

Online Library
Song Of Lawino
Song Of Ocol By
Okot Pbitek

Song Of Lawino Song Of Ocol By Okot Pbitek

*Appearing in
1966, Efuru was
the first
internationally
published book, in
English, by a*

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*Nigerian woman.
Flora Nwapa
(1931-1993) sets
her story in a
small village in
colonial West
Africa as she
describes the
youth, marriage,
motherhood, and
eventual personal
epiphany of a*

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young woman in rural Nigeria. The respected and beautiful protagonist, an independent-minded Ibo woman named Efuru, wishes to be a mother. Her eventual tragedy is that she is not

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able to marry or
raise children
successfully.
Alone and
childless, Efuru
realizes she surely
must have a
higher calling and
goes to the lake
goddess of her
tribe, Uhamiri, to
discover the path

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*she must follow.
The work, a rich
exploration of
Nigerian village
life and values,
offers a realistic
picture of gender
issues in a
patriarchal society
as well as the
struggles of a
nation exploited*

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*by colonialism.
Song of Lawino*

*and Song of
Ocol/Waveland
Press Inc*

*Two African
literary works by
Okot P'Bitek
available together
in the African
Writers Series.*

Oral Traditions as

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Philosophy

The Cow-Tail

Switch

*Book of Songs (Shi-
Jing)*

Always Coca-Cola

Okot P'Bitek's

Legacy for African

Philosophy

The fine arts first
emerged divided by
the five senses yet,

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since their very origin, they have projected aesthetic networks among themselves. Music, song, painting, architecture, sculpture, theatre, dance - distinct in themselves - grew together, enhancing each other. In the present outburst of technical ingenuity, individual arts cross

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all barriers, as well as proliferate in kind.

Hence the traditional criteria of appreciation and enjoyment vanish. The enlarged and ever-growing field calls for new principles of appreciation and new values, essential to our culture. This collection initiates an inquiry into the

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aesthetic foundations of the fine arts. Their common aesthetic nature, as well as the differentiating specificities which sustain them, might reveal the universal role of aesthetics in human life. Studies by Paula Carabell, J. Fiori Blanchfield, R. Riese Hubert, R. Gray, D. Lipten, J.

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Parsons, S. Brown, C.
Osowie Ruoff, T.
Raczka, K. Karbenier
and others.

In this quietly powerful
and eminently
readable novel,
winner of the
prestigious Sinclair
Prize, Kenyan writer
Marjorie Macgoye
deftly interweaves the
story of one young
woman's tumultuous

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coming of age with the history of a nation emerging from colonialism. At the age of sixteen, Paulina leaves her small village in western Kenya to join her new husband, Martin, in the bustling city of Nairobi. It is 1956, and Kenya is in the final days of the "Emergency," as the

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British seek to suppress violent anti-colonial revolts. But Paulina knows little about, about city life, or about marriage, and Martin's clumsy attempts to control her soon lead to a relationship filled with silences, misunderstandings, and unfulfilled expectations. Soon

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Paulina's inability to bear a child effectively banishes her from the confines of traditional women's roles. As her country at last moves toward independence, Paulina manages to achieve a kind of independence as well: She accepts a job that will require her to live separately from her

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husband, and she has an affair that leads to the birth of her first child. But Paulina's hard-won contentment will be shattered when Kenya's turbulent history intrudes into her private life, bringing with it tragedy—and a new test of her quiet courage and

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determination.

Paulina's patient struggles for survival and identity are revealed through Marjorie Macgoye's keen and sensitive vision—a vision which extends to embrace the whole of a nation and a people likewise struggling to find their way. As the Weekly Standard of Kenya

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notes, "Coming to Birth is a radical novel in firmly asserting our common humanity." "Song of Lawino is a biting, though profoundly compassionate, satire on modern Africa, in which the author has almost incidentally evolved a new African form of English literature and

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language"--Back
cover

Lak tar

an adaptation of Song
of Lawino by Okot
p'Bitek

A Novel

And Other West
African Stories

Song of Lawino and
Song of Ocol

A new

translation of

Online Library
Song Of Lawino
Song Of Ocol By
the late Okot
p'Bitek's
classic epic
poem 'Wer pa
Lawino', first
published in
Acholi in
1969, and
recently
listed in
Africa's 100
Best Books.

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Lawino is a female voice, taking issue with her husband whom she witnesses imitating a European culture which is destroying a more deeply rooted African

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culture.
Okot, Phitek

An NYRB

Classics

Original When
the pioneering
Taiwanese
novelist Qiu
Miaojin
committed
suicide in
1995 at age
twenty-six,

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Okot Pbitek

she left
behind her
unpublished
masterpiece,
Last Words
from
Montmartre.
Unfolding
through a
series of
letters
written by an

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Okot Pitek

unnamed
narrator, Last
Words tells
the story of a
passionate
relationship
between two
young
women—their
sexual
awakening,
their gradual

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breakup, and
the
devastating
aftermath of
their broken
love. In a
style that
veers between
extremes, from
self-
deprecation to
pathos,

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compulsive
repetition to
rhapsodic
musings,
reticence to
vulnerability,
Qiu's genre-
bending novel
is at once a
psychological
thriller, a
sublime

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romance, and
the author's
own suicide
note. The
letters
(which, Qiu
tells us, can
be read in any
order) leap
between Paris,
Taipei, and
Tokyo. They

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display
wrenching
insights into
what it means
to live
between
cultures,
languages, and
genders—until
the genderless
character Zoë
appears, and

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the narrator's
spiritual and
physical
identity is
transformed.
As powerfully
raw and
transcendent
as Mishima's
Confessions of
a Mask,
Goethe's The

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Sorrows of
Young Werther,
and Theresa
Cha's Dictée,
to name but a
few, Last
Words from
Montmartre
proves Qiu
Miaojin to be
one of the
finest experim

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entalists and
modernist Chin
ese-language
writers of our
generation.
During his
lifetime, Okot
pBitek was
concerned that
African
nations,
including his

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Okot Pitek

native Uganda,
be built on
African and
not European
foundations.
Traditional
African songs
became a
regular
feature in his
work,
including this

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Okot Phitek

pair of poems,
originally
written in
Acholi and
translated
into English.
Lawinos
words in the
first poem are
not fancy, but
their creative
patterns

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Okot. Phitek

convey
compelling
images that
reveal her
dismay over
encroaching
Western
traditions and
her
Westernized
husbands
behavior.

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Ocols poem
underlines

Lawinos points
and confirms
her view of
him as a
demeaning and
arrogant
person whose
political
energies and
obsession with

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wasting time
are

destructive to
his family and
his community.

The gripping
poems of
Lawino and
Ocol capture
two opposing
approaches to
the cultural

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future of
Africa at the
time and paint
a picture that
belongs in
every modern
readers
cognitive
gallery.

Introduction
by G.A. Heron

;

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Okot P'bitek

Illustrations

by Frank

Horley

Okot P'Bitek.-

-Combined

School Ed./

with an Introd

Coming to

Birth

Combined

School Ed

I Will Marry

when I Want
Grace Nichols
gives us images
that stare us
straight in the eye,
images of joy,
challenge,
accusation. Her 'fat
black woman' is
brash; rejoices in
herself; poses
awkward questions

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*to politicians,
rulers, suitors, to a
white world that
still turns its back.
Grace Nichols
writes in a
language that is
wonderfully vivid
yet economical of
the pleasures and
sadnesses of
memory, of loving,*

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Okot Pbitok
*of 'the power to be
what I am, a
woman, charting
my own futures'.
Song of Lawino
and Song of Ocol
are among the
most successful
African literary
works. Song of
Lawino is an
African womans*

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Song Of Ocol By
Okot Pbitek

*lamentation over
the cultural death
of her western
educated husband
- Ocol. In Song of
Ocel the husband
tries to justify his
cultural apostasy.
These songs were
translated from
Acholi by the
author. They*

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Song Of Ocol By
Okot. Phitek

*evinced a
fascinating flavour
of the African
rhythmical idiom.
When a tsunami
sends a massive
island made
entirely of trash
crashing into the
Taiwanese coast,
two very different
people—an*

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outcast from a mythical island and a woman on the verge of suicide—are united in ways they never could have imagined. Here is the English-language debut of a new and exciting award-winning

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voice from Taiwan, who has written an “astonishing” novel (The Independent) that is at once fantasy, reality, and dystopian environmental saga. Fifteen-year-old Atile’i—a native of Wayo Wayo, an island somewhere

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*in the Pacific—has
come of age.*

*Following the
custom of his
people, he is set
adrift as a sacrifice
to the Sea God
but, unlike those
who have gone
before him, Atile'i
is determined to
defy precedent and*

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survive. His chances seem slim, but just as it appears that hope is lost, Atile'i comes across a sprawling trash vortex floating in the ocean and climbs onto it. Meanwhile, on the east coast of

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Taiwan, Alice, a college professor, is overcome with grief. Her husband and son are missing, having disappeared while hiking in the mountains near their home. Alice is so distraught that she decides to end

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*her own life. But
her plans are
interrupted by a
violent storm that
causes the trash
vortex to collide
with the Taiwanese
coast, bringing
Atile'i along with it.
Alice and Atile'i
subsequently form
an unlikely*

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friendship that helps each of them come to terms with what they have lost. Together they set out to uncover the mystery of Alice's lost family, following their footsteps into the mountains.

Intertwined with

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*Alice and Atilé's
story are the lives
of others affected
by the tsunami,
from
environmentalists
to Taiwan's
indigenous
peoples—and, of
course, the
mysterious man
with the compound*

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*eyes. A work of
lyrical beauty that
combines magical
realism and
environmental
fable, The Man
with the Compound
Eyes is an
incredible story
about the bonds of
family, the
meaning of love,*

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Okot P'bitek

*and the lasting
effects of human
destruction.*

*Last Words from
Montmartre*

Wer pa Lawino

*A Lament, by Okot
P'Bitek : Song of*

Lawino

Song of Lawino

*The Horn of My
Love*

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Okot Phitek

***Ruth Finnegan's
Oral Literature in
Africa was first
published in
1970, and since
then has been
widely praised as
one of the most
important books
in its field. Based
on years of
fieldwork, the***

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Okot Pbitek

***study traces the
history of
storytelling
across the
continent of
Africa. This
revised edition
makes
Finnegan's
ground-breaking
research
available to the***

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Okot Pbitok

***next generation
of scholars. It
includes a new
introduction,
additional images
and an updated
bibliography, as
well as its
original chapters
on poetry, prose,
"drum language"
and drama, and***

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Okot Pbitek

***an overview of
the social,
linguistic and
historical
background of
oral literature in
Africa. This book
is the first
volume in the
World Oral
Literature Series,
an ongoing***

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Okot Pbitek

***collaboration
between OBP and
World Oral
Literature
Project. A free
online archive of
recordings and
photographs that
Finnegan made
during her
fieldwork in the
late 1960s is***

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***hosted by the
World Oral
Literature Project
(<http://www.oralliterature.org/collections/rfinnegan001.html>) and can
also be accessed
from publisher's
website.***

***This is the
renowned play***

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Okot Pbitek

***that was
developed with
Kikuyu villagers
at the Kamiriithu
Cultural Centre at
Limuru.***

***First published in
Acoli as Lak Tar,
this novel from
the late Ugandan
author of Song of
Lawino, Song of***

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Okot Pbitok

Ocol and other major works, is the story of society on the threshold of change. A young Acoli man wishes to marry but cannot raise the bridewealth. He travels to Kampala to find

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**work, and the
author**

**humorously
relates his
efforts.**

**Notes on Okot
P?Bitek's Song of
Lawino & Song of
Ocol**

**Notes on Okot
P'Bitek's "Song
of Lawino" And"**

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Song of Ocol"
Song of Lawino
and Orphan
Breaking the
Barriers

This is a study of the Ugandan poet and cultural critic Okot p'Bitek. In his poems and critical essays, Okot engages with the oral traditions of his

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people--the songs, dances, funeral dirges, and so forth--seeing them as manifestations of the people's philosophy of life. Imbo's book aims to make explicit the philosophical questions raised in Okot's work, placing them within the wider picture of

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Okot p'Bitek

contemporary
African philosophy
as a whole. Visit our
website for sample
chapters!

During his lifetime,
Okot p'Bitek was
concerned that
African nations,
including his native
Uganda, be built on
African and not
European
foundations.

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Traditional African songs became a regular feature in his work, including this pair of poems, originally written in Acholi and translated into English. Lawino's words in the first poem are not fancy, but their creative patterns convey compelling images

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that reveal her
dismay over
encroaching
Western traditions
and her Westernized
husband's behavior.
Ocol's poem
underlines Lawino's
points and confirms
her view of him as a
demeaning and
arrogant person
whose political
energies and

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obsession with
wasting time are
destructive to his
family and his
community. The
gripping poems of
Lawino and Ocol
capture two
opposing
approaches to the
cultural future of
Africa at the time
and paint a picture
that belongs in

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every modern
reader's cognitive
gallery.

Engaging important
discussions about
social conflict,
environmental
change, and
imperialism in
Africa, Different
Shades of Green
points to legacies of
African
environmental

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writing, often neglected as a result of critical perspectives shaped by dominant Western conceptions of nature and environmentalism. Drawing on an interdisciplinary framework employing postcolonial

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studies, political
ecology,
environmental
history, and writing
by African
environmental
activists, Byron Cam
inero-Santangelo
emphasizes
connections within
African
environmental
literature,
highlighting how

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African writers have challenged unjust, ecologically destructive forms of imperial development and resource extraction. Different Shades of Green also brings into dialogue a wide range of African creative writing—including works by Chinua

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Achebe, Ng?g? wa
Thiong'o, Bessie
Head, Nadine
Gordimer, Zakes
Mda, Nuruddin
Farah, Wangari
Maathai, and Ken
Saro-Wiwa—in order
to explore vexing
questions for those
involved in the
struggle for
environmental
justice, in the study

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of political ecology,
and in the
environmental
humanities, urging
continued
imaginative thinking
in effecting a more
equitable,
sustainable future
in Africa.

The Aesthetic
Discourse of the
Arts

The Defence of

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Lawino

A Lament

White Teeth

Efuru

The narrator of
Always Coca-Cola,
Abeer Ward
(fragrant rose, in
Arabic), daughter
of a conservative
family, admits
wryly that her

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name is also the name of her father's flower shop. Abeer's bedroom window is filled by a view of a Coca-Cola sign featuring the image of her sexually adventurous friend, Jana. From

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the novel's
opening
paragraph—"When
my mother was
pregnant with me,
she had only one
craving. That
craving was for Co
ca-Cola"—first-
time novelist
Alexandra
Chreiteh asks us

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to see, with
wonder, humor,
and dismay, how
inextricably
confused naming
and desire,
identity and
branding are. The
names—and the
novel's edgy,
cynical
humor—might be

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recognizable
across languages,
but Chreiteh's
novel is first and
foremost an
exploration of a
specific Lebanese
milieu. Critics in
Lebanon have
called the novel
"an electric
shock."

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The narrative of this wonderful gem of a novel weaves together a rich tapestry of characters who are both nameless and faceless, representing everyman and everywoman, to tell stories of

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Okot Pbitok

parting and
return, suffering,
healing and desire
in a lyrical and
moving
exploration of the
human heart. Like
a bird in flight, the
reader travels
across a
borderless
landscape

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composed of tales of daily existence, news reports, allegories and ancestral myths, becoming aware in the course of the journey of the interconnection of individual lives. The Book of Songs (or Shi-jing), the

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oldest existing
anthology of
Chinese poetry,
comprises 305
works created
over centuries.
Some feature
lyrics in simple
language that
reflects the
common people,
addressing love

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and courtship,
political satire,
and protest.

Others focus on
court life and
dynasties; nearly
all rhyme. This
stunning dual-
language edition
features 32
beautiful verses,
including "Se

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Miu," about a man
exhaustedly

working for the

king, and "Odes Of

Yong (Bo Zhou),"

a melancholy love

poem.

An African Lament

Song of a Prisoner

As The Crow Flies

Hare and Hornbill

The Fat Black

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Woman's Poems

Humorous and
ironical folk tales
revealing the customs
and thought of the
West Africans.

East African Poetry of
Assertion

The Man with the
Compound Eyes

A New Translation of
Selected Poems from
the Ancient Chinese

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Anthology
Okot Pbitok
Kweema kwa
nakalindu
Gender
Representation in
Song of Lawino and
Song of Ocol