



Dambudzo Marechera

Mbongeni Z. Malaba, Geoffrey V. Davis

Dambudzo Marechera:

Emerging Perspectives on Dambudzo Marechera A. J. Chennells, Flora Veit-Wild, 1999 Regarded by some as mad and by others as a genius Zimbabwean writer Dambudzo Marechera is today ten years after his death considered to be one of the most innovative writers that Africa has produced This new book is a collection of critical essays devoted entirely to Marechera's work and includes contributions from academics in Zimbabwe South Africa Italy Nigeria Germany and the United Kingdom who show the complexity and variety of responses that Marechera's writing evokes *The House of Hunger* MARTIN LUTHER KING JR. (MARECHERA, DAMBUDZO.), Dambudzo Marechera, 2025-04-17 No I don't hate being black I'm just tired of saying it's beautiful No I don't hate myself I'm just tired of people bruising their knuckles on my jaw A novella with the force of a screaming trumpet flare Dambudzo Marechera's seminal literary debut explores a body and spirit exiled from the land and the self An inimitable and internationally admired writer his profound ambivalence and wry existential sensibility was forged in this iconic book **Moving Spirit** Julie Cairnie, Dobrota Alžbeta Pucherová, 2012 This collection inspired by the life and work of the Zimbabwean cult writer Dambudzo Marechera demonstrates the growing influence of this author among writers artists and scholars worldwide and invites the reassessment of his oeuvre and of categories of literary theory such as modernism and postcolonialism **Dambudzo Marechera** Dambudzo Marechera, Dambudzo Marechera Trust, 1989 **No Room for Cowardice** David Pattison, 2001 This book engages with those major events but in the main concentrates on the writing Marechera's extraordinary lifestyle has meant that much of the earlier criticism was about the man rather than the writing This book aims to redress the balance and is the first full length study of the Marecheran oeuvre to be published **BOOK JACKET** [They Called You Dambudzo](#) Flora Veit-Wild, 2022 Compelling memoir of Flora Veit Wild and her relationship with the Zimbabwean novelist poet playwright and essayist Dambudzo Marechera one of Africa's most innovative and subversive writers and a significant voice in contemporary world literature How shall I tell our story I hear your voice ringing in mine I struggle to disentangle a dense tapestry of memories One thread will be caught up in another Early images will embrace later ones My gaze will often be filtered through your eyes your poems In the end I will not always be able to tell the original from the reflection Just as you wrote Time's fingers on the piano play emotion into motion the dancers in the looking glass never recognise us as their originals This book is a memoir with a double heartbeat At its centre is the author's relationship with the late Zimbabwean writer Dambudzo Marechera whose award winning book *The House of Hunger* marked him as a powerful disruptive perhaps prophetic voice in African literature Flora Veit Wild is internationally recognised for her significant contribution to preserving Marechera's legacy What is less known about Marechera and Veit Wild is that they had an intense personal and sexual relationship This memoir explores this the couple's first encounter in 1983 amidst the euphoria of the newly independent Zimbabwe the tumultuous months when the homeless writer moved in with his lover and her family the bouts of creativity once he had his

own flat followed by feelings of abandonment the increasing despair about a love affair that could not stand up against reality and the illness of the writer and his death of HIV related pneumonia in August 1987 What follows are the struggles Flora went through once Dambudzo had died On the one hand she became the custodian of his life and work on the other she had to live with her own HIV infection and the ensuing threats to her health Jacana Southern Africa Scrapiron Blues Dambudzo Marechera,1999 A collection of Marechera s last writings which evoke city life and its many disparate facets from the glittering fashion shops to the tramps in back alleys What at first sight often seems peaceful and harmless is suddenly disrupted by flashes of madness for in Marechera s universe everyday life is always haunted by the nightmare of Zimbabwe s past *The Black Insider* Dambudzo Marechera,1990 **House of Hunger** Dambudzo Marechera,1978 Joint winner of The Guardian Fiction Prize this book is a collection of stories about growing up in Rhodesia **The Southern African Impossible Book Quiz Book** Robin Malan,2005 The author a fanatical motor sport enthusiast has spent seventeen years writing and compiling this work which confirms Kyalami as synonymous with motor racing in South Africa *Black African Literature in English, 1997-1999* Bernth Lindfors,2003 This volume lists the work produced on anglophone black African literature between 1997 and 1999 This bibliographic work is a continuation of the highly acclaimed earlier volumes compiled by Bernth Lindfors Containing about 10 000 entries some of which are annotated to identify the authors discussed it covers books periodical articles papers in edited collections and selective coverage of other relevant sources *Zimbabwean Transitions* Mbongeni Z. Malaba,Geoffrey V. Davis,2007 This collection of essays on Zimbabwean literature brings together studies of both Rhodesian and Zimbabwean literature spanning different languages and genres It charts the at times painful process of the evolution of Rhodesian Zimbabwean identities that was shaped by pre colonial colonial and post colonial realities The hybrid nature of the society emerges as different writers endeavour to make sense of their world Two essays focus on the literature of the white settler The first distils the essence of white settlers alienation from the Africa they purport to civilize revealing the delusional fixations of the racist mindset that permeates the discourse of the white man s burden in imperial narratives The second takes up the theme of alienation found in settler discourse showing how the collapse of the white supremacists dream when southern African countries gained independence left many settlers caught up in a profound identity crisis Four essays are devoted to Ndebele writing They focus on the praise poetry composed for kings Mzilikazi and Lobengula the preponderance of historical themes in Ndebele literature the dilemma that lies at the heart of the modern Ndebele identity and the fossilized views on gender roles found in the works of leading Ndebele novelists both female and male The essays on English language writing chart the predominantly negative view of women found in the fiction of Stanley Nyamfukudza assess the destabilization of masculine identities in post colonial Zimbabwe evaluate the complex vision of life and reality in Charles Mungoshi s short stories as exemplified in the tragic isolation of many of his protagonists and explore Dambudzo Marechera s obsession with isolated threatened individuals in his hitherto generally neglected

dramas The development of Shona writing is surveyed in two articles the first traces its development from its origins as a colonial educational tool to the more critical works of the post 1980 independence phase the second turns the spotlight on written drama from 1968 when plays seemed divorced from the everyday realities of people s lives to more recent work which engages with corruption and the perversion of the moral order The volume also includes an illuminating interview with Irene Staunton the former publisher of Baobab Books and now of Weaver Press Dambudzo Marechera Flora Veit-Wild,1992 THIS VOLUME IS NOT MERELY THE GROUNDWORK FOR A BIOGRAPHY BUT IS THE THING ITSELF CHOICE THE MOST COMPREHENSIVE STUDY TO DATE OF DAMBUDZO MARECHERA ZIMBABWE S MOST CONTROVERSIAL WRITER AN INVALUABLE RESOURCE FOR ANYONE INTERESTED IN THE GENERATION OF ZIMBABWEANS WHO GREW UP UNDER THE SMITH REGIME EXPERIENCED THE LONELINESS OF EXILE RETURNED TO TASTE THE BITTER FRUITS OF INDEPENDENCE AFRICA TODAY IT WILL LONG BE THE MAJOR SOURCE FOR ALL STUDENTS OF MARECHERA IS A LASTING TRIBUTE TO HIM BY A LOVING CARING FRIEND AFRICA TODAY This documentary reader offers a well researched portrait of the man his contextbased on his own words the writings of other scholars reviewers From the pen of Marechera are critical essays extracts from letters autobiographical material diary notes as well as several previously unpublished short stories poems Complementing this self portrait are appraisals of his work by various critics press reports reviews extracts from obituaries tributes This array of primary secondary sources gleaned from largely inaccessible publications archives provide a complex overview of this African intellectual DOCUMENTARY RESEARCH IN AFRICAN WRITTEN LITERATURE 2 *Dambudzo Marechera, 4 June 1952-18 August 1987* Dambudzo Marechera,1988 *Africa Writes Back* James Currey,2008 *Africa Writes Back* was published in 2008 to coincide with the 50th anniversary of the publication of Chinua Achebe s *Things Fall Apart* the novel which provided the impetus for the foundation of the Heinemann African Writers Series in 1962 with Chinua Achebe as the Editorial Adviser With the 50th anniversary of the AWS being celebrated in 2012 James Currey s book has a new resonance not only the story of a publishing enterprise of great significance it is also a large part of the story of African literature and its dissemination in the latter half of the twentieth century The manuscript is full of the drama of that enterprise the drama of dealing with the mother house William Heinemann of dealing with the often intractable political constraints dominating the intellectual space across Africa and not least of all dealing with the writers themselves with their ambitions their temperaments their financial needs and at time their perception of a colonial relationship between themselves and a European publishing house Clive Wake Emeritus Professor of Modern Languages University of Kent at Canterbury North America Ohio U Press Ghana Sub Saharan Publishers South Africa Wits U Press Nigeria HEBN Kenya EAEP Zimbabwe Weaver Press **Stories of women** Elleke Boehmer,2013-07-19 This electronic version has been made available under a Creative Commons BY NC ND open access license Elleke Boehmer s work on the crucial intersections between independence nationalism and gender has already

proved canonical in the field Stories of women combines her keynote essays on the mother figure and the postcolonial nation with incisive new work on male autobiography daughter writers the colonial body the trauma of the post colony and the nation in a transnational context Focusing on Africa as well as South Asia and sexuality as well as gender Boehmer offers fine close readings of writers ranging from Achebe Okri and Mandela to Arundhati Roy and Yvonne Vera shaping these into a critical engagement with theorists of the nation like Fredric Jameson and Partha Chatterjee This edition will be of interest to readers and researchers of postcolonial international and women s writing of nation theory colonial history and historiography of Indian African migrant and diasporic literatures and is likely to prove a landmark study in the field An electronic edition of this book is freely available under a Creative Commons CC BY NC ND licence [Comparison of dambudzo marechera's "house of hunger" and charles mungoshi's "waiting for the rain"](#) Katharina Helmer,2007-02-20 Seminar paper from the year 2006 in the subject English Language and Literature Studies Literature grade 2 0 University of Regensburg language English abstract The authors I want to concentrate on in this paper Charles Mungoshi and Dambudzo Marechera are both African writers who belong to the so called second generation of Zimbabwean writers which means that they were born between 1940 and 1959 and published in the 1960s and 70s 1They speak for the lost generation 2which grew up after World War Second in a country reign by a white minority government and shattered by a guerrilla war against that government and have somehow lost their identity However although they were born in the same period of time in the same country and were influenced by the same political and cultural circumstances on which I will put a closer focus later their lives were very different Mungoshi grew up in a rural area and stayed in Zimbabwe during the time of war whereas Marechera was a township child who left Zimbabwe and lived in the exile in England during the time of the war As a result their writings which were heavily influenced by their autobiographies mirror these differences in their ways of life In this paper I will first look at the historical background in which both authors grew up at political cultural social and educational circumstances Secondly I am going to depict what their lives looked like and which were the differences and Gemeinsamkeiten in their ways of life After that I will analyse how those differences and also the Gemeinsamkeiten in their ways of life influenced their writing made them develop their special own styles and are mirrored in the themes of their narratives As an example I will have a closer look at two of their most important writings which are Dambudzo Marechera s short story collection The House of Hunger published in 19 and Charles Mungoshi s novel Waiting for the rain published in 19 by analysing them concerning the form and the content and also by searching for autobiographical traces in both works In the end I will try to compare both writings and depict the most important differences and gemeinsamkeiten **The Zimbabwean Maverick** Shun Man Emily CHOW-QUESADA,2022-10-26 This book seeks to unfold the complexity within the works of Dambudzo Marechera and presents scholars and readers with a way of reading his works in light of utopian thinking Writing during a traumatic transitional period in Zimbabwe s history Marechera witnessed the upheavals caused by

different parties battling for power in the nation Aware of the fact that all institutionalized narratives whether they originated from the colonial governance of the UK Ian Smith s white minority regime or Zimbabwe s revolutionary parties appeal to visions of a utopian society but reveal themselves to be fiction Marechera imagined a unique utopia For Marechera utopia is not a static entity but a moment of perpetual change He rethinks utopia by phrasing it as an ongoing event that ceaselessly contests institutionalized narratives of the postcolonial self and its relationship to society Marechera writes towards a vision of an alternative future for the country Yet it is a vision that does not constitute a fully rounded sense of utopia Being cautious about the world and the operation of power upon the people rather than imposing his own utopian ideals Marechera chooses instead to destabilize the narrative constitution of the self in relation to society in order to turn towards a truly radical utopian thinking that empowers the individual Cemetery of Mind Dambudzo Marechera,1999 State Sponsored Literature Asha Rogers,2020-03-05 Debates about the value of the literary rarely register the expressive acts of state subsidy sponsorship and cultural policy that have shaped post war Britain In State Sponsored Literature Asha Rogers argues that the modern state was a major material condition of literature even as its efforts were relative partial and prone to disruption Drawing from neglected and occasionally unexpected archives she shows how the state became an integral and conflicted custodian of literary freedom in the postcolonial world as beliefs about literature s public were radically challenged by the unrivalled migration to Britain at the end of Empire State Sponsored Literature retells the story of literature s place in post war Britain through original analysis of the institutional forces behind canon formation and contestation from the literature programmes of the British Council and Arts Council and the UK s fraught relations with UNESCO to GCSE literature anthologies and the origins of The Satanic Verses in migrant Camden The state did not shape literary production in a vacuum Rogers argues but its policies practices and priorities were also inexorably shaped in turn Demonstrating how archival work can potentially transform our understanding of literature this book challenges how we think about literature s value by asking what state involvement has meant for writers readers institutions and the ideal of autonomy itself

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