

how to write about africa binyavanga wainaina

****How to Write About Africa: Lessons from Binyavanga Wainaina****

how to write about africa binyavanga wainaina is a phrase that invites reflection on one of the most influential African writers who challenged and reshaped the narrative surrounding the continent. Binyavanga Wainaina, the Kenyan author and activist, was known not only for his literary talents but also for his bold critique of stereotypical portrayals of Africa in Western media and literature. Understanding how to write about Africa through the lens of Wainaina's work offers writers a powerful framework to approach African stories with nuance, authenticity, and respect.

In this article, we'll explore what it means to write about Africa in a way that honors its complexity and diversity, drawing inspiration from Binyavanga Wainaina's essays, particularly his famous satirical piece "How to Write About Africa." We'll discuss the pitfalls to avoid, the importance of authentic voices, and practical tips for anyone seeking to engage with African subjects in writing.

The Legacy of Binyavanga Wainaina in African Literature

Binyavanga Wainaina was a trailblazer who shattered many preconceived notions about African writing. His work often combined wit, critique, and deep cultural knowledge to expose the simplistic and often patronizing ways Africa was depicted globally. His 2005 essay "How to Write About Africa" became a viral sensation for its sharp satire of Western clichés and stereotypes.

Wainaina's legacy is crucial for anyone interested in writing about Africa because he forced readers and writers alike to confront biases and rethink their approach. Instead of portraying Africa as a monolithic land of poverty, war, and exoticism, Wainaina encouraged narratives that recognize the continent's diversity, vibrancy, and complexity.

Understanding the Common Pitfalls in Writing About Africa

Stereotyping and Simplification

One of the key lessons from how to write about Africa binyavanga wainaina highlights is the danger of reductive stereotypes. Africa is often portrayed in binary terms—either as a place of despair or exotic wonder. This oversimplification erases the rich tapestry of cultures, histories, and experiences that define the continent.

Wainaina mocked this tendency by listing clichés like "Africa is a place of

endless suffering” or “All Africans live in mud huts,” showcasing how such stereotypes dehumanize and distort reality. Writers must be vigilant not to fall into these traps, instead striving to present multifaceted stories that reflect true diversity.

The “Single Story” Problem

Chimamanda Ngozi Adichie’s famous concept of the “single story” resonates deeply with Wainaina’s critique. Writing about Africa often falls into the trap of telling only one kind of story—usually one of victimhood or exoticism—while ignoring the continent’s many other narratives, such as innovation, resilience, joy, and complexity.

To write responsibly about Africa, it’s essential to seek out multiple perspectives and embrace stories that highlight different aspects of African life and identity.

How to Write About Africa Binyavanga Wainaina Style: Embracing Authenticity

Center African Voices

One of the most important takeaways from Wainaina’s approach is the need to center African voices in storytelling. Authenticity cannot be achieved if the narrative is filtered solely through an outsider’s lens. Engaging with African writers, artists, and communities helps ensure that stories reflect lived experiences rather than external assumptions.

When writing about Africa, consider collaborating with local authors or incorporating direct quotes and perspectives from people on the ground. This approach adds depth and credibility to your work.

Use Nuanced Language

Wainaina’s critique also extends to the language used in writing about Africa. Avoid sensationalist or patronizing language that paints the continent as a place of despair or chaos. Instead, use nuanced vocabulary that acknowledges complexity.

For example, instead of saying “Africa is plagued by war,” say “Several regions in Africa face conflicts, while others are centers of peace and cultural growth.” Such balanced phrasing respects the diversity within the continent.

Practical Tips for Writing About Africa

Inspired by Binyavanga Wainaina

1. Research Thoroughly and Contextualize

Before writing, invest time in understanding the historical, cultural, and political context of the specific African country or community you're focusing on. Avoid generalizing the entire continent based on limited knowledge.

2. Challenge Your Own Assumptions

Reflect on any preconceived notions you might hold about Africa. Wainaina's work invites writers to confront their biases and actively seek perspectives that challenge stereotypes.

3. Highlight Everyday Life and Diversity

Focus on stories that showcase everyday experiences, cultural practices, achievements, and the ordinary alongside the extraordinary. This balance helps paint a fuller picture.

4. Avoid Exoticizing or Patronizing Tone

Writing should not exoticize Africa as an "otherworldly" place, nor should it adopt a patronizing tone that positions Africans as helpless or inferior. Aim for respect and equality in your narrative voice.

5. Learn from African Literature and Media

Engage with African novels, poetry, films, and journalism to gain insights into authentic storytelling styles and themes. Wainaina's own writings are a great starting point.

Why Binyavanga Wainaina's "How to Write About Africa" Still Matters

Despite being written over a decade ago, Wainaina's essay retains its relevance because the issues it addresses persist in global media and literature. The piece is often taught in writing and cultural studies courses as a powerful example of how satire can expose harmful narratives and encourage more responsible storytelling.

For contemporary writers, understanding how to write about Africa binyavanga wainaina style means committing to narratives that resist clichés and embrace complexity. It also means recognizing the power dynamics involved in who gets

to tell stories and how those stories shape perceptions.

Incorporating Binyavanga's Insights into Your Writing Practice

Writing about Africa with the sensitivity and depth that Wainaina advocated requires ongoing learning and humility. Here are a few ways to incorporate his lessons into your writing routine:

- **Stay curious:** Continuously seek out diverse African voices and stories to broaden your understanding.
- **Be self-aware:** Regularly examine your motivations and potential biases when approaching African topics.
- **Engage with communities:** Whenever possible, involve local perspectives to enrich your narrative.
- **Practice empathy:** Approach subjects with respect and an open mind, avoiding reductionist judgments.

Through these practices, writing about Africa can move beyond clichés and contribute meaningfully to global conversations about the continent.

Exploring the art of how to write about Africa binyavanga wainaina style opens doors to richer, more honest storytelling. It's an invitation to rethink and reinvent narratives about a continent too often misunderstood. By embracing complexity, authenticity, and respect, writers can honor the spirit of Wainaina's work and contribute to a more truthful representation of Africa's past, present, and future.

Frequently Asked Questions

Who is Binyavanga Wainaina and why is he important in discussions about writing about Africa?

Binyavanga Wainaina was a Kenyan author and activist known for his influential essay "How to Write About Africa," which critiques stereotypical and reductive portrayals of Africa in Western media and literature.

What is the main message of Binyavanga Wainaina's essay "How to Write About Africa"?

The main message is to highlight and satirize the clichés and stereotypes often used when writing about Africa, urging writers to avoid simplistic, exotic, or negative portrayals and instead represent the continent with complexity and authenticity.

How can writers avoid the stereotypes criticized by Binyavanga Wainaina when writing about Africa?

Writers can avoid stereotypes by researching deeply, presenting diverse perspectives, acknowledging the continent's complexity, and steering clear of clichés such as poverty, wildlife, or conflict as the sole narratives.

Why is Binyavanga Wainaina's essay "How to Write About Africa" considered a form of satire?

The essay uses irony and exaggeration to mimic the stereotypical ways Africa is portrayed, thereby exposing the absurdity and harm of these reductive narratives and prompting readers to rethink their assumptions.

What impact has Binyavanga Wainaina's "How to Write About Africa" had on contemporary African literature?

The essay has sparked important conversations about representation, encouraging African writers and others to challenge dominant narratives and produce more nuanced, authentic stories about the continent.

Can Binyavanga Wainaina's essay be used as a guide for ethical writing about Africa?

Yes, while primarily a satirical critique, it serves as a cautionary guide for writers to avoid lazy stereotypes and to approach African subjects with respect, depth, and complexity.

How should one approach the topic of Africa in writing according to the lessons from Binyavanga Wainaina's work?

One should approach Africa with an open mind, seek diverse voices and experiences, avoid generalizations, and focus on storytelling that reflects the continent's rich and varied realities rather than relying on tired tropes.

Additional Resources

How to Write About Africa: Insights from Binyavanga Wainaina

how to write about africa binyavanga wainaina is a phrase that immediately evokes the provocative and critical essay penned by the late Kenyan writer Binyavanga Wainaina. His seminal piece, "How to Write About Africa," originally published in *Granta* in 2005, deconstructs stereotypical narratives about Africa prevalent in Western media and literature. Understanding Wainaina's approach is essential for anyone seeking to write about Africa with nuance, respect, and authenticity. This article delves into his critique, the broader implications for African representation, and practical guidance on crafting well-rounded narratives about the continent.

Unpacking Binyavanga Wainaina's Critique

At the heart of Wainaina's essay lies a satirical dissection of the clichés and reductive tropes that dominate Western portrayals of Africa. He exposes how Africa is frequently depicted as a monolithic space of poverty, conflict, exotic wildlife, and perpetual suffering, neglecting its diverse realities. His guide sarcastically advises writers to focus on "big game," "drought," and "tribal wars," thus highlighting how such images reduce a complex continent to simplistic stereotypes.

The essay serves not only as satire but also as a call for conscious storytelling. It challenges writers to question the authenticity of their perspectives and to avoid perpetuating harmful narratives. By doing so, Wainaina reframes the conversation about African literature and journalism, emphasizing the need for voices that reflect lived experience and complexity.

How to Write About Africa According to Wainaina: Key Lessons

Wainaina's work is instructive for writers, journalists, and academics who engage with African topics. Some of the core lessons drawn from his essay include:

1. Avoid Stereotypes and Monolithic Portrayals

Africa is often homogenized in Western discourse. Wainaina warns against portraying Africa as a single entity defined by famine, war, and poverty. Instead, writers should recognize the continent's vast diversity – encompassing 54 countries, thousands of ethnic groups, multiple languages, and varied cultures.

2. Embrace Complexity and Nuance

The continent's socio-political realities are complex. Wainaina encourages writers to move beyond simplistic dichotomies of good versus evil or rich versus poor. For example, acknowledging the coexistence of rapid urbanization alongside rural traditions provides a richer context.

3. Center African Voices and Perspectives

One of the most significant criticisms in Wainaina's essay is the predominance of external voices telling Africa's stories. He advocates for elevating African writers, journalists, and thinkers who can offer authentic viewpoints, thereby avoiding the pitfalls of outsider misrepresentation.

Common Pitfalls in Writing About Africa

Understanding how to write about Africa also involves recognizing frequent errors that dilute the integrity of narratives about the continent. Wainaina's essay indirectly highlights these issues:

- **Exoticism:** Overemphasizing Africa's "otherness" and portraying it as a mysterious, primitive land.
- **Victimization:** Depicting Africans primarily as victims of circumstance, ignoring agency and resilience.
- **Overgeneralization:** Using broad, sweeping statements that erase regional and cultural differences.
- **Reductionism:** Focusing solely on negative news such as famine, disease, and conflict.

Recognizing these pitfalls enables writers to avoid reductive storytelling and instead offer balanced, respectful accounts.

Practical Strategies for Writing About Africa

Moving beyond critique, writers can adopt more responsible and insightful approaches when engaging with African subjects. Below are practical strategies inspired by Wainaina's essay and broader scholarly discourse:

Research Thoroughly and Contextualize

In-depth research is critical. Writers should seek to understand historical, political, and cultural contexts before crafting narratives. This includes consulting diverse sources, including academic works, local news outlets, and firsthand accounts.

Highlight Diverse Themes

Africa's stories are not limited to hardship. Literature, technology, entrepreneurship, arts, and environmental innovation all provide vibrant themes. For instance, spotlighting Africa's burgeoning tech hubs in Nairobi and Lagos counters stereotypical imagery.

Engage Collaboratively with Local Voices

Collaboration with African writers, editors, and cultural experts enhances authenticity. This practice helps avoid misrepresentation and enriches content with insider perspectives.

Use Precise Language and Avoid Generalizations

Careful language choices prevent stereotyping. Instead of “Africans,” specify which group, nation, or community is being discussed, thereby honoring specific identities.

Comparing Wainaina's Approach with Other Perspectives

While Wainaina's essay remains influential, it is one among many voices advocating for better representation of Africa. Comparing his approach with other thinkers enriches understanding:

- **Chimamanda Ngozi Adichie's “The Danger of a Single Story”** complements Wainaina by emphasizing the harm of one-dimensional narratives.
- **Achille Mbembe's postcolonial critiques** focus on decolonizing knowledge production about Africa.
- **The New African writers' movement** promotes narratives that reflect contemporary realities rather than colonial legacies.

Together, these perspectives underscore the importance of multiplicity and self-representation in African storytelling.

Impact of Wainaina's Work on Contemporary African Writing

Binyavanga Wainaina's “How to Write About Africa” has had a lasting influence on African literature and journalism. It has emboldened a generation of writers to challenge stereotypes and to craft more nuanced, authentic stories. His own literary career, marked by candid explorations of identity, sexuality, and politics, further exemplifies the depth possible when African voices reclaim their narratives.

In the digital age, where global audiences consume stories rapidly, Wainaina's insights remain relevant. Social media, blogs, and independent publishing platforms offer opportunities to diversify African narratives and bypass traditional gatekeepers who often perpetuate reductive images.

The task of writing about Africa demands sensitivity, rigor, and a commitment to truthfulness that Binyavanga Wainaina championed. His incisive essay continues to serve as both a cautionary tale and a roadmap for writers eager to engage with Africa beyond stereotypes. Embracing complexity, centering African voices, and challenging ingrained clichés are vital steps toward richer and more respectful storytelling about this multifaceted continent.

How To Write About Africa Binyavanga Wainaina

how to write about africa binyavanga wainaina: How to Write About Africa Binyavanga Wainaina, 2024-06-04 From one of Africa's most influential and eloquent essayists, a posthumous collection that highlights his biting satire and subversive wisdom on topics from travel to cultural identity to sexuality "A fierce literary talent . . . [Wainaina] shines a light on his continent without cliché."—The Guardian "Africa is the only continent you can love—take advantage of this. . . . Africa is to be pitied, worshipped, or dominated. Whichever angle you take, be sure to leave the strong impression that without your intervention and your important book, Africa is doomed." Binyavanga Wainaina was a pioneering voice in African literature, an award-winning memoirist and essayist remembered as one of the greatest chroniclers of contemporary African life. This groundbreaking collection brings together, for the first time, Wainaina's pioneering writing on the African continent, including many of his most critically acclaimed pieces, such as the viral satirical sensation "How to Write About Africa." Working fearlessly across a range of topics—from politics to international aid, cultural heritage, and redefined sexuality—he describes the modern world with sensual, emotional, and psychological detail, giving us a full-color view of his home country and continent. These works present the portrait of a giant in African literature who left a tremendous legacy.

how to write about africa binyavanga wainaina: Love in Africa Jennifer Cole, Lynn M. Thomas, 2009-08-01 In recent years, scholarly interest in love has flourished. Historians have addressed the rise of romantic love and marriage in Europe and the United States, while anthropologists have explored the ways globalization has reshaped local ideas about those same topics. Yet, love in Africa has been peculiarly ignored, resulting in a serious lack of understanding about this vital element of social life—a glaring omission given the intense focus on sexuality in Africa in the wake of HIV/AIDS. Love in Africa seeks both to understand this failure to consider love and to begin to correct it. In a substantive introduction and eight essays that examine a variety of countries and range in time from the 1930s to the present, the contributors collectively argue for the importance of paying attention to the many different cultural and historical strands that constitute love in Africa. Covering such diverse topics as the reception of Bollywood movies in 1950s Zanzibar, the effects of a Mexican telenovela on young people's ideas about courtship in Niger, the models of romance promoted by South African and Kenyan magazines, and the complex relationship between love and money in Madagascar and South Africa, Love in Africa is a vivid and compelling look at love's role in African society.

how to write about africa binyavanga wainaina: Kenyan, Christian, Queer Adriaan van Klinken, 2019-07-24 Popular narratives cite religion as the driving force behind homophobia in Africa, portraying Christianity and LGBT expression as incompatible. Without denying Christianity's contribution to the stigma, discrimination, and exclusion of same-sex-attracted and gender-variant people on the continent, Adriaan van Klinken presents an alternative narrative, foregrounding the ways in which religion also appears as a critical site of LGBT activism. Taking up the notion of "arts of resistance," Kenyan, Christian, Queer presents four case studies of grassroots LGBT activism through artistic and creative expressions—including the literary and cultural work of Binyavanga Wainaina, the "Same Love" music video produced by gay gospel musician George Barasa, the Stories of Our Lives anthology project, and the LGBT-affirming Cosmopolitan Affirming Church. Through these case studies, Van Klinken demonstrates how Kenyan traditions, black African identities, and Christian beliefs and practices are being navigated, appropriated, and transformed in order to allow for queer Kenyan Christian imaginations. Transdisciplinary in scope and poignantly intimate in tone, Kenyan, Christian, Queer opens up critical avenues for rethinking the nature and future of the relationship between Christianity and queer activism in Kenya and elsewhere in Africa.

how to write about africa binyavanga wainaina: One Day I Will Write About This Place Binyavanga Wainaina, 2011-07-19 *A New York Times Notable Book* *A New York Times Book Review Editors' Choice* *A Publishers Weekly Top Ten Book of the Year* Binyavanga Wainaina

tumbled through his middle-class Kenyan childhood out of kilter with the world around him. This world came to him as a chaos of loud and colorful sounds: the hair dryers at his mother's beauty parlor, black mamba bicycle bells, mechanics in Nairobi, the music of Michael Jackson—all punctuated by the infectious laughter of his brother and sister, Jimmy and Ciru. He could fall in with their patterns, but it would take him a while to carve out his own. In this vivid and compelling debut memoir, Wainaina takes us through his school days, his mother's religious period, his failed attempt to study in South Africa as a computer programmer, a moving family reunion in Uganda, and his travels around Kenya. The landscape in front of him always claims his main attention, but he also evokes the shifting political scene that unsettles his views on family, tribe, and nationhood. Throughout, reading is his refuge and his solace. And when, in 2002, a writing prize comes through, the door is opened for him to pursue the career that perhaps had been beckoning all along. A series of fascinating international reporting assignments follow. Finally he circles back to a Kenya in the throes of postelection violence and finds he is not the only one questioning the old certainties. Resolutely avoiding stereotype and cliché, Wainaina paints every scene in *One Day I Will Write About This Place* with a highly distinctive and hugely memorable brush.

how to write about africa binyavanga wainaina: Africa Is Not a Country Dipo Faloyin, 2022-09-06 A Literary Hub Most Anticipated Book of 2022 An exuberant, opinionated, stereotype-busting portrait of contemporary Africa in all its splendid diversity, by one of its leading new writers. So often, Africa has been depicted simplistically as a uniform land of famines and safaris, poverty and strife, stripped of all nuance. In this bold and insightful book, Dipo Faloyin offers a much-needed corrective, weaving a vibrant tapestry of stories that bring to life Africa's rich diversity, communities, and histories. Starting with an immersive description of the lively and complex urban life of Lagos, Faloyin unearths surprising truths about many African countries' colonial heritage and tells the story of the continent's struggles with democracy through seven dictatorships. With biting wit, he takes on the phenomenon of the white savior complex and brings to light the damage caused by charity campaigns of the past decades, revisiting such cultural touchstones as the KONY 2012 film. Entering into the rivalries that energize the continent, Faloyin engages in the heated debate over which West African country makes the best jollof rice and describes the strange, incongruent beauty of the African Cup of Nations. With an eye toward the future promise of the continent, he explores the youth-led cultural and political movements that are defining and reimagining Africa on their own terms. The stories Faloyin shares are by turns joyful and enraging; proud and optimistic for the future even while they unequivocally confront the obstacles systematically set in place by former colonial powers. Brimming with humor and wit, filled with political insights, and, above all, infused with a deep love for the region, *Africa Is Not a Country* celebrates the energy and particularity of the continent's different cultures and communities, treating Africa with the respect it deserves.

how to write about africa binyavanga wainaina: Modern Representations of Sub-Saharan Africa Lori Maguire, Susan Ball, Sébastien Lefait, 2020-11-11 This book examines how representations of African in the Anglophone West have changed in the post-imperial age. The period since the Second World War has seen profound changes in sub-Saharan Africa, notably because of decolonization, the creation of independent nation-states and the transformation of the relationships with the West. Using a range of case studies from news media, maps, popular culture, film and TV the contributions assess how narrative and counter-narratives have developed and been received by their audiences in light of these changes. Examining the overlapping areas between media representations and historical events, this book will be of interest to students and scholars of African Studies and Media and Cultural Studies.

how to write about africa binyavanga wainaina: China, Africa, and the Future of the Internet Iginio Galliardone, 2019-06-15 China is transforming Africa's information space. It is assisting African broadcasters with extensive loans, training and exchange programmes and has set up its own media operations on the continent in the form of CCTV Africa. In the telecommunications sector, China is helping African governments to expand access to the internet and mobile phones,

with rapid and large-scale success. While Western countries have ambiguously linked the need to fight security threats with restrictions of the information space, China has been vocal in asserting the need to control communication to ensure stability and development. Featuring a wealth of interviews with a variety of actors – from Chinese and African journalists in Chinese media to Chinese workers for major telecommunication companies – this highly original book demonstrates how China is both contributing to the 'Africa rising' narrative while exploiting the weaknesses of Western approaches to Africa, which remain trapped between an emphasis on stability and service delivery, on the one hand, and the desire to advocate human rights and freedom of expression on the other. Arguing no state can be understood without attention to its information structure, the book provides the first assessment of China's new model for the media strategies of developing states, and the consequences of policing Africa's information space for geopolitics, security and citizenship.

how to write about africa binyavanga wainaina: *Africa's Media Image in the 21st Century* Mel Bunce, Suzanne Franks, Chris Paterson, 2016-07-01 Africa's Media Image in the 21st Century is the first book in over twenty years to examine the international media's coverage of sub-Saharan Africa. It brings together leading researchers and prominent journalists to explore representation of the continent, and the production of that image, especially by international news media. The book highlights factors that have transformed the global media system, changing whose perspectives are told and the forms of media that empower new voices. Case studies consider questions such as: how has new media changed whose views are represented? Does Chinese or diaspora media offer alternative perspectives for viewing the continent? How do foreign correspondents interact with their audiences in a social media age? What is the contemporary role of charity groups and PR firms in shaping news content? They also examine how recent high profile events and issues been covered by the international media, from the Ebola crisis, and Boko Haram to debates surrounding the Africa Rising narrative and neo-imperialism. The book makes a substantial contribution by moving the academic discussion beyond the traditional critiques of journalistic stereotyping, Afro-pessimism, and 'darkest Africa' news coverage. It explores the news outlets, international power dynamics, and technologies that shape and reshape the contemporary image of Africa and Africans in journalism and global culture.

how to write about africa binyavanga wainaina: *Africa since Decolonization* Martin Welz, 2021-01-21 An introduction to African history and politics since decolonization, emphasising the political, economic and socio-economic diversity of the continent.

how to write about africa binyavanga wainaina: *Darkest Europe and Africa's Nightmare* Akinyi von K'Orinda-Yimbo, 2008

how to write about africa binyavanga wainaina: *Urban Environments in Africa* Garth Myers, 2016-02-24 Africa's urban population is growing rapidly, raising numerous environmental concerns. Urban areas are often linked to poverty as well as power and wealth, and hazardous and unhealthy environments as the pace of change stretches local resources. Yet there are a wide range of perspectives and possibilities for political analysis of these rapidly changing environments. Written by a widely respected author, this important book will mark a major new step forward in the study of Africa's urban environments. Using innovative research including fieldwork data, map analysis, place-name study, interviewing and fiction, the book explores environmentalism from a variety of perspectives, acknowledging the clash between Western planning mind-sets pursuing the goal of sustainable development, and the lived realities of residents of often poor, informal settlements. The book will be valuable to advanced undergraduate and graduate level courses in geography, urban studies, development studies, environmental studies and African studies.

how to write about africa binyavanga wainaina: *African Futures* Brian Goldstone, Juan Obarrio, 2017-01-31 Civil wars, corporate exploitation, AIDS, and Ebola—but also democracy, burgeoning cities, and unprecedented communication and mobility: the future of Africa has never been more uncertain. Indeed, that future is one of the most complex issues in contemporary anthropology, as evidenced by the incredible wealth of ideas offered in this landmark volume. A consortium comprised of some of the most important scholars of Africa today, this book surveys an

intellectual landscape of opposed perspectives in order to think within the contradictions that characterize this central question: Where is Africa headed? The experts in this book address Africa's future as it is embedded within various social and cultural forms emerging on the continent today: the reconfiguration of the urban, the efflorescence of signs and wonders and gospels of prosperity, the assorted techniques of legality and illegality, lotteries and Ponzi schemes, apocalyptic visions, a yearning for exile, and many other phenomena. Bringing together social, political, religious, and economic viewpoints, the book reveals not one but multiple prospects for the future of Africa. In doing so, it offers a pathbreaking model of pluralistic and open-ended thinking and a powerful tool for addressing the vexing uncertainties that underlie so many futures around the world.

how to write about africa binyavanga wainaina: Excursions in World Music Timothy Rommen, Bruno Nettl, 2020-09-17 *Excursions in World Music* is a comprehensive introductory textbook to the musics of the world, creating a panoramic experience for students by engaging the many cultures around the globe, and highlighting the sheer diversity to be experienced in the world of music. At the same time, the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps, shared horizons, and common concerns in spite of, and because of, this very diversity. The new eighth edition features six brand new chapters, including chapters on Japan, Sub-Saharan Africa, China and Taiwan, Europe, Maritime Southeast Asia, and Indigenous Peoples. General updates have been made to other chapters, replacing visuals and updating charts/statistics. Another major addition to the eighth edition is the publication of a companion Reader, entitled *Critical Themes in World Music*. Each chapter in the Reader is designed to introduce students to a theoretical concept or thematic area within ethnomusicology and illustrate its possibilities by pointing to case studies drawn from at least three chapters in *Excursions in World Music*. Chapters include the following topics: Music, Gender, and Sexuality; Music and Ritual; Coloniality and World Music; Music and Space; Music and Diaspora; Communication, Technology, Media; Musical Labor, Musical Value; and Music and Memory. Instructors can use this resource as a primary or secondary path through the materials, either assigning chapters from the textbook and then digging deeper by exploring a chapter from the Reader, or starting with a Reader chapter and then moving into the musical specifics offered in the textbook chapters. Having available both an area studies and a thematic approach to the materials offers important flexibility to instructors and also provides students with additional means of engaging with the musics of the world. A companion website with a new test bank and fully updated instructor's manual is available for instructors. Numerous resources are posted for students, including streamed audio listening, additional resources (such as links to YouTube videos or websites), a musical fundamentals essay (introducing concepts such as meter, melody, harmony, form, etc.), interactive quizzes, and flashcards. PURCHASING OPTIONS Textbook and Reader Package (Paperback): 9781138354630 Textbook Only (Hardback): 9781138359369 Textbook Only (Paperback): 9781138359390 Textbook Only (eBook): 9780429433757 Reader Only (Hardback): 9781138354562 Reader Only (Paperback): 9781138354609 Reader Only (eBook): 9780429424717 **VISIT THE COMPANION WEBSITE** www.routledgetextbooks.com/textbooks/9781138359390

how to write about africa binyavanga wainaina: Writing Africa in the Short Story Ernest Emenyonu, 2013

how to write about africa binyavanga wainaina: Travel, Humanitarianism, and Becoming American in Africa K. Mathers, 2011-01-19 *Travel, Humanitarianism, and Becoming American in Africa* uses observations of American travelers to southern Africa to ask: why is Africa so important to Americans? These travel stories show how encounters with Africans lead to a problematic desire to save Africa. Kathryn Mathers argues that this is then seen as a way to resolve the tensions between aspirations for a globally responsible America and the current reality of its geopolitical role. This book draws fascinating new conclusions about the connections and disconnections on which contemporary American identity is formed.

how to write about africa binyavanga wainaina: An Intellectual Biography of Africa Francis Kwarteng, 2022-07-13 Africa is the birthplace of humanity and civilization. And yet people generally

don't want to accept the scientific impression of Africa as the birthplace of human civilization. The skeptics include Africans themselves, a direct result of the colonial educational systems still in place across Africa, and even those Africans who acquire Western education, particularly in the humanities, have been trapped in the symptomatology of epistemic peonage. These colonial educational systems have overstayed their welcome and should be dismantled. This is where African agency comes in. Agential autonomy deserves an authoritative voice in shaping the curricular direction of Africa. Agential autonomy implicitly sanctions an Afrocentric approach to curriculum development, pedagogy, historiography, literary theory, indigenous language development, and knowledge construction. Science, technology, engineering, mathematics?information and communications technology (STEM-ICT) and research and development (R&D) both exercise foundational leverage in the scientific and cultural discourse of the kind of African Renaissance Cheikh Anta Diop envisaged. "Mr. Francis Kwarteng has written a book that looks at some of the major distortions of African history and Africa's major contributions to human civilization. In this context, Mr. Kwarteng joins a long list of thinkers who roundly reject the foundational Eurocentric epistemology of Africa in favor of an Afrocentric paradigm of Africa's material, spiritual, scientific, and epistemic assertion. Mr. Kwarteng places S.T.E.M. and a revision of the humanities at the center of the African Renaissance and critiques Eurocentric fantasies about Africa and its Diaspora following the critical examples of Cheikh Anta Diop, Ama Mazama, Molefi Kete Asante, Abdul Karim Bangura, Theophile Obenga, Maulana Karenga, Mubabingo Bilolo, Kwame Nkrumah, Ivan Van Sertima, W.E.B. Du Bois, and several others. Readers of this book will be challenged to look at Africa through a critical lens." Ama Mazama, editor/author of *Africa in the 21st Century: Toward a New Future* "There are countless books about the evolution of European intellectual thought but scarcely any that captures the pioneering contributions of Africans since the beginning of recorded knowledge in Kemet, a.k.a. Ancient Egypt. Well, that long drought has ended with the publication of Kwarteng's *An Intellectual Biography of Africa: A Philosophical Anatomy of Advancing Africa the Diopian Way*. Prepare to be educated." Milton Allimadi, author of *Manufacturing Hate: How Africa Was Demonized in the Media*

how to write about africa binyavanga wainaina: China-Africa Relations Kathryn Batchelor, Xiaoling Zhang, 2017-06-26 The recent rapid growth in China's involvement in Africa is being promoted by both Chinese and African leaders as being conducted in a spirit of cooperation, friendship and equality. In the media and informally, however, a different, less harmonious picture emerges. This book explores how China and Africa really regard each other, how official images are manufactured, and how informal images are nevertheless shaped and put forward. The book covers a wide range of areas where China-Africa exchange exists, including diplomacy, technological cooperation, sport, culture and arts exchange. The book also discusses the historical development of the relationship and how it is likely to develop going forward.

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how to write about africa binyavanga wainaina: *Africa Every Day* Oluwakemi M. Balogun, Lisa Gilman, Melissa Graboyes, Habib Iddrisu, 2019-11-12 *Africa Every Day* presents an exuberant, thoughtful, and necessary counterpoint to the prevailing emphasis in introductory African studies classes on war, poverty, corruption, disease, and human rights violations on the continent. These challenges are real and deserve sustained attention, but this volume shows that adverse conditions do not prevent people from making music, falling in love, playing sports, participating in festivals, writing blogs, telling jokes, making videos, playing games, eating delicious food, and finding pleasure in their daily lives. Across seven sections—Celebrations and Rites of Passage; Socializing and Friendship; Love, Sex, and Marriage; Sports and Recreation; Performance, Language, and Creativity; Technology and Media; and Labor and Livelihoods—the accessible, multidisciplinary essays in *Africa Every Day* address these creative and dynamic elements of daily life, without romanticizing them. Ultimately, the book shows that forms of leisure and popular culture in Africa are best discussed in terms of indigenization, adaptation, and appropriation rather than the static binary of European/foreign/global and African. Most of all, it invites readers to reflect on the crucial similarities, rather than the differences, between their lives and those of their African counterparts. Contributors: Hadeer Aboelnagah, Issahaku Adam, Joseph Osuolale Ayodokun, Victoria Abiola Ayodokun, Omotoyosi Babalola, Martha Bannikov, Mokaya Bosire, Emily Callaci, Deborah Durham, Birgit Englert, Laura Fair, John Fenn, Lara Rosenoff Gauvin, Michael Gennaro, Lisa Gilman, Charlotte Grabli, Joshua Grace, Dorothy L. Hodgson, Akwasi Kumi-Kyereme, Prince F. M. Lamba, Cheikh Tidiane Lo, Bill McCoy, Nginjai Paul Moreto, Jacqueline-Bethel Tchouta Mougoué, James Nindi, Erin Nourse, Eric Debrah Otchere, Alex Perullo, Daniel Jordan Smith, Maya Smith, Steven Van Wolputte, and Scott M. Youngstedt.

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