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Tsitsi dangarembga nervous conditions pdf

This book takes its title and epigraph from an introduction to The Wretched of the Earth, which I've been reading slowly for several weeks. It was really wonderful to read this, partly as an illustration of some of Fanon's ideas, and more as a female perspective that answers and critiques Fanon's highly male-centric account of the colonised subject.But forget every other book and every other author – from the incendiary opening sentence to the fraught and nervous close, this story held me heart This book takes its title and epigraph from an introduction to The Wretched of the Earth, which I've been reading slowly for several weeks. It was really wonderful to read this, partly as an illustration of some of Fanon's ideas, and more as a female perspective that answers and critiques Fanon's highly male-centric account of the colonised subject.But forget every other book and every other author – from the incendiary opening sentence to the fraught and nervous close, this story held me heart and soul. 14 year old Tambudzai is my ideal narrator, sharp, sensible, caring, social and respectful but independent of mind, naïve but quick to learn, occasionally daunted or overshadowed, but considered in her responses. Despite the ominous and shocking beginning, she emerges in contrast to her brother as a sympathetic character; unlike him, she values her local community and natural environment, and works hard on the farm and in the house with her parents and siblings, the poorest branch of the extended family. She is thoughtful towards her mother, appreciative of her helpful younger sister, caring for the toddler. Her academic talents are equal to her strong motivation to become educated like her wealthier uncle and aunt, but circumstances and family members initially thwart her ambitions.If this sounds like other coming-of-age tales, then maybe it is, but aside from being movingly and believably told, it's rich in on-point analysis and insight, never spelled out but always elegantly demonstrated. For example, Tambu tells at some length, and amusingly, how her brother, Nhamo, 'forgot' how to speak Shona after spending time living with their uncle and studying at the mission schoolA few words escaped haltingly, ungrammatically and strangely accented when he spoke to my mother, but he did not speak to her very often any more. He talked most fluently with my father. They had long conversations in English, which Nhamo broke into small irregular syllables and which my father chopped into smaller and even rougher phonemes. Father was pleased with Nhamo's command of the English language. He said it was the first step in the family's emancipation since we could all improve our language by practising on Nhamo. But he was the only one who was impressed by this inexplicable state my brother had developed. The rest of us spoke to Nhamo in Shona, to which, when he did answer, he answered in English, making a point of speaking slowly, deliberately, enunciating each syllable clearly so that we could understand. This restricted communication to mundane insignificant matters.But the situation was not entirely hopeless. When a significant issue did arise so that it was necessary to discuss matters in depth, Nhamo's Shona – grammar, vocabulary, accent and all – would miraculously return for the duration of the discussionI have included this lengthy quotation because I wanted to show how subtly Tsitsi Dangarembga uses a passage like this to place each person in relation to the issue at hand – this technique is consistently used to develop characters, relationships, social positions, and the different effects interaction with colonial ideologies has on all of them. Sense of place is developed lovingly yet without lengthy description. Tambu's grounded, benefit-of-hindsight, no-nonsense narration somehow captures every atmosphere perfectly with control of pacing, sentence length, dialogue and emotional commentary. Changes of scene make this carefully constructed ambiance apparent – for example when a teacher takes Tambu to town in his car. The journey, though dreamlike and extraordinary, is atmospherically contiguous with the walk from the homestead to the village, but the town is jarring. The scene in the town, where Tambu encounters white people, made me laugh out loud, so incisively does it expose the whites' ignorance and prejudices.Tambu's relationship with and admiration for her cousin Nyasha reminded me of My Brilliant Friend and Wench – both of which have a close female friendship in which the less extraordinary one of the pair is the viewpoint character. As I reflected about Wench this is a good strategy for relateability, because admiring a charismatic person is a more familiar experience than being one! Further to this, in the interview at the end of this edition, Tsitsi Dangarembga shares that she chose to tell the story from Tambudzai's viewpoint, rather than that of Nyasha, daughter of that family's most privileged patriarch, so that more people would be able to relate to it, more people in the area of Zimbabwe who live like Tambu. (This reveals that Tsitsi Dangarembga did not write this novel in or for the white gaze, as Kwame Anthony Appiah also points out in the introduction. Of course, I implacably embody that gaze however much I want (and work?) to abolish whiteness, but I still strongly feel that the story is all the more effective and enjoyable for not being styled for a white audience, even though I didn't always understand the honorifics and everyday Shona words scattered around.)Nyasha, though materially privileged and extremely intelligent, is in the most literal nervous condition of all. Her early life experience of living in England has made her into a 'hybrid', and she no longer fits in with her family or school friends. She calls her experiences in England 'exposure', which suggests something traumatic and damaging. Her problem is clearly not merely an excess of knowledge and it goes beyond a shift in beliefs – she is in a state of dis-ease with her own self, holding contractory desires that threaten to tear her apart. But Dangarembga does not present the nervous conditions that affect Nyasha and Nhamo as inevitable. Nyasha fights towards a subjecthood she can survive, and while Tambu is grateful for some aspects of Nyasha's guidance, she is able to remain critical of some of her cousin's actions and ideas, and she resists the influences that Nhamo succumbed to. Nyasha's brother Chido also seems to have retained a degree of balance. His explanation of how he got into a pretigious mixed (black and white) school is every bit as acute in its analysis of coloniser-colonised relations as anything in Fanon. The narrative is thoroughly female-centred, and highly critical of the patriarchal ordering of society. Tambu is furious with her brother for exploiting his power over his sisters to be lazy, for example. Yet the situation is more complex with her aunt, Maiguru,highly educated wife of the rich uncle Mukoma (known to Tambu as Babamukuru). Tambu admires her uncle, her family's head and benefactor, so intensely, that she continually rationalises his treatment of Maiguru to make it seem acceptable and correct. Other women characters extend the range of perspectives, strategies of accommodation or resistance, and complexity of the social fabric that Dangarembga shows us. I think the characterisation is so acute throughout because it's relational, each person comes to life in her or his response and relation to others. In this light Tambu's experience of finding subjectivity, through many separations, is both liberating and unsettling. ...more tsitsi dangarembga nervous conditions summary. tsitsi dangarembga nervous conditions pdf. tsitsi dangarembga nervous conditions (1988). tsitsi dangarembga nervous conditions amazon. tsitsi dangarembga nervous conditions review. tsitsi dangarembga nervous conditions analysis. tsitsi dangarembga nervous conditions pdf download. tsitsi dangarembga nervous conditions quotes

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