

# a grain of wheat ngugi wa thiong o

A Grain of Wheat by Ngugi wa Thiong'o: A Deep Dive into Postcolonial Kenya

**a grain of wheat ngugi wa thiong o** is more than just a novel; it is a powerful exploration of Kenya's journey through the turbulent times surrounding its independence. Ngugi wa Thiong'o, one of Africa's most influential writers, uses this work to delve into themes of betrayal, sacrifice, and the collective struggle for freedom. This article takes a closer look at the novel's significance, its characters, and the historical context that shapes its narrative, providing insights into why it remains a cornerstone of African literature.

## Understanding the Historical Context of A Grain of Wheat

To fully appreciate **a grain of wheat ngugi wa thiong o**, it's essential to understand the backdrop against which the story unfolds. Set during the final days of British colonial rule in Kenya, the novel captures the tension and upheaval caused by the Mau Mau uprising in the 1950s. This insurgency was a significant nationalist movement fighting against colonial oppression and demanding freedom and land rights for the Kenyan people.

Ngugi wa Thiong'o's portrayal of this period is not just political but intensely personal. The struggles of the characters reflect the broader societal conflicts, showcasing how colonialism affected individuals and communities alike. His narrative brings to life the complexities of loyalty, resistance, and the heavy cost of liberation.

## The Mau Mau Rebellion and Its Impact

The Mau Mau rebellion is central to the novel's plot and themes. This armed resistance involved Kikuyu fighters who sought to reclaim their land and assert their identity against British settlers. Ngugi's depiction is nuanced, avoiding simplistic heroism or villainy, instead highlighting moral ambiguities faced by those involved.

This historical lens gives readers a vivid understanding of Kenya's fight for independence, making the novel an essential read for anyone interested in postcolonial studies or African history.

## Key Themes Explored in A Grain of Wheat Ngugi wa Thiong'o

Ngugi wa Thiong'o masterfully weaves several themes into the fabric of **a grain of wheat ngugi wa thiong o**, making it rich in symbolic and emotional depth.

## **Betrayal and Loyalty**

One of the most compelling aspects of the novel is its exploration of betrayal. Characters grapple with decisions that pit personal survival against communal loyalty. These tensions mirror the real-life dilemmas faced by many during Kenya's liberation struggle, where the line between collaborator and patriot was often blurred.

## **Sacrifice and Redemption**

The narrative also dwells on the sacrifices made by individuals for the greater good. Through various characters, the story illustrates how redemption is possible even after acts of betrayal, emphasizing the human capacity for change and forgiveness.

## **Identity and Freedom**

At its core, the novel is about reclaiming identity. Under colonial rule, the Kenyan people's cultural, social, and political identities were suppressed. Ngugi highlights the reclaiming of these identities as an essential part of the independence movement, reflecting broader postcolonial themes of self-definition and empowerment.

## **Character Analysis: The Heart of A Grain of Wheat** **Ngugi wa Thiong'o**

The strength of Ngugi's novel lies in its complex characters, each representing different facets of Kenyan society during the independence era.

### **Mugo: The Silent Hero**

Mugo is a central figure whose internal conflict drives much of the novel. His silence and isolation symbolize the burden of secrets and guilt. Mugo's journey is one of self-discovery and ultimately, transformation, embodying the personal cost of political upheaval.

### **Kihika: The Revolutionary Martyr**

Kihika represents the fierce spirit of resistance. His dedication to the cause and ultimate sacrifice inspire the community, making him a symbol of unwavering commitment to freedom.

# Gikonyo and Mumbi: Love Torn Apart by History

The tragic love story between Gikonyo and Mumbi reflects the broader disruptions caused by colonialism. Their relationship is marked by misunderstandings and suffering, mirroring the fractured state of their nation.

## Ngugi wa Thiong'o's Writing Style and Language Choices

Ngugi's style in **a grain of wheat ngugi wa thiong o** is notable for its lyrical prose and vivid imagery. He blends traditional African storytelling techniques with modern narrative forms, creating a unique voice that resonates deeply with readers.

An interesting aspect is Ngugi's choice to write in English while infusing the text with Kikuyu idioms and cultural references. This approach bridges local and global audiences, making the novel accessible while preserving its African essence.

## Symbolism and Metaphor

The title itself, "A Grain of Wheat," is a powerful metaphor drawn from biblical and agrarian imagery. It evokes themes of growth, death, and rebirth—central ideas in the novel that parallel Kenya's emergence from colonial rule.

## Why A Grain of Wheat Ngugi wa Thiong'o Remains Relevant Today

Even decades after its publication, **a grain of wheat ngugi wa thiong o** continues to resonate with readers and scholars alike. Its exploration of colonialism, identity, and resistance offers timeless lessons on the human condition and the complexities of freedom.

In contemporary discussions about postcolonial identity, reconciliation, and nation-building, the novel serves as a vital reference point. It challenges readers to contemplate the costs of independence and the importance of unity in the face of adversity.

## Inspiring Modern African Literature

Ngugi wa Thiong'o's work has inspired generations of African writers to tell their stories authentically. His commitment to cultural preservation and political activism through literature has cemented his place as a literary giant.

## Educational Importance

Schools and universities worldwide include the novel in their curricula to teach students about African history, literature, and postcolonial theory. Its rich narrative encourages critical thinking and empathy, making it an invaluable educational resource.

## Tips for Reading *A Grain of Wheat* Ngugi wa Thiong'o

If you're approaching **a grain of wheat ngugi wa thiong o** for the first time, here are some tips to enhance your reading experience:

- **Familiarize Yourself with Kenyan History:** Having a basic understanding of the Mau Mau uprising and colonial Kenya will deepen your appreciation of the novel's context.
- **Pay Attention to Symbolism:** Ngugi uses recurring symbols and motifs—like the grain of wheat itself—to convey layered meanings.
- **Reflect on Character Motivations:** Characters in the novel are multi-dimensional; try to understand their choices within the pressures of their environment.
- **Engage with Discussion Groups:** Sharing interpretations with others can uncover different perspectives and enrich your understanding.

Exploring literary analyses or critical essays alongside the novel can also provide valuable insights into its themes and historical significance.

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Reading **a grain of wheat ngugi wa thiong o** is a profound journey into Kenya's past and the universal struggle for dignity and liberation. Ngugi wa Thiong'o's narrative invites us to look beyond history's surface and into the hearts of those who lived it, making it a timeless piece that continues to educate and inspire.

## Frequently Asked Questions

### What is the central theme of 'A Grain of Wheat' by Ngugi wa Thiong'o?

The central theme of 'A Grain of Wheat' is the struggle for independence and the complexities of betrayal and loyalty during Kenya's fight for freedom from British colonial rule.

## **Who are the main characters in 'A Grain of Wheat' and what roles do they play?**

The main characters include Mugo, a quiet and mysterious man who holds a secret; Gikonyo, a former freedom fighter; Mumbi, Gikonyo's wife; and General R. The characters represent different perspectives and personal conflicts during the Mau Mau uprising.

## **How does Ngugi wa Thiong'o portray the Mau Mau uprising in 'A Grain of Wheat'?**

Ngugi portrays the Mau Mau uprising as a complex and multifaceted movement, highlighting the personal sacrifices, moral dilemmas, and consequences faced by individuals involved in the struggle for Kenyan independence.

## **What is the significance of the title 'A Grain of Wheat'?**

The title symbolizes sacrifice and rebirth, referencing the biblical metaphor that a grain of wheat must fall to the ground and die to produce many seeds. It reflects the idea that personal sacrifice leads to collective freedom and renewal.

## **How does 'A Grain of Wheat' address the theme of betrayal?**

The novel explores betrayal through Mugo's secret collaboration with colonial authorities and the impact of such acts on community trust and individual conscience during the liberation struggle.

## **In what ways does 'A Grain of Wheat' reflect postcolonial Kenyan society?**

The novel reflects postcolonial Kenyan society by depicting the tensions, divisions, and challenges faced by individuals and communities transitioning from colonial rule to independence, including issues of identity, forgiveness, and reconciliation.

## **What role does Mumbi play in the story of 'A Grain of Wheat'?**

Mumbi represents the personal and emotional toll of the independence struggle, as she navigates her relationships, suffering, and hopes in the midst of political upheaval.

## **How does Ngugi wa Thiong'o use symbolism in 'A Grain of Wheat'?**

Ngugi uses symbolism such as the grain of wheat itself to represent growth, sacrifice, and renewal. Other symbols include the forest as a site of resistance and the community as a microcosm of the nation.

## **Why is 'A Grain of Wheat' considered an important work in**

# African literature?

'A Grain of Wheat' is considered important because it provides a nuanced and deeply human portrayal of the Kenyan independence movement, challenges colonial narratives, and contributes to postcolonial discourse through its exploration of identity, history, and resistance.

## Additional Resources

A Grain of Wheat Ngugi Wa Thiong'o: An Analytical Exploration of Postcolonial Identity and Resistance

**a grain of wheat ngugi wa thiong o** is a seminal work that occupies a crucial place in the canon of African literature and postcolonial studies. Although Ngugi wa Thiong'o is often primarily associated with his own novels and critical writings, the thematic and historical resonance of "A Grain of Wheat" by Ngũgĩ wa Thiong'o's contemporary, Kenyan author Ngugi wa Thiong'o, demands a nuanced exploration. This article delves into the narrative, historical context, and lasting impact of "A Grain of Wheat," emphasizing its significance within Kenyan literature and the broader discourse on colonialism, nationalism, and cultural identity.

The novel, set against the backdrop of Kenya's struggle for independence from British colonial rule, presents a layered portrayal of personal and collective resistance. It offers a compelling investigation into the complexities of loyalty, betrayal, and sacrifice during the Mau Mau uprising, a pivotal moment in Kenya's history. By examining "A Grain of Wheat" through a critical lens, this article aims to unpack the novel's narrative strategies, character development, and socio-political commentary, while naturally integrating relevant keywords such as Kenyan independence, postcolonial African literature, Mau Mau rebellion, and themes of nationalism.

## Contextual Background and Historical Significance

"A Grain of Wheat" was published in 1967, at a time when Kenya was navigating the immediate aftermath of colonial liberation. The Mau Mau rebellion (1952-1960) serves as the historical nucleus of the narrative, providing a fertile ground for exploring the psychological and ideological dimensions of liberation struggles. Ngugi wa Thiong'o, through the novel, captures the complexities of a society in transition—caught between the remnants of colonial oppression and the burgeoning aspirations of self-rule.

This period in Kenyan history was marked by intense political upheaval, social fragmentation, and the negotiation of new identities. The novel's setting in a rural Kenyan village symbolizes the microcosm of the nation's broader transformation. The author's detailed depiction of the community's interactions, fears, and hopes allows readers to grasp the multifaceted nature of colonial resistance movements, beyond mere historical facts.

## Plot Overview and Narrative Structure

The storyline of "A Grain of Wheat" revolves around multiple characters whose lives intersect in the

tense lead-up to Kenya's independence. Central to the plot is Mugo, a solitary and enigmatic figure whose past harbors a secret that challenges the notions of heroism and betrayal. The narrative unfolds through shifting perspectives and flashbacks, which enrich the reader's understanding of each character's motivations and the moral ambiguities they face.

Ngugi's narrative technique—characterized by non-linear storytelling and deep psychological insight—accentuates the internal conflicts experienced by individuals living through a national crisis. This approach invites readers to consider how personal histories and collective memory intertwine in shaping the postcolonial condition.

## **Thematic Exploration**

At its core, "A Grain of Wheat" interrogates themes of freedom, sacrifice, and identity. The title itself is metaphorical, referencing a biblical allusion to the idea that a grain of wheat must fall to the ground and die to produce new life. This symbolism resonates throughout the novel, encapsulating the sacrifices necessary for Kenya's liberation and the rebirth of its people.

## **Nationalism and Betrayal**

One of the most compelling aspects of the novel is its exploration of betrayal—not only as a political act but also as a deeply personal and communal rupture. The characters grapple with questions of loyalty: to their country, community, and themselves. The dichotomy between heroism and treachery is blurred, challenging simplistic narratives of nationalist struggle.

Mugo's secret, which concerns a betrayal during the Mau Mau uprising, is emblematic of this tension. Through his story, Ngugi paints a nuanced portrait of how colonialism fractures social bonds and forces individuals into impossible moral dilemmas. This interrogation of betrayal complicates the traditional heroic narrative of independence movements, adding depth and realism to the portrayal of liberation.

## **Postcolonial Identity and Cultural Revival**

The novel also addresses the search for identity in a postcolonial context. Characters wrestle with the legacy of colonialism and the challenge of reclaiming indigenous culture and values. Ngugi wa Thiong'o's commitment to cultural revival is evident in his use of Kikuyu proverbs, oral traditions, and local settings, which enrich the narrative texture.

By embedding indigenous knowledge systems within the novel, Ngugi asserts the importance of cultural self-definition as a cornerstone of true freedom. This thematic concern aligns with his later advocacy for writing in African languages and preserving African cultural heritage.

# Literary Style and Symbolism

Ngugi's prose in "A Grain of Wheat" is marked by its lyrical simplicity and evocative imagery. The narrative often employs symbolic motifs—such as the grain of wheat, the land, and the communal gathering—to reinforce the novel's central themes. The land, in particular, emerges as a powerful symbol of both colonial dispossession and the source of hope for regeneration.

The use of multiple viewpoints and non-linear timelines enhances the novel's complexity, reflecting the fragmented reality of a society emerging from colonial dominance. This stylistic choice allows readers to engage with the multiplicity of experiences during the independence struggle, rather than a monolithic account.

## Comparative Insights: Ngugi wa Thiong'o and African Postcolonial Literature

"A Grain of Wheat" holds a significant position alongside other landmark works of African postcolonial literature, such as Chinua Achebe's "Things Fall Apart" and Bessie Head's "When Rain Clouds Gather." Like these novels, Ngugi's work foregrounds the tensions between tradition and modernity, colonizer and colonized.

However, Ngugi's particular focus on the Mau Mau rebellion and its psychological repercussions distinguishes his narrative. Unlike some contemporaries who emphasize the cultural disintegration wrought by colonialism, Ngugi balances this with a celebration of resilience and community solidarity.

## Reception and Legacy

The critical reception of "A Grain of Wheat" has been overwhelmingly positive, with scholars praising its insightful portrayal of Kenya's liberation struggle and its complex characters. The novel has been widely studied in academic circles for its contribution to understanding the intersections of history, politics, and literature in a postcolonial context.

Ngugi wa Thiong'o's insistence on integrating African languages and oral traditions into his work has also influenced subsequent generations of writers, promoting a more inclusive and authentic representation of African experiences.

## Pros and Cons from a Literary Perspective

- **Pros:** Rich thematic layers, complex character development, culturally rooted narrative style, and insightful political commentary.
- **Cons:** Non-linear narrative may challenge some readers; the moral ambiguity of characters



might complicate traditional interpretations of heroism.

These qualities contribute to the novel's enduring relevance, inviting ongoing dialogue about the nature of freedom and identity in postcolonial societies.

The profound narrative of "A Grain of Wheat" continues to invite reflection on the sacrifices and contradictions inherent in the quest for national liberation. Ngugi wa Thiong'o's masterful storytelling not only captures a critical historical moment but also offers timeless insights into the human condition amid political upheaval. Through its rich symbolism, intricate character portrayals, and engagement with cultural identity, the novel remains a vital text for understanding the complexities of Kenya's past and the broader African postcolonial experience.

## **A Grain Of Wheat Ngugi Wa Thiong O**

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**a grain of wheat ngugi wa thiong o: A Grain of Wheat** Ngugi wa Thiong'o, Ngũgĩ wa Thiong'o, 2008 Set in 1963, A Grain of Wheat tells the story of Kenya on the verge of Uhuru - its independence day. The novel focuses on Mugo, a man affected by his childhood, the years in the State of Emergency and his own demons within. This novel was recognised as o

**a grain of wheat ngugi wa thiong o: Ngugi Wa Thiong'o, Gender, and the Ethics of Postcolonial Reading** Brendon Nicholls, 2010 This is the first comprehensive book-length study of gender politics in Ngugi wa Thiong's fiction. Brendon Nicholls argues that the mechanisms of gender subordination are strategically crucial to Ngugi's ideological project, but that his fiction also creates transgressive spaces for women. Nicholls proposes a strategy of 'performative reading' that offers an ethical basis for analyzing cultural difference and critiquing cultural practices, while avoiding both cultural imperialism and cultural relativism.

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contained no essays on women writers, an essay on Flora Nwapa has been added. Since the novels discussed in this volume exclusively are on the African literature south of the Sahara, the last essay on Peter Abrahams comes in to round out this collection of essays with a study of a south African writer, for geographical balance.

**a grain of wheat ngugi wa thiong o:** *An Enemy of the People* ,

**a grain of wheat ngugi wa thiong o:** *Beginning Postcolonialism* John McLeod, 2000-07-07 Postcolonialism has become one of the most exciting, expanding and challenging areas of literary and cultural studies today. Designed especially for those studying the topic for the first time, *Beginning Postcolonialism* introduces the major areas of concern in a clear, accessible, and organized fashion. It provides an overview of the emergence of postcolonialism as a discipline and closely examines many of its important critical writings.

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**a grain of wheat ngugi wa thiong o:** *An Introduction to the African Prose Narrative* Lokangaka Losambe, 2004 This collection of essays introduces students of African literature to the heritage of the African prose narrative, starting from its oral base and covering its linguistic and cultural diversity. The book brings together essays on both the classics and the relatively new works in all subgenres of the African prose narrative, including the traditional epic, the novel, the short story and the autobiography. The chapters are arranged according to the respective thematic paradigms under which the discussed works fall.

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**a grain of wheat ngugi wa thiong o:** *Ngugi Wa Thiong'o, an Exploration of His Writings* David Cook, Michael Okenimkpe, 1983

**a grain of wheat ngugi wa thiong o:** *Black African Literature in English, 1997-1999* Bernth Lindfors, 2003 This volume lists the work produced on anglophone black African literature between 1997 and 1999. This bibliographic work is a continuation of the highly acclaimed earlier volumes compiled by Bernth Lindfors. Containing about 10,000 entries, some of which are annotated to identify the authors discussed, it covers books, periodical articles, papers in edited collections and selective coverage of other relevant sources.

**a grain of wheat ngugi wa thiong o:** *Kosiyia Kifefe* Arthur Gakwandi, 1997 This is the first novel from an academic critic of African literature. It is a chequered account of growing up in post-independence Africa as profiled in the life and times of Kosiyia Kifefe. Through Kosiyia, the author traverses the years of the African youth with its dreams, uncertainties and escapades, while at the same time projecting the images of a changing society that is rapidly disintegrating. The story is full of political intrigues, facades in high places and lust for power and wealth.

**a grain of wheat ngugi wa thiong o:** *The Book in Africa* C. Davis, D. Johnson, 2015-03-02 This volume presents new research and critical debates in African book history, and brings together a range of disciplinary perspectives by leading scholars in the subject. It includes case studies from across Africa, ranging from third-century manuscript traditions to twenty-first century internet communications.

**a grain of wheat ngugi wa thiong o:** *Missions of Interdependence* , 2021-11-01 At the beginning of the twenty-first century it is necessary to combine into a productive programme the striving for individual emancipation and the social practice of humanism, in order to help the world

survive both the ancient pitfalls of particularist terrorism and the levelling tendencies of cultural indifference engendered by the renewed imperialist arrogance of hegemonial global capital. In this book, thirty-five scholars address and negotiate, in a spirit of learning and understanding, an exemplary variety of intercultural splits and fissures that have opened up in the English-speaking world. Their methodology can be seen to constitute a seminal field of intellectual signposts. They point out ways and means of responsibly assessing colonial predicaments and postcolonial developments in six regions shaped in the past by the British Empire and still associated today through their allegiance to the idea of a Commonwealth of Nations. They show how a new ethic of literary self-assertion, interpretative mediation and critical responsiveness can remove the deeply ingrained prejudices, silences and taboos established by discrimination against race, class and gender.

**a grain of wheat ngugi wa thiong o: *Black Ghosts*** Ken N. Kamoche, 2024-11-02 Dan Chiponda earns a scholarship to study in China and reluctantly leaves his native Zimbabwe for an uncertain future. Learning to take racial abuse in his stride, he dates a fellow student, Lai Ying, who is attracted to his easy-going manner. He remains haunted by the weight of his mother's expectations, encapsulated by the image of the African fish eagle. Things take a dramatic turn when Chinese students pour into the streets in an orgy of violence to drive Africans out of town. The situation in Nanjing only stabilises when attention turns to the mayhem that is unraveling in Tiananmen Square, Beijing. But that is only the beginning of Dan's troubles with the 'Campus Gestapo', loan sharks in Hong Kong, and the shock of his family getting caught up in the violence by Mugabe's war vets. *Black Ghosts* was inspired by stories of Africans living in China in the 1980s and, in particular, by the little known incident in Nanjing, where African and Chinese students engaged each other in a violent battle just months before the Tiananmen Square massacre.

**a grain of wheat ngugi wa thiong o: *Striving for the Wind*** Meja Mwangi, 1990

**a grain of wheat ngugi wa thiong o: *Modernism, Postcolonialism, and Globalism*** Richard Begam, Michael Valdez Moses, 2019 As England withdrew from its empire after World War II, how did writers living outside the United Kingdom respond to the history of colonialism and the aesthetics of modernism within a global context? In fourteen original essays, edited by Richard Begam and Michael Valdez Moses, a distinguished group of scholars considers these questions in relation to novelists, playwrights, and poets living in English-speaking countries around the world. *Modernism, Postcolonialism, and Globalism* not only examines how modernism and postcolonialism evolved over several generations, but also situates the writers analyzed in terms of canonical realignments inspired by the New Modernist Studies and an array of emerging methodologies and approaches. While this volume highlights social and political questions connected with the end of empire, it also considers the aesthetics of postcolonialism, detailing how writers drew upon, responded to and, sometimes reacted against, the formal innovations of modernism. Many of the essays consider the influence modernist artists and movements exercised on postcolonial writers, from W. B. Yeats, Joseph Conrad, Franz Kafka, Marcel Proust, James Joyce, T. S. Eliot, and Virginia Woolf to Impressionism, Expressionism, Surrealism, and Abstractionism. *Modernism, Postcolonialism, and Globalism* is organized around six geographic locales and includes essays on Africa (Chinua Achebe, Ngugi wa Thiong'o, Nadine Gordimer, J. M. Coetzee), Asia (Salman Rushdie, Arundhati Roy), the Caribbean (Jean Rhys, Derek Walcott, V. S. Naipaul), Ireland (Samuel Beckett, Seamus Heaney), Australia/New Zealand (David Malouf, Keri Hulme) and Canada (Michael Ondaatje). Examining how Anglophone writers engaged with the literary, intellectual, and cultural heritage of modernism, this volume offers a vital and distinctive intervention in ongoing discussions of modern and contemporary literature.

**a grain of wheat ngugi wa thiong o: *Cultural identity in the East African novel*** Regina Hartmann, 2014-04-11 Inhaltsangabe: Introduction: As the Black African writers have taught us, we must dance our word, for in human speech as in dance, lies an offering; to speak and to write is also to offer oneself to the other; it is to be reborn together. This quotation by M. Rombaut locates African literature close to the performing arts. According to his statement African literature seems

to transcend the conventional European conception of writing, which is conceiving literature as something planned and permanent. The idea of a literary performance in African writing places the author much closer to the story-teller, who is dependent on his audience and trying to keep in touch with them. By processing their feelings in his performance he gives expression to a common consciousness. In contrast to the Western author who often wants to stand apart from his society, African authors tend to aim their participation in the formation of a shared identity. This paper tries to find out how authors from the framework of East Africa conceive of cultural identity. Basically, I will proceed in two steps: part A is dedicated to the development of a pattern within which the complex issue of identity can be adequately discussed in an East African context. In Part B I will then apply this discussion scheme to three novels which as I will explain are representative for East African writing, in far as this term is justified. Part A starts off from some basic observations about identity, on the foundation of which I want to deduce the structure of my analysis. I will argue that identity is based on ones observation of the environment and on the influence of outsiders. All this is to some extent true for two concepts: individual and cultural identity. The latter develops when a group of individuals feels or is ascribed a common bond apt to correspond to several individual self-concepts. These individuals may then share a feeling of home, which can act as a physical but also mental commitment. Departing from these ideas I will show that four issues might be interesting in dealing with cultural identity, which can be expressed by some central questions: 1.Identity imposed and adopted: In how far can others influence our identity? 2.Identity rediscovered and reinvented: To what extent does our history work on identity? 3.Identity displaced: How does our feeling of physical or mental bond to a physical or mental space I will call home work on identity? 4.Identity integrated: How [...]

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