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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.

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.

The Postcolonial Condition of Names and Naming Practices in Southern Africa represents a milestone in southern African onomastic studies. The contributors here are all members of, and speakers of, the cultures and languages they write about, and, together, they speak with an authentic African voice on naming issues in the southern part of the African continent. The

the bibliography, language: English, abstract: The authors I want to concentrate on in this paper, Charles Mungoshi and Dambudzo Marechera, are both African writers who belong to the so called second generation of Zimbabwean writers which means that they were born between 1940 and 1959 and published in the 1960s and 70s.¹ They speak for the “lost generation”² which grew up after World War Second in a country reign by a white minority government and shattered by a guerrilla war against that government, and have somehow lost their identity. However although they were born in the same period of time in the same country and were influenced by the same political and cultural circumstances, on which I will put a closer focus later, their lives were very different. Mungoshi grew up in a rural area and stayed in Zimbabwe during the time of war, whereas Marechera was a township child who left Zimbabwe and lived in the exile in England during the time of the war. As a result, their writings, which were heavily influenced by their autobiographies, mirror these differences in their ways of life. In this paper I will first look at the historical background in which both authors grew up, at political, cultural, social and educational circumstances. Secondly I am going to depict what their lives looked like and which were the differences and Gemeinsamkeiten in their ways of life. After that I will analyse how those differences and also the Gemeinsamkeiten in their ways of life influenced their

writing, made them develop their special own styles and are mirrored in the themes of their narratives. As an example I will have a closer look at two of their most important writings, which are Dambudzo Marechera's short story collection "The House of Hunger", published in 19 and Charles Mungoshi's novel "Waiting for the rain", published in 19.., by analysing them concerning the form and the content, and also by searching for autobiographical traces in both works. In the end I will try to compare both writings and depict the most important differences and *gemeinsamkeiten*.

Winner of the Guardian Fiction Prize, 1979 and first published in 1978, *The House of Hunger* is a selection of interconnected short stories that tell of Zimbabwe in chaos. In a style somewhat reminiscent of Joyce's *Dubliners*, the stories deal with psychological and social alienation. Dambudzo Marechera's work is not material typically associated with African literature. His stories are psychologically, rather than politically, motivated as his depictions of living in exile and outsiderhood show.

Variously understood as literary genius and *enfant terrible* of African literature, Dambudzo Marechera's work as novelist, poet, playwright and essayist is discussed here in relation to other free-thinking writers.

This major 2-volume set is the first to treat in an inclusive reference what is

usually considered a societal failing and the underside of sexuality and economic survival.

The first volume of Marechera's work to appear since his death in 1987, the title piece, and major work in the collection, was written in London in 1987. It is featured along with three short stories and two poems from the same period.

At a time when sustainability is on everyone's lips, this volume is one of the first to offer an overview of sustainability and communication issues – including community mobilization, information technologies, gender and social norms, mass media, interpersonal communication and integrated communication approaches – from a development and social change perspective. Drawing on contemporary theories of communication as well as real-world examples from development projects around the world, the contributors in this collection showcase the increasing richness and versatility of communication research and practice. Together, they make a case for adopting a more comprehensive perspective on communication in the areas of development and social change. The book is composed of poems written when I was still doing primary education up to 2014. It contains religious, love, political poems and other related topics.

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Concentrating on issues of power and change, this analysis of texts by Chinua Achbe, Bessie Head and Dambudzi Marechera teases out each author's view of how colonialism affected Africa, the contributions of Africans to their malaise, and how many reacted in creative, progressive, pragmatic ways.

Examining images of literacy in African and West Indian novels, Neil ten Kortenaar looks at how postcolonial authors have thought about the act of writing itself. Writing arrived in many parts of Africa as part of colonization in the twentieth century, and with it a whole world of book-learning and paper-pushing; of school and bureaucracy; newspapers, textbooks and letters; candles, hurricane lamps and electricity; pens, paper, typewriters and printed type; and orthography developed for formerly oral languages. Writing only penetrated many layers of West Indian society in the same era. The range of writers is wide, and includes Chinua Achebe, Wole Soyinka and V. S. Naipaul. The chapters rely on close reading of canonical novels, but discuss general themes and trends in

African and Caribbean literature. Ten Kortenaar's sensitive and penetrating treatment of these themes makes this an important contribution to the growing field of postcolonial literary studies.

House of Hunger Short Stories

[Copyright: 001994828d46135f94a25bb80fd3efc8](https://www.pdfdrive.com/the-house-of-hunger-by-dambudzo-marechera-p123456789.html)