

The Novelist As Teacher Chinua Achebe

A hefty one-volume reference addressing various facets of the essay. Entries are of five types: 1) considerations of different types of essay, e.g. moral, travel, autobiographical; 2) discussions of major national traditions; 3) biographical profiles of writers who have produced a significant body of work in the genre; 4) descriptions of periodicals important for their publication of essays; and 5) discussions of some especially significant single essays. Each entry includes citations for further reading and cross references. Annotation copyrighted by Book News, Inc., Portland, OR

A wealth of documents and commentary on the historical, social, and cultural contexts of *Things Fall Apart*.

This book analyzes the impact of the Nigeria-Biafra war on the Igbo, the failure of the reconstruction and reconciliation effort in the post-war period, and the politics of exclusion of the memory of the war in public discourse in Nigeria, arguing that the war had lasting consequences for the socio-political developments in the post-war period.

WINNER OF THE ASUK FAGE & OLIVER PRIZE 2016. The author meticulously contextualises the experiences of Achebe and his peers as students at Government College Umuahia and argues for a re-assessment of this influential group of Nigerian writers in relation to the literary culture fostered by the school and its tutors.

This book examines the representation of dictators and dictatorships in African fiction. It examines how the texts clarify the origins of postcolonial dictatorships and explore the shape of the democratic-egalitarian alternatives. The first chapter explains the 'neoliberal' period after the 1970s as an effective 'recolonization' of Africa by Western states and international financial institutions. Dictatorship is theorised as a form of concentrated economic and political power that facilitates Africa's continued dependency in the context of world capitalism. The deepest aspiration of anti-colonial revolution remains the democratization of these authoritarian states inherited from the colonial period. This book discusses four novels by Ngũgĩ wa Thiong'o, Ahmadou Kourouma, Chinua Achebe and Chimamanda Ngozi Adichie in order to reveal how their themes and forms dramatize this unfinished struggle between dictatorship and radical democracy. Robert Spencer is Senior Lecturer in Postcolonial Literatures and Cultures at the University of Manchester, UK. He is the author of *Cosmopolitan Criticism and Postcolonial Literature* (2011) and the co-author of *For Humanism: Explorations in Theory and Politics*, with David Alderson (2017), and co-author of *Postcolonial Locations: New Directions in Postcolonial Studies*, with Anastasia Valassopoulos (2020).

The Fiction of Imperialism attempts to promote dialogue between international relations and postcolonialism. It addresses the value of fiction to an understanding of the imperial relationship between the West and Asia and Africa. A wide range of fiction and criticism is examined as it pertains to colonialism, the North/South engagement and contemporary Third World politics. The book begins by contrasting the treatment of cross-cultural relations in political studies and literary texts. It then examines the personal as a metaphor for the political in fiction depicting the imperial connection between Britain and India. This is paired with an analysis of African literary texts, which takes as its theme the relationship between culture and politics. The concluding chapters approach literature from the outside, considering its apparent silence on economics and realpolitik and assessing the utility of postcolonial reconceptualisations

From the contents: African children's literature or literature for African children? (Sam Mbure).- Information ou intoxication?: le rôle du peritexte dans quelques ouvrages de romancières africaines publiés à l'intention des jeunes (Jean-Marie Volet).- Theatre for children in South Africa (Zakes Mda).- Children's literature in Nigeria: revolutionary omissions (Marieh Linton Umeh).

Chinua Achebe's novels have always been read as texts from an erstwhile colonised African nation, interpreted within the parameters suggested by postcolonial theorists. The confines of postcolonial readings have raised questions about when the 'postcolonial' period would end, so that writers would no longer need to 'write back' to the empire or 'rewrite' their histories. This work explores how Achebe's novels articulate his knowledge of his own people and the manner in which he participates in the politics of representation. He critiques the postcolonial methodology, and seeks out, recovers and provides an alternative narrative of the postcolonial experience and its aftermath, even as he seems to be moving beyond it. Achebe's narratives do not conform to the postcolonial constructs of history as telling (rather than recalling) and of nations in terms of states (rather than people). Achebe combines the techniques available to historians (documentation) with those of novelists (the imaginative re-creation of events) for his fictional evocation of the past. He emphasises both the African artists' role in helping to create a more egalitarian society and that of the act of storytelling as a shaping force in people's lives. As he negotiates between his narrative form and realistic subject matter, Achebe puts forward a powerful critique of colonisation and its aftermath. Achebe represents a canonical voice in the emerging discourse of writers struggling to break free from the clichéd world of anti-imperialism and decolonisation.

Peter Kalliney's original archival work demonstrates that metropolitan and colonial intellectuals used modernist theories of aesthetic autonomy to facilitate collaborative ventures.

This book examines vital intersections of narration, linguistic innovation, and political insight that distinguish Chinua Achebe's fiction as well as his non-fiction commentaries. Each chapter focuses on a different aspect of these intersections: Achebe's narrative response to Western authors who have written on Africa, his integration of Igbo folklore, the political implications of writing African literature in English, his use of Nigerian Pidgin, and the Nigerian Civil War. It also addresses the teaching of Achebe's works. Achebe drew on diverse resources to offer searching psychological and political insights that contribute not only a decidedly African political viewpoint to the modern novel, but also a more inclusive narrative consciousness. Achebe's adaptations of Igbo oral art are intrinsic to his writing's political engagement because they assert the integrity and authority of the African voice in a global order defined by colonialism. This book reveals how his work has helped to restructure a global vision of Africa.

A Study Guide for Chinua Achebe's "Things Fall Apart," excerpted from Gale's acclaimed *Novels 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 *Novels for Students* for all of your research needs.

This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while

tracing the many ways in which the Americas remain closely interconnected with Africa. • Over 100 expert contributors—a diverse group of international scholars from all sides of the Atlantic representing many different disciplines • A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

Joseph Conrad's novella "Heart of Darkness" (1899) is taught and read all over the world. Everywhere, novelists and travel writers respond to it in their own creative work. I discuss 30 responses, or rewritings, from Africa, India, the Caribbean, Australia, Europe and the US. Their perspectives include those of groups who identify with Conrad's Europeans and groups who feel close to his Africans, and increasingly those of groups who situate themselves between these two extremes in various ways. I identify world-wide developments as well as themes, strategies and paradigm shifts that correlate with different geopolitical situations. Rewriters address the contribution Conrad has made to the identities of his very different readers, and the patterns he has suggested for encounters. In ever more intense dialogues, people from all backgrounds work through images of themselves and of each other. However, like Conrad's narrator, they also become aware of limits of language and communication. Rewriters act as rereaders of the many layers of meaning in "Heart of Darkness," and thus imply that the reader's experience is as important as the author's. This approach is increasingly developing into a use of discourse-analytical methods in non-theoretical texts. Rewritings can bring "Heart of Darkness" close to the readers' lives. Rewriters champion processes of highly personal learning and unlearning as well as political and social approaches, and can thus help readers rework their own cultural backgrounds.

Accordingly, I both use close-reading methods and take into account political and didactic intentions. In conclusion, I recommend reading "Heart of Darkness" together with one or more of its rewritings, and outline some ideas for teaching such combinations. After comprehensive introductions to "Heart of Darkness" and to the theory of rewritings, I discuss works by the following authors in a convenient handbook format: Ford Madox Ford (Hueffer), Leonard Woolf, W. Somerset Maugham, Andre Gide, Louis-Ferdinand Celine, Graham Greene, Charlotte Jay, Patrick White, Chinua Achebe, Wilson Harris, Ngugi wa Thiong'o, Tayeb Salih, Arun Joshi, J.M. Coetzee, V.S. Naipaul, Robert Silverberg, Caryl Phillips, David Dabydeen, Marlene NourbeSe Philip, David Malouf, Mineke Schipper, Abdulrazak Gurnah, Urs Widmer, Redmond O'Hanlon, Arundhati Roy, Barbara Kingsolver and Jeffrey Tayler.

Mother is GoldA Study in West African LiteratureCUP Archive

Inspired by the work of Ngugi wa Thiong'o, this collection of twelve essays and two interviews surveys the wide variety of Ngugi's work from his earliest writings to his most recent - including essays, all his novels, and his writings for children. Also included are extensive discussions of Ngugi's writings in English and Gikuyu, his use of oral literary techniques, his tragic exile, and his revolutionary politics.

This book explores in detail the novels written by Emyr Humphreys during a timespan of over fifty years, from his first, *A Little Kingdom*, published in 1946, to *The Gift of a Daughter*, published in 1998. An early chapter comprises a literary biography with the following chapters devoted to: the early novels including *A Toy Epic*; a separate examination of *Outside the House of Baal*, considered by many to be his finest achievement; his use of Celtic myth as a patterning device; similarly his use of Welsh history is covered in 2 chapters; and finally his use of various postcolonial strategies. It also contains an extensive bibliography of work by and about Emyr Humphreys.

'Achebe is the man who invented African literature because he was able to show, in the structure and language of *Things Fall Apart*, that the future of African writing did not lie in simple imitation of European forms but in the fusion of such forms with oral traditions', says Professor Simon Gikandi of the University of Michigan, Ann Arbor. This biography of Chinua Achebe captures how his personal characteristics have combined with historical events to produce the man who cleared the frontiers of literature for Africa North America: Indiana U Press; Nigeria: HEBN

Chinua Achebe's influence on contemporary African literature is as much in evidence in his art of the novel as his theory of African literature and literary criticism. ISINKA (Igbo term for artistic purpose') establishes Achebe's legacy as a literary theorist and critic. In these essays scholars from around the globe assess and establish how much Achebe's extra-fictional ideas about African literature and literature in general are justified in his own creative works.'

The contemporary African writer's classic novel depicting the destruction of traditional tribal life by the white man

In the early twentieth century, subjects of the British Empire ceased to rely on a model of centre and periphery in imagining their world and came instead to view it as an interconnected network of cosmopolitan people and places. English language and literature were promoted as essential components of a commercial, cultural, and linguistic network that spanned the globe. John Marx argues that the early twentieth century was a key moment in the emergence of modern globalization, rather than simply a period of British imperial decline. Modernist fiction was actively engaged in this transformation of society on an international scale. The very stylistic abstraction that seemed to remove modernism from social reality, in fact internationalized the English language. Rather than mapping the decline of Empire, modernist novelists such as Conrad and Woolf celebrated the shared culture of the English language as more important than the waning imperial structures of Britain.

The contributors to *The Moral of the Story*, all preeminent political theorists, are unified by their concern with the instructive power of great literature. This thought-provoking combination of essays explores the polyvalent moral and political impact of classic world literatures on public ethics through the study of some of its major figures-including Shakespeare, Dante, Cervantes, Jane Austen, Henry James, Joseph Conrad, Robert Penn Warren, and Dostoevsky. Positing the uniqueness of literature's ability to promote dialogue on salient moral and intellectual virtues, editor Henry T. Edmonson III has culled together a wide-ranging exploration of such fundamental concerns as the abuse of authority, the nature of good leadership, the significance of 'middle class virtues' and the needs of adolescents. This collection reinvigorates the study of classic literature as an endeavor that is not only personally intellectually satisfying, but also an inimitable and unique way to enrich public discourse.

Critical essays discuss the language, symbolism, characters, and themes of the classic novel about British colonialism in Nigeria.

"A true classic of world literature . . . A masterpiece that has inspired generations of writers in Nigeria, across Africa, and around the world."

—Barack Obama "African literature is incomplete and unthinkable without the works of Chinua Achebe." —Toni Morrison Nominated as one of America's best-loved novels by PBS's *The Great American Read* *Things Fall Apart* is the first of three novels in Chinua Achebe's critically acclaimed African Trilogy. It is a classic narrative about Africa's cataclysmic encounter with Europe as it establishes a colonial presence on the continent. Told through the fictional experiences of Okonkwo, a wealthy and fearless Igbo warrior of Umuofia in the late 1800s, *Things Fall Apart* explores one man's futile resistance to the devaluing of his Igbo traditions by British political and religious forces and his despair as his community capitulates to the powerful new order. With more than 20 million copies sold and translated into fifty-seven languages, *Things Fall Apart* provides one of the most illuminating and permanent monuments to African experience. Achebe does not only capture life in a pre-colonial African village, he conveys the tragedy of the loss of that world while broadening our understanding of our contemporary realities. This bi-lingual collection illustrates the concept of *Le Guerrier de l'Imaginaire*, as defined by Patrick Chamoiseau, in a multi-faceted corpus of texts by and on Caribbean writers. For obvious reasons, many of the contributions in French engage critically with this notion and how it surfaces in the Martinican writer's fiction.

Chinua Achebe's novels and essays have always drawn our attention to issues of memory, the story, history and our own obligation to history as Africans. Achebe constantly goes back to the authority of narrative - the story; and as the subsequent generations of African writers like Chimamanda Adichie keep returning to, to celebrate Africa's many stories, its moments of failure and triumph. Achebe, more than any other writer on this continent, has inspired many, and

story of an individual set in the wider context of the coming of colonialism, as well as a powerful and complex political statement of cross-cultural encounters. This guide to Chinua Achebe's compelling novel offers: an accessible introduction to the text and contexts of *Things Fall Apart* a critical history, surveying the many interpretations of the text from publication to the present a selection of critical writing on *Things Fall Apart*, by Abiola Irele, Abdul JanMohamed, Biodun Jeyifo, Florence Stratton and Ato Quayson, providing a variety of perspectives on the novel and extending the coverage of key critical approaches identified in the survey section cross-references between sections of the guide, in order to suggest links between texts, contexts and criticism suggestions for further reading. Part of the Routledge Guides to Literature series, this volume is essential reading for all those beginning detailed study of *Things Fall Apart* and seeking not only a guide to the novel, but a way through the wealth of contextual and critical material that surrounds Achebe's text.

The past few years mark a growing scholarly interest in African children's literature in the United States. Several books on the topic have been published, and the number of articles has also increased. Recent publications have been moving away from general country surveys or studies of publishing conditions to works that analyze literary structures, themes, and illustrations or that apply Marxist, feminist, or postcolonial theories to interpret the literature. The essays in this volume either approach colonial African children's literature from a postcolonial or revisionist perspective, or discuss books published after decolonization.

Ngũgĩ wa Thiong'o is one of the most important and celebrated authors of postindependence Africa as well as a groundbreaking postcolonial theorist. His work, written first in English, then in Kiswahili, engages with the transformations of his native Kenya after what is often termed the Mau Mau rebellion. It also gives voice to the struggles of all Africans against economic injustice and political oppression. His writing and activism continue despite imprisonment, the threat of assassination, and exile. Part 1 of this volume, "Materials," provides resources and background for the teaching of Ngũgĩ's novels, plays, memoirs, and criticism. The essays of part 2, "Approaches," consider the influence of Frantz Fanon, Karl Marx, and Joseph Conrad on Ngũgĩ; the role of women in and influence of feminism on his fiction; his interpretation and political use of African history; his experimentation with orality and allegory in narrative; and the different challenges of teaching Ngũgĩ in classrooms in the United States, Europe, and Africa."

Perspectives on Translation and Interpretation in Cameroon is the first volume of a book series of the Advanced School of Translators and Interpreters (ASTI) of the University of Buea. It opens a window into the wide dynamic and interesting area of translation and interpretation in a multilingual Cameroon that had on the eve of independence and unification opted for official bilingualism in French and English. The book comprises contributions from scholars of translation in the broad area of translation, comprising: the concept of translation and its pedagogy, the history of translation and, the state of the art of translation as a discipline, profession and practice. The book also focuses on acquisition of translation competences through training, and chronicles the history of translation in Cameroon through the contributions of both Cameroonian and European actors from the German through the French and English colonial periods to the postcolonial present in their minutia. Rich, original and comprehensive, the book is a timely and invaluable contribution to the growing community of translators and interpreters in Africa and globally.

From Conrad to Rushdie, from Du Bois, to Ngugi, *Worlds Within* explores the changing form of novels, nations, and national identities, by attending to the ways in which political circumstances meet narratives of the psyche.

This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. * Over 100 expert contributors--a diverse group of international scholars from all sides of the Atlantic representing many different disciplines * A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

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