

## The Trial Of Dedan Kimathi By Ngugi Wa Thiongo 2013 10 14

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### Leopard at the Door

THE NAME MAU MAU On may 12, 1950 thirty-nine Kenyan farm workers were arrested in Naivasha. They were accused of belonging to a secret organization whose political aim was to drive the British occupiers out of Kenya by violent means. They were brutally tortured by the colonial police, but they stubbornly refused to reveal the aims and the name of the clandestine movement. Nineteen of them, 15 men and 4 women, were brought to court and charged with membership in an unlawful society. They were jailed for seven years each. It was a kangaroo trial. The judge and prosecutor were colonialists; the interpreter was an indigenous traitor. During the trial one of the accused, Magrougi ole Kodogoya, under cross-examinations on the dock, absolutely refused to cooperate with the colonial prosecutor. repeatedly, he was asked by the prosecutor to explain to the judge how he was recruited into the underground movement, as well as the aims and the name of the secret movement and the methods used to make him a member, but he refused to answer the questions put to him directly. Instead, he told the kangaroo judge that because of his commitment and dedication to the movement and the love for his country he would never reveal "maundu mau mau" (those, those things) the leadership of the movement told him not to reveal to the government. He would die first before he betrayed the movement. The colonial press, confused by the statement, but seeking the way to characterize the clandestine movement, seized upon the words "mau Mau (those, those) as the name of the movement. Further, the press explained that the aim of the movement was to overthrow the British rule in the country by armed struggle and establish an African government. To be a member of the movement, the imperialist press added, one must take a Mau Mau oath. This is how the name "Mau Mau" entered the political dictionary of Kenya's anti-imperialist resistance. Significantly, the name "Mau Mau" has been immortalized by the Kenyan people because it symbolizes their collective heroism against foreign domination and their undying love for freedom, liberty and justice. In other words, it has become synonymous with Kenyan national patriotism, anti-imperialism,

military acumen, and most importantly, popular democratic revolution.

## **Weep Not, Child**

Postcolonial Justice addresses a crucial issue in current postcolonial theory: the question of how to reconcile an ethics of diversity and difference with the normative, if not universal thrust that appears to energize any notion of justice.

## **Birth of a Dream Weaver**

Very few countries hide or obscure the significance of their most important historical achievements. Kenya has managed to do so without any regrets or even a thought about the implication of such a major oversight in connection with Mau Mau Resistance. The reason for this underplay is not difficult to understand. The government that came to power at independence was not only not part of the Mau Mau movement which fought for land and freedom for working people, but actively opposed it. It sought – and was given by the departing colonial power – state power, land and freedom for its class, thereby sidelining the radical resistance movement and its activists. This elite then used its state power to ensure that the nation forgets its radical history which would have alerted future generations to the theft of their inheritance and country. This book provides essential facts about Mau Mau. It seeks to give voice to the Mau Mau resistance fighters. It is aimed at young people who were born after independence and who have been deprived of their historical heritage; it is also a tribute to those who played a part in the war of independence and in Mau Mau without whose contribution independence would have remained a dream. It seeks to restore Kenya's working class history of resistance to colonialism and imperialism. The Kenya Resists Series covers different aspects of resistance by people of Kenya to colonialism and imperialism. It reproduces material from books, unpublished reports, research and oral or visual testimonies. The three aspects chosen for the first three publications in the Series – Mau Mau, Trade Unions and People's Resistance – make up the three pillars of resistance of the people of Kenya.

## **An Introduction to Post-Colonial Theatre**

Set in Kenya in the 1950s against the fading backdrop of the British Empire, a story of self-discovery, betrayal, and an impossible love from the author of *The Fever Tree*. After six years in England, Rachel has returned to Kenya and the farm where she spent her childhood, but the beloved home she'd longed for is much changed. Her father's new companion--a strange, intolerant woman--has taken over the household. The political climate in the country grows more unsettled by the day and is approaching the boiling point. And looming over them all is the threat of the Mau Mau, a secret society intent on uniting the native Kenyans and overthrowing the whites. As Rachel struggles to find her place in her home and her country, she initiates a covert relationship, one that will demand from her a gross act of betrayal. One man knows her secret, and he has made it clear how she can buy his silence. But she knows something of her own, something she has never told anyone. And her knowledge brings her power.

## **Detained**

This retrospective collection includes most of the poems from each of the poet's previous books, as selected by the poet, and the complete text of "Another Life," a long narrative poem

## **Postcolonial Justice**

This is the renowned play that was developed with Kikuyu villagers at the Kamiriithu Cultural Centre at Limuru.

## **Dreams in a Time of War**

Encompassing history, geography, and political science, MacArthur's study evaluates the role of geographic imagination and the impact of cartography not only as means of expressing imperial power and constraining colonized populations, but as tools for the articulation of new political communities and resistance.

## **Mau Mau**

Rodion Romanovitch Raskolnikov, a brilliant yet conflicted student lives in a rented room of a run-down apartment in St. Petersburg. Extremely handsome, proud, and intelligent, Raskolnikov devises a peculiar theory about "intelligent" men being above law. To execute his theory, he contemplates committing a crime. He murders a cynical and an unscrupulous pawnbroker named Alyona Ivanovna and her sister Lizaveta. The act compels Raskolnikov to negotiate and reconcile with his own moral dilemmas. Fyodor Dostoevsky's incisive psychological analysis of his protagonist goes beyond Raskolnikov's criminal act, and covers his perilous journey from suffering to redemption. First published in The Russian Messenger in monthly instalments during 1866, Crime and Punishment, Dostoevsky's second novel following his return from exile in Siberia, is a powerful revelation of the human condition. Is crime acceptable in the pursuit of a higher purpose?

## **Cartography and the Political Imagination**

In the 1950s, Ghana, under the leadership of Kwame Nkrumah and the Convention People's Party, drew the world's attention as anticolonial activists, intellectuals, and politicians looked to it as a model for Africa's postcolonial future. Nkrumah was a visionary, a statesman, and one of the key makers of contemporary Africa. In Living with Nkrumahism, Jeffrey S. Ahlman reexamines the infrastructure that organized and consolidated Nkrumah's philosophy into a political program. Ahlman draws on newly available source material to portray an organizational and cultural history of Nkrumahism. Taking us inside bureaucracies, offices, salary structures, and working routines, he painstakingly reconstructs the political and social milieu of the time and portrays a range of Ghanaians' relationships to their country's unique position in the decolonization process. Through fine attunement to the nuances of statecraft, he demonstrates how political and philosophical ideas shape lived experience. Living with Nkrumahism stands at the crossroads of the rapidly

growing fields of African decolonization, postcolonial history, and Cold War studies. It provides a much-needed scholarly model through which to reflect on the changing nature of citizenship and political and social participation in Africa and the broader postcolonial world.

## **Dust**

### **Collected Poems, 1948-1984**

Kenyan-born novelist and playwright Ngugi wa Thiong'o and his collaborator, Micere Githae Mugo, have built a powerful and challenging play out of the circumstances surrounding the 1956 trial of Dedan Kimathi, the celebrated Kenyan hero who led the Mau Mau rebellion against the British colonial regime in Kenya and was eventually hanged. A highly controversial character, Kimathi's life has been subject to intense propaganda by both the British government, who saw him as a vicious terrorist, and Kenyan nationalists, who viewed him as a man of great courage and commitment. Writing in the 1970s, the playwrights' response to colonialist writings about the Mau Mau movement in *The Trial of Dedan Kimathi* is to sing the praises of the deeds of this hero of the resistance who refused to surrender to British imperialism. It is not a reproduction of the farcical "trial" at Nyeri. Rather, according to the preface, it is "an imaginative recreation and interpretation of the collective will of the Kenyan peasants and workers in their refusal to break under sixty years of colonial torture and ruthless oppression by the British ruling classes and their continued determination to resist exploitation, oppression and new forms of enslavement."

## **Decolonising the mind**

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 Ngũgĩ 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.

## **Writers in Politics**

*Penpoints, Gunpoints, and Dreams* explores the relationship between art and political power in society, taking as its starting point the experience of writers in contemporary Africa, where they are often seen as the enemy of the postcolonial state. This study, in turn, raises the wider issues of the relationship between the state of art and the art of the state, particularly in their struggle for the control of

performance space in territorial, temporal, social, and even psychic contexts. Kenyan writer, Ngugi wa Thiong'o, calls for the alliance of art and people power, freedom and dignity against the encroachments of modern states. Art, he argues, needs to be active, engaged, insistent on being what it has always been, the embodiment of dreams for a truly human world.

## **Oppression and Resistance in Africa and the Diaspora**

The violent murder of her brother on the streets of Nairobi triggers long-untouched memories and unexpected events for his grieving sister, Ajany, from the flight of their mercurial mother and the arrival of a young Englishman at their home to the reopening of a cold case by a hardened policeman and a vengeance plot by an all-seeing Trader.

## **Mau Mau the Revolutionary, Anti-Imperialist Force from Kenya: 1948-1963**

"My father's land was taken from him. He died lonely, waiting for the white man to go. But the white man stayed. My father died on the land, working for another man. Now I too work for a white man on the land that used to belong to us.' ' But one day the land will return to us. I work here, waiting for the day.' This tragic story of Njoroge and his family is set in Kenya in the 1950s." - back cover.

## **Dedan Kimathi on Trial**

## **The Originals: Crime and Punishment**

## **Histories of the Hanged**

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 vice-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.

## **Ngugi**

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.

## **Burying S. M. Otieno: The Politics of Knowledge & the Sociology of Power in Africa**

"Yoruba Proverbs is the most comprehensive collection to date of more than five thousand Yoruban proverbs that showcase Yoruba oral tradition. Following Oyekan Owomoyela's introduction, which provides a framework and description of Yoruba cultural beliefs, the proverbs are arranged by theme into five sections: the good person; the fortunate person (or the good life); relationships; human nature; rights and responsibilities; and truisms. Each proverb is presented in Yoruba with a literal English translation, followed by a brief commentary explaining the meaning of the proverb within the oral tradition." "This definitive source book on Yoruba proverbs is the first to give such detailed, systematic classification and analysis alongside a careful assessment of the risks and pitfalls of submitting this genre to the canons of literary analysis."--BOOK JACKET.

## **Living with Nkrumahism**

This offers an alternative to the colonialist and nationalist explanations of the Mau Mau revolt, examining a widely studied period of Kenyan history from a new perspective.

## **The Upright Revolution**

Extensive archives belonging to the Mau Mau were long held by the British and were not made available widely. This book, written by one of the foremost researchers on the Mau Mau, is a result of years of village-level research which also recovered some of the movement's most important papers. Translated into English, they clarify the movement's own perspectives on their struggle and its difficulties, the relatively advanced nature of their goals as a national liberation movement, and their radical vision of a liberated Kenyan society. Dedan Kimathi became President of the Mau Mau's ruling body in August 1953, and remained as its overall leader until his capture and execution by the British two years later. During his time as president he ordered the movement to keep documentation for the purposes of providing, as he put it "concrete evidence that we fought and died for this land." This book is an important contribution to Kenyan history and the history of liberation movements around the world.

## **Penpoints, Gunpoints, and Dreams**

A history of the war between the colonial government and the insurrectionist Mau Mau between 1952 and 1960 casts Gikuyu rebels in a more sympathetic light and profiles the British as the conflict's aggressors, in a volume that also discusses the contributions of such figures as Winston Churchill and Harold MacMillan. 13,000 first printing.

## **Secure the Base**

This text provides an introduction to post-colonial theater by concentrating on the work of major dramatists from the third world and subordinated cultures in the first world. Each chapter contains an informative list of primary source material and further reading about the dramatists.

## **Dedan Kimathi**

## **A Grain of Wheat**

## **I Will Marry when I Want**

Perhaps no figure embodied the ambiguities, colonial fears, and collective imaginations of Kenya's decolonization era more than Dedan Kimathi, the self-proclaimed field marshal of the rebel forces that took to the forests to fight colonial rule in the 1950s. Kimathi personified many of the contradictions that the Mau Mau

rebellion represented: rebel statesman, literate peasant, modern traditionalist. His capture and trial in 1956, and subsequent execution, for many marked the end of the rebellion and turned Kimathi into a patriotic martyr. *Dedan Kimathi on Trial* unearths a piece of the colonial archive long thought lost, hidden, or destroyed. Its discovery and landmark publication unsettles an already contentious history and prompts fresh examinations of its reverberations in the present. Here, the entire trial transcript is available for the first time. This critical edition also includes provocative contributions from leading Mau Mau scholars reflecting on the meaning of the rich documents offered here and the figure of Kimathi in a much wider field of historical and contemporary concerns. These include the nature of colonial justice; the moral arguments over rebellion, nationalism, and the end of empire; and the complexities of memory and memorialization in contemporary Kenya. Contributors: David Anderson, Simon Gikandi, Nicholas Githuku, Lotte Hughes, and John Lonsdale. Introductory note by Willy Mutunga.

## **Weep Not, Child**

## **Ngugi and Mugo's "The Trial of Dedan Kimathi"**

The Trial Of Dedan Kimathi Is An Important African Protest Play. It Is Based On Historical Facts And Depicts How Kenya Won Its Independence Through The Sacrifices Of Heroes Like Dedan Kimathi. The Present Book Offers A Comprehensive Study Of The Play, Covering Thematic And Technical Aspects.

## **Ngugi Wa Thiong'o**

## **Fighting the Mau Mau**

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 Ngũgĩ 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, Ngũgĩ, 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.

## **Yoruba Proverbs**

## **Ngugi wa Thiong’o, Gender, and the Ethics of Postcolonial Reading**

Ngugi Wa Thiong'o is one of the most important contemporary world writers--his name has for many become synonymous with cultural controversy and political struggle. Patrick William's lucid analysis offers the most up-to-date study of Ngugi's writing, including his most recent collections of essays. Focusing on important aspects of Ngugi's more obscure works, and drawing on a wide range of relevant theoretical perspectives, this study examines the growing complexity of Ngugi's accounts of the history of colonized and postcolonial Kenya.

## **Devil on the Cross**

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 homeland, 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.

## **Tell it to Women**

## **Kenya's Freedom Struggle**

This new study of Britain's counterinsurgency campaign in Kenya examines the difference between official and accepted methods of conquering insurgents.

## **The Trial of Dedan Kimathi**

Tell It To Women gives traditional rural women a voice: the women from Idu break

from their assumed position of silence and powerlessness to confront the urban women who believe their western education gives them the authority to speak for all women.

## **Rethinking the Mau Mau in Colonial Kenya**

Africa's modern history is replete with different forms of encounters and conflicts. From the fifteenth century when millions of Africans were forcefully taken away as slaves during the infamous Atlantic slave trade; to the colonial conquests of the nineteenth century where European countries conquered and subsequently balkanized Africa and shared the continent to European powers; and to the postcolonial era where many African leaders have maintained several instruments of exploitation, the continent has seen different forms of encounters, exploitations and oppressions. These encounters and exploitations have equally been met with resistance in different forms and at different times. The mode of Africa's encounters with the rest of the world have in several ways, shaped and continue to shape the continent's social, political and economic development trajectories. Essays in this volume have addressed different aspects of these phases of encounters and resistance by Africa and the African Diaspora. While the volume document different phases of oppression and conflict, it also contains some accounts of Africa's resistance to external and internal oppressions and exploitations. From the physical guerilla resistance of the Mau Mau group against British colonial exploitation in Kenya and its aftermath, to efforts of the Kayble group to preserve their language and culture in modern Algeria; and from the innovative ways in which the Tuareg are using guitar and music as forms of expression and resistance, to the modern ways in which contemporary African immigrants in North America are coping with oppressive structures and racism, the chapters in this volume have examined different phases of oppressions and suppressions of Africa and its people, as well as acts of resistance put up by Africans.

## **Dedan Kimathi Speaks**

This remarkable and symbolic novel centers on Wariinga's tragedy and uses it to tell a story of contemporary Kenya.

## **The Black Hermit**

Born in 1938 in rural Kenya, Ngũgĩ 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 Ngũgĩ 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*, Ngũgĩ 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.

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