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SANTOS LILIA

The Story of Swahili Bloomsbury Publishing USA

"Shed[s] light on the romantic, psychosexual and psychosocial, and economic entanglements that tie German tourists to their Kenyan hosts." —Daily Nation Diani, a coastal town on the Indian Ocean, is significantly defined by a large European presence that has spurred economic development and is also supported by close relationships between Kenyans and European immigrants and tourists. Nina Berman looks carefully at the repercussions that these economic and social interactions have brought to life on the Kenyan coast. She explores what happens when poorer and less powerful members of a community are forced to give way to profit-based real estate development, what it means when most of Diani's schools and water resources are supplied by funds from immigrants, and what the impact of mixed marriages is on notions of kinship and belonging as well as the economy. This unique story about a small Kenyan town also recounts a wider tale of opportunity, oppression, resilience, exploitation, domination, and accommodation in a world of economic, political, and social change. "In this richly detailed book, Nina Berman tracks the influx of thousands of German-speaking tourists and residents, especially in the 1990s, and the making of a distinctive Kenyan-European cultural enclave in the coastal community of Diani as many of these visitors choose to extend their stay as long-term residents." —Ann Biersteker, author of *Masomo ya Kisasa: Contemporary Readings in Swahili* "An informative and thought-provoking work that deserves to be read by scholars of Kenya and those interested in globalized structures of gentrification, north-south humanitarian assistance, and love and romance in Africa." —African Studies Quarterly

The Power of Babel University of Chicago Press

How representations of land and landscape perform important metaphorical labor in African literatures

Africa Duke University Press

The fourteen essays included in this collection offer a range of contributions from both new and well-established scholars to the topic of Shakespeare and performance. From traditional studies of theatrical history and adaptation to explorations of Shakespeare's plays in the circus, musical extravaganzas, the

cinema, and drama at large, the collection embraces a number of performance spaces, times, and media. Shakespeare in Performance includes essays looking not only at sixteenth- and seventeenth-century stagings of the plays in England, but at productions of Shakespeare across time in the United States, France, Italy, Hungary, and Africa, underscoring the multiple embodiments and voices of Shakespeare's art and including a variety of cultural approaches. The work is ultimately occupied with a number of questions generated by these continual iterations of Shakespeare. How can we write and trace what is ephemeral? To what purpose do we maintain the memory of past performances? How does the transmediation of Shakespeare inform the most basic interpretive acts? What motivates Shakespearean theatre across political borders? What kinds of meaning are produced by décor, movement, the actor's virtuosity, the producer's choices, or the audience's response? Each essay thus, to some degree, describes and voices the now unseen.

Swahili State and Society Indiana University Press

Includes Proceedings of the Executive council and List of members, also section "Review of books".

Germans on the Kenyan Coast Sterling Publishers Pvt. Ltd

Guidance (Uwongozi) is a bi-lingual edition of a collection of essays from the first Swahili Islamic newspaper, *Sahifa*, written by Sheikh al-Amin Mazrui (d. 1947) in Mombasa between 1930 and 1932. The collection was first printed locally in 1944.

Mobilizing Zanzibari Women University of Michigan Press

Africa is a marriage of cultures: African and Asian, Islamic and Euro-Christian. Nowhere is this fusion more evident than in the formation of Swahili, Eastern Africa's lingua franca, and its cultures. *Swahili Beyond the Boundaries: Literature, Language, and Identity* addresses the moving frontiers of Swahili literature under the impetus of new waves of globalization in the twentieth and twenty-first centuries. These momentous changes have generated much theoretical debate on several literary fronts, as Swahili literature continues to undergo transformation in the mill of human creativity. Swahili literature is a hybrid that is being reconfigured by a conjuncture of global and local forces. As the interweaving of elements of the colonizer and the colonized, this hybrid formation provides a representation of cultural difference that is said to constitute a "third space," blurring existing boundaries and calling into question established identitarian categorizations. This cultural dialectic is clearly evident in the

Swahili literary experience as it has evolved in the crucible of the politics of African cultural production. However, *Swahili Beyond the Boundaries* demonstrates that, from the point of view of Swahili literature, while hybridity evokes endless openness on questions of home and identity, it can simultaneously put closure on specific forms of subjectivity. In the process of this contestation, a new synthesis may be emerging that is poised to subject Swahili literature to new kinds of challenges in the politics of identity, compounded by the dynamics and counterdynamics of post-Cold War globalization.

African Perspectives on Literary Translation Cambridge Scholars Publishing

Consists of 650 annotated entries covering Mazrui's books, dissertations, edited works about him, major essays in books, academic journals and conference papers. This work contains essays, including pamphlets, magazine and newspaper articles, and audio-visual recordings.

Islam in German East Africa, 1885-1918 Routledge

David Maxwell traces the transformation of the prophet Ezekiel Guti and his prayer band from small beginnings in the townships of the 1950s into the present day transnational business enterprise, which is now Zimbabwe Assemblies of God, Africa (ZAOGA). In particular, this book illuminates Africa's relations with American Christianities, black and white. DAVID MAXWELL is Senior Lecturer at the University of Keele North America: Ohio U Press; Zimbabwe: Weaver Press

Cultural Politics of Translation Hoteli Publishing

Despite the central role that animals play in African writing and daily life, African literature and African thinkers remain conspicuously absent from the field of animal studies. The *Postcolonial Animal: African Literature and Posthuman Ethics* demonstrates the importance of African writing to animal studies by analyzing how postcolonial African writing—including folktales, religion, philosophy, and anticolonial movements—has been mobilized to call for humane treatment of nonhuman others.

Mwangi illustrates how African authors grapple with the possibility of an alternative to eating meat, and how they present postcolonial animal-consuming cultures as shifting toward an embrace of cultural and political practices that avoid the use of animals and minimize animal suffering. The *Postcolonial Animal* analyzes texts that imagine a world where animals are not abused or used as a source of food, clothing, or labor, and that offer instruction in how we might act responsibly and how we should relate to others—both human and nonhuman—in order to ensure a world free of oppression. The result is an equitable world where even those who are utterly foreign to us are accorded respect and where we recognize the rights of all marginalized groups.

Cultural Politics of Translation James Currey

This book provides a fascinating, up-to-date overview of the social, cultural, economic, and political landscapes of Tanzania. In *Culture and Customs of Tanzania*, author Kefa M. Otiso presents an approachable basic overview of the country's key characteristics, covering topics such as Tanzania's land, peoples, languages, education system, resources, occupations, economy, government, and history. This recent addition to Greenwood's *Culture and Customs of Africa* series also contains chapters that portray the culture and social customs of Tanzania, such as the country's religion and worldview; literature, film, and media; art, architecture, and housing; cuisine and traditional dress; gender roles, marriage, family structures, and lifestyle; and music, dance, and drama.

Habari ya English? What about Kiswahili? Routledge

Rediscover the diversity of modern African literatures with this authoritative resource edited by a leader in the field How have

African literatures unfolded in their rich diversity in our modern era of decolonization, nationalisms, and extensive transnational movement of peoples? How have African writers engaged urgent questions regarding race, nation, ethnicity, gender, and sexuality? And how do African literary genres interrelate with traditional oral forms or audio-visual and digital media? *A Companion to African Literatures* addresses these issues and many more. Consisting of essays by distinguished scholars and emerging leaders in the field, this book offers rigorous, deeply engaging discussions of African literatures on the continent and in diaspora. It covers the four main geographical regions (East and Central Africa, North Africa, Southern Africa, and West Africa), presenting ample material to learn from and think with. *A Companion To African Literatures* is divided into five parts. The first four cover different regions of the continent, while the fifth part considers conceptual issues and newer directions of inquiry. Chapters focus on literatures in European languages officially used in Africa -- English, French, and Portuguese -- as well as homegrown African languages: Afrikaans, Amharic, Arabic, Swahili, and Yoruba. With its lineup of lucid and authoritative analyses, readers will find in *A Companion to African Literatures* a distinctive, rewarding academic resource. Perfect for undergraduate and graduate students in literary studies programs with an African focus, *A Companion to African Literatures* will also earn a place in the libraries of teachers, researchers, and professors who wish to strengthen their background in the study of African literatures.

The Power of Babel Ohio University Press

An indepth look at Swahili culture, language and the people Culture and Customs of Tanzania Cambridge Scholars Publishing Since 1966, Kwanzaa has been celebrated as a black holiday tradition – an annual recognition of cultural pride in the African American community. But how did this holiday originate, and what is its broader cultural significance? *Kwanzaa: Black Power and the Making of the African-American Holiday Tradition* explores the political beginning and later expansion of Kwanzaa, from its start as a Black Power holiday, to its current place as one of the most mainstream of the black holiday traditions. For those wanting to learn more about this alternative observance practiced by countless African Americans and how Kwanzaa fits into the larger black holiday tradition, Keith A. Mayes gives an accessible and definitive account of the movements and individuals that pushed to make this annual celebration a reality, and shows how African-Americans brought the black freedom struggle to the American calendar. Clear and thoughtful, *Kwanzaa* is the perfect introduction to what is now the quintessential African American holiday.

Shakespeare Beyond English Routledge

This text offers a critical examination of aspects of the politics of the role of English in Africa and its Diaspora. It looks at its changed location in the post-Cold War era and the challenges it poses to the enduring quest for intellectual liberation, pan-Africanism and Afrocentricity. The study also explores the spaces and possibilities for appropriating the language towards a counter-hegemonic African-centred agenda under the present global order.

African Studies Review Taylor & Francis

Mobutu Sese Seko, who ruled Zaire (now the Democratic Republic of Congo) from 1965 until 1997, was fond of saying “happy are those who sing and dance,” and his regime energetically promoted the notion of culture as a national resource. During this period Zairian popular dance music (often referred to as *la rumba zaïroise*) became a sort of *musica franca* in many parts of sub-Saharan Africa. But how did this privileged form of cultural expression, one primarily known for a sound of sweetness and

joy, flourish under one of the continent's most brutal authoritarian regimes? In *Rumba Rules*, the first ethnography of popular music in the Democratic Republic of Congo, Bob W. White examines not only the economic and political conditions that brought this powerful music industry to its knees, but also the ways that popular musicians sought to remain socially relevant in a time of increasing insecurity. Drawing partly on his experiences as a member of a local dance band in the country's capital city Kinshasa, White offers extraordinarily vivid accounts of the live music scene, including the relatively recent phenomenon of *libanga*, which involves shouting the names of wealthy or powerful people during performances in exchange for financial support or protection. With dynamic descriptions of how bands practiced, performed, and splintered, White highlights how the ways that power was sought and understood in Kinshasa's popular music scene mirrored the charismatic authoritarianism of Mobutu's rule. In *Rumba Rules*, Congolese speak candidly about political leadership, social mobility, and what it meant to be a *bon chef* (good leader) in Mobutu's Zaire.

Contemporary Africa and the Foreseeable World Order

Routledge

This book brings together essays which cover a number of key areas: Gender, Disability, Media, Sports, Literature, Religion, Land and Youth, Music. Through an examination of the situation in Kenya, the essays opens new ways of understanding forms of local

The Mazruiana Collection Revisited James Currey Publishers

What does it mean to perform Shakespeare in languages other than English and how do audiences respond?

Swahili Beyond the Boundaries Springer Nature

This handbook provides a critical overview of literature dealing with groups of people or regions that suffer marginalization within Africa. The contributors examine a multiplicity of minority discourses expressed in African literature, including those who

are culturally, socially, politically, religiously, economically, and sexually marginalized in literary and artistic creations. Chapters and sections of the book are structured to identify major areas of minority articulation of their condition and strategies deployed against the repression, persecution, oppression, suppression, domination, and tyranny of the majority or dominant group. Bringing together diverse perspectives to give a holistic representation of the African reality, this handbook is an important read for scholars and students of comparative and postcolonial literature and African studies.

The Swahili John Wiley & Sons

The experiences of African women in the era before independence remain a woefully understudied facet of African history. This innovative and carefully argued study thus adds tremendously to our understanding of colonial history by focusing on women's education, professionalization, and political mobilization in the East African islands of Zanzibar.

Guidance (Uwongozi) by Sheikh al-Amin Mazrui: *Selections from the First Swahili Islamic Newspaper* Routledge

The profound effects of colonialism and its legacies on African cultures have led postcolonial scholars of recent African literature to characterize contemporary African novels as, first and foremost, responses to colonial domination by the West. In *Africa Writes Back to Self*, Evan Maina Mwangi argues instead that the novels are primarily engaged in conversation with each other, particularly over emergent gender issues such as the representation of homosexuality and the disenfranchisement of women by male-dominated governments. He covers the work of canonical novelists Nadine Gordimer, Chinua Achebe, Ngũgĩ wa Thiong'o, and J. M. Coetzee, as well as popular writers such as Grace Ogot, David Maillu, Promise Okekwe, and Rebeka Njau. Mwangi examines the novels' self-reflexive fictional strategies and their potential to refigure the dynamics of gender and sexuality in Africa and demote the West as the reference point for cultures of the Global South.