

# EAS3190

African Narratives

View Online



---

[1]

A Brief History of Enkare Review: A Dialogue With Carey Baraka. – Africa in Dialogue:  
<https://africaindialogue.com/2018/05/07/a-brief-history-of-enkare-review-a-dialogue-with-carey-baraka/>.

[2]

A Brief History of Mapping | The Chimurenga Chronic: 2015.  
<https://chimurengachronic.co.za/brief-history-of-mapping/>.

[3]

Adichie, C.N. 2015. We should all be feminists. Anchor Books.

[4]

Africa in Words: <https://africainwords.com/>.

[5]

African War Machines | The Chimurenga Chronic: 2015.  
<https://chimurengachronic.co.za/african-war-machines-map/>.

[6]

After Oil Water | The Chimurenga Chronic: 2015.  
<https://chimurengachronic.co.za/after-oil-water/>.

[7]

Armah, A.K. 1969. *The beautiful ones are not yet born: a novel*. Heinemann Educational.

[8]

Bandele-Thomas, B. et al. 2014. *Half of a yellow sun*. Soda Pictures.

[9]

Barber, K. 2018. *A history of African popular culture*. Cambridge University Press.

[10]

Barber, K. 1987. Popular Arts in Africa. *African Studies Review*. 30, 3 (1987).

[11]

Bardolph, J. 1998. 'Dreams and Identity in the Novels of Nuruddin Farah' [in] *Research in African Literatures*. *Research in African Literatures*. 29, 1 (1998).

[12]

Binyavanga Wainaina - BOMB Magazine:  
<https://bombmagazine.org/articles/binyavanga-wainaina/>.

[13]

Bisschoff, L. 2013. Representing Africa in the UK: Programming the Africa in Motion Film Festival. *Research in African Literatures*. 44, 2 (2013), 142-162.

[14]

bookshy: <http://www.bookshybooks.com/>.

[15]

Brittle Paper: <https://brittlepaper.com/>.

[16]

Cobham, R. 1991. 'Boundaries of the Nation: Boundaries of the Self: African Nationalist Fictions and Nuruddin Farah's "Maps"' [in] *Research in African Literatures*. *Research in African Literatures*. 22, 2 (1991).

[17]

Cole, T. 2011. *Small Fates*.

[18]

Coundouriotis, E. 2005. Self-Inflicted Wounds in Yvonne Vera's *Butterfly Burning*. *World Literature Today*. 79, 3/4 (2005).

[19]

Currey, J. and Hallett, G. 2008. *Africa writes back: the African writers series & the launch of African literature*. James Currey.

[20]

Davis, C. 2013. *Creating postcolonial literature: African writers and British publishers*. Palgrave Macmillan.

[21]

Desai, G. 2010. *Oceans Connect: The Indian Ocean and African Identities*. *PMLA*. 125, 3 (2010).

[22]

Do African Literary Festivals Culture (?): Bwesigye Bwa Mwesigire on the Writivism Experience: 2016.  
<https://africaninwords.com/2016/07/02/do-african-literary-festivals-culture-bwesigye-bwa-mwesigire-on-the-writivism-experience/>.

[23]

Dovey, L. 2015. Curating Africa in the age of film festivals. Palgrave Macmillan.

[24]

Emeny

Onu, E. 2014. Politics & social justice. James Currey.

[25]

English - LibGuides at University of Exeter: <https://libguides.exeter.ac.uk/EnglishHomePage>.

[26]

English, J.F. 2005. The economy of prestige: prizes, awards, and the circulation of cultural value. Harvard University Press.

[27]

Fanon, F. 1965. The Pitfalls of National Consciousness. The wretched of the earth. Penguin. 119-165.

[28]

Farah, N. 1998. 'A Country in Exile' [in] World Literature Today. World Literature Today. 72, 4 (1998).

[29]

Farah, N. 1986. Maps. Pan.

[30]

Fraser, R. 1980. *The novels of Ayi Kwei Armah: a study in polemical fiction*. Heinemann Educational.

[31]

Gagiano, A. 2009. Buried hurts and colliding dreams in Yvonne Vera's *Butterfly Burning*. *Acta Scientiarum. Language and Culture*. 31, 1 (2009), 41-52.

[32]

Gikandi, S. 1998. 'Nuruddin Farah and Postcolonial Textuality' [in] *World Literature Today*. *World Literature Today*. 72, 4 (1998).

[33]

Gikandi, S. 1987. The Subjective Narrative: Exile and Alienation in the Novels of Wole Soyinka and the Early Ayi Kwei Armah. *Reading the African novel*. J. Currey. 72-110.

[34]

Graham, S. 2009. *South African Literature After the Truth Commission: Mapping Loss*. Palgrave Macmillan.

[35]

Green, M. 2005. Translating the nation: Phaswane Mpe and the fiction of post-apartheid. *Scrutiny2: Issues in English Studies in Southern Africa*. 10, 1 (2005).

[36]

Gurnah, A. 1994. *Paradise*. New Press.

[37]

Gurnah, A. 2004. Writing Place. *World Literature Today*. 78, 2 (2004).

[38]

Hawley, J.C. 2004. The Emerging Fictionalization of AIDS in Africa. *Proteus: a Journal of Ideas Humor and Culture*. 21, 1 (2004), 39-44.

[39]

Hoad, N.W. 2007. *African intimacies: race, homosexuality, and globalization*. University of Minnesota Press.

[40]

Hodapp, J. 2015. Imagining Unmediated Early Swahili Narratives in Abdulrazak Gurnah's *Paradise*. *English in Africa*. 42, 2 (2015).

[41]

I am a homosexual, Mum by Binyavanga Wainaina | *The Chimurenga Chronic*: 2014.  
<https://chimurengachronic.co.za/i-am-a-homosexual-mum-by-binyavanga-wainaina/>.

[42]

"I don't normally do this kind of thing": 45 small fates – *The New Inquiry*: 2013.  
<https://thenewinquiry.com/blog/i-dont-normally-do-this-kind-of-thing-45-small-fates/>.

[43]

Ibironke, O. 2018. *Remapping African literature*. Palgrave Macmillan.

[44]

Innes, C.L. 1995. Conspicuous Consumption: Corruption and the Body Politic in the Writing of Ayi Kwei Armah and Ama Ata Aidoo. *Essays on African writing: Vol. 2: Contemporary literature*. Heinemann. 1-18.

[45]

Jalada Translation: Ngũgĩ wa Thiong'o: 2016.  
<http://jalada.org/2016/03/22/jalada-translation-issue-01-ngugi-wa-thiongo/>.

[46]

James Murua's African Literature Blog: <http://www.jamesmurua.com/>.

[47]

Judged by its covers: Looking back on the design of the African Writers Series - Lapham's Quarterly: 2018. <https://www.laphamsquarterly.org/roundtable/judged-its-covers>.

[48]

Julien, E. 2008. The Extroverted African Novel. *The Novel*: vol 2. Princeton University Press. 667–700.

[49]

Kazan, F. 1993. 'Recalling the Other Third World: Nuruddin Farah's "Maps"' [in] *NOVEL: A Forum on Fiction*. *NOVEL: A Forum on Fiction*. 26, 3 (1993).

[50]

Kearney, J. 2012. The Representation of Child Deprivation in Three Contemporary African Novels: An Exploration. *English in Africa*. 39, 1 (2012).

[51]

Kearney, J.A. 2006. Abdulrazak Gurnah and the 'Disabling Complexities of Parochial Realities'. *English in Africa*. 33, 1 (2006).

[52]

Kiguru, D. 2016. 'Literary Prizes, Writers' Organisations and Canon Formation in Africa' [in] *African Studies*. *African Studies*. 75, 2 (2016), 202–214.

[53]

Kiguru, D. 2016. 'Prizing African literature: creating a literary taste' [in] *Social Dynamics*. *Social Dynamics*. 42, 1 (2016), 161-174.

[54]

Kinna Reads – A blog of books, reading and world literature: <https://kinnareads.com/>.

[55]

Knudsen, E.R. and Rahbek, U. 2016. *In search of the Afropolitan: encounters, conversations and contemporary diasporic African literature*. Rowman & Littlefield Publishers.

[56]

Krishnan, M. 2013. Affiliation, Disavowal, and National Commitment in Third Generation African Literature. *ariel: A Review of International English Literature*. 44, 1 (2013), 73-97.

[57]

Krishnan, M. 2018. *Contingent canons: african literature and the politics of location*. Cambridge University Press.

[58]

Lazarus, N. 2011. Chapter 1: The Politics of Postcolonial Modernism. *The postcolonial unconscious*. Cambridge University Press. 21-88.

[59]

Lazarus, N. 1990. *Resistance in postcolonial African fiction*. Yale University Press.

[60]



Lazarus, N. 1990. Resistance in postcolonial African fiction. Yale University Press.

[61]

Lizzy Attree 2013. 'The Caine Prize and Contemporary African Writing' [in] Research in African Literatures. Research in African Literatures. 44, 2 (2013), 35-47.

[62]

Lutz, J. 2003. Pessimism, Autonomy, and Commodity Fetishism in Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born*. Research in African Literatures. 34, 2 (2003), 94-111.

[63]

Mambéty, D.D. et al. 2005. *Touki Bouki*. Kino International K394.

[64]

Mambéty, D.D. et al. 2005. *Touki Bouki*. Kino International K394.

[65]

Mbembé, A. 2000. At the Edge of the World: Boundaries, Territoriality, and Sovereignty in Africa. Public Culture. 12, 1 (2000), 259-284.

[66]

Mbembe, A. and Nuttall, S. 2004. Writing the World from an African Metropolis. Public Culture. 16, 3 (2004), 347-372.

[67]

Mbembe, A. and Nuttall, S. 2004. 'Writing the World from an African Metropolis' [in] Public Culture. Public Culture. 16, 3 (2004), 347-372.

[68]

McDonald, P.D. 2016. *Semper Aliquid Novi: Reclaiming the Future of Book History from an African Perspective*. *Book History*. 19, 1 (2016), 384–398.

[69]

Mkhize, K. 2017. *The Violence of Belonging*. *The Black Scholar*. 47, 2 (2017), 22–34.

[70]

Mohammed, A. et al. eds. 2018. *She called me woman: Nigeria's queer women speak*. Cassava Republic.

[71]

Mpe, P. 2001. *Welcome to our Hillbrow*. University of Natal Press.

[72]

Musila, G. 2007. *Embodying Experience and Agency in Yvonne Vera's 'Without a Name' and 'Butterfly Burning'*. *Research in African Literatures*. 38, 2 (2007).

[73]

Musila, G.A. 2013. *Familial cartographies in contemporary East African short stories*. *Journal of African Cultural Studies*. 25, 3 (2013), 349–363.

[74]

Mustafa, F. 2015. *Swahili Histories and Texts in Abdulrazak Gurnah's Paradise*. *English Studies in Africa*. 58, 1 (2015), 14–29.

[75]

*New Trade Routes | The Chimurenga Chronic*: 2015.  
<https://chimurengachronic.co.za/new-trade-routes/>.

[76]

Newell, S. et al. 2014. *Popular culture in Africa: the episteme of the everyday*. Routledge.

[77]

Ngaboh-Smart, F. 2001. 'Nationalism and the Aporia of National Identity in Farah's Maps' [in] *Research in African Literatures*. *Research in African Literatures*. 32, 3 (2001), 86-102.

[78]

Ngũgĩ wa Thiong'o 1986. *The Language of African Fiction*. *Decolonising the mind: the politics of language in African literature*. James Currey. 63-86.

[79]

Niemi, M. 2017. 'Challenging moral corruption in the postcolony: Ayi Kwei Armah's and Hannah Arendt's notion of individual responsibility' [in] *Postcolonial Studies*. *Postcolonial Studies*. 20, 2 (2017), 217-236.

[80]

Njau, R. 2008. *Ripples in the pool*. Proquest LLC.

[81]

Nnaemeka, O. 2004. *Nego-Feminism: Theorizing, Practicing, and Pruning Africa's Way*. *Signs: Journal of Women in Culture and Society*. 29, 2 (2004), 357-385.

[82]

Norridge, Z. 2012. *Perceiving pain in African literature*. Palgrave Macmillan.

[83]

Nuttall, S. 2004. *City forms and writing the 'now' in South Africa*. *Journal of Southern*

African Studies. 30, 4 (2004), 731–748.

[84]

Ogude, J. and Nyairo, J. 2007. *Urban legends, colonial myths: popular culture and literature in East Africa*. Africa World Press.

[85]

Okome, O. and Newell, S. eds. 2012. *Research in African Literatures*. 43, 4 (2012).

[86]

Osei-Nyame, K. 1998. 'Love and Nation': Fanon's African Revolution and Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born*. *The Journal of Commonwealth Literature*. 33, 2 (1998), 97–107.

[87]

Owuor, Y.A. 2015. *O-Swahili: Language and Liminality*. *Matatu: Journal for African Culture and Society*. 46, (2015).

[88]

Popoola, O. 2017. *When we speak of nothing*. Cassava Republic Press.

[89]

Porter, A.M. 1981. *Ideology and the Image of Women: Kenyan Women in Njau and Ngugi*. *Ariel: a review of international English literature*. 12, 3 (1981), 61–74.

[90]

Pucherová, D. 2012. '"A Continent Learns to Tell its Story at Last": Notes on the Caine Prize' [in] *Journal of Postcolonial Writing*. *Journal of Postcolonial Writing*. 48, 1 (2012), 13–25.

[91]

Putuma, K. 2017. *Collective amnesia*. Uhlanga.

[92]

Q&A: Judy Kibinge – Writer, director and film maker:

<https://africainwords.com/2013/11/08/qa-judy-kibinge-writer-director-and-film-maker/>.

[93]

Q&A: Poet, writer and educator Warsan Shire:

<https://africainwords.com/2013/06/21/qa-poet-writer-and-educator-warsan-shire/>.

[94]

Retief, G. 2009. 'Homoeroticism and the Failure of African Nationalism in Ayi Kwei Armah's "The Beautiful Ones"' [in] *Research in African Literatures*. *Research in African Literatures*. 40, 3 (2009).

[95]

Samuelson, M. 2007. Yvonne Vera's *Bulawayo*: Modernity, (Im)mobility, Music, and Memory. *Research in African Literatures*. 38, 2 (2007).

[96]

Sembene, O. 1975. *Xala*. FilmFour.

[97]

Shire, W. 2011. *Teaching my mother how to give birth*. Flipped Eye Publishing Limited.

[98]

Spencer, R. 2002. 'This Zone of Occult Instability': The Utopian Promise of the African Novel in the Era of Decolonisation. *New formations*. 47, (2002), 69–86.

[99]

Steiner, T. 2013. A Conversation with Abdulrazak Gurnah. *English Studies in Africa*. 56, 1 (2013), 157–167.

[100]

Steiner, T. 2010. Writing "Wider Worlds": The Role of Relation in Abdulrazak Gurnah's Fiction. *Research in African Literatures*. 41, 3 (2010).

[101]

Sugnet, C. 1998. 'Nuruddin Farah's Maps: Deterritorialization and "The Postmodern"' [in] *World Literature Today*. *World Literature Today*. 72, 4 (1998).

[102]

Suhr-Sytsma, N. 2018. The extroverted African novel and literary publishing in the twenty-first century. *Journal of African Cultural Studies*. 30, 3 (2018), 339–355.

[103]

Suhr-Sytsma, N. 2018. 'The Geography of Prestige: Prizes, Nigerian Writers, and World Literature' [in] *ELH*. *ELH*. 85, 4 (2018), 1093–1122.

[104]

The Art of Unlearning: A Dialogue With Koleka Putuma – Africa in Dialogue:  
<https://africaindialogue.com/2017/01/17/the-art-of-unlearning-a-dialogue-with-koleka-putuma/>.

[105]

The Chronic Presents a New Cartography for Africa | The Chimurenga Chronic: 2015.  
<https://chimurengachronic.co.za/the-chronic-presents-a-new-cartography-for-africa/>.

[106]

Ukadike, N.F. and Mambety, D.D. 1998. The Hyena's Last Laugh. *Transition*. 78 (1998).

[107]

Valentine's Day Anthology | Ankara Press:  
<https://www.ankarapress.com/pages/valentine-anthology>.

[108]

Vera, Y. 2000. *Butterfly burning*. Farrar, Straus and Giroux.

[109]

Wa Ngũgĩ, M. 2018. *The rise of the African novel: politics of language, identity, and ownership*. University of Michigan Press.

[110]

Wainaina, B. 2005. How to Write about Africa. *Granta*. 92, (2005), 91–95.

[111]

Wainaina, B. 2012. One day I will write about this place: a memoir. *Granta*.

[112]

Wali, O. 1963. The Dead End of African Literature? *Transition*. 10 (1963).

[113]

Wallis, K. 2016. How Books Matter. *Wasafiri*. 31, 4 (2016), 39–46.

[114]

Wanner, Z. 2016. Bibi comes to London. *New African*. 1 (2016), 60–62.

[115]

'We need to have lots of conversations about the Africa we want'—An interview with Lola Shoneyin, founder of the Aké Festival – *The Johannesburg Review of Books*: 2018.  
<https://johannesburgreviewofbooks.com/2018/11/05/we-need-to-have-lots-of-conversations-about-the-africa-we-want-an-interview-with-lola-shoneyin-founder-of-the-ake-festival/>.

[116]

Williams, P. and Chrisman, L. eds. 2013. *Colonial discourse and post-colonial theory: a reader*. Routledge.

[117]

Wright, D. 1989. *Ayi Kwei Armah's Africa: the sources of his fiction*. Zell.

[118]

*Africa in Dialogue – The Ascension of Africa's Storytellers*.

[119]

2009. Chimamanda Ngozi Adichie: The danger of a single story | TED Talk.

[120]

2015. *Chimurenga Chronic: New Cartographies*. Pan African Market.

[121]

2002. *Chimurenga Chronic: New Cartographies*. Pan African Market.

[122]



2005. Healing with Words: Phaswane Mpe interviewed by Lizzy Attree. *The Journal of Commonwealth Literature*. 40, 3 (2005), 139-148.

[123]

1987. *Research in African Literatures*. 18, 2 (1987).

[124]

The Chimurenga Chronic | now-now, a pan African gazette.

[125]

2014. The gonjon pin and other stories: the Caine prize for African writing 2014. *New internationalist*.