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"Allah is not obliged to be fair about all the things he does on earth," remarks Birahima, the narrator of Ahmadou Kourouma's remarkable new novel. It is the creed by which he endures the horrors...

Review: Allah Is Not Obligated by Ahmadou Kourouma

?ALLAH IS NOT OBLIGED TO BE FAIR ABOUT ALL THE THINGS HE DOES HERE ON EARTH. These are the words of the boy soldier Birahima in the final masterpiece by one of Africa's most celebrated writers, Ahmadou Kourouma. When ten-year-old Birahima's mother dies, he leaves his native village in the Ivory Coast,...

ALLAH IS NOT OBLIGED TO BE FAIR ABOUT ALL THE THINGS HE DOES HERE ON EARTH. These are the words of the boy soldier Birahima in the final masterpiece by one of Africa's most celebrated writers, Ahmadou Kourouma. When ten-year-old Birahima's mother dies, he leaves his native village in the Ivory Coast, accompanied by the sorcerer and cook Yacouba, to search for his aunt Mahan. Crossing the border into Liberia, they are seized by rebels and forced into military service. Birahima is given a Kalashnikov, minimal rations of food, a small supply of dope and a tiny wage. Fighting in a chaotic civil war alongside many other boys, Birahima sees death, torture, dismemberment and madness but somehow manages to retain his own sanity. Raw and unforgettable, despairing yet filled with laughter, Allah Is Not Obligated reveals the ways in which children's innocence and youth are compromised by war.

A comprehensive volume that offers historical and nuanced representations of war and peace in Africa from the fields of African studies and cultural studies, linguistics, journalism and the media, literature, film, drama and performance, women's and gender studies, and human rights.

Violations of international law and human rights laws are the plague of the 20th and 21st centuries. People's inhumanity to people escalates as wars proliferate and respect for human rights and the laws of war diminish. Decoding International Law analyses international law as represented artfully in the humanities.

'Are they really Muslims?' Islam in China reveals the struggle for identity of the small yet vital Muslim community of China, a little studied minority on the fringes of the Islamic world now thrust into the spotlight by the opening of China to the world and the rise of independent Muslim republics on China's western borders. Both timely and important, the multifaceted essays—collection of over twenty years of Raphael Israeli's scholarship on Chinese Muslims—offer detailed insight into the relationship between China's non-Muslim majority and an increasingly self-confident guest culture. The work uncovers a history of uneasy ethnic, philosophical, and ideological coexistence, the gradual sinification of the Chinese Muslim creed, and the increasing accommodation of Islam by a modern, westernizing China. In addition, it highlights a religious group riddled with sectarianism; factional rifts that reveal the doctrinal, social, and political diversity at the core of Chinese Islam.

Argues that the slave narrative is a new world literary genre In Runaway Genres, Yogita Goyal tracks the emergence of slavery as the defining template through which current forms of human rights abuses are understood. The post-black satire of Paul Beatty and Mat Johnson, modern slave narratives from Sudan to Sierra Leone, and the new Afropolitan diaspora of writers like Teju Cole and Chimamanda Ngozi Adichie all are woven into Goyal's argument for

the slave narrative as a new world literary genre, exploring the full complexity of this new ethical globalism. From the humanitarian spectacles of Kony 2012 and #BringBackOurGirls through gothic literature, Runaway Genres unravels, for instance, how and why the African child soldier has now appeared as the afterlife of the Atlantic slave. Goyal argues that in order to fathom forms of freedom and bondage today—from unlawful detention to sex trafficking to the refugee crisis to genocide—we must turn to contemporary literature, which reveals how the literary forms used to tell these stories derive from the antebellum genre of the slave narrative. Exploring the ethics and aesthetics of globalism, the book presents alternative conceptions of human rights, showing that the revival and proliferation of slave narratives offers not just an occasion to revisit the Atlantic past, but also for re-narrating the global present. In reassessing these legacies and their ongoing relation to race and the human, Runaway Genres creates a new map with which to navigate contemporary black diaspora literature.

The first English translations of key essays, stories, and poems by Nimrod, a major figure in contemporary African letters

What does it mean to be a child in Africa? In the detached Western media, narratives of penury, wickedness and death have dominated portrayals of African childhood. The hegemonic lens of the West has failed to take into account the intricacies of not only what it means to be an African child in local and culturally specific contexts, but also African childhood in general. Challenging colonial discourses, this edited volume guides the reader through different comprehensions and perspectives of childhood in Africa. Using a blend of theory, empiricism and history, the contributors to this volume offer studies from a range of fields including African literature, Afro-centric psychology and sociology. Importantly, in its eclectic geographical coverage of Africa, this book unashamedly presents the good, the bad and the ugly of African childhood. The resilience, creativity, pains and triumphs of African childhood are skilfully woven together to present the myriad of lived experiences and aspirations of children from across Africa. As an important contribution to African childhood studies, this book has the potential to be used by policymakers to shape, sustain or change socio-cultural, economic and education systems that accommodate African childhood dynamics and experiences at different levels.

This book examines the representation of figures, memories and images of childhood in selected contemporary diasporic African fiction by Adichie, Abani, Wainaina and Oyeyemi. The book argues that childhood is a key framework for thinking about contemporary African and African Diasporic identities. It argues that through the privileging of childhood memory, alternative conceptions of time emerge in this literature, and which allow African writers to re-imagine what family, ethnicity, nation means within the new spaces of diaspora that a majority of them occupy. The book therefore looks at the connections between childhood, space, time and memory, childhood gender and sexuality, childhoods in contexts of war, as well as migrant childhoods. These dimensions of childhood particularly relate to the return of the memory of Biafra, the figures of child soldiers, memories of growing up in Cold War Africa, queer boyhoods/sonhood as well as experiences of migration within Africa, North America and Europe.

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