

The Trial Of Jomo Kenyatta

George Ayittey's Indigenous African Institutions presents a detailed and convincing picture of pre-colonial and post-colonial Africa - its cultures, traditions, and indigenous institutions, including participatory democracy.

The Nobel Prize-nominated Kenyan writer's powerful first novel *Two brothers*, Njoroge and Kamau, stand on a garbage heap and look into their futures: Njoroge is to attend school, while Kamau will train to be a carpenter. But this is Kenya, and the times are against them: In the forests, the Mau Mau is waging war against the white government, and the two brothers and their family need to decide where their loyalties lie. For the practical Kamau, the choice is simple, but for Njoroge the scholar, the dream of progress through learning is a hard one to give up. The first East African novel published in English, *Weep Not, Child* explores the effects of the infamous Mau Mau uprising on the lives of ordinary men and women, and on one family in particular. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Facing Mount Kenya, first published in 1938, is a

monograph on the life and customs of the Gikuyu people of central Kenya prior to their contact with Europeans. It is unique in anthropological literature for it gives an account of the social institutions and religious rites of an African people, permeated by the emotions that give to customs and observances their meaning. It is characterised by both insight and a tinge of romanticism. The author, proud of his African blood and ways of thought, takes the reader through a thorough and clear picture of Gikuyu life and customs, painting an almost utopian picture of their social norms and the sophisticated codes by which all aspects of the society were governed. This book is one of a kind, capturing and documenting traditions fast disappearing. It is therefore a must-read for all who want to learn about African culture. As with his critically acclaimed book on Suez, Keith Kyle revisits as a scholar ground that he first covered as a print and television journalist. After three introductory chapters covering the years 1895-1957, the core of the book examines in lively detail how Kenya moved from Mau Mau trauma to national freedom. The immediacy of the eye-witness, which older readers will remember from television reports, is now combined with the fruits of reflection and meticulous archival research to create a unique authoritative study of this vital period for Kenya, for Africa and for the British Empire.

Born in 1938 in rural Kenya, Ngũgĩ wa Thiong'o came of age in the shadow of World War II, amidst the terrible bloodshed in the war between the Mau Mau and the British. The son of a man whose four wives bore him more than a score of children, young Ngũgĩ displayed

what was then considered a bizarre thirst for learning, yet it was unimaginable that he would grow up to become a world-renowned novelist, playwright, and critic. In *Dreams in a Time of War*, Ngũgĩ deftly etches a bygone era, bearing witness to the social and political vicissitudes of life under colonialism and war. Speaking to the human right to dream even in the worst of times, this rich memoir of an African childhood abounds in delicate and powerful subtleties and complexities that are movingly told.

Decades on from independence the role of Mau Mau still excites argument and controversy, not least in Kenya itself. *Singing the Law* is about the legal lives and afterlives of oral cultures in East Africa, particularly as they appear within the pages of written literatures during the colonial and postcolonial periods. In examining these cultures, this book begins with an analysis of the cultural narratives of time and modernity that formed the foundations of British colonial law. Recognizing the contradictory nature of these narratives (i.e., both promoting and retreating from the Euro-centric ideal of temporal progress) enables us to make sense of the many representations of and experiments with non-linear, open-ended, and otherwise experimental temporalities that we find in works of East African literature that take colonial law as a subject or point of critique. Many of these works, furthermore, consciously adapt orature as an expressive form with legal authority. This affords them the capacity to challenge the narrative foundations of colonial law and its postcolonial residues and offer alternative models of temporality and modernity that give rise, in turn, to alternative forms of legality. East Africa's oral jurisprudence ultimately has implications not only for our understanding of law and literature in colonial and postcolonial contexts, but more

broadly for our understanding of how the global south has shaped modern law as we know and experience it today. The idea of human rights is not new. But the importance of taking rights seriously has never been more urgent. The eighteen essays which comprise *Literature and Human Rights* are written as a contribution to this vital debate. Each moreover is written in the spirit of interdisciplinarity, reaching across the myriad constitutive disciplines of law, literature and the humanities in order to present an array of alternative perspectives on the nature and meaning of human rights in the modern world. The taking of human rights seriously, it will be suggested, depends just as much on taking seriously the idea of the human as it does the idea of rights.

As startling and powerful as when first published more than two decades ago, André Brink's classic novel, *A Dry White Season*, is an unflinching and unforgettable look at racial intolerance, the human condition, and the heavy price of morality. Ben Du Toit is a white schoolteacher in suburban Johannesburg in a dark time of intolerance and state-sanctioned apartheid. A simple, apolitical man, he believes in the essential fairness of the South African government and its policies—until the sudden arrest and subsequent "suicide" of a black janitor from Du Toit's school. Haunted by new questions and desperate to believe that the man's death was a tragic accident, Du Toit undertakes an investigation into the terrible affair—a quest for the truth that will have devastating consequences for the teacher and his family, as it draws him into a lethal morass of lies, corruption, and murder.

Searching for a New Kenya analyses public discussion in urban Kenya, focusing on the gatherings of citizens, both in-person and online, where people discuss issues of common concern to shed light on the role public discussion plays in politics and how social media affects political movements. Through rich ethnographic study of politics on the ground and

online in Mombasa, Stephanie Diepeveen brings a fresh perspective on the wider challenges and dynamics of negotiating political narratives across protracted historical debates and changing digital media. Based on a critical revision of Hannah Arendt's ideas about action and power, this study explores the different dynamics of public talk in practice. It contributes to wider debates about the place and limitations of the Western canon in relation to the study of politics elsewhere, while also offering a nuanced view of why and how certain terms of debate persist in Kenya, and where the potential for change lies for public talk across changing media.

Perhaps no figure embodied the ambiguities, colonial fears, and collective imaginations of Kenya's decolonization era more than Dedan Kimathi, the self-proclaimed field marshal of the rebel forces that took to the forests to fight colonial rule in the 1950s. Kimathi personified many of the contradictions that the Mau Mau rebellion represented: rebel statesman, literate peasant, modern traditionalist. His capture and trial in 1956, and subsequent execution, for many marked the end of the rebellion and turned Kimathi into a patriotic martyr.

Dedan Kimathi on Trial unearths a piece of the colonial archive long thought lost, hidden, or destroyed. Its discovery and landmark publication unsettles an already contentious history and prompts fresh examinations of its reverberations in the present. Here, the entire trial transcript is available for the first time. This critical edition also includes provocative contributions from leading Mau Mau scholars reflecting on the meaning of the rich documents offered here and the figure of Kimathi in a much wider field of historical and contemporary

concerns. These include the nature of colonial justice; the moral arguments over rebellion, nationalism, and the end of empire; and the complexities of memory and memorialization in contemporary Kenya. Contributors: David Anderson, Simon Gikandi, Nicholas Githuku, Lotte Hughes, and John Lonsdale. Introductory note by Willy Mutunga.

RCBowen.com presents a biography of the Kenyan statesman Jomo Kenyatta (1889-1978), who was president of Kenya from 1964 to 1978. RCBowen.com provides the biography in the form of a chronological timeline and lists the sources used.

This anthology introduces the African literature of incarceration to the general reader, the scholar, the activist and the student. The visions and prison cries of the few African nationalists imprisoned by colonialists, who later became leaders of their independent dictatorships and in turn imprisoned their own writers and other radicals, are brought into sharper focus, thereby critically exposing the ironies of varied generations of the efforts of freedom fighters. Extracts of prose, poetry and plays are grouped into themes such as arrest, interrogation, torture, survival, release and truth and reconciliation. Contributors include: Kunle Ajibade, Obafemi Awolowo, Steve Biko, Breyten Breytenbach, Dennis Brutus, Nawal El Saadawi, M J Kariuki, Kenneth Kaunda, Caesarina Kona Makhoere, Nelson Mandela, Emma Mashinini, Felix Mnthali, Augustino Nato, Ngugi wa Thiong'o, Kwame Nkrumah, Abe Sachs, Ken Saro Wiwa, Wole Soyinka, and Koigi wa Wamwere. Although an often harrowing indictment of the history, culture and

politics of the African continent and the societies from which this literature comes, the anthology presents excellent prose, poetry and drama, which stands up in its own right as serious literature to be cherished, read and studied.

Kenyan-born novelist and playwright Ngugi wa Thiong'o and his collaborator, Micere Githae Mugo, have built a powerful and challenging play out of the circumstances surrounding the 1956 trial of Dedan Kimathi, the celebrated Kenyan hero who led the Mau Mau rebellion against the British colonial regime in Kenya and was eventually hanged. A highly controversial character, Kimathi's life has been subject to intense propaganda by both the British government, who saw him as a vicious terrorist, and Kenyan nationalists, who viewed him as a man of great courage and commitment. Writing in the 1970s, the playwrights' response to colonialist writings about the Mau Mau movement in *The Trial of Dedan Kimathi* is to sing the praises of the deeds of this hero of the resistance who refused to surrender to British imperialism. It is not a reproduction of the farcical "trial" at Nyeri. Rather, according to the preface, it is "an imaginative recreation and interpretation of the collective will of the Kenyan peasants and workers in their refusal to break under sixty years of colonial torture and ruthless oppression by the British ruling classes and their continued determination to resist exploitation, oppression and new forms of enslavement."

An extraordinary account of how a laborer's son rose to challenge the power of despots, *I Refuse to Die* is both the autobiography of one gifted man who rose above the

horrors of colonization, and an uncensored history of modern Kenya. The book is infused with the freedom songs of the Kenyan people, as well as dream prophecy and folk tales that are part of Kenya's rich storytelling tradition. Tracing the roots of the Mau Mau rebellion, wa Wamwere follows the evolution and degeneration of Jomo Kenyatta and the rise of Daniel arap Moi. In 1979, wa Wamwere won a seat in the parliament, where he represented the economically depressed Nakuru district for three years. An outspoken activist and journalist, wa Wamwere was framed and detained on three separate instances, spending thirteen years in prison, where he was tortured but not broken. His mother and others led a hunger strike to free him and fellow political prisoners. Their efforts brought about a show trial at which Koigi was sentenced to four more years in prison and "six strokes of the cane," and escaped Kenya—and probably execution—only through the exertions of human rights groups and the government of Norway.

A New York Times Editors' Choice "A welcome addition to the vast literature produced by jailed writers across the centuries . . . [a] thrilling testament to the human spirit." —Ariel Dorfman, The New York Times Book Review "Wrestling with the Devil is a powerful testament to the courage of Ng?g? and his fellow prisoners and validation of the hope that an independent Kenya would eventually emerge." —Minneapolis Star Tribune "The Ng?g? of Wrestling with the Devil called not just for adding a bit of color to the canon's sagging shelf, but for abolition and upheaval." —Bookforum An unforgettable chronicle of the year the brilliant novelist and memoirist, long favored for

the Nobel Prize, was thrown in a Kenyan jail without charge. *Wrestling with the Devil*, Ngũgĩ wa Thiong'o's powerful prison memoir, begins literally half an hour before his release on December 12, 1978. In one extended flashback he recalls the night, a year earlier, when armed police pulled him from his home and jailed him in Kenya's Kamiti Maximum Security Prison, one of the largest in Africa. There, he lives in a prison block with eighteen other political prisoners, quarantined from the general prison population. In a conscious effort to fight back the humiliation and the intended degradation of the spirit, Ngũgĩ—the world-renowned author of *Weep Not, Child*; *Petals of Blood*; and *Wizard of the Crow*—decides to write a novel on toilet paper, the only paper to which he has access, a book that will become his classic, *Devil on the Cross*. Written in the early 1980s and never before published in America, *Wrestling with the Devil* is Ngũgĩ's account of the drama and the challenges of writing the novel under twenty-four-hour surveillance. He captures not only the excruciating pain that comes from being cut off from his wife and children, but also the spirit of defiance that defines hope. Ultimately, *Wrestling with the Devil* is a testimony to the power of imagination to help humans break free of confinement, which is truly the story of all art. “We will never be silent until we get land to cultivate and freedom in this country of ours” ...so sang Mau Mau activists. The struggle for independence in Kenya was waged at many levels. *Never be Silent* explores how this struggle was reflected in the communications field. It looks at publishing activities of the main contending

forces and explores internal contradictions within each community. It documents the major part played by the communications activities of the organised working class and Mau Mau in the achievement of independence in Kenya. The book contributes to a reinterpretation of colonial history in Kenya from a working class point of view and also provides a new perspective on how communications can be a weapon for social justice in the hands of liberation forces.

Set against the tumult of the 1947 Partition, Manju Kapur's acclaimed first novel captures a life torn between family, desire, and love. The one thing I had wanted was not to be like my mother. Virmati is the eldest of eleven children, born to a respectable family in Amritsar. Her world is shaken when she falls in love with a married man. Charismatic Harish is a respected professor and her family's tenant. Virmati takes up with Harish and finds herself living alongside his first wife. Set in Amritsar and Lahore and narrated by Virmati and her daughter, Ida, a divorcée on a quest to understand and connect with her departed mother, *Difficult Daughters* is a stunning tale of motherhood, love, and finding one's identity in a nation struggling to discover its own. Winner of the 1999 Commonwealth Writers' Prize for best first book (Eurasia Region) and shortlisted for the Crossword Book Award in India.

How breathtakingly close we are to lives that at first seem so far away. From the civil rights struggle in the United States to the Nazi crimes against humanity in Europe, there are more stories than people passing one another every day on the bustling streets of every

crowded city. Only some stories survive to become history. Recently released from prison, Lamont Williams, an African American probationary janitor in a Manhattan hospital and father of a little girl he can't locate, strikes up an unlikely friendship with an elderly patient, a Holocaust survivor who was a prisoner in Auschwitz-Birkenau. A few blocks uptown, historian Adam Zignelik, an untenured Columbia professor, finds both his career and his long-term romantic relationship falling apart. Emerging from the depths of his own personal history, Adam sees, in a promising research topic suggested by an American World War II veteran, the beginnings of something that might just save him professionally, and perhaps even personally. As these men try to survive in early-twenty-first-century New York, history comes to life in ways neither of them could have foreseen. Two very different paths—Lamont's and Adam's—lead to one greater story as *The Street Sweeper*, in dealing with memory, love, guilt, heroism, the extremes of racism and unexpected kindness, spans the twentieth century to the present, and spans the globe from New York to Chicago to Auschwitz. Epic in scope, this is a remarkable feat of storytelling.

The first study to use Jomo Kenyatta's political biography and presidency as a basis for examining the colonial and postcolonial history of Kenya.

Only a few years after Britain defeated fascism came the Mau Mau uprising in Kenya - a mass armed rebellion by the Kikuyu people, demanding the return of their land and freedom. The draconian response of Britain's colonial government was to detain nearly the entire Kikuyu population

of 1.5 million and to portray them as sub-human savages. Detainees in their thousands - possibly a hundred thousand or more - died from exhaustion, disease, starvation and systemic physical brutality. For decades these events remained untold. Caroline Elkins conducted years of research to piece together this story, unearthing reams of documents and interviewing several hundred Kikuyu survivors. Britain's Gulag reveals, for the first time, the full savagery of the Mau Mau war and the ruthless determination with which Britain sought to control its empire.

The Trial of Jomo Kenyatta
The Truth about the Trial of Jomo Kenyatta
The Trial of Jomo Kenyatta
The Struggles and Trial of Jomo Kenyatta
The Struggles and Trial of Jomo Kenyatta
Trial of Jomo Kenyatta in Kenya
Trial of Jomo Kenyatta
Facing Mount Kenya
The Traditional Life of the Gikuyu
African Books Collective

Fitz de Souza's memoirs recount a political story woven through a personal account of migration and integration, with both the hardship and hope that this entailed. His account takes us from Asia to Africa and then to Europe before returning to East Africa where he lived for most of his life. It gives a flavour of lifestyles, moral codes, and politics as they were in early 20th century India, 1930s Zanzibar, and Europe after the war. Most importantly, it takes us to that formative time when the foundations were laid for an independent Kenya, giving the reader a window into those last decades of colonial Africa and those early years of the new nation. The transition was not a peaceful one. It was not a time when the "rule of law" was applied in an undiluted sense. The book gives the inside story of the colonial government's handling of the independence movement including the trial of the Kapenguria six, Jomo Kenyatta and fellow nationalists, and Operation Anvil, the round-up of the Mau Mau. It explains how agreement was eventually reached and compromises

found, in particular through the Lancaster House conferences, that enabled a new country to be founded. It portrays the politicians of the time, before independence and after, some hugely idealistic, some charismatic, and others forever enigmatic, many of whose lives in those formative years ended in tragedy. Hilary Ng'weno, a highly regarded Kenyan journalist and editor, provided invaluable support: "I interviewed him many times, so that the interviews, which were recorded, could help him in writing his memoirs. That exercise was an eye opener for me. I had never met an elderly person who could remember so many details about his past. He was remembering personalities and events of the years before and soon after Kenya's independence in 1963 and Fitz wasn't just remembering events touching on his life. He was remembering Kenya's history of which he was one of the great makers. The story you read in this book is not just about Fitz. It is a story about the foundations of the Kenya nation. And it is for that reason that I feel very strongly that Fitz Remedios Santana de Souza will forever remain a legend for many Kenyans." David Steel, The Rt Hon. the Lord Steel of Aikwood, a close personal friend, commented: "This is a remarkable book, beautifully written and describing in graphic detail the author's experience of the transition of Kenya from violence-torn colony to independence. Fitz de Souza speaks with authority as one active at the centre from lawyer to Jomo Kenyatta to Deputy Speaker in the Nairobi Parliament. His sketches of the participants are quite breath-taking and moving. His is a life lived to the full - I could not put it down and read it all in just two sittings." In her introduction, Victoria Brittain, former foreign correspondent for The Guardian in East Africa, writes: "Fitz de Souza is a man of memories from his unique insider/outsider status in Kenya's struggle for independence from Britain and the early days of its uncharted path under Jomo Kenyatta. A vanished world of optimism and

idealism rooted in Goa, Zanzibar, Kenya's Rift Valley, London's Inns of Court, and the dying days of British colonial rule in Kenya is unveiled in his subtle understated book. De Souza was Deputy Speaker of the first Parliament of independent Kenya, a trusted friend to Kenyatta and of all the aspiring politicians of the moment, many of whom he knew well from the prisons and courtrooms of violent pre-independence days. He was a man who in those heady days of independent Kenya could have had any ministry he wanted, and was offered any stretches of farmland he wanted by Kenyatta. Unlike so many others he wanted none. The life he chose was a very different one of idealism, matter-of-fact self-sacrifice and extraordinary hard work."

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