

Petals Of Blood Ngugi Wa Thiongo

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.”

This collection of essays reflects on the life and work of Ngugi wa Thiong’o, who celebrated his 80th birthday in 2018. Drawing from a wide range of contributors, including writers, critics, publishers and activists, the volume traces the emergence of Ngugi as a novelist in the early 1960s, his contribution to the African culture of letters at its moment of inception, and his global artistic life in the twenty-first century. Here we have both personal and critical reflections on the different phases of the writer’s life: there are poems from friends and admirers, commentaries from his co-workers in public theatre in Kenya in the 1970s and 1980s, and from his political associates in the fight for democracy, and contributions on his role as an intellectual of decolonization, as well as his experiences in the global art world. Included also are essays on Ngugi’s role outside the academy, in the world of education, community theatre, and activism. In addition to tributes from other authors who were influenced by Ngugi, the collection contains hitherto unknown materials that are appearing in English for the first time. Both a celebration of the writer, and a rethinking of his legacy, this book brings together three generations of Ngugi readers. We have memories and recollections from the people he worked with closely in the 1960s, the students that he taught at the University of Nairobi in the 1970s, his political associates during his exile in the 1980s, and the people who worked with him as he embarked on a new life and career in the United States in the 1990s. First-hand accounts reveal how Ngugi’s life and work have intersected, and the multiple forces that have converged to make him one of the greatest writers to come out of Africa in the twentieth century. Simon Gikandi is Robert Schirmer Professor of English, Princeton University. He was editor of the PMLA, the journal of the MLA (the Modern Languages Association) from 2011-2016. He served as the 2nd and 1st president of the MLA in 2017 and 2018 and is the president elect of the association for 2019. Ndirangu Wachanga is Professor of Media Studies and Information Science at the University of Wisconsin. He is also the authorized documentary biographer of Professors Ali A. Mazrui, Ngugi wa Thiong’o and Micere Mugo.

Cloth Edition. This is a comprehensive interpretation of all of Ngugi’s works.

An African Renaissance

Theory and the Politics of Knowing

A Memoir

“Wilderness Into Civilized Shapes”

Petals of Blood, Ng’g? Wa Thiong’o

Ng’g? Wa Thiong’o, Petals of Blood

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.

This remarkable and symbolic novel centers on Wariinga’s tragedy and uses it to tell a story of contemporary Kenya.

A dazzling short story collection from the person Chimamanda Ngozi Adichie calls “ one of the greatest writers of our time ” Ng g 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— Ng g ’ 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 Ng g ’ 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.

The Oxford Companion to Twentieth-century Literature in English

A Study Guide for Ngugi Wa Thiong'o's "Petals of Blood"

Petals of Blood

Ngugi Wa Thiong'o: Petals of Blood

A Study Guide

A Grain of Wheat

Petals of BloodArrow

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.

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.

A Novel

Devil on the Cross

A Writer’s Awakening

The River Between

Postcolonialism in the Wake of the Nairobi Revolution

Something Torn and New

Praised on both sides of the Atlantic as well as in the author’s native Uganda, Moses Isegawa’s first novel Abyssinian Chronicles was a “big, transcendently ambitious book” (Boston Globe) that “blasts open the tidy borders of the conventional novel and redraws the literary map to reveal a whole new world” (Elle). In Snakepit, Isegawa returns to the surreal, brutalizing landscapes of his homeland during the time of dictator Idi Amin, when interlocking webs of emotional cruelty kept tyrants gratified and servants cooperative, a land where no one—not husbands or wives, parents or lovers—is ever safe from the implacable desires of men in power. Men like General Bazooka, who rues the day he hired Cambridge-educated Bat Katanga as his “Bureaucrat Two”—a man too good at his job—and places in his midst (and his bed) a seductive operative named Victoria, whose mission and motives are anything but simple. Ambitious and acquisitive, more than a little arrogant, Katanga finds himself steadily boxed in by events spiraling madly out of control, where deception, extortion, and murder are just so many cards to be played.

Recounts the story of the author’s childhood, covering his early years in World War II-era Kenya as the fifth child of a third wife, his thirst for learning that singled him out, and the political struggles that shaped his life.

Novelist Ngugi wa Thiong'o has been a force in African literature for decades: Since the 1970s, when he gave up the English language to commit himself to writing in African languages, his foremost concern has been the critical importance of language to

The Struggle for a New World Order in Ng?g? Wa Thiong'o's Petals of Blood and Devil on the Cross

An Exploration of His Writings

In the House of the Interpreter

A Study Guide for Ngugi wa Thiong'o's "Petals of Blood"

Ng?g?

Secure the Base

One of Oprah.com’s “17 Must-Read Books for the New Year” and O Magazine’s “10 Titles to Pick up Now.” “Exquisite in its honesty and truth and resilience, and a necessary chronicle from one of the greatest writers of our time. ” —Chimamanda Ngozi Adichie, The Guardian, Best Books of 2016. “Every page ripples with a contagious faith in education and in the power of literature to shape the imagination and scour the conscience. ” —The Washington Post From one of the world’s greatest writers, the story of how the author found his voice as a novelist at Makerere University in Uganda Birth of a Dream Weaver charts the very beginnings of a writer’s creative output. In this wonderful memoir, Kenyan writer Ng?g? wa Thiong’o recounts the four years he spent at Makerere University in Kampala, Uganda—threshold years during which he found his voice as a journalist, short story writer, playwright, and novelist just as colonial empires were crumbling and new nations were being born—under the shadow of the rivalries, intrigues, and assassinations of the Cold War. Haunted by the memories of the carnage and mass incarceration carried out by the British colonial-settler state in his native Kenya but inspired by the titanic struggle against it, Ng?g?, then known as James Ngugi, begins to weave stories from the fibers of memory, history, and a shockingly vibrant and turbulent present. What unfolds in this moving and thought-provoking memoir is simultaneously the birth of one of the most important living writers—lauded for his “epic imagination” (Los Angeles Times)—the death of one of the most violent episodes in global history, and the emergence of new histories and nations with uncertain futures.

A dazzling, genre-defying novel in verse from the author Delia Owens says “tackles the absurdities, injustices, and corruption of a continent” Ng?g? wa Thiong’o’s novels and memoirs have received glowing praise from the likes of President Barack Obama, the New Yorker, the New York Times Book Review, The Guardian, and NPR; he has been a finalist for the Man International Booker Prize and is annually tipped to win the Nobel Prize for Literature; and his books have sold tens of thousands of copies around the world. In his first attempt at the epic form, Ng?g? tells the story of the founding of the G?k?y? people of Kenya, from a strongly feminist perspective. A verse narrative, blending folklore, mythology, adventure, and allegory, The Perfect Nine chronicles the efforts the G?k?y? founders make to find partners for their ten beautiful daughters—called “The Perfect Nine” —and the challenges they set for the 99 suitors who seek their hands in marriage. The epic has all the elements of adventure, with suspense, danger, humor, and sacrifice. Ng?g?’s epic is a quest for the beautiful as an ideal of living, as the motive force behind migrations of African peoples. He notes, “The epic came to me one night as a revelation of ideals of quest, courage, perseverance, unity, family; and the sense of the divine, in human struggles with nature and nurture.”

Discusses the major literary figures in the English-speaking world

Reclaiming Ilmorog

A Writer's Prison Diary

Dreams in a Time of War

A Prison Memoir

A Childhood Memoir

And Other Stories

Penpoints, Gunpoints, and Dreams explores the relationship between art and political power in society, taking as its starting point the experience of writers in contemporary Africa, where they are often seen as the enemy of the postcolonial state. This study, in turn, raises the wider issues of the relationship between the state of art and the art of the state, particularly in their struggle for the control of performance space in territorial, temporal, social, and even psychic contexts.

Kenyan writer, Ngugi wa Thiong'o, calls for the alliance of art and people power, freedom and dignity against the encroachments of modern states. Art, he argues, needs to be active, engaged, insistent on being what it has always been, the embodiment of dreams for a truly human world.

This study examines how postcolonial landscapes and environmental issues are represented in fiction. Wright creates a provocative discourse in which the fields of postcolonial theory and ecocriticism are brought together. Laura Wright explores the changes brought by colonialism and globalization as depicted in an array of international works of fiction in four thematically arranged chapters. She looks first at two traditional oral histories retold in modern novels, Zakes Mda’s The Heart of Redness (South Africa) and Ngugi wa Thiong’o’s Petals of Blood (Kenya), that deal with the potentially devastating effects of development, particularly through deforestation and the replacement of native flora with European varieties. Wright then uses J. M. Coetzee’s Disgrace (South Africa), Yann Martel’s Life of Pi (India and Canada), and Joy Williams’s The Quick and the Dead (United States) to explore the use of animals as metaphors for subjugated groups of individuals. The third chapter deals with India’s water crisis via Arundhati Roy’s activism and her novel, The God of Small Things. Finally, Wright looks at three novels—Flora Nwapa’s Efurú (Nigeria), Keri Hulme’s The Bone People (New Zealand), and Sindiwe Magona’s Mother to Mother (South Africa)—that depict women’s relationships to the land from which they have been dispossessed. Throughout Wilderness into Civilized Shapes, Wright rearticulates questions about the role of the writer of fiction as environmental activist and spokesperson, the connections between animal ethics and environmental responsibility, and the potential perpetuation of a neocolonial framework founded on western commodification and resource-based imperialism.

A Study Guide for Ngugi wa Thiong'o's "Petals of Blood," excerpted from Gale's acclaimed Literature of Developing Nations for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Literature of Developing Nations For Students for all of your research needs.

Penpoints, Gunpoints, and Dreams

Birth of a Dream Weaver

Globalectics

Towards a Critical Theory of the Arts and the State in Africa

A Translation from Gikŷũ by the Author

Minutes of Glory

For more than sixty years, Ngugi wa Thiong'o has been writing fearlessly the questions, challenges, histories, and futures of Africans, particularly those of his homeland, Kenya. In his work, which has included plays, novels, and essays, Ngugi narrates the injustice of colonial violence and the dictatorial betrayal of decolonization, the fight for freedom and subsequent incarceration, and the aspiration toward economic equality in the face of gross inequality. With both hope and disappointment, he questions the role of language in both the organization of power structures and the pursuit of autonomy and self-expression.

Ngugi's fiction has reached wide acclaim, but his nonfictional work, while equally brilliant, is difficult to find. Secure the Base changes this by bringing together for the first time essays spanning nearly three decades. Originating as disparate lectures and texts, this complete volume will remind readers anew of Ngugi's power and importance. Written in a personal and accessible style, the book covers a range of issues, including the role of the intellectual, the place of Asia in Africa, labor and political struggles in an era of rampant capitalism, and the legacies of slavery and prospects for peace. At a time when Africa looms large in our discussions of globalization, Secure the Base is mandatory reading.

“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 Bartheleme, Harold Pinter, and Margaret Drabble.

The second volume of memoirs from the renowned Kenyan novelist, poet and playwright covers his high school years at the end of British colonial rule in Africa, during the Mau Mau Uprising. 15,000 first printing.

Ngugi wa Thiong'o, Gender, and the Ethics of Postcolonial Reading

Ngũgĩ wa Thiong'o

Ngugi wa Thiong'o and the Idea of African Literature

The Perfect Nine

The Trial of Dedan Kimathi

The Epic of Gĩkũyũ and Mũmbi

A New York Times Editors ’ Choice "A welcome addition to the vast literature produced by jailed writers across the centuries . . . [a] thrilling testament to the human spirit." —Ariel Dorfman, The New York Times Book Review "Wrestling with the Devil is a powerful testament to the courage of Ng g and his fellow prisoners and validation of the hope that an independent Kenya would eventually emerge." —Minneapolis Star Tribune "The Ng g of Wrestling with the Devil called not just for adding a bit of color to the canon ’ s sagging shelf, but for abolition and upheaval." —Bookforum An unforgettable chronicle of the year the brilliant novelist and memoirist, long favored for the Nobel Prize, was thrown in a Kenyan jail without charge Wrestling with the Devil, Ng g wa Thiong ’ o ’ s powerful prison memoir, begins literally half an hour before his release on December 12, 1978. In one extended flashback he recalls the night, a year earlier, when armed police pulled him from his home and jailed him in Kenya ’ s Kam t Maximum Security Prison, one of the largest in Africa. There, he lives in a prison block with eighteen other political prisoners, quarantined from the general prison population. In a conscious effort to fight back the humiliation and the intended degradation of the spirit, Ng g —the world-renowned author of Weep Not, Child; Petals of Blood; and Wizard of the Crow—decides to write a novel on toilet paper, the only paper to which he has access, a book that will become his classic, Devil on the Cross. Written in the early 1980s and never before published in America, Wrestling with the Devil is Ng g ’ s account of the drama and the challenges of writing the novel under twenty-four-hour surveillance. He captures not only the excruciating pain that comes from being cut off from his wife and children, but also the spirit of defiance that defines hope. Ultimately, Wrestling with the Devil is a testimony to the power of imagination to help humans break free of confinement, which is truly the story of all art.

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

A bestselling title in Heinemann's long-established 'African Writers Series', this novel is now being published with a new introduction as part of the new series 'African Writers Series Classics'.

Detained

Wrestling with the Devil

Making Africa Visible in the Globe

Snakepit

Wizard of the Crow

Reading the Postcolonial Environment

In this ambitious and densely worked novel, we begin to see early signs of Ngugi's increasing bitterness about the ways in which the politicians are the true benefactors of the rewards of independence.

Ngugi Wa Thiong'o is one of the most important contemporary world writers--his name has for many become synonymous with cultural controversy and political struggle. Patrick William's lucid analysis offers the most up-to-date study of Ngugi's writing, including his most recent collections of essays. Focusing on important aspects of Ngugi's more obscure works, and drawing on a wide range of relevant theoretical perspectives, this study examines the growing complexity of Ngugi's accounts of the history of colonized and postcolonial Kenya.

The individual stories of characters both powerful and ordinary create a kaleidoscopic portrait of postcolonial Africa in the twentieth century, in a novel set in the Free Republic of Aburiria.

Weep Not, Child

Black African Literature in English, 1997-1999

Ngugi Wa Thiong'o

Reflections on His Life of Writing

After decades of British rule Kenya has declared its independence, but drought and poor harvests still govern the village of Ilmorog. Undeterred, Munira, Karega, Wanja and Abdulla each move to Ilmorog in search of a more provincial life, only to find themselves suspects in a crime that signals a dark turning of the times. A classic of modern African literature, Ngugi wa Thiong'o's damning satire of politics and corruption in Kenya would prove the catalyst for his imprisonment by the Kenyan government.

This volume lists the work produced on anglophone black African literature between 1997 and 1999. Containing thousands of entries, it covers books, periodical articles, papers in edited collections and selective coverage of other relevant sources.

A masterful writer working in many genres, Ngugi wa Thiong'o entered the East African literary scene in 1962 with the performance of his first major play, The Black Hermit, at the National Theatre in Uganda. In 1977 he was imprisoned after his most controversial work, Ngaahika Ndeenda (I Will Marry When I Want), produced in Nairobi, sharply criticized the injustices of Kenyan society and unequivocally championed the causes of ordinary citizens. Following his release, Ngugi decided to write only in his native Gikuyu, communicating with Kenyans in one of the many languages of their daily lives, and today he is known as one of the most outspoken intellectuals working in postcolonial theory and the global postcolonial movement. In this volume, Ngugi wa Thiong'o summarizes and develops a cross-section of the issues he has grappled with in his work, which deploys a strategy of imagery, language, folklore, and character to "decolonize the mind." Ngugi confronts the politics of language in African writing; the problem of linguistic imperialism and literature's ability to resist it; the difficult balance between orality, or "orature," and writing, or "literature"; the tension between national and world literature; and the role of the literary curriculum in both reaffirming and undermining the dominance of the Western canon. Throughout, he engages a range of philosophers and theorists writing on power and postcolonial creativity, including Hegel, Marx, L é vi-Strauss, and Aim é C é saire. Yet his explorations remain grounded in his own experiences with literature (and orature) and reworks the difficult dialectics of theory into richly evocative prose.