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Literature 0486 Paper

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Collects three of the author's novels, all inspired by the tragedies faced by the Igbo people during the European

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colonization of Africa.

**A bright young Nigerian civil
servant's promising future is
threatened by his acceptance
of bribes**

**No Longer at Ease Penguin UK
Recounts how the leopard got**

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**his claws and teeth and why he
rules the forest with terror.**

No Longer at Ease; a Novel

The Struggle for

#FeesMustFall

Critical Perspectives on Chinua

Achebe

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The Crisis of the Middle-Class Constitution

Intertextuality in Contemporary African Literature

Mister Johnson

Okonkwo is the greatest warrior

alive, famous throughout West
Africa. But when he accidentally
kills a clansman, things begin to fall
apart. Then Okonkwo returns from
exile to find missionaries and
colonial governors have arrived in
the village. With his world thrown

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radically off-balance he can only
hurtle towards tragedy. Chinua
Achebe's stark novel reshaped both
African and world literature. This
arresting parable of a proud but
powerless man witnessing the ruin
of his people begins Achebe's

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landmark trilogy of works
chronicling the fate of one African
community, continued in Arrow of
God and No Longer at Ease.

In this fast-paced, semi-
autobiographical novel, Head
exposes the complicated life of

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Elizabeth, whose reality is intermingled with nightmarish dreams and hallucinations. Like the author, Elizabeth was conceived out-of-wedlock; her mother was white and her father black—a union outlawed in apartheid South Africa.

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Elizabeth eventually leaves with her young son to live in Botswana, a country less oppressed by colonial domination, where she finds stability for herself and her son by working on an experimental farm.

As readers grow to know Elizabeth,

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they experience the inner chaos that
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threatens her stability, and her
constant struggle to emerge from the
torment of her dreams. There she is
plagued by two men, Sello and Dan,
who represent complex notions of
politics, sex, religion, individuality,

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and the blurred line between good
and evil. Elizabeth's troubling but
amazing roller-coaster ride ends in
an unfettered discovery.

A Vintage Shorts □ Short Story
Month □ Selection Mrs. Emenike
resents that her husband drives a

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Mercedes while she is relegated the
"noisy Fiat," and she loathes the
words "free primary education," a
new government initiative for which
three of her servants have
abandoned her. But, when the
program is recalled, ten-year-old

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Vero, whose hopes of going to
school have been dashed, is Mrs.

Emenike's next willing

recruit—young, innocent, and

desperate to do anything and

everything she must to earn an

education. In this masterful story by

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the father of Nigerian writing,

Chinua Achebe portrays the
devastating injustice done to young
women by government corruption
and wealth inequality. Selected from
Achebe's much-lauded collection of
short fiction, *Girls at War*. An ebook

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short.

"Argues that America's strong and
sizable middle class is actually
embedded in the framework of the
nation's government and its
founding document and discusses
the necessity of taking equality-

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establishing measures, "--NoveList.
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The Meritocracy Trap
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The Making of a Literary Elite
Essays
Burden of Nationality
The Complete Short Novels
How America's Foundational Myth

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Feeds Inequality, Dismantles the
Middle Class, and Devours the Elite

***There's two sides to every
story... And ours? Isn't
pretty... Then again, what's
pretty about the mafia? Trace
Rooks, that's what. But she***

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***only wants one of us, and I'll
kill him before I let him have
her. The only problem? We're
cousins. And she may just be
our long lost enemy. Whoever
said college was hard, clearly
didn't attend Eagle Elite***

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***University. Welcome to hell
also known as the Mafia where
blood is thicker than life, and
to keep yours? Well, keep your
friends close, and your
enemies- Even closer.
(Book Jacket Status: Jacketed)***

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***Aanton Chekhov, widely hailed
as the supreme master of the
short story, also wrote five
works long enough to be called
short novels-here brought
together in one volume for the
first time, in a masterly new***

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**translation by the award-
winning translators Richard
Pevear and Larissa
Volokhonsky. The Steppe-the
most lyrical of the five-is an
account of a nine-year-old
boy's frightening journey by**

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**wagon train across the steppe
of southern Russia. The Duel
sets two decadent figures-a
fanatical rationalist and a man
of literary sensibility-on a
collision course that ends in a
series of surprising reversals.**

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***In The Story of an Unknown
Man, a political radical spying
on an important official by
serving as valet to his son
gradually discovers that his
own terminal illness has
changed his long-held***

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priorities in startling ways.
Three Years recounts a
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complex series of ironies in
the personal life of a rich but
passive Moscow merchant. In
My Life, a man renounces
wealth and social position for

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a life of manual labor. The resulting conflict between the moral simplicity of his ideals and the complex realities of human nature culminates in a brief apocalyptic vision that is unique in Chekhov's work.

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***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***

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***for a re-assessment of this
influential group of Nigerian
writers in relation to the
literary culture fostered by the
school and its tutors.
Written in 1956 when Morocco
and Tunisia gained***

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***independence from France and
soon after the Algerian war
had started, this book
describes the inescapable
bonds between colonizer and
colonized. Born in Tunis,
Memmi is one of the colonized,***

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***but as a Jew, he identified
culturally with the colonizer.
He moved to France in 1956
and draws on his experience to
analyze vividly how colonizer
and colonized are mutually
dependent, and ultimately***

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both victims of colonialism.

***“The Colonizer and the
Colonized [is] now regarded as
a classic description of the
inner dynamics of racism and
colonialism, a work that in its
economic and political***

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***sophistication, its sober
perceptions of the
interdependence of colonizer
and colonized, rivals Franz
Fanon's more famous but
more romantic Black Skin,
White Masks and The***

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***Wretched of the Earth.” –
Richard Locke, The New York
Times “The subject of
colonialism has rarely been
treated more lucidly and
devastatingly than in this
book.” – Library Journal***

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***“Widely influential.” – New
Yorker “Confiscated by
colonial police throughout the
world since its 1957
publication, The Colonizer and
the Colonized is an important
document of our times, an***

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***invaluable warning for all
future generations.” — Los
Angeles Times “Albert
Memmi’s characterology of
master and servant has a
personal as well as a social
dimension. The pecking order***

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**he describes has its accurate
analogues in the lives of
middle-class Americans.” —
Emile Capouya, Saturday
Review
Memoirs of an African
Aidworker/journalist,**

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1970s-1990s

Vengeful Creditor

A Personal History of Biafra

Looking Inward

***The Colonizer and the
Colonized***

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Chris, Ikem and Beatrice are three like-minded friends working under the military regime of His Excellency, the Sandhurst-educated President of Kangan. In the pressurized atmosphere of oppression and

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*intimidation they are simply
trying to live and love - and
remain friends. But in a world
where each day brings a new
betrayal, hope is hard to cling
on to.*

We Are No Longer at Ease is a

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*collection of personal articles,
essays, speeches and poetry
mainly from voices of young
people who were part of the
student-led protest movement
known as #FeesMustFall,
which began in 2015. It tells*

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*the journey of the youth who
participated in a movement that
redefined politics in post-
apartheid South Africa and is
evidence of a 'born-free'
generation telling their own
story and leading the discourse*

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*and action on transforming
South Africa. Young people are
not at ease. They are refusing
to coexist with coloniality,
sexism, democratic indifference
and inequality. We need to
acknowledge and take heed to*

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*their calls. This collection
includes works by former
student leaders turned
researchers such as David
Maimela and Asanda Luwaca;
student newspaper journalists
who covered the protests, like*

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Natasha Ndlebe and Nkateko Mabasa; public intellectuals whose aim was to inform broader society of the key aspects of the movement, like Sisonke Msimang; lecturers who assisted the students to

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*articulate and find clarity in
voicing their ideas such as
Sabelo J. Ndlovu-Gatsheni; and
most importantly the foot
soldiers on the ground who led
the students through the police
brutality of rubber bullets and*

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*pepper spray, like Mcebo
Dlamini, Lovelyn Nwadeyi,
Ntokozo Qwabe and Sarah
Mokwebo.*

*A collection of poetry spanning
the full range of the African-
born author's acclaimed career*

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*has been updated to include
seven never-before-published
works, as well as much of his
early poetry that explores such
themes as the African
consciousness, the tragedy of
Biafra, and the mysteries of*

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human relationships.

*The more Chike saw the ferry-
boats the more he wanted to
make the trip to Asaba. But
where would he get the money?
He did not know. Still, he
hoped. Eleven-year-old Chike*

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*longs to cross the Niger River
to the city of Asaba, but he
doesn't have the sixpence he
needs to pay for the ferry ride.
With the help of his friend
S.M.O.G., he embarks on a
series of adventures to help him*

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get there. Along the way, he is exposed to a range of new experiences that are both thrilling and terrifying, from eating his first skewer of suya under the shade of a mango tree, to visiting the village

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*magician who promises to
double the money in his pocket.
Once he finally makes it across
the river, Chike realizes that
life on the other side is far
different from his expectations,
and he must find the courage*

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within him to make it home.

*Chike and the River is a
magical tale of boundaries,
bravery, and growth, by Chinua
Achebe, one of the world's most
beloved and admired
storytellers.*

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Things Fall Apart

How the Leopard Got His Claws

Chairman of Fools

*The African Trilogy Box Set (3
Standalones) Gripping African
Historical Fiction*

We are No Longer at Ease

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Chinua Achebe

*Africa -- Asia -- The Caribbean --
Ireland -- Australia/New Zealand --
Canada*

*This book is a study in African
literary influence. It focuses on the
importance of indigenous sources*

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*to new writing. The analytical
framework for the study draws on
recent conceptual advances in
theories of authorship. Juxtaposing
works and authors that are
traditionally thought to be unlikely
bedfellows, the book persuasively*

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*identifies their hitherto
unexamined points of contact,
opening up a vigorous debate about
the roots of African literature and
offering a radical critique of the
assumptions underlying
conventional notions of African*

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*literature. The book provides
valuable insight on the roles of
such activities as appropriation,
copying, pastiche, parody,
simulation, foraging, grafting,
padding, recycling, and remodeling
in underwriting literary expression*

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*in Africa. Alive with wit and full of
delight in the texts it discusses, it is
a marvel of close and attentive,
detective reading.*

*One of the most provocative and
original voices in contemporary
literature, Chinua Achebe here*

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*considers the place of literature
and art in our society in a
collection of essays spanning his
best writing and lectures from the
last twenty-three years. For
Achebe, overcoming goes hand in
hand with eradicating the*

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*destructive effects of racism and
injustice in Western society. He
reveals the impediments that still
stand in the way of open, equal
dialogue between Africans and
Europeans, between blacks and
whites, but also instills us with*

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*hope that they will soon be
overcome.*

*Chinua Achebe has long been
regarded as Africa's foremost
writer. In this major new study,
Jago Morrison offers a
comprehensive reassessment of his*

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*work as an author, broadcaster,
editor and political thinker. With
new, historically contextualised
readings of all of his major works,
this is the first study to view
Achebe's oeuvre in its entirety,
from Things Fall Apart and the*

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*early novels, through the
revolutionary Ahiara Declaration –
previously attributed to Emeka*

*Ojukwu – to the revealing final
works *The Education of a British
Educated Child and There Was a
Country. Contesting previous**

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interpretations which align Achebe too easily with this or that nationalist programme, the book reveals Achebe as a much more troubled figure than critics have habitually assumed. Authoritative and wide-ranging, this book will be

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*essential reading for scholars and
students of Achebe's work in the
twenty-first century.*

Hopes and Impediments

*Modernism, Postcolonialism, and
Globalism*

A Question of Power

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*Anglophone Literature, 1950 to the
Present*

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*Things Fall Apart ; No Longer at
Ease , [and] Arrow of God
Achebe and Friends at Umuahia*

Chairman of Fools

explores the plight of

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*Farai Chari, a
supposedly successful
writer, professor and
self-acclaimed artist,
living in an African
culture in which
tradition weighs heavy*

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and middle class

aspirations are crude.

Farai yearns for a world

in which men and women

can freely associate

with one another and

gratify their passions

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*without moral
chastisement.*

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*This is a revised
edition of Chinua Achebe
(1980), a critical study
of the most widely known
African writer, which*

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Exam Style Questions For
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now incorporates a
discussion of his most
recent work, including
his major new novel,
*Anthills of the
Savannah*. The study
examines the context in

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*which he writes - that
complex intermingling of
his own Igbo society and
European colonialism -
before undertaking a
critical discussion of
the five main novels,*

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*his poetry and short
stories. Throughout,
there is an underlying
concern with Achebe's
system of values and the
pressure on them through
periods of colonialism,*

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*independence, political
disillusionment and
civil war. The author,
finally, seeks to relate
Achebe's career to the
role of the African
writer, a subject on*

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*which the novelist has
written at length.*

Africa changes you

*FOREVER. Once you have
been there, you will
never be the same. Read
3 of the novels that*

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*will take you back to
AFRICA'S most notable
and captivating periods.*

*The super addictive
trilogy starts here.*

*Ready for the ride? Book
1: Cry of the Fish Eagle*

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*Rupert's family is happy
and at peace. But a
vulnerable future is
ahead. Chaos is coming.
The Rhodesian War is
looming ... Rupert
escapes to Rhodesia from*

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*the bloody conflict that
is terrorizing Europe.*

His mission is not just

duty-driven but a

promise to look for an

orphaned, young girl.

It's a futile search and

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*with time running out he
has no choice but to re-
join the theatre of war.*

*When peace returns
Rupert travels back to
Rhodesia to begin anew,
to find the orphaned*

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*girl and to start a new
life. But nothing can
prepare him for what is
next as we helplessly
watch Rupert wade
against a chaotic tide
of nationalism. Book 2:*

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Vultures in the Wind
Luke was close to death.
He had been beaten
mercilessly and was
unrecognizable. They
wanted the names of
their ANC accomplices.

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Matthew Gray and Luke Mbeki were born on the same day, spending a brief childhood on an African beach, blissfully ignorant of the outside world. But

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*their youth is severed.
Released into the real
world, the two now face
their future in a
country deep in the
throes of violent
change. Can the rules*

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*and discipline of
discrimination pull the
men apart? Is there any
mercy? And what happens
when these two
eventually cross paths?*

Book 3: Just the Memory

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*of Love Will he ever
find his love again or
will she always be just
a memory? The war is
finally over and for the
young and naïve Will
Langton, his future is*

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*full of exciting
adventure and happy
dreams. Captivated by a
brief, but innocent love
affair on the rocks of
Dancing Ledge, is
shattered in one single*

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*moment and she is lost
to him. For Will, it's
an unbearable pain that
he can not hope to
escape from and the only
means to assuage his
sorrow is to run away*

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*... to Africa. "It was
as if I was reading my
own life, knowing all
the areas. I loved it. "*

*"Deeply moving and
entertaining read. "*

"Peter Rimmer writes a

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*very interesting story
with good detail on what
happened in Southern*

*Africa prior to
independence. " " A*

*gripping story that will
stay with you long after*

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the end of the book.....

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When The Unbearable

Lightness of Being was
first published in
English, it was hailed
as "a work of the

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*boldest mastery,
originality, and
richness" by critic*

*Elizabeth Hardwick and
named one of the best
books of 1984 by the New
York Times Book Review.*

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*It went on to win the
Los Angeles Times Book
Prize for Fiction and
quickly became an
international
bestseller. Twenty years
later, the novel has*

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*established itself as a
modern classic. To
commemorate the
anniversary of its first
English-language
publication,
HarperCollins is proud*

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*to offer a special
hardcover edition. A
young woman in love with
a man torn between his
love for her and his
incorrigible womanizing;
one of his mistresses*

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*and her humbly faithful
lover -- these are the
two couples whose story
is told in this
masterful novel.*

*Controlled by day,
Tereza's jealousy*

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*awakens by night,
transformed into
ineffably sad death-
dreams, while Tomas, a
successful surgeon,
alternates loving
devotion to the*

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*dependent Tereza with
the ardent pursuit of
other women. Sabina, an
independent, free-
spirited artist, lives
her life as a series of
betrayals -- of parents,*

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*husband, country, love
itself -- whereas her
lover, the intellectual
Franz, loses all because
of his earnest goodness
and fidelity. In a world
in which lives are*

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shaped by irrevocable

choices and by

fortuitous events, a

world in which

everything occurs but

once, existence seems to

lose its substance, its

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*weight. Hence we feel,
says the novelist, "the
unbearable lightness of
being" -- not only as
the consequence of our
private acts but also in
the public sphere, and*

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the two inevitably

intertwine. This

magnificent novel

encompasses the extremes

of comedy and tragedy,

and embraces, it seems,

all aspects of human

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*existence. It juxtaposes
geographically distant
places (Prague, Geneva,
Paris, Thailand, the
United States, a forlorn
Bohemian village);
brilliant and playful*

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reflections (on "eternal
return," on kitsch, on
man and animals -- Tomas
and Tereza have a
beloved doe named
Karenin); and a variety
of styles (from the

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*farcical to the elegiac)
to take its place as
perhaps the major
achievement of one of
the world's truly great
writers.*

A Man of the People

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*Twentieth Anniversary
Edition*

Chike and the River

Girls at War

No Longer at Ease

Anthills of the Savannah

Seminar paper from the year 2002 in

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the subject English Language and
Literature Studies - Literature,
grade: A (USA = 1), Southern
Connecticut State University
(English Department), course: The
Contemporary African Novel,
language: English, abstract: Chinua

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Achebe's novel *No Longer At Ease* describes the twilight zone between the British rule of Nigeria and the country's independence. It is a transitional period during which the Whites are leaving the country and the natives are getting responsible

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for their own lives; colonialism is giving way to a post-colonial situation. Nigerians are now forced to negotiate the claims of both colonial modernity and their previously degraded African mode of life. The period of transition is

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one in which binary oppositions
(colonial vs. African, modernity vs.
tradition) seem to be collapsing,
unveiling what Mudimbe calls “the
strong tension between a modernity
that often is an illusion of
development, and a tradition that

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sometimes reflects a poor image of a mythical past” (5). No Longer At Ease was first published in 1960, the year of Nigeria's independence from England. This is significant because it is a novel that pertains to a trend of literature called postcolonial

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literature that still survives. There
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are many issues that arise out of post-
colonialism, issues that authors and
writers around the world have had to
deal with. Africa, India, and the
West Indies all have come out of the
colonial era with a new literature

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that must address the problems that
colonialism left behind. Some of the
problems in post-colonial regions
concern language, education, the
conflict between traditional ways
and Western or European ways, the
presence of the English, and

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corruption. Those who later moved
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into the land of the colonizer (for
instance, Obi, while studying in
England) experience an entire set of
new problems such as nostalgia for
home, memory, and the desire for
the homeland. When Obi returns

from his studies in England, he is an honest idealistic young man. He takes a high paying job in the civil service but soon finds that his salary is not sufficient to meet the financial demands made upon him. He also gets involved with a woman his

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parents and the clan despise. In the end he is caught taking bribes and is sent to prison. [...]

Obi Okonkwo is an idealistic young man who, thanks to the privileges of an education in Britain, has now returned to Nigeria for a job in the

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civil service. However in his new
role he finds that the way of
government seems to be

backhanders and corruption. Obi
manages to resist the bribes that are
offered to him, but when he falls in
love with an unsuitable girl - to the

disapproval of his parents - he sinks further into emotional and financial turmoil. The lure of easy money becomes harder to refuse, and Obi becomes caught in a trap he cannot escape. Showing a man lost in cultural limbo, and a Nigeria

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entering a new age of
disillusionment, No Longer at Ease
concludes Achebe's remarkable
trilogy charting three generations of
an African community under the
impact of colonialism, the first two
volumes of which are Things Fall

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Apart and Arrow of God.

Twelve stories by the internationally renowned novelist which recreate with energy and authenticity the major social and political issues that confront contemporary Africans on a daily basis.

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From one of the greatest writers of
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the modern era, an intimate and
essential collection of personal
essays on home, identity, and
colonialism Chinua Achebe's
characteristically eloquent and
nuanced voice is everywhere present

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in these seventeen beautifully
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written pieces. From a vivid portrait
of growing up in colonial Nigeria to
considerations on the African-
American Diaspora, from a glimpse
into his extraordinary family life and
his thoughts on the potent

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symbolism of President Obama's
elections—this charmingly personal,
intellectually disciplined, and
steadfastly wise collection is an
indispensable addition to the
remarkable Achebe oeuvre.

The Unbearable Lightness of Being

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Novelist, Poet, Critic

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Obi Okonkwo as a 'postcolonial
subject' in Chinua Achebe's 'No

Longer At Ease'

There Was a Country

Slumdog Millionaire

And Other Stories

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Chinua Achebe is Africa's most prominent writer, the author of Things Fall Apart, the best known--and best selling--novel ever to come out of Africa. His fiction and poetry burn with a passionate commitment to

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political justice, bringing to life
not only Africa's troubled
encounters with Europe but also
the dark side of contemporary
African political life. Now, in
Home and Exile, Achebe reveals
the man behind his powerful

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work. Here is an extended
exploration of the European
impact on African culture,
viewed through the most vivid
experience available to the
author--his own life. It is an
extended snapshot of a major

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writer's childhood, illuminating his roots as an artist. Achebe discusses his English education and the relationship between colonial writers and the European literary tradition. He argues that if colonial writers try

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to imitate and, indeed, go one
better than the Empire, they run
the danger of undervaluing their
homeland and their own people.
Achebe contends that to redress
the inequities of global
oppression, writers must focus

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on where they come from,
insisting that their value systems
are as legitimate as any other.

Stories are a real source of
power in the world, he
concludes, and to imitate the
literature of another culture is to

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give that power away. Home and Exile is a moving account of an exceptional life. Achebe reveals the inner workings of the human conscience through the predicament of Africa and his own intellectual life. It is a story

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of the triumph of mind, told in
the words of one of this
century's most gifted writers.
From the legendary author of
Things Fall Apart comes a
long-awaited memoir about
coming of age with a fragile new

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nation, then watching it torn
asunder in a tragic civil war The
defining experience of Chinua
Achebe's life was the Nigerian
civil war, also known as the
Biafran War, of 1967-1970. The
conflict was infamous for its

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savage impact on the Biafran
people, Chinua Achebe's
people, many of whom were
starved to death after the
Nigerian government blockaded
their borders. By then, Chinua
Achebe was already a world-

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renowned novelist, with a young
family to protect. He took the
Biafran side in the conflict and
served his government as a
roving cultural ambassador, from
which vantage he absorbed the
war's full horror. Immediately

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after, Achebe took refuge in an academic post in the United States, and for more than forty years he has maintained a considered silence on the events of those terrible years, addressing them only obliquely

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through his poetry. Now,
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decades in the making, comes a
towering reckoning with one of
modern Africa's most fateful
events, from a writer whose
words and courage have left an
enduring stamp on world

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literature. Achebe masterfully
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relates his experience, both as he
lived it and how he has come to
understand it. He begins his
story with Nigeria's birth pangs
and the story of his own
upbringing as a man and as a

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writer so that we might come to
understand the country's
promise, which turned to horror
when the hot winds of hatred
began to stir. To read *There Was
a Country* is to be powerfully
reminded that artists have a

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particular obligation, especially during a time of war. All writers, Achebe argues, should be committed writers—they should speak for their history, their beliefs, and their people.

Marrying history and memoir,

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poetry and prose, *There Was a Country* is a distillation of vivid firsthand observation and forty years of research and reflection. Wise, humane, and authoritative, it will stand as definitive and reinforce Achebe's place as one

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of the most vital literary and
moral voices of our age.

From the renowned author of
The African Trilogy, a political
satire about an unnamed African
country navigating a path
between violence and corruption

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As Minister for Culture, former school teacher M. A. Nanga is a man of the people, as cynical as he is charming, and a roguish opportunist. When Odili, an idealistic young teacher, visits his former instructor at the

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ministry, the division between them is vast. But in the eat-and-let-eat atmosphere, Odili's idealism soon collides with his lusts—and the two men's personal and political tauntings threaten to send their country

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into chaos. When Odili launches
a vicious campaign against his
former mentor for the same seat
in an election, their mutual
animosity drives the country to
revolution. Published,
prophetically, just days before

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Nigeria's first attempted coup in
1966, A Man of the People is an
essential part of Achebe's body
of work.

In Imaginary Homelands, Salman
Rushdie presents ten years'
worth of concentrated thought

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on topics from the most
cherished literary traditions and
authors of India, Europe, and
America to the politics of
oppression, the joy of film and
television, and the enduring
value of the imagination. Writing

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with lively and intelligent
insight—from the provocative, to
the humorous, to the deeply
profound—Rushdie demonstrates
why he is celebrated as one of
our greatest literary minds.

The African Trilogy

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Enforce

The Education of a British-
Protected Child

Essays and Criticism 1981-1991

Why Economic Inequality

Threatens Our Republic

Selected Essays

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The adventures and misadventures of a young Nigerian negro in the British colonial civil service. A temporary clerk, still on probation, Mr Johnson has been in Fada, Nigeria, for six months and is already much in debt. Undaunted, he

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entertains on the grandest scale, with
drums and smuggled gin. Not only
that, he intends to pay a small
fortune for his wife...

A revolutionary new argument from
eminent Yale Law professor Daniel
Markovits attacking the false

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promise of meritocracy It is an
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axiom of American life that
advantage should be earned through
ability and effort. Even as the
country divides itself at every turn,
the meritocratic ideal – that social
and economic rewards should follow

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achievement rather than breeding –
reigns supreme. Both Democrats
and Republicans insistently repeat
meritocratic notions. Meritocracy
cuts to the heart of who we are. It
sustains the American dream. But
what if, both up and down the social

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ladder, meritocracy is a sham?

Today, meritocracy has become
exactly what it was conceived to

resist: a mechanism for the
concentration and dynastic
transmission of wealth and privilege
across generations. Upward mobility

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has become a fantasy, and the
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embattled middle classes are now
more likely to sink into the working
poor than to rise into the
professional elite. At the same time,
meritocracy now ensnares even
those who manage to claw their way

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to the top, requiring rich adults to
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work with crushing intensity,
exploiting their expensive
educations in order to extract a
return. All this is not the result of
deviations or retreats from
meritocracy but rather stems directly

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from meritocracy's successes. This is the radical argument that Daniel Markovits prosecutes with rare force. Markovits is well placed to expose the sham of meritocracy. Having spent his life at elite universities, he knows from the

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inside the corrosive system we are
trapped within. Markovits also
knows that, if we understand that

meritocratic inequality produces
near-universal harm, we can cure it.

When The Meritocracy Trap reveals
the inner workings of the

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meritocratic machine, it also
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illuminates the first steps outward,
towards a new world that might
once again afford dignity and
prosperity to the American people.

Home and Exile

Notes on Chinua Achebe's No

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