

Ngugi Wa Thiong O

RECOGNIZING THE QUIRK WAYS TO GET THIS EBOOK **NGUGI WA THIONG O** IS ADDITIONALLY USEFUL. YOU HAVE REMAINED IN RIGHT SITE TO START GETTING THIS INFO. ACQUIRE THE NGUGI WA THIONG O MEMBER THAT WE MANAGE TO PAY FOR HERE AND CHECK OUT THE LINK.

YOU COULD BUY GUIDE NGUGI WA THIONG O OR ACQUIRE IT AS SOON AS FEASIBLE. YOU COULD SPEEDILY DOWNLOAD THIS NGUGI WA THIONG O AFTER GETTING DEAL. SO, SUBSEQUENTLY YOU REQUIRE THE BOOK SWIFTLY, YOU CAN STRAIGHT ACQUIRE IT. ITS APPROPRIATELY AGREED EASY AND CORRESPONDINGLY FATS, ISNT IT? YOU HAVE TO FAVOR TO IN THIS TUNE

NGUGI WA THIONG'O, GENDER, AND THE ETHICS OF POSTCOLONIAL READING BRENDON NICHOLLS 2016-05-06 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.

WEEP NOT, CHILD NGUGI WA THIONG'O 2012-06-05 THE NOBEL PRIZE-NOMINATED KENYAN WRITER'S POWERFUL FIRST NOVEL *TWO BROTHERS, NJOROGI AND KAMAU*, STAND ON A GARBAGE HEAP AND LOOK INTO THEIR FUTURES: NJOROGI 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 NJOROGI 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.

IN THE HOUSE OF THE INTERPRETER NGUGI WA THIONG'O 2012 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.

SOMETHING TORN AND NEW NGUGI WA THIONG'O 2009 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

APPROACHES TO TEACHING THE WORKS OF NGUGI WA THIONG'O OLIVER LOVESEY 2012-12-01 NGUGI 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 GIKUYU, 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 NGUGI WA THIONG'O'S NOVELS, PLAYS, MEMOIRS, AND CRITICISM. THE ESSAYS OF PART 2, "APPROACHES," CONSIDER THE INFLUENCE OF FRANTZ FANON, KARL MARX, AND JOSEPH CONRAD ON NGUGI WA THIONG'O; 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 NGUGI WA THIONG'O IN CLASSROOMS IN THE UNITED STATES, EUROPE, AND AFRICA."

DECOLONISING THE MIND NGUGI WA THIONG'O 1992

THE UPRIGHT REVOLUTION NGUGI WA THIONG'O 2019-07-15 SCIENCE HAS GIVEN US SEVERAL EXPLANATIONS FOR HOW HUMANS EVOLVED FROM WALKING ON FOUR LIMBS TO TWO FEET. NONE, HOWEVER, IS AS RIVETING AS WHAT MASTER STORYTELLER NGUGI WA THIONG'O OFFERS IN *THE UPRIGHT REVOLUTION*. BLENDING MYTH AND FOLKLORE WITH AN ACUTE INSIGHT INTO THE HUMAN PSYCHE AND POLITICS, WA THIONG'O CONJURES UP A FANTASTIC FABLE ABOUT HOW AND WHY HUMANS BEGAN TO WALK UPRIGHT. IT IS A STORY THAT WILL APPEAL TO CHILDREN AND ADULTS ALIKE, CONTAINING A CLEAR AND IMPORTANT MESSAGE: "LIFE IS CONNECTED." ORIGINALLY WRITTEN IN GIKUYU, THIS SHORT STORY HAS BEEN TRANSLATED INTO SIXTY-THREE LANGUAGES--FORTY-SEVEN OF THEM AFRICAN--MAKING IT THE MOST TRANSLATED STORY IN THE HISTORY OF AFRICAN LITERATURE. THIS NEW COLLECTOR'S EDITION OF *THE UPRIGHT REVOLUTION* IS RICHLY ILLUSTRATED IN FULL COLOR WITH SUNANDINI BANERJEE'S MARVELLOUS DIGITAL COLLAGES, WHICH OPEN UP NEW VISTAS OF IMAGINATION AND ADD UNIQUE DIMENSIONS TO THE STORY.

SECRET LIVES NGUGI WA THIONG'O 1992 A COLLECTION OF THE AUTHOR'S EARLY WRITINGS, WHICH REVEAL HIS INCREASED POLITICAL DISILLUSIONMENT AND FORESHADOW THE NOVELS WHICH HAVE MADE HIM AN INFORMED COMMENTATOR ON CONTEMPORARY AFRICAN LIFE.

GLOBALLECTICS NGUGI WA THIONG'O 2012-01-31 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, LÉVY-STRAUSS, AND AIMÉ CÉSAIRE. YET HIS EXPLORATIONS REMAIN GROUNDED IN HIS OWN EXPERIENCES WITH LITERATURE (AND ORATURE) AND REWORKS THE DIFFICULT DIALECTICS OF THEORY INTO RICHLY EVOCATIVE PROSE.

BIRTH OF A DREAM WEAVER NGUGI WA THIONG'O 2016-10-04 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 NGUGI 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, NGUGI WA THIONG'O, 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.

THIS TIME TOMORROW Ngugi wa Thiong'o 1971

IN THE NAME OF THE MOTHER Ngugi wa Thiong'o 2013 ALONGSIDE THE IMPACT OF HIS EARLY NOVELS AND PLAYS, AND HIS MORE RECENT MEMOIRS, THESE ESSAYS GIVE NEW INSIGHTS INTO NGUGI'S AND OTHER WRITERS' RESPONSES TO COLONIALISM - THERE IS NEW MATERIAL HERE FOR STUDENTS OF LITERATURE, POLITICS AND CULTURE.

DREAMS IN A TIME OF WAR NGUGI WA THIONG'O 2010-03-09 BORN IN 1938 IN RURAL KENYA, NGUGI WA THIONG'O CAME OF AGE IN THE SHADOW OF WORLD WAR II, AMIDST THE TERRIBLE BLOODSHED IN THE WAR BETWEEN THE MAU MAU AND THE BRITISH. THE SON OF A MAN WHOSE FOUR WIVES BORE HIM MORE THAN A SCORE OF CHILDREN, YOUNG NGUGI DISPLAYED WHAT WAS THEN CONSIDERED A BIZARRE THIRST FOR LEARNING, YET IT WAS UNIMAGINABLE THAT HE WOULD GROW UP TO BECOME A WORLD-RENOWNED NOVELIST, PLAYWRIGHT, AND CRITIC. IN *DREAMS IN A TIME OF WAR*, NGUGI DEFTLY ETCHES A BYGONE ERA, BEARING WITNESS TO THE SOCIAL AND POLITICAL VICISSITUDES OF LIFE UNDER COLONIALISM AND WAR. SPEAKING TO THE HUMAN RIGHT TO DREAM EVEN IN THE WORST OF TIMES, THIS RICH MEMOIR OF AN AFRICAN CHILDHOOD ABOUNDS IN DELICATE AND POWERFUL SUBTLETIES AND COMPLEXITIES THAT ARE MOVINGLY TOLD.

MINUTES OF GLORY Ngugi wa Thiong'o 2019-03-05 A DAZZLING SHORT STORY COLLECTION FROM THE PERSON CHIMAMANDA NGOZI ADICHIE CALLS "ONE OF THE GREATEST WRITERS OF OUR TIME" NGUGI 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—NGUGI'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 NGUGI'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 RIVER BETWEEN Ngugi wa Thiong'o 1975

THE RIVER BETWEEN NGUGI WA THIONG'O 2015-04-28 A 50TH-ANNIVERSARY EDITION OF ONE OF THE MOST POWERFUL NOVELS BY THE GREAT KENYAN AUTHOR AND NOBEL PRIZE NOMINEE A LEGENDARY WORK OF AFRICAN LITERATURE, THIS MOVING AND EYE-OPENING NOVEL LUCIDLY CAPTURES THE DRAMA OF A PEOPLE AND CULTURE WHOSE WORLD HAS BEEN OVERTURNED. *THE RIVER BETWEEN* EXPLORES LIFE IN THE MOUNTAINS OF KENYA DURING THE EARLY DAYS OF WHITE SETTLEMENT. FACED WITH A CHOICE BETWEEN AN ALLURING NEW RELIGION AND THEIR OWN ANCESTRAL CUSTOMS, THE GIKUYU PEOPLE ARE TORN BETWEEN THOSE WHO FEAR THE UNKNOWN AND THOSE WHO SEE BEYOND IT. 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.

WIZARD OF THE CROW Ngugi wa Thiong'o 2007

NGUGI WA THIONG'O SIMON GIKANDI 2000-05-11 A COMPREHENSIVE STUDY OF ALL THE WORKS OF KENYAN DRAMATIST AND NOVELIST, NGUGI WA THIONG'O, FIRST PUBLISHED IN 2000.

DREAMS IN A TIME OF WAR NGUGI WA THIONG'O 2011 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.

THE PERFECT NINE Ngugi wa Thiong'o 2020-10-06 A DAZZLING, GENRE-DEFYING NOVEL IN VERSE FROM THE AUTHOR DELIA OWENS SAYS "TACKLES THE ABSURDITIES, INJUSTICES, AND CORRUPTION OF A CONTINENT" NGUGI 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, NGUGI WA THIONG'O TELLS THE STORY OF THE FOUNDING OF THE KIKUYU PEOPLE OF KENYA, FROM A STRONGLY FEMINIST PERSPECTIVE. A VERSE NARRATIVE, BLENDING FOLKLORE, MYTHOLOGY, ADVENTURE, AND ALLEGORY, THE PERFECT NINE CHRONICLES THE EFFORTS THE KIKUYU 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. NGUGI WA THIONG'O'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.”

THE WORLD OF NGUGI WA THIONG'O CHARLES CANTALUPO 1995 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 KIKUYU, HIS USE OF ORAL LITERARY TECHNIQUES, HIS TRAGIC EXILE, AND HIS REVOLUTIONARY POLITICS.

WIZARD OF THE CROW NGUGI WA THIONG'O 2014-10-02 INFORMED BY TRADITIONAL AFRICAN STORYTELLING, DISCOVER NGUGI WA THIONG'O'S MASTERPIECE. TO HONOUR THE RULER'S BIRTHDAY, THE FREE REPUBLIC OF ABURIRIA SET OUT TO BUILD A TOWER; A MODERN WONDER OF THE WORLD THAT WILL REACH THE GATES OF HEAVEN. BUT BEHIND THIS PILLAR OF UNITY A BATTLE FOR CONTROL OF THE ABURIRIAN PEOPLE RAGES. AMONG THE CONTENDERS: THE EPPONYMOUS WIZARD, AN AVATAR OF FOLKLORE AND WISDOM; THE CORRUPT CHRISTIAN MINISTRY; AND THE NEFARIOUS GLOBAL BANK.

WEEP NOT, CHILD NGUGI WA THIONG'O 1987 THIS IS A SIMPLE AND POWERFUL TALE OF THE EFFECTS OF THE MAU MAU WAR ON INDIVIDUALS AND FAMILIES IN KENYA.

PETALS OF BLOOD NGUGI WA THIONG'O 2002 THERE HAS BEEN A MURDER IN THE KENYAN VILLAGE OF ILMOROG. FOUR SUSPECTS ARE PLACED IN DETENTION: HEADMASTER MUNIRA, TEACHER AND POLITICAL ACTIVIST KAREGA, SPIRITED BARMAID WANJA AND STOREKEEPER ABDULLA. BUT THERE ARE NO EASY SOLUTIONS TO THE CRIME IN A PLACE ALREADY FILLED WITH FEAR AND INTIMIDATION. AS THE MURDER IS INVESTIGATED, IT BECOMES CLEAR HOW THE LIVES OF SUSPECTS AND VICTIMS ARE INEXTRICABLY LINKED TO THE FORTUNES OF THEIR VILLAGE, AND TO THE CRISIS OF MODERN KENYA ITSELF. PETALS OF BLOOD WAS PUBLISHED IN 1977 TO HUGE CONTROVERSY, LEADING TO NGUGI'S IMPRISONMENT FOR HIS PORTRAYAL OF A POST-INDEPENDENCE KENYA RULED BY GREED, CORRUPTION AND BRUTALITY. YET HIS BLISTERING CRITICISM OF THE LEGACY OF COLONIALISM STILL BURNS WITH HOPE FOR THE FUTURE.

NGUGI WA THIONG'O SPEAKS NGUGI WA THIONG'O 2006 NGUGI WA THIONG'O'S EVOLUTION AS A THINKER CAN BE DISCERNED IN THE CONVERSATIONS COLLECTED HERE. THE EARLIEST, RECORDED FORTY YEARS AGO, REFLECT HIS INTEREST IN EXPLORING EVENTS IN KENYA'S COLONIAL PAST THAT HAD A PROFOUND IMPACT ON HIS OWN PEOPLE, THE KIKUYU, AND ULTIMATELY ON HIS OWN LIFE. MORE RECENT DISCUSSIONS FOCUS ON PRESENT CONDITIONS IN KENYA AND OTHER PARTS OF THE THIRD WORLD. - FROM PUBLISHER INFORMATION.

WIZARD OF THE CROW NGUGI WA THIONG'O 2006 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.

DEVIL ON THE CROSS NGUGI WA THIONG'O 1987 THIS REMARKABLE AND SYMBOLIC NOVEL CENTERS ON WARIINGA'S TRAGEDY AND USES IT TO TELL A STORY OF CONTEMPORARY KENYA.

NGUGI WA THIONG'O: A LIFE SIMON GIKANDI 2018 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.

SECURE THE BASE NGUGI WA THIONG'O 2016 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 HOMETLAND, 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.

GLOBALECTICS NGUGI WA THIONG'O 2014-04-08 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, *NGAHIKA 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, LÉVI-STRAUSS, AND AIMÉ CÉSAIRE. YET HIS EXPLORATIONS REMAIN GROUNDED IN HIS OWN EXPERIENCES WITH LITERATURE (AND ORATURE) AND REWORKS THE DIFFICULT DIALECTICS OF THEORY INTO RICHLY EVOCATIVE PROSE.

I WILL MARRY WHEN I WANT NGUGI WA THIONG'O 1982 THIS IS THE RENOWNED PLAY THAT WAS DEVELOPED WITH KIKUYU VILLAGERS AT THE KAMIRITHU CULTURAL CENTRE AT LIMURU.

A GRAIN OF WHEAT NGUGI WA THIONG'O 2008-01-01 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'.

A GRAIN OF WHEAT JAMES NGUGI 1967 THIS STORY IS FICTION BASED IN PART ON THE LIFE OF ROBERT A. BOYD WHILE HE SERVED IN THE UNITED STATES AIR FORCE IN THE MID 1960'S. THE STORY CENTERS AROUND THE US MILITARY DURING A TIME OF CIVIL UNREST IN AMERICA AND THE UNCERTAINTY OF SURVIVAL IF A MAN JOINED THE US MILITARY FROM 1965 THRU 1968 AT A TIME

AMERICAN CITIZENS FOUGHT NOT ONLY THE US GOVERNMENT, AND EACH OTHER, FOR RACE EQUALITY, PEACE, AND FREEDOM FROM OPPRESSION, BUT THE UNPOPULAR, TO ITS CITIZENS AND ESPECIALLY ITS MILITARY PERSONNEL, VIETNAM WAR. ITS WRITINGS DETAIL THE NAMES AND LOCATIONS OF ACTUAL TOP-SECRET US MILITARY BASES THAT WERE USED, LOCATED BOTH INSIDE AND OUTSIDE VIETNAM IN 1967 AND 1968, AND MANY HIGHLY DETAILED SCOUT SNIPER MISSIONS THAT INCLUDES ACTUAL MISSION LOCATIONS AND TARGETS. THIS IS A STORY ABOUT THE SO CALLED, 'BEST AGAINST THE BEST', SNIPER AGAINST SNIPER, ABOUT ONE TOP-SECRET SCOUT-SNIPER TEAM SENT OUT AGAINST EMENSE ODDS ON A DEADLY CONTINENT. THE BOOK INCLUDES DETAILED SEXUAL CONTENT; ITS COMBAT DEPICTIONS INCLUDE VERY GRAPHIC VIOLENCE, TORTURE, TERRORISM, PERIOD PREJUDICIAL LANGUAGE, SLURS, AND ACTS, PLUS RACE AND THEATER OF WAR SPECIFIC SLANG LANGUAGE. THESE INCLUSIONS ARE NECESSARY TO THE STORY FOR THE PERIOD OF WHICH IT WAS WRITTEN, AND ARE NOT MEANT TO DEBASE, SLANDER, OR AFFRONT ANYONE OR ANY RACE. THEY ARE SIMPLY RECREATIONS OF PERIOD HISTORICAL FACT.

IN THE HOUSE OF THE INTERPRETER NGUGI WA THIONG'O 2015 WITH BLACK-AND-WHITE ILLUSTRATIONS THROUGHOUT WORLD-RENOUNDED KENYAN NOVELIST, POET, PLAYWRIGHT, AND LITERARY CRITIC NGUGI WA THIONG'O GIVES US THE SECOND VOLUME OF HIS MEMOIRS IN THE WAKE OF HIS CRITICALLY ACCLAIMED DREAMS IN A TIME OF WAR. IN THE HOUSE OF THE INTERPRETER RICHLY AND POIGNANTLY EVOKES THE AUTHOR'S LIFE AND TIMES AT BOARDING SCHOOL—THE FIRST SECONDARY EDUCATIONAL INSTITUTION IN BRITISH-RULED KENYA—IN THE 1950s, AGAINST THE BACKDROP OF THE TUMULTUOUS MAU MAU UPRISING FOR INDEPENDENCE AND KENYAN SOVEREIGNTY. WHILE NGUGI WA THIONG'O HAS BEEN ENJOYING SCOUTING TRIPS, CHESS TOURNAMENTS, AND READING ABOUT THE FICTIONAL RAF PILOT ADVENTURER BIGGLES AT THE PRESTIGIOUS ALLIANCE HIGH SCHOOL NEAR NAIROBI, THINGS HAVE BEEN CHANGING RAPIDLY AT HOME. POISED AS HE IS BETWEEN TWO WORLDS, NGUGI WA THIONG'O RETURNS HOME FOR HIS FIRST VISIT SINCE STARTING SCHOOL TO FIND HIS HOUSE RAZED AND THE ENTIRE VILLAGE MOVED UP THE ROAD, CLOSER TO A GUARD CHECKPOINT. LATER, HIS BROTHER GOOD WALLACE, A MEMBER OF THE INSURGENCY, IS CAPTURED BY THE BRITISH AND TAKEN TO A CONCENTRATION CAMP. AS FOR NGUGI WA THIONG'O HIMSELF, HE FALLS VICTIM TO THE FORCES OF COLONIALISM IN THE PERSON OF A POLICE OFFICER ENCOUNTERED ON A BUS JOURNEY, AND HE IS THROWN INTO JAIL FOR SIX DAYS. IN HIS SECOND YEAR AT ALLIANCE HIGH SCHOOL, THE BOARDING SCHOOL THAT WAS HIS HAVEN IN A HEARTLESS WORLD IS SHATTERED BY INVESTIGATIONS, CHARGES OF DISLOYALTY, AND THE POLITICS OF CIVIL UNREST. IN THE HOUSE OF THE INTERPRETER HAUNTINGLY DESCRIBES THE FORMATIVE EXPERIENCES OF A YOUNG MAN WHO WOULD BECOME A WORLD-CLASS WRITER AND, AS A POLITICAL DISSIDENT, A MORAL COMPASS TO US ALL. IT IS A WINNING CELEBRATION OF THE IMPLACABLE DETERMINATION OF YOUTH AND THE POWER OF HOPE.

THE PERFECT NINE NGUGI WA THIONG'O 2020 "A REIMAGINING OF AN OLD GIKUYU FABLE"--

PETALS OF BLOOD NGUGI WA THIONG'O 2018-04-05 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.

A GRAIN OF WHEAT NGUGI WA THIONG'O 1986 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.

DETAINED NGUGI WA THIONG'O 1987

NGUGI WA THIONG'O CHARLES CANTALUPO 1995 IN 1994 OVER 200 STUDENTS FROM UNIVERSITIES WORLD WIDE GATHERED IN CELEBRATION OF THE WORK OF NGUGI WA THIONG'O. THE BEST PAPERS AND DISCUSSIONS ARE COLLECTED HERE.

WRESTLING WITH THE DEVIL NGUGI WA THIONG'O 2018-03-06 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 NGUGI WA THIONG'O AND HIS FELLOW PRISONERS AND VALIDATION OF THE HOPE THAT AN INDEPENDENT KENYA WOULD EVENTUALLY EMERGE." —MINNEAPOLIS STAR TRIBUNE "THE NGUGI WA THIONG'O 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, NGUGI 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 KAMUNGU 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, NGŪGĪ —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 NGŪGĪ'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.