aesthetics. It will also be a very valuable resource for those working in interdisciplinary fields, such as African studies, African American studies, Caribbean studies, decolonial studies, postcolonial studies, women and gender studies, and queer studies.

Omen?k? (real name: Igwegbe Odum) whose home in Okigwe, Eastern Nigeria, was a popular spot for field trips by students in schools and colleges, as well as a favourite attraction for tourists in the decades before and after the Nigerian Independence in 1960. Generations of Igbo children began their reading in Igbo with Omen?k?, and those who did not have the opportunity to go to school still read Omen?k? in their homes or at adult education centers. Omen?k? was a legendary figure and his 'sayings' became part of the Igbo speech repertoire that young adults were expected to acquire. Omen?k?, a classic in Igbo literature, written by Pita Nwana and published in 1933 by Longman, Green & Co, Ltd, London, is in this translation made accessible to a global audience. Emenyonu utilizes his mastery of both languages (Igbo and English) to faithfully present to his audience a complete rendition of Omen?k? as originally written. The timeless significance of this novel as a progenitor of the Igbo language novel is again underscored.

The Transculturation of Thomas Mofolo's Chaka

The Uncertainty of Hope

The Cambridge Companion to the African Novel

Interfaces Between the Oral and the Written

ChakaWaveland Press

This novel is the first of many works of literature that takes the great Zulu leader, king, and emperor as its subject.

The Rise of the African Novel

Pitseng

Some Interpretative Approaches to Thomas Mofolo's "Chaka."

Translation and Cross-Cultural Texts

Man Animal Thing

Africa's strong tradition of storytelling has long been an expression of an oral narrative culture. African writers such as Amos Tutuola, Naguib Mahfouz, Wole Soyinka and J. M. Coetzee have adapted these older forms to develop and enhance the genre of the novel, in a shift from the oral mode to print. Comprehensive in scope, these new essays cover the fiction in the European languages from North Africa and Africa south of the Sahara, as well as in Arabic. They highlight the themes and styles of the African novel through an examination of the works that have either attained canonical status - an entire chapter is devoted to the work of Chinua Achebe - or can be expected to do so. Including a guide to further reading and a chronology, this is the ideal starting-point for students of African and world literatures.

In the African context, there exists the 'myth' that orality means tradition. Written and oral verbal art are often regarded as dichotomies, one excluding the other. While orature is confused with 'tradition', literature is ascribed to modernity. Furthermore, local languages are ignored and literature is equated with writing in foreign languages. The contributions in this volume take issue with such preconceptions and explore the multiple ways in which literary and oral forms interrelate and subvert each other, giving birth to new forms of artistic expression. They emphasize the local agency of the African poet and writer, which resists the global commodification of literature through the international bestseller lists of the cultural industry. The first section traces the movement from oral to written texts, which in many cases coincides with a switch from African to European languages. But as the essays in the section on "New Literary Languages" make clear, in other cases a true philological work is accomplished in the African language to create a new written and literary medium. Through the mixing of languages in the cities, such as the Sheng spoken in Kenya or the bilinguality of a writer such as Cheik Aliou Ndao (Senegal), new idioms for literary expressions evolve. The use of new media,

technology or music stimulate the emergence of new genres, such as Taarab in East Africa, radio poetry in Yoruba and Hausa, or Rap in the Senegal, as is shown in the section on "Forms of New Orality." It is a great achievement of this second volume of *Versions and Subversions in African Literatures* that it assembles contributions by scholars from the anglophone and the francophone world and that it covers literary production in a broad spectrum of languages: English, French, Hausa, Sheng, Sotho, Spanish, Swahili, Wolof and Yoruba. Some of the authors and cultural practitioners treated in detail are: Mobolajı Adenubi, Birago Diop, Boubacar Boris Diop, David Maillu, Thomas Mofolo, Cheik Aliou Ndao, Donato Ndongo-Bidyogo, Hubert Ogunde, Shaaban Robert, Wole Soyinka, Ibrahim YaroYahaya, and S nouvo Agbota Zinsou.

Traveller to the East

Warrior King

I.B. Thomas's 'Life Story of Me, Segilola' and Other Texts

The Cambridge History of South African Literature

Between Languages and Cultures

The most famous novel by the writer Thomas Mofolo of Lesotho. Written in Sotho, it is a mythic retelling of the story of the rise and fall of the Zulu emperor-king Shaka.

This volume presents an edition and translation of I.B. Thomas's pioneering work, "The Life-Story of Me, Segilola", first published as a series of realistic letters to a local Lagos newspaper in 1929-30, but now acclaimed as the first Yoruba novel.

Routledge Handbook of Pan-Africanism

An Historical Romance

Southern Africa and Francophone Africa in Dialogue

Print Culture and the First Yoruba Novel

Hamlet. Titus Andronicus

South Africa's unique history has produced literatures in many languages, in both oral and written forms, reflecting the diversity in the cultural histories and experiences of its people. The Cambridge History offers a comprehensive, multi-authored history of South African literature in all eleven official languages (and more minor ones) of the country, produced by a team of over forty international experts, including contributors from all of the major regions and language groups of South Africa. It will provide a complete portrait of South Africa's literary production, organised as a chronological history from the oral traditions existing before colonial settlement, to the post-apartheid revision of the past. In a field marked by controversy, this volume is more fully representative than any existing account of South Africa's literary history. It will make a unique contribution to Commonwealth, international and postcolonial studies and serve as a definitive reference work for decades to come.

Engaging questions of language, identity, and reception to restore South African and diaspora writing to the African literary tradition