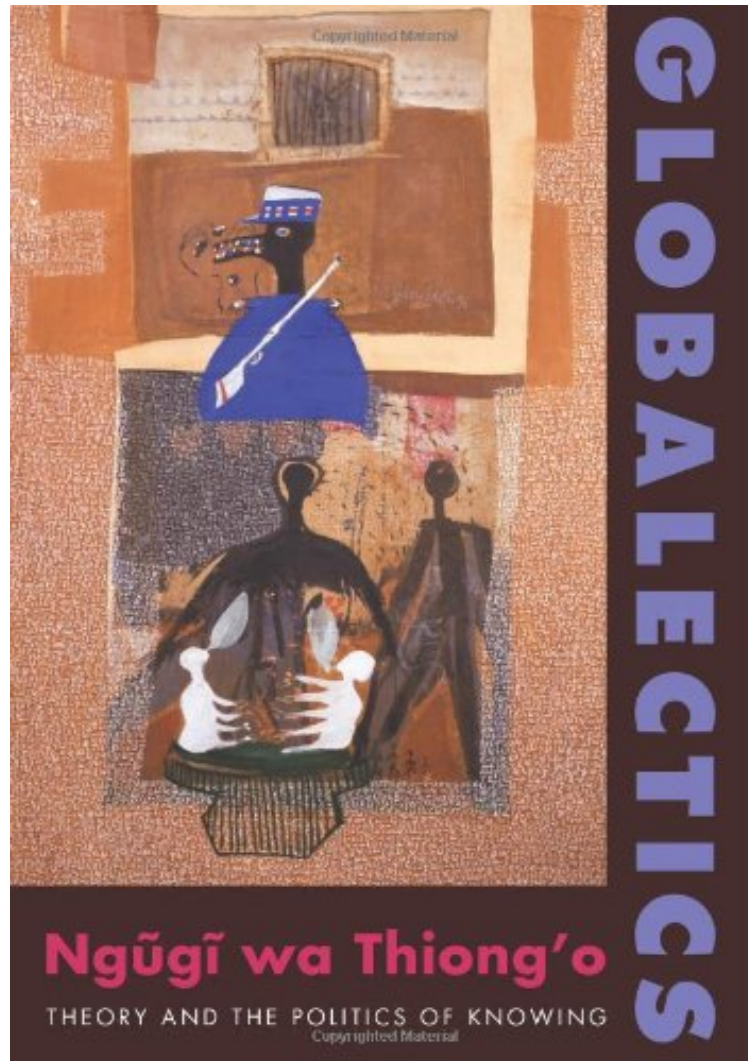


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Globalectics: Theory and the Politics of Knowing (The Wellek Library Lectures)

Ngũgĩ wa Thiong'o

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Ngũgĩ wa Thiong'o : Globalectics: Theory and the Politics of Knowing (The Wellek Library Lectures) before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Globalectics: Theory and the Politics of Knowing (The Wellek Library Lectures)*:

4 of 4 people found the following review helpful. Intellectually Stimulating and ScholarlyBy LoudonAnother masterpiece from the prolific, waywardly gifted and thought-provoking Ngũgĩ wa Thiong'o. Once I finished reading this book, I wondered why wa Thiong'o has never won the nobel prize for Literature, and is not as universally acknowledged in the world of literature. The entire world is a better place in my view for wa Thiong'o's brilliantly

articulated theories that he has enunciated persuasively in this book. I recommend this book to all those with a keen interest in the theory of literature from the African perspective. 0 of 2 people found the following review helpful. One Star By Leti unless you like reading about theory. 3 of 3 people found the following review helpful. Unpacking the Theory of Knowing By Vakunta Ngugi's wa Thiong'o's *GLOBALECTICS* is another masterful piece from a man that remains to date one of the best literary minds in Africa, and indeed, in the world. In this pithy book, he makes a case for the reconceptualization of the preeminence of global literature. To paraphrase him, world literature, of which the postcolonial is an integral part, is our common heritage as much as the air we breathe. Thus, *Globalectics* becomes the way of reading world literature. According to Ngugi, *Globalectics*, derived from the shape of the globe, is the mutual containment of hereness and there-ness in time and place. In his view, *globalectical* reading means breaking open the prison house of imagination built by theories. This literary vantage point presupposes that the act of reading becomes also a process of self-examination. This book delves into a myriad of other literary concepts, not least of which is the symbiotic relationship that exists between Orature and Literature. This truly is a masterpiece! I will be including it as required reading for the postcolonial literature course that I teach at the University of Indianapolis because I perceive the book to be germane to any course that focuses on postcolonial discourse. I have the conviction that all students of postcolonial theory at college level should be given the opportunity to read this fine book. Instructors of postcolonial literature and theory would find this book a potent working tool. Dr. Peter Wuteh Vakunta, Professor of Francophone Literature and Critical Theory

A masterful writer working in many genres, Ngugi wa Thiong'o entered the East African literary scene in 1962 with the performance of his first major play, *The Black Hermit*, at the National Theatre in Uganda. In 1977 he was imprisoned after his most controversial work, *Ngaahika Ndeenda (I Will Marry When I Want)*, produced in Nairobi, sharply criticized the injustices of Kenyan society and unequivocally championed the causes of ordinary citizens. Following his release, Ngugi decided to write only in his native Gikuyu, communicating with Kenyans in one of the many languages of their daily lives, and today he is known as one of the most outspoken intellectuals working in postcolonial theory and the global postcolonial movement. In this volume, Ngugi wa Thiong'o summarizes and develops a cross-section of the issues he has grappled with in his work, which deploys a strategy of imagery, language, folklore, and character to "decolonize the mind." Ngugi confronts the politics of language in African writing; the problem of linguistic imperialism and literature's ability to resist it; the difficult balance between orality, or "orature," and writing, or "literature"; the tension between national and world literature; and the role of the literary curriculum in both reaffirming and undermining the dominance of the Western canon. Throughout, he engages a range of philosophers and theorists writing on power and postcolonial creativity, including Hegel, Marx, Lvi-Strauss, and Aim Csaire. Yet his explorations remain grounded in his own experiences with literature (and orature) and reworks the difficult dialectics of theory into richly evocative prose.

Globalectics allows us to read world literature through Ngugi's sharp and compassionate eyes. Part memoir, part magisterial survey, and entirely engrossing, this book is a capstone to a long and brilliant career. (Christopher L. Miller, Yale University) In an ever-shrinking world, this book demonstrated the need to understand the similarities and differences in the stories we tell each other. (Publishers Weekly) Ngugi's writing style seamlessly blends personal narratives with complex theoretical discussions, taking the reader on a journey that combines his indisputable literary skills with an acute awareness of the theoretical landscape. (Annika Hughes ID: International Dialogue) *Globalectics* is an outstandingly succinct, grounded, and wide-reaching study that will be of interest, and an inspiration, to many scholars, especially those working and teaching in the fields of globalization and of postcolonial and comparative literary studies. (Erica Lombard MODERN LANGUAGE REVIEW) About the Author Ngugi wa Thiong'o is Distinguished Professor of Comparative Literature and English at the University of California, Irvine, and an award-winning Kenyan author currently writing primarily in the Gikuyu language. The author of novels, plays, short stories, and essays, Ngugi wa Thiong'o is founder and editor of the online Gikuyu-language journal, *Mutiiri*, and an honorary member of the American Academy of Arts and Letters. His most recent books include *Dreams in a Time of War: A Childhood Memoir*; *Decolonising the Mind*; *Something Torn and New*; and the novels *The River Between*, *Petals of Blood*, and *Wizard of the Crow*, among others.