

The House Of Hunger Dambudzo Marechera

Concentrating on issues of power and change, this analysis of texts by Chinua Achebe, 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.

Bessie Head's *A Question of Power* (1974), Dambudzo Marechera's *The House of Hunger* (1978) and Yvonne Vera's *Butterfly Burning* (1998) are three African novels that stretch the limits of the English language. Experimental modes of writing can illustrate the ongoing struggle to express a hybrid identity shaped by a complex and violent colonial past. All three authors use formal elements like non-linearity and shifting points of view to adequately express post-colonial African realities of civil war and political unrest, which they experienced as a form of trauma on a collective as well as on an individual level. In addition, according to Edward Said, the genre of the novel is not a culturally neutral textual form. Its realist narrative conventions reflect eighteenth- and nineteenth-century European norms, values, and social structures, as do the lexicon and grammar of the English language. Postcolonial authors who write in English face the challenge of expressing the experience of a formerly colonized subject through a medium and

a text type designed by and for their former European colonizers. As a result, many African authors find it necessary to question the textual conventions of the novel, or to challenge the established lexical and grammatical norms of standard English.

"THIS VOLUME IS NOT MERELY THE GROUNDWORK FOR A BIOGRAPHY, BUT IS THE THING ITSELF."--CHOICE. "...THE MOST COMPREHENSIVE STUDY TO DATE OF DAMBUDZO MARECHERA, ZIMBABWE'S MOST CONTROVERSIAL WRITER...AN INVALUABLE RESOURCE FOR ANYONE INTERESTED IN THE GENERATION OF ZIMBABWEANS WHO GREW UP UNDER THE SMITH REGIME, EXPERIENCED THE LONELINESS OF EXILE, & RETURNED TO TASTE THE BITTER FRUITS OF INDEPENDENCE."--AFRICA TODAY. "...IT WILL LONG BE THE MAJOR SOURCE FOR ALL STUDENTS OF MARECHERA & IS A LASTING TRIBUTE TO HIM BY A LOVING & CARING FRIEND."--AFRICA TODAY. This documentary reader offers a well-researched portrait of the man & his context based on his own words & the writings of other scholars & reviewers. From the pen of Marechera are critical essays, extracts from letters, autobiographical material & diary notes, as well as several previously unpublished short stories & poems. Complementing this "self-portrait," are appraisals of his work by various critics, press reports, reviews & extracts

and Half of a Yellow Sun by Chimamanda Ngozi Adichie ascertaining how they make literary and postcolonial (re)configurations of violence, resistance and negotiation.

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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.

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.

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

vividly describes the township squalor of growing up in settler-exploited Rhodesia.

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.

This book critiques the depiction of Zimbabwe as a house of hunger in selected pre-independence and post-2000 literary texts written in English by black Zimbabweans. A close analysis of the pre-independence texts like *WAITING FOR THE RAIN* by Charles Mungoshi and *THE HOUSE OF HUNGER* by Dambudzo Marechera, read side by side with the post-2000 literary texts like *AN ELEGY FOR EASTERLY* by Petina Gappah and *HARARE NORTH* by Brian Chikwava, reveals the recurrence of the hunger motif in Zimbabwean literature. The presence of the hunger motif in pre-independence texts might be understandable since colonialism is bound to take the blame. However, the recurrence of that motif in what is supposed to be a post-colonial dispensation is bound to provoke a critical reader to ask whether the hunger motif is a literary device or a mark of good African literature. It also calls for a critique of this hunger in Zimbabwe, but from an African-centred perspective. It is suggested in this book that instead of accepting what these writers say, it is more profitable to

bring these texts under close scrutiny and question why the writers would use such a motif to depict Zimbabwe, their own country.

The House of Hunger A Novella & Short Stories Pantheon

This multimedia collection is inspired by the life and work of the Zimbabwean cult writer Dambudzo Marechera (1952-1987). The book demonstrates the growing influence of Marechera among writers, artists, and scholars worldwide. It invites the reassessment of his oeuvre and of categories of literary theory such as modernism, postmodernism, and postcolonialism. Including a DVD with audio-visual creative contributions and rare archival material, this volume will be of interest to scholars and students of African, postcolonial, and postmodernist literature and culture, as well as audio-visual artists, writers, and biographers. (Series: African Languages - African Literatures. Langues Africaines - Litteratures Africaines - Vol. 4)

As part of Pegasos, Kuunsankosken Kaupunginkirjasto of Finland presents a biographical sketch of the Zimbabwean writer Dambudzo Marechera (1952-1987). Marechera wrote novels, poems, plays, and short stories. Many of Marechera's works feature characters dealing with poverty, abuse, and oppression. Some of Marechera's works include "The House of Hunger" (1978), "Black Sunlight" (1980), "Mindblast" (1984), and "Scrapiron Blues" (1994).

Seminar paper from the year 2006 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Regensburg, 0 entries in 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

