

National Symposium

***LA LUTA LITERÁRIA:* NGŪĨ AND THE BATTLE FOR LANGUAGE AND LIBERATION**

Organized by
Department of English and Humanities

July 31, 2025



ABOUT THE NATIONAL SYMPOSIUM

LA LUTA LITERÁRIA: NGŪGÍ AND THE BATTLE FOR LANGUAGE AND LIBERATION

The Department of English and Humanities at the University of Liberal Arts Bangladesh (ULAB) has organized this National Symposium to commemorate the life and legacy of Ngũgĩ wa Thiong'o (1938–2025). Scholars and students engaged with Ngũgĩ wa Thiong'o's thoughts, contributions, and continuing relevance in English studies, African studies, postcolonial theory and literature, colonial pedagogy, and cultural politics, and related topics, have submitted abstracts for presentation and we are overwhelmed with the response.

"La Luta Continua" (the struggle continues) is a phrase used by Ngũgĩ wa Thiong'o in *Petals of Blood* that encapsulates the vision of the literary giant who recently passed away. Ngũgĩ pursued the idea of an African identity with a specific focus on Kenyan experience. By provokingly asking, "if there is a need for a 'study of the historic continuity of a single culture', why can't this be African?" he challenges the embedded authority of Western monolingual dominance of the so-called "aristocratic" languages (i.e., English, French, German, Russian, Italian, and Spanish) imposed through colonialism and its canon formation.

Although a strong advocate for World Literature, Ngũgĩ is critical of what he calls "aesthetic feudalism," whereby European languages and values are privileged over the cultural resources of the colonized people. His work expresses profound disillusionment in post-independence Kenya, where political power cannot be separated from colonial legacies. From his first novel *Weep Not, Child* (1964) to *The Perfect Nine: The Epic of Gikuyu to Mumbi* (2020), Ngũgĩ's large body of work includes fiction, plays, essays, memoirs, children's literature, and political polemics. His espousal of his native Gikuyu language inspired many writers to reclaim their African identity and served as the inspirational basis for critical inquiry into decolonial aesthetics and resistance literature across the world.

His radical outlook led to imprisonment and eventually to self-exile, but he continues to remain a respected intellectual and conscientious voice of our time. For Ngũgĩ, education, literature, religion, politics, and culture together continue to constitute a colonial apparatus that must be deconstructed and decolonized. His oeuvre demands a critical evaluation of institutions and identity formation.

As with previous symposiums and conferences organized by the Department, we hope this National Symposium will present all participants with food for thought as well as networking opportunities to strengthen the bonds between institutions throughout the country. In the words of Ngũgĩ, "We should be able to connect to our base ... and then connect to the world from our base." ULAB is happy to be able to contribute to this goal.

SCHEDULE

National Symposium

“LA LUTA LITERÁRIA: NGŪGÍ AND THE BATTLE FOR LANGUAGE AND LIBERATION”

July 31, 2025

9:00–9.15 am	CONFERENCE INAUGURATION Address: Prof. Kaiser Haq , <i>Dean, School of Arts & Humanities, ULAB</i> Address: Prof. Shamsad Mortuza , <i>Special Advisor, Board of Trustees, ULAB</i> Address: Prof. Imran Rahman , <i>Vice Chancellor, ULAB</i>						
9.15–10.00 am	KEYNOTE SPEECH Personal Encounters with Ngūgĩ: Emancipatory Theory, Creative Imagination, and Conversations That Transformed Me Prof. Azfar Hussain <i>Summer Distinguished Professor, Dept. of English and Humanities, ULAB</i> <i>Director of the Graduate Program in Social Innovation, Grand Valley State University, MI</i> <i>Vice President & Professor of English, World Literature, and Interdisciplinary Studies,</i> <i>The Global Center for Advanced Studies (GCAS), New York</i> Chair: Prof. Kaiser Haq, <i>Dean, School of Arts and Humanities, ULAB</i>						
10:00–10.15 am	TEA & SNACKS						
PARALLEL SESSIONS: 10.15 am – 11.30 am							
ROOM	PD 109	PD201	PD209	PD210	PD306	PD307	PD309
CHAIR	Muntasir Mamun Assistant Professor DEH, ULAB	Nusrat Tajkia Lecturer DEH, ULAB	Neha Ghose Lecturer DEH, ULAB	Al Mahmud Rumman Senior Lecturer DEH, ULAB	Anika Tahsin Lecturer DEH, ULAB	Mehak Chowdhury Lecturer DEH, ULAB	Oliur Rahman Sun Lecturer DEH, ULAB
10:15–10:30 am	Pluriversal Literary Praxis: Rethinking ‘Globalectics’ and ‘Contrapunatal Reading’ through Decolonial and Ontological Critique Dr. Raihan M. Sharif <i>Professor and Chair, JU</i>	Chalk and Chains: Colonial Schooling and Psychological Captivity in Ngūgĩ’s Debut Novel <i>Weep Not, Child</i> Afiya Binte Anwar <i>Lecturer, University of South Asia</i>	The Colonial Gaze and the Internalized Inferiority of Beatrice in Ngūgĩ wa Thiong’o’s “Minutes of Glory” Nahid Khan Saikat <i>Lecturer, Northern University Bangladesh</i>	Colonial Hangover and Cultural Castration: Reimagining and Reframing Bangladeshi Education with Ngūgĩ wa Thiong’o Ariful Islam Laskar Assistant Professor, <i>Daffodil International University</i>	The Global Resonance of Decolonial Thought: Tracing The Portrayal of Ngūgĩ wa Thiong’o’s Language Practices Through Bengali Literary Tradition Madam Wadia Darothi Lecturer, <i>Bangladesh University</i>	The Struggles of Consciousness in Selected Short Stories of Ngūgĩ wa Thiong’o: A Postcolonial Perspective Sumaeta Marjan and Dr. Fahmida Haque <i>Assistant Professor and Professor, BUP</i>	Language, Identity, and Cognition: A Psycholinguistic Reading of Ngūgĩ wa Thiong’o’s <i>Decolonising the Mind</i> Md. Kamal Hossain <i>Lecturer, Bangladesh Islami University.</i>

<p>10:30-10.45 am</p>	<p>Postcolonial Vexillology: A Critical Observation Dr. Ariful Islam Assistant Professor, EWU</p>	<p>Women's Struggles and Resilience in Post-independence Kenya: A Postcolonial Feminist Study of Ngūgí wa Thiong'o's <i>Petals of Blood</i> Kashfia Israt Lecturer, Green University</p>	<p>Linguistic Revolution in Devil on the Cross: A Decolonization Perspective Rokaiya Abdullah Raka Contractual Faculty, Daffodil International University</p>	<p>When Rivers Remember and Forests Mourn: Ecocriticism and Indigenous Memory in African Literature Mousumi Chowdhury Independent Researcher</p>	<p>Reclaiming Language, Decolonizing Minds: Ngūgí wa Thiong'o, Linguistic Colonialism, and the Politics of Education in Bangladesh Tamal Nag Lecturer, Green University</p>	<p>Unearthing the Rebel Soil: Ngūgí wa Thiong'o's Ecocritical Vision of Environmental Justice and Indigenous Resistance Md. Raihan Bin Shafiq and Hasiba Mahmud Assistant Professor, and Lecturer, IUBAT</p>	<p>Silenced Resistance of Palestine and Bangladesh Against Neocolonial Censorship: The Battle for Language and Liberation in the Digital Age Nafisa Nahrin Afra Lecturer, Northern University Bangladesh</p>
<p>10:45 - 11.00 am</p>	<p>Haunted Pasts, Emerging Selves: Trauma and Troubled Identities in Ngūgí wa Thiong'o's <i>Petals of Blood</i> Dr. Farzana Nasrin Associate Professor, Jashore University of Science and Technology</p>	<p>Metaphors of Erasure: Spectral Language and Resistance in Ngūgí wa Thiong'o's Novel Moniruzzaman Bhuiyan, M. S. Sakib, Md. Hasan Mahmud, and Nusrat Jahan Nisha UG Students, Comilla University</p>	<p>Unclothed and Uncompromising: Extending the trauma in Ngūgí wa Thiong'o's <i>Petals of Blood</i> and Mahasweta Devi's "Draupadi" Monisha Sarkar and Kona Das UG Students, JU</p>	<p>A Cultural Study on the Revival of Wari-Bateswar: Intertwining Ngūgí's Discourse on Historiography with Sufi Mustafizur Rahman's Archaeological Findings to Forge the Root of Prehistoric Bangla's Indigenous Narratives Alok Deb Nath Sagar and Mithila Baul Graduate Students, JU</p>	<p>"English Isn't Mine": A Bangladeshi Feminist Dialogue with Ngūgí's Language Politics Most. Zafrin Jannat and Bristy Akther Rahman UG Students, Green University</p>	<p>Resistance as Politics : The Paradox in Ngūgí wa Thiong'o's Way of Resistance Noor A. Marzan Oishe, Md. Mostafizur Rahman and Mahmudul Hasan UG Students, JU</p>	<p>Echoes in the Tide: Decolonizing the Delta in Amitav Ghosh's <i>Jungle Nama</i> through Language, Vernacular Rhythm, Form and Folklore Samanti Rahman and Atikur Rahman MA Students, JU</p>

<p>11.00–11.15 am</p>	<p>From Gikuyu to Goopy: Decolonizing the Mind in African and Bengali Narratives Md. Ziaul Haque <i>Associate Professor and Head, University of Global Village (UGV), Barishal</i></p>	<p>Decolonizing the Mind: A Ngūgían Reading of Cultural and Linguistic Fragmentation in Achebe’s <i>Things Fall Apart</i> Fateha Akter <i>UG student, Comilla University</i></p>	<p>The Land as Witness: Eco-Trauma, Gendered Ghosts, and the Unfinished Revolution in <i>Petals of Blood</i> Haimanti Rani Mondal <i>MA Student, JU</i></p>	<p>The Language Cannot Hold: How English Masks and Unmasks Empire in <i>Weep Not, Child</i> Irtifa Hasan <i>Lecturer, ULAB</i></p>	<p>Ngūgí’s Legacy in Health Humanities: Resistance and Well-being in <i>Petals of Blood</i> (1977) Jeba Raisa Maksudatun Hossain <i>MA Students, JU</i></p>	<p>Wanja’s Infanticide to Incubation: How Pregnancy speaks back in Ngūgí’s <i>Petals of Blood</i> Mahmudul Hasan Safin <i>MA Student, JU</i></p>	<p>Refusal of the Cage: Miriamu’s Silent Uprising Against the Rituals of Respectability Md. Shabab Shahrier <i>UG Student, JU</i></p>
<p>11.15–11.30 am</p>	<p>Rewriting the World: Globalectics, Postcolonial Power, and Epistemic Resistance in <i>Wizard of the Crow</i> Jeba Tahsin and Ismail Bin Ebrahim <i>Faculty, Southeast University and Independent Researcher</i></p>	<p>To Speak Is to Resist: On the Politics of Language Reclamation Hafsa Binte Abdullah and Lamia Rahman Toushe <i>MA Students, JU</i></p>	<p>Decolonizing Desire: Palestinian Queer Literature Resisting the Settler Narrative Hasan Abdul Basit <i>MA Student, ULAB</i></p>	<p>Ngūgí wa Thiong’o and His Fight against Colonial Pedagogy Faiza Aantara, Sabikunnahar Nipa, and Nishat Jannat Asha <i>UG Students, JU</i></p>	<p>Echoes of the mother tongue: Rethinking TESOL through Ngūgí wa Thiong’o Kazi Bushra Orpy <i>MA Student, ULAB</i></p>	<p>Decolonizing the Mind and Space: Creates Identity and Crafts Individuality Md. Mamunur Rashid <i>UG Student, JU</i></p>	<p>A Postcolonial Discourse Analysis of “<i>The Return</i>” by Ngūgí wa Thiong’o Md. Wahiduzzaman <i>UG Student, Pabna University of Science and Technology</i></p>
<p>11.30 am–12:00 pm</p>	<p style="text-align: center;">FEATURED SPEAKER The Colonial Politics of Language, Education, and Historiography: Ngūgí’s Thoughts and Decolonizing the ‘Postcolonial’ Countries Mr. Nurul Kabir <i>Chief Editor, New Age</i> Chair: Ms. Tina Nandi, <i>Part-time Faculty, Department of English and Humanities, ULAB</i></p>						
<p>12.00–1.00 pm</p>	<p style="text-align: center;">PANEL ONE On Ngūgí: Language, Liberation, and the New Linguistics World Chair Dr. Abdullah Al Mahmud, <i>Associate Professor, Department of English and Humanities, ULAB</i> Panelists Dr. Asifa Sultana, <i>Professor, Department of English and Humanities, BRAC University</i> Dr. Mohammad Shamsuzzaman, <i>Associate Professor, Department of English and Modern Languages, North South University</i> Dr. Abu Saleh Mohammad Rafi, <i>Associate Professor, Department of English and Humanities, ULAB</i></p>						
<p>1.00–2.00 pm</p>	<p style="text-align: center;">GROUP PHOTO AND LUNCH BREAK</p>						

PARALLEL SESSIONS: 02:00 pm – 3:30 pm							
ROOM	PD108	PD201	PD209	PD210	PD306	PD307	PD309
CHAIR	Dr. Abu Saheb Md. Rafi Associate Professor DEH, ULAB	Dr. Mohammad Mahadhi Hasan Assistant Professor DEH, ULAB	Irtifa Hasan Lecturer DEH, ULAB	Al Mahmud Rumman Senior Lecturer DEH, ULAB	Anika Tahsin Lecturer DEH, ULAB	Mehek Chowdhury Lecturer DEH, ULAB	Oliur Rahman Sun Lecturer DEH, ULAB
2.00-2.15 pm	Reclaiming Indigenous Rights on Sacred Land and Resisting Colonialism through Narratives in <i>Aranyer Adhikar</i> and <i>A Grain of Wheat</i> Fahmida Hoque Meem Senior Lecturer, Northern University, Bangladesh	The Microaggressions of linguistic Encirclement: An Exploration of Anglicized Renaming in Postcolonial Literature through the Lens of Ngūgí wa Thiong'o Nahreen Saleha Shahadat Lecturer, MIST	Colonial Legacies, Economic Exploitation and Nature's Role in Resistance: A Postcolonial Ecocritical Study on <i>The Black Hermit</i> and <i>I Will Marry When I Want</i> Naorin Rahman and Sahria Islam Trisha Lecturer, BUP and Assistant Professor, BUP	Revolutions and Betrayals: A Comparative Study of Ngūgí Wa Thiong'o's <i>Petals of Blood</i> and Quota Reform Movement in Bangladesh Nasrin Tamanna Lecturer, Department of English, CCN University of Science and Technology, Cumilla.	Ngūgí and the Politics of the Mother Tongue: Comparative Reflections from Africa and South Asia Safat Rahman Lecturer, English, Shyamoli Textile Engineering College	The Gun, the Bible, and the Coin: A Comparative Analysis of the Coloniser's Holy Trinity in <i>Petals of Blood</i> (1977) and <i>Sinners</i> (2025). Nusrat Tajkia Lecturer, ULAB	Gendered Violence and Female Agency: A Comparative Study of <i>Petals of Blood</i> and <i>Woman at Point Zero</i> Rajia Akter Lecturer, City University
2.15-2.30 pm	Inscribing the Female Bodies: Gendered Resistance and Cultural Rebellion in Ngūgí wa Thiong'o's Novels Rifah Afa Ibnat and Tahiya Akter Lecturer, MIST	Cinema as Decolonial Witness: Ngūgí WA Thiong'o's Nationalist Ideals in <i>The First Grader</i> Rifat Sultana Lecturer, IUBAT	Narrating Resistance: Polyphony and the Third Space in Ngūgí's <i>Weep Not, Child</i> M. Ashiqur Rahaman Sourav Lecturer, Green University	Phantom of a Postcolonial Utopia from the Lyrics of Kabir Suman and Anjan Dutt Neelanti Nawsheen and Nishat Anjum Risa Lecturer, Ahsanullah University of Science and Technology and Lecturer, Netrokona University	The Marginalization of Bangla among the English Medium Schools: A Decolonial Approach Inspired by Ngūgí wa Thiong'o's <i>Decolonizing the Mind</i> Shahnaz Jasmeeen Keya Assistant English Teacher, Al Amanah Academy, Sylhet	Fragile Masculinity and Postcolonial Disillusionment: A Critical Study of Munira's Psychological and Relational Struggles in Ngūgí wa Thiong'o's <i>Petals of Blood</i> Sharmin Sultana Professor, Comilla University	Exorcism of the Colonial Poltergeist: Liberation through Sexuality in <i>Petals of Blood</i> Sultana Musfika Rahman Assistant Professor, International Standard University

2:30- 2:45 pm	Weaponizing Art and the Rise of Populace Conscious: Re-reading Ngūgí wa Thiong'o's Detained Postcolonially Elham Hossain and Meherinnisa <i>Associate Professor and UG Student, Department of English, Green University</i>	Who Survives, Who Dies: Necropolitics and Labor in Ngūgí wa Thiong'o and Ngūgí wa Miri: <i>I Will Marry When I Want</i> Tina Nandi <i>Part-Time Faculty, ULAB</i>	Reclaiming Tongues: Ngūgí's Call for Translanguaging as a Decolonial Tool; Revisiting Linguistic Liberation in Multilingual Classrooms Sumaiya Islam Sharothy and Tasnim Akther Mim <i>MA Students, JU</i>	Imperial Legacies and Neo-Colonial Violence: Israel's Regional Aggression in the Middle East Sayem Raihan and Lamia Mosharef <i>Lecturer, Daffodil International University and MA Student, DU</i>	The Role of Native Languages in Literature: Ngūgí wa Thiong'o's Rejection of English as a Literary Medium Sumaiya Tabassum and M.S. Sakib <i>UG and MA Students, Comilla University</i>	Re/searching the Androgynous Approach of Ngūgí wa Thiong'o in <i>Petals of Blood</i> Pongkoj Khoksi <i>MA Student, JU</i>	Language and Alienation in Bangladeshi Education: A Reflection through Ngūgí wa Thiong'o Yashna Zarine and Nadira Islam <i>UG Students, IUB</i>
2:45- 3:00 pm	From Colonized Feed to Enslaved Mind: English, Social Media Aesthetics, and the Crisis of Cultural Identity among Bangladeshi Gen Z Md. Abu Zobayer and Md. Mehedi Hasan <i>Lecturer, Department of English, Northern University Bangladesh</i>	Canonization of Resistance through Narrative Agency: From Ngūgí to Trevor Noah – An Interdisciplinary Study Tamanna Islam <i>Lecturer, Department of English, City University</i>	Distorted Democracy, Neocolonial Exploitation, and Delayed Justice, Affecting the Worldview of the Oppressed in Ngūgí wa Thiong'o's <i>Matigari</i> (1986). Monika Kamal Nishat <i>MA student, BRAC University</i>	Language as Liberation: Rereading and Decoding Ngūgí's <i>The Language of Languages</i> (2023) in a Neo-Colonial World Moinul Islam <i>Editor, Public Relations Division (PRD), Bangladesh Agricultural Development Corporation (BADC)</i>	Language shapes identity, memory, and cultural freedom according to Ngūgí wa Thiong'o Nowrin Khan <i>UG Student, JU</i>	Decolonizing the Tongue: Ngūgí wa Thiong'o's Translingual Vision and Homi Bhaba's Third Space of Hybridity in Chimamanda Ngozi Adichie's <i>Purple Hibiscus</i> Rebeka Sultana <i>MA Student, ULAB</i>	Language, Colonialism, and Cultural Disintegration: Reevaluating <i>Things Fall Apart</i> in the Essence of Ngūgí wa Thiong'o Shafiqul Alam Chowdhury <i>UG Student, SUST</i>

<p>3:00-3:15 pm</p>	<p>Reclaiming the Tongue: Ngūgí wa Thiong’o, Language Politics, and the Decolonial Imagination Kumari Sagori Rani and Rifah Tasfia Owishi <i>UG Students, JU</i></p>	<p>About Decolonization of the Mind: Perceptions of English Department Students of a Bangladeshi Public University Liton Chakraborty Mithun and Md. Imran Mia <i>Assistant Professor, and MA student, Gopalganj Science and Technology University</i></p>	<p>Unveiling the Devil’s Feast: Marxism and Linguistic Resistance in Ngūgí’s <i>Devil on the Cross</i> Mosammat Jafrin Alam Jui <i>UG Student, Comilla University</i></p>	<p>Cultural Dominance and Embodied Resistance: The Decolonial Struggle of Settler-Native Conflicts Md. Abu Sufyan, Qazi Naqib Monzur and Sazal Ashraf Khan <i>MA Students, SUST</i></p>	<p>Shame to Selfhood: Psychological Formation in Ngūgí wa Thiong’o’s Children’s Narratives Shithi Nabila <i>MA Student, JU</i></p>	<p>Resisting Erasure : Indigenous Language, Cultural Identity and Postcolonial Resistance Sadia Islam <i>MA Student, Pundra University of Science & Technology</i></p>	<p>The Empire Writes Back: Reclaiming and Rewriting English in the Postcolonial World Sonan Tabindah <i>MA Graduate, NSU</i></p>
<p>3:15-3:30 pm</p>	<p>Dominance without Hegemony and the Subaltern Voices in <i>Weep Not, Child</i> Md. Sifat Ahammed and Koushik Ahmed <i>UG Students, Green University</i></p>	<p>Identity, Language, and Resistance: Postcolonial Crises in <i>The Ugly Asian</i> and <i>Petals of Blood</i> Sumia Aktary Urmie <i>Student, JU</i></p>	<p>Digital Colonialism and Linguistic Resistance: Reinterpreting Ngūgí in the Age of AI and Global English Sumon Sikder <i>MA Student, Northern University Bangladesh.</i></p>	<p>The Ilmorog Syndrome: Development, Dispossession, and the Post-Colonial Landscape in <i>Petals of Blood</i> and <i>Houseboy</i> through Ngūgí wa Thiong’o’s Decolonial Lens Mehedi Hasan, Fuad Ahmmed and Md. Jobair Hossain <i>UG Students, Green University</i></p>	<p>Linguistic Subjugation and the Crisis of Voice: Epistemic Silencing in <i>Heart of Darkness</i> and <i>Houseboy</i> through Ngūgí wa Thiong’o’s Decolonial Lens Takia Samiha <i>UG Student, BUP</i></p>	<p>The Nation Eats Its Women: Ngūgí’s <i>Mumbi</i> and the Aftertaste of Nationalist Memory Tasnim Rafiyah Rimu <i>MA Student, JU</i></p>	<p>Decolonising Minds through Language: A Critical Reading of Ngūgí wa Thiong’o’s Linguistic Rebellion Tomal Kumar Roy <i>UG Student, JU</i></p>
<p>3:30-4:00 pm</p>	<p style="text-align: center;">FEATURED SPEAKER ‘Language’ and ‘Being’: The Relevance of Ngūgí wa Thiong’o and Heidegger in Ethnomethodology Dr. Mahmud Hasan Khan <i>Professor, Department of English and Humanities, ULAB</i> Chair: Dr. Asifa Sultana, <i>Professor, Department of English and Humanities, BRAC University</i></p>						
<p>4:00-5:00 pm</p>	<p style="text-align: center;">PANEL TWO - Ngūgí and the Global South: The Politics of Literary Continuance Chair Dr. Khallquzzaman Elias, <i>Professor (Retired), Dept. of English, Jahangirnagar University and North South University</i> Panelists Dr. Firdous Azim, <i>Professor and Chair, Department of English and Humanities, BRAC University</i> Dr. Shamsad Mortuza, <i>Professor, Department of English, University of Dhaka</i> Dr. Sarker Hasan Al Zayed, <i>Associate Professor, Department of English and Modern Languages, IUB</i></p>						
<p>5:00-5:15 pm</p>	<p style="text-align: center;">Vote of Thanks and Closing Remarks</p>						
<p>5:15 pm</p>	<p style="text-align: center;">TEA & SNACKS</p>						

KEYNOTE SPEAKER

Dr. Azfar Hussain

Summer Distinguished Professor, Dept. of English and Humanities, ULAB
 Director of the Graduate Program in Social Innovation, Grand Valley State University, MI
 Vice President & Professor of English, World Literature, and Interdisciplinary Studies,
 The Global Center for Advanced Studies (GCAS), New York

Personal Encounters with Ngūgĩ: Emancipatory Theory, Creative Imagination, and Conversations That Transformed Me



Since my initial meeting with Ngūgĩ wa Thiong'o in 2005, I had the privilege of engaging in a series of substantive conversations with him on questions central to decolonization, language, literature, translation, creativity, and emancipatory thought. Drawing on those conversations—while critically interrogating Ngūgĩ's major theoretical interventions such as *Globalectics and the Politics of Knowing* (2014) and *Decolonizing Language and Other Revolutionary Ideas* (2025)—I seek to foreground Ngūgĩ not only as a major creative writer but also as a politically and philosophically engaged theorist. While considerable critical attention has been paid to Ngūgĩ's novels, stories, and plays—including his essays—his role as a theorist remains relatively underexplored. My conversations with him, along with a close reading of his non-fictional work, have revealed a thinker whose Marxism is dialectically—or rather, *globalectically* (Ngūgĩ's term)—inflected and invigorated by a creative imagination that I characterize as nothing short of “emancipatory.” Some of Ngūgĩ's most resonant ideas surrounding creativity find acute articulation in the words of the Chicano Marxist poet Luis J. Rodriguez: “There abides in every person a reservoir of creativity that when tapped proves to be inexhaustible. As the saying goes, ‘artists are not a special kind of person; every person is a special kind of artist.’ [...] There is nothing more powerful and transformative in a human being than an awakened heart, an engaged imagination, the clarity of purpose associated with conscious life-activity.” Mobilizing such assumptions across multiple registers, I explore and examine Ngūgĩ's dialectics of

creativity and theory, while also mapping his direct and indirect influence on a theory I develop in one of my own books: namely, that one cannot adequately grasp the workings of colonialism and imperialism—as a historically developed stage of capitalism—without analyzing four interlinked material sites of both oppression and opposition, domination and resistance: land, labor, language, and the body. Influenced by the Caribbean anticolonial revolutionary Frantz Fanon, Ngūgĩ reminds us that decolonization is not a metaphor—it is the return of the land, the liberation of labor, the rebirth of the body, and the reclamation of the word—and that the struggle continues to rename and remake the world.

Azfar Hussain is a bilingual writer, critic, poet, and translator, currently serving as the Director of the Graduate Program in Social Innovation at Grand Valley State University, Michigan. He is also the Vice-President of the Global Center for Advanced Studies (GCAS) in New York and holds the position of GCAS Professor of English, World Literature, and Interdisciplinary Studies. He is also a Summer Distinguished Professor of English and Humanities at the University of Liberal Arts Bangladesh. Hussain has taught English, world literature, ethnic studies, and cultural studies at several U.S. institutions, including Washington State University, Bowling Green State University, and Oklahoma State University. In Bangladesh, he has taught at Jahangirnagar University and North South University. In addition to authoring/editing several books, Hussain has published hundreds of academic, creative, and popular works in both English and Bengali. His scholarship spans a wide range of topics, from Native American poetics to Marxist political economy, critiques of postmodern and postcolonial theory, “third world” literatures, imperialism, and the theories and practices of interdisciplinarity. His works also include translations from multiple non-Western languages.

FEATURED SPEAKERS

Dr. Mahmud Hasan Khan

Professor, Department of English and Humanities
University of Liberal Arts Bangladesh

'Language' and 'Being': The Relevance of Ngũgĩ wa Thiong'o and Heidegger in Ethnomethodology



The house that human beings live in is the house of language. 'Language speaks' or 'language is the house of being', Heidegger once proposed. A linguist whose aim is to write a thousand-page long reference grammar of a specific language, and a grammarian for whom the target is to write a prescriptive grammar, albeit their different epistemological biases study language as a specific articulation, no matter how fluid, dynamic and constantly changing a phenomenon language is. Insights from different disciplines (e.g., linguistics, philosophy, literary criticism and sociology) can be useful to conceptualize language both as (1) a means or a set of tools used by beings-in-the-world or members of a speech community to make sense of their concrete ontic everyday being; and (2) a norm-based phenomenon meant for ideal competent language users within a speech community who have access to what de Saussure defined as la langue. Heidegger did not focus on a specific language while using concepts like articulations, assertions, language and discourse. He had a general view in his mind, i.e., the ontological properties of language, and not the ontical properties, a linguist's reference-grammar. Ngũgĩ wa Thiong'o on the other hand, had a specific language, Gikuyu, his mother tongue, in his head. In his *Decolonising the Mind*, Ngũgĩ remembers fondly his days growing up in the village speaking Gikuyu "in the fields" and "in and outside home." For him, the language of their "evening teach-

ins", of "immediate and wider community" and "the language of our work-in-the fields" in the village "were one" (Ngũgĩ, 1996). Instead of essentializing Ngũgĩ as someone playing the narrow ethno-nationalist card, it is useful to see his approach as merely an advocacy for 'the primacy' of mother tongue education. The use of mother tongue would allow the child to view the world in harmony, and not in conflict, as the child's world is not ready yet for too much contradiction. Simultaneously, Ngũgĩ had a bigger enemy to fight, the empire. Language for him was a site for struggle with specific historical nuances and consequences. Ngũgĩ's creative work in Gikuyu and critical work in English was already a message to the world that he was not fighting against a specific language but the language of the empires - French, Portuguese or English. His plea to abolish the English department in Kenya was never a plea to get rid of the literary cannons. The third element of my paper deals with a sociological approach to language, i.e., ethnomethodology. For an ethnomethodologist, the use of language by the members of a speech community is done locally, endogenously "everywhere, always, only, exactly and entirely [as] members' work" (Garfinkel, 1996, p. 11). Language that we speak shapes us and we shape that language in turn. Ngũgĩ and Heidegger, although they had entirely different political projects in mind, share some common grounds on 'language as the house of being' and thus help widen an ethnomethodologist's views of language.

Mahmud Hasan Khan, PhD, a discourse analyst, teaches sociolinguistics and language policy in education. He taught at ULAB and IUB in Bangladesh and earlier at the University of Malaya in Malaysia. At IUB, he was the Executive Director of Sasheen Center for Multilingual Excellence that focused mainly on documenting and studying indigenous languages in the Chittagong Hill Tracts, Bangladesh. Professor Khan is one of the editors of The Routledge Handbook of English Language Education in Bangladesh (2021). He has published in the areas of identity formation and policy discourses in Discourse: Studies in the Cultural Politics of Education, Asian Journal of Social Sciences, and Multilingua among others. His recent publications include chapters in Routledge (2024) and Springer (2023) on medium of instruction, equity and social justice.

Mr. Nurul Kabir*Chief Editor, New Age***The Colonial Politics of Language, Education, and Historiography:
Ngũgĩ's Thoughts and Decolonizing the 'Postcolonial' Countries**

The great Kenyan intellectual Ngũgĩ wa Thiong'o's last major work, *Decolonizing Language and Other Revolutionary Ideas*—which is, among other things, a critical study of some 400 years of European colonization across different continents—unmistakably shows that colonizers would occupy a foreign country either through military conquest or political intrigue. Then, in order to sustain and perpetuate their colonial rule for purposes of economic exploitation, they would create a class of intellectual elites in the occupied countries. Members of this elite class would learn to appreciate everything about the colonizers, come to dislike everything about their own societies, and unwittingly help perpetuate colonial rule and domination. This means that, in their efforts to create such a 'native' elite, the colonizers reshaped language, education, and historiography in ways that led the colonized elite not only to see the world through the eyes of their occupiers, but also to continue doing so even after the colonizers had formally withdrawn. Ngũgĩ wa Thiong'o explains this phenomenon particularly in the context of African colonial experiences. We would argue that Ngũgĩ's analysis is equally relevant for understanding the colonial history—and its continuing consequences—in the Bangladesh-India-Pakistan subcontinent. It is important that we truly democratize postcolonial countries, including Bangladesh, by working to decolonize the minds of the mainstream intelligentsia in these otherwise independent states.

Nurul Kabir is a Bangladeshi journalist, writer, columnist, editor, and activist. He is the editor of the outspoken Bangladeshi newspaper, New Age and the editor of the Bengali weekly Budhbar. Nairbachanik Swairatantra O Ganatantrer Sangram and The Red Moulana are two of his most well-known books. Nurul Kabir received a Bachelor of Law degree from the University of Dhaka in 1983, and a Master of Arts degree in English from the same university in 1984. Nurul Kabir also studied advanced journalism at the Thompson Foundation in the UK in 1988, and was awarded the Jefferson fellowship for studying journalism at the East-West Center, the University of Hawaii at Manoa, Hawaii, the US, in 2004. During his student life at Dhaka University, Nurul Kabir was a left-wing student leader and activist, who played an active role in forming the Students Committee of Action for Democracy in 1983; the Committee played a decisive role in fighting against the martial law regime during the eighties. Known for his upright journalism and bold political views, Nurul Kabir wrote many books, published numerous essays both at home and abroad, and presented many papers at regional, national, and international conferences.

PANEL DISCUSSIONS

PANEL 1: On Ngũgĩ: Language, Liberation, and the New Linguistics World



Dr. Abdullah Al Mahmud is an Associate Professor at the Department of English and Humanities, ULAB. He has taught various courses in Malaysia and Bangladesh in English Language and Literature, Applied Linguistics, and TESOL/ELT to students from more than forty countries. Abdullah has publications in high-impact indexed journals and international/national conference papers. His research interests include Applied Linguistics, TESOL/ELT, Critical Pedagogy, Comparative Linguistics, and Postcolonial Studies.



Dr. Asifa Sultana is a Professor at the Department of English and Humanities, BRAC University, Bangladesh. She is a linguist with research interests in language acquisition and education policy. In collaboration with researchers based in various countries, she works on research projects that investigate these issues across language, culture and geographical boundaries. She has also published extensively on these areas in reputed academic platforms.



Dr. Mohammad Shamsuzzaman is an Associate Professor in the Department of English and Modern Languages at North South University, Bangladesh. He earned his PhD in Education from the University of Canterbury, New Zealand. He also has two MA degrees in English Studies from Bangladesh and the USA. His research interests include second language writing, second language acquisition and development, and neurolinguistics.



Dr. Abu Saleh Mohammad Rafi is an Associate Professor at ULAB and Senior Research Fellow on a national project funded by the Australian Research Council. He is also an incoming Fellow at the University of Groningen. Dr Rafi has published widely on translanguaging pedagogies in top journals, co-edited two special issues, and delivered talks at the University of Witwatersrand, China Three Gorges University, McGill, and Buriram Rajabhat University. His forthcoming publications include a Routledge handbook on professional learning and a critical article on Bangladesh's ELT conundrum in *English Today* (Cambridge University Press).

PANEL 2: Ngūgi and the Global South: The Politics of Literary Continuance



A retired professor of English, **Dr. Khaliqzaman Elias** is primarily a translator and essayist. He studied at Dhaka University for his Masters in English Literature and at Howard University for PhD in comparative African, African-American, and African-Caribbean Literature (“Legacies of Prospero: Colonial and Neocolonial Experiences in Selected Writings of Richard Wright, Chinua Achebe, and George Lamming”). He taught at Jahangirnagar University and North South University for several years. Now a full-time writer/translator, Khaliqzaman believes that translating is a creative enterprise and the art of translation should be considered an independent genre which encompasses all other genres of literature. He has translated a significant number of world classics into Bangla, among them James George Fraser’s *The Golden Bough*, Jonathon Swift’s *Gulliver’s Travels*, Richard Wright’s *Black Boy*, Frederic Douglass’ *Narrative of an American Slave*, Chinua Achebe’s *Arrow of God*, Joseph Campbell’s *Power of Myth*, and from English Nikos Kazantzakis’ *Zorba the Greek*, *Report to Greco*, Rousseau’s *Confessions*, and now with the publisher, Marcus Aurelias’ *Meditations*. In 2011, Khaliqzaman Elias was awarded the Bangla Academy Literary Prize for his overall contribution to Bangla translation.



Dr. Firdous Azim is a Professor of English and Chair of the Department of English and Humanities at BRAC University. She is also a member of Naripokkho, a women’s activist group in Bangladesh. She obtained her PhD from the University of Sussex, UK in 1989 and was awarded a fellowship by the University as one of its fifty most distinguished alumni and academics in 2012. Dr. Azim has published widely both in the field of postcolonialism and literature, as well as on feminist issues. Her books include *The Colonial Rise of the Novel* (Routledge, 1993) and *Infinite Variety: Women in Society and Literature* (University Press Limited, Dhaka, 1996). She is a contributing editor for *Feminist Review*, for which she has edited a special issue entitled *South Asian Feminisms: Negotiating New Terrains* (March 2009). She has edited a book titled *Complex Terrains: Islam, Culture and Women in Asia* (Routledge, March 2013) and co-edited several books including *Infinite Variety: Women in Society and Literature* (UPL, 1994) and *Other Englishes: Essays on Commonwealth Writing* (UPL, 1991). She is a member of the editorial board of *Journal of Inter-Asia Cultural Studies* as well as a member of the Board of the Inter-Asia Cultural Studies Society.



Dr. Shamsad Mortuza is an academic administrator, educator, poet, translator, and columnist. He is a Professor of English at the University of Dhaka who served as the Pro-Vice-Chancellor of the University of Liberal Arts Bangladesh (ULAB) from 2018–2022. He is also a Professor of the Department of English and Humanities of which he was the former Head. Dr. Mortuza is currently serving as the Special Advisor to the ULAB Board of Trustees. He has previously taught at many universities including his alma mater Jahangirnagar University. He attended the University of Arizona as a Fulbright scholar. He received his PhD in English from Birkbeck College, the University of London for his dissertation on *The Figure of the Shaman in Contemporary British Poetry*. In 2013 he went to UCLA as a senior Fulbright postdoctoral fellow. He has six books, and over 30 articles and book chapters to his credit. He is the Chief Editor of *Crossings: A Journal of English Studies* and *Journal of Bangladesh National Museum*. He writes a popular weekly column “Blowin’ in the Wind” for *The Daily Star* and serves on the editorial board of the literary journal, *Six Seasons Review*. Dr. Mortuza supervises MPhil/PhD students in the fields of Contemporary British Poetry, Romantic poetry, South Asian literature, and Native American literature.



Dr. Sarker Hasan Al Zayed is an Associate Professor of English and Modern Languages at Independent University, Bangladesh. In 2020, he received his PhD from the University at Albany, State University of New York. Zayed is the author of *Allegories of Neoliberalism: Contemporary South Asian Fiction, Capital, and Utopia* (NY and London: Routledge, 2023). He is the editor of *Chaos: IUB Studies in Language, Literature and Creative Writing*. With his co-editor Muneeza Shamshie, he also edits the “Bangladeshi and Pakistani Literature and Culture” section of *The Literary Encyclopedia*, the largest online compendium of peer-reviewed scholarly entries on Anglophone and World Literature.

ABSTRACTS

Chalk and Chains: Colonial Schooling and Psychological Captivity in Ngūgĩ’s Debut Novel *Weep Not, Child*

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This paper argues that the colonial classroom in Ngūgĩ wa Thiong’o’s *Weep Not, Child* functions as a tool of psychological captivity, training Njoroge—the protagonist—to equate knowledge with submission. Drawing on Frantz Fanon’s concept of education as “epidermalization,” it examines how British pedagogy grafts a “white mask” onto Njoroge, rendering his literacy inseparable from self-effacement. Njoroge’s upbringing is shaped by the myth that education will restore justice, dignity, and land. Yet, as systemic violence, familial collapse, and colonial betrayal unravel this belief, schooling is revealed not as a liberatory force but as a mechanism of emotional containment and psychic subjugation. The central irony—that education promises justice but delivers bondage—mirrors Fanon’s critique of colonial “affective erethism,” where nervous ambition masks deepening alienation. The paper contends that colonial pedagogy cultivates obedience, docility, and hope—precisely the traits that render Njoroge vulnerable to breakdown. His final silence, often read as defeat, is reframed here as the culmination of an educational betrayal that fractures the colonial subject from within. Ngūgĩ’s portrayal of the classroom emerges as a critical site of power, where the chalk that inscribes knowledge also draws the chains that bind the mind. Through this lens, the novel becomes not only a nationalist narrative but a psychological study of how empire manufactures submission through the illusion of upliftment. By juxtaposing Ngūgĩ’s classroom with Fanon’s clinic, this paper reframes *Weep Not, Child* as a psychological autopsy of how colonialism weaponizes hope to produce docility.

A Cultural Study on the Revival of Wari-Bateswar: Intertwining Ngūgĩ’s Discourse on Historiography with Sufi Mustafizur Rahmān’s Archaeological Findings to Forge the Root of Prehistoric *Bangla*’s Indigenous Narratives

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This paper sets upon an interdisciplinary context on the cross-cultural pathways and historiographical revival of Wari-Bateswar, a prehistoric urban settlement of *Bangla* to rejuvenate the past glory and its identical anecdotes. It acknowledges the Archaeological contributions of Professor Sufi Mustafizur Rahman from Jahangirnagar University by encompassing Ngūgĩ’s discourses on the decolonization of the mind and historiography that serve as a theoretical framework to interrogate how imposed epistemologies have silenced the indigenous and precolonial narratives of Precolonial *Bangla*. As Ngūgĩ states in *Something Torn and New: An African Renaissance* (2009), “Colonialism was a disruption; a violent rupture of the African story. Our task is not to start anew, but to pick up the thread that was cut.” The rediscovery of the silenced past through archaeological findings across sixteen places in present-day Narsingdi denotes *Bangla*’s ancient heritage of *Gangaridae*, referenced by Greco-Roman writers like Diodorus Siculus, Strabo, Plutarch and others From 1930s, the efforts of Hanif Pathan and later his son Habibullah Pathan paved the way for formal excavation, led from 2008 by Professor Sufi Mustafizur Rahman along with 360 students of Jahangirnagar University. Findings such as the fortified citadel, defensive wall, brick-paved roads, pit dwellings, coins, beads, tools, and symbolic pottery reveal a global trade-linked civilization known for its Beads Industry. Using the archival method, this paper foregrounds the ethno-cultural significance of figures like Sufi Rahman in deconstructing and decolonizing the struggles of indigenous cultural identity of Bangladesh more residually.

Colonial Hangover and Cultural Castration: Reimagining and Reframing Bangladeshi Education with Ngūgĩ wa Thiong’o

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This paper looks at the lasting impact of colonialism on Bangladesh’s education system through Ngūgĩ wa Thiong’o’s theory of decolonization. Even though Bangladesh gained independence in 1971, many colonial practices still shape educational norms and institutions. English serves as a symbol of social privilege and intellectual elitism, reinforcing class divisions. The split among Bangla medium, English medium, and Madrasa education mirrors Thomas Macaulay’s colonial strategy of divide and rule, which keeps inequality in social and economic areas. Drawing on Ngūgĩ’s critique of cultural division and alienation, the study points out that students and teachers often celebrate figures like Shakespeare and Wordsworth but overlook local poets, histories, and stories. This systematic neglect leads to cultural erasure, weakening native identity and creative expression. As Ngūgĩ powerfully puts it, “Our children learn about snow before they know about the rains” (Education for a National Culture, 1981), showing how foreign knowledge is favored over local understanding. Additionally, the continued focus on rote memorization and exam-centered learning, features of colonial education, encourages conformity instead of critical thinking. Teacher-centered teaching, strict

assessment methods, and few chances for dialogue strengthen hierarchical classroom structures and limit student creativity. This paper argues for a crucial decolonization of the curriculum by highlighting local knowledge, languages, and critical teaching methods to create an education that is genuinely freeing and culturally rooted.

Postcolonial Vexillology: A Critical Observation

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The recorded history of the flag, a symbol of the highest value and importance, in all civilizations started with insignias and then developed through vexilloids, vexilla, and ensigns (Langbein, 1876). Branches of vexillology, ranging from orthodox vexillology to dramatic vexillology, from shameless vexillology to greater vexillology, and from weird vexillology to affective vexillology, rest on a common ground, arguing that flag is nation and that flag speaks. In this paper, I will use three terms — postcolonial vexillology, political vexillology, and affective vexillology — to elucidate how postcolonial rereading of the flags of the colonized countries inherently includes emotion, identity, and politics of the peoples of the post-colonial world. Flag politics (Petroni 2022, Marshall 2016) is nothing new since it — be it the Union Jack or the Crescent Moon — seems to be the cause of conflicts as much as commonalities between nations and their peoples. Applying the theories of ‘affective postcolonial’ vexillology, black flag narrative (Williams 2017), vexillological symbology (Wagner & Marusek 2021, Petroni 2022, Veneti & Poulakidakos 2023), false flag strategy (Fernandez 2011), and flag literature (Wells 1906, Thiong’o & Miri 1977, Huq 2007), this research will analyze how and to what extent the color, shape, size, and other contents in the flags of the colonized countries represent their colonial past and decolonial position along with the different layers of history they belong. In doing so, this paper will conclude with the suggestion that postcolonial vexillology is a must to have a better understanding of postcolonial theories and literatures.

Haunted Pasts, Emerging Selves: Trauma and Troubled Identities in Ngūgĩ Wa Thiong’o’s *Petals of Blood*

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This research critically explores the complicated relationship between trauma and identity formation in Ngūgĩ wa Thiong’o’s *Petals of Blood*, highlighting how historical, political, and personal traumas shape individual and collective identities in postcolonial Kenya. Through a close reading of the novel’s central characters—Munira, Abdulla, Wanja, and Karega—the study examines how colonial violence, capitalist exploitation, and sociopolitical betrayal act as traumatic forces that disrupt traditional structures and reconfigure notions of selfhood. The article is mainly based on content analysis method and it attempts to divulge the remarkable influence of trauma on establishing central characters’ identity. It is a critical investigation on applying Cathy Caruth’s trauma theory and the identity formation theory of Erik Erikson. However, this paper also argues that identity in *Petals of Blood* is not static but evolves in response to the characters’ engagement with memory, resistance, and healing. The objectives of the research are: firstly, it aims to inspect the traumatizing factors of the central characters’ struggles; and secondly how traumatizing experiences influence the central characters’ struggles’ on trans-identity formation. The narrative’s fragmented chronology and multi-voiced perspective further underscore the disorienting effects of trauma while simultaneously affirming the possibility of agency and political awakening. Ultimately, the study positions *Petals of Blood* as a powerful critique of neocolonial systems and a testament to the resilience of marginalized identities in the face of systemic oppression.

Weaponizing Art and the Rise of Populace Conscious: Re-reading Ngūgĩ wa Thiong’o’s *Detained* Postcolonially

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Meherinnisa

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This paper seeks to explore the historicity of Ngūgĩ wa Thiong’o *Detained: A Writer’s Prison Diary* and examine how art transforms into a weapon against the oppressive power dynamics in postcolonial situations. Ngūgĩ, a Gramscian ‘organic intellectual’, produces *Detained* as a record of not only his detention-experience but also as a potent narrative of how the oppressed get metamorphosed into oppressors after the political independence of a country, and, though specifically Kenya, it suits almost all the postcolonial countries in terms of deviation from the pre-independence revolution-ideology. Ngūgĩ, as his whole academic journey marks, thoroughly seeks to mediate with the populace, and by bringing them in acquaintance with the historicity of Kenya’s past and present, he intends to raise consciousness among them. Thus, *Detained* gets transformed into a literary weapon highly charged with political and historical consciousness, and critiques the postcolonial power-structure’s consistent attempt of playing down the importance of mass revolutionary uprising. This paper will pursue the research question— how *Detained* is literally weaponized against the neocolonial process to be accomplished by only a few elite politicians, not representing the populace. This

qualitative research based on textual data will borrow the theoretical framework from Antonio Gramsci and relevant postcolonial theorists. It is hoped to impact the successive researchers' interest and investigation in the similar field.

Reclaiming Indigenous Rights on Sacred Land and Resisting Colonialism through Narratives in *Aranyer Adhikar* and *A Grain of Wheat*

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Ngũgĩ wa Thiong'o and Mahasweta Devi, belonging to different cultures, to be exact, to different and distinct continents, advocate for the people who tend to be marginalized and ignored in terms of human rights during the era of colonization and even after colonization ends. The efforts to resist Western imperialism and reclaim the indigenous rights of the subaltern, explicitly observed throughout the two novels *Aranyer Adhikar* by Mahasweta Devi and *A Grain of Wheat* by Ngũgĩ wa Thiong'o, prevail as one of the major ideologies. The urge to protest against the continuation of colonialism that destroys the base of the tribal people and protects the lineage of the indigenous people occupies the center of discussion in both novels. To break the rules of colonial narratives, both authors opt for narratives that celebrate resistance and explore the true meaning of independence. The tribal uprising in India and the Mau Mau rebellion in Kenya represent the attempt to reshape national consciousness. In both novels, the deep-seated emotional attachment to land and territory implies a desire to overcome the brutal effects of colonialism. This paper aims to explore the ways of dismantling colonial rule and make the marginalized voice more vocal in reconstructing the idea of independence and reclaiming their rights to land, as land is sacred and holy to its inhabitants, as portrayed in the novels.

Ngũgĩ wa Thiong'o and His Fight against Colonial Pedagogy

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Ngũgĩ wa Thiong'o is a renowned Kenyan writer, academic, and activist known for his powerful resistance against colonial cultural domination through education. One of his most influential intellectual battles has been against *colonial pedagogy*—an education system established by colonial powers that promoted European languages and culture while suppressing indigenous African identities. This system often made colonized people feel inferior and admire the West blindly. Ngũgĩ strongly opposed this system. He believed that colonial education in African schools and universities was a powerful tool used to control African minds by disconnecting them from their roots. He argued that forcing students to read and write only in English weakened their connection to their own languages, cultures, and identities. Through his groundbreaking work *Decolonising the Mind*, Ngũgĩ exposed how colonial education shaped African consciousness to favor the colonizer's worldview while rejecting their own heritage. One of his boldest acts of resistance was his decision to stop writing in English and instead use Gikuyu, his mother tongue. This move highlighted the importance of linguistic decolonization—the reclaiming of language as a means of cultural and intellectual liberation. This study explores Ngũgĩ's critical views on colonial pedagogy and how he challenged its influence through literature and education. This study closely examines his famous essays, especially *Decolonising the Mind*. Using close reading and postcolonial theoretical frameworks the research highlights his call for African education systems to embrace native languages and cultural knowledge. The findings show that Ngũgĩ believed true freedom could only be achieved when Africans could express themselves in their own languages. His ideas remain vital today, especially in contexts where global powers continue to marginalize local cultures.

Decolonizing the Mind: A Ngūgīan Reading of Cultural and Linguistic Fragmentation in Achebe's *Things Fall Apart*

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Chinua Achebe's *Things Fall Apart* narrates cultural collapse under colonial pressure echoing the decolonization theory of Ngũgĩ wa Thiong'o. This paper will explore the novel through an Ngūgīan lens, focusing on how colonialism causes fragmentation in case of indigenous identity, their rituals and culture. Through a qualitative literary analysis, this paper focuses on analyzing the text under the framework of Ngũgĩ's post-colonial theory. A cultural bomb, according to Ngũgĩ, is the most dominant tool of colonization through the replacement of language and manipulation in one's cultural identity. Achebe's description of Igbo life before colonialism and after colonialism portrays the disintegration in colonized people's lives. Though Ngũgĩ advocates returning to one's own native language by denying the colonizer's language, Achebe prefers to write in English with the infusion of Igbo rituals, proverbs, oral traditions. His linguistic strategy is another form of resistance. The paper further examines how colonial epistemology and religious conversion exploits indigenous people's beliefs and ideologies. Silencing the indigenous voices is a concern for both

Achebe and Ngūgí's literary and political vision. Through a comparative study of Ngūgí's post-colonial theories, this paper argues the results of colonialism along with depicting the grief of colonized people in case of language or culture. Further research can be done by applying Ngūgí's theory to other anti-colonial literary works.

To Speak Is to Resist: On the Politics of Language Reclamation

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This paper argues that true decolonization requires the rejection of colonial languages and the reclamation of indigenous and subaltern tongues. Using theoretical and textual analysis grounded in postcolonial and decolonial theory, it builds on Ngūgí wa Thiong'o's *Decolonising the Mind*, extending his argument across global contexts. The return to one's language is framed not as symbolic, but as a cultural, political, and epistemic necessity. Drawing on the work of Ngūgí wa Thiong'o, Nigerian literary critic Obi Wali, and Indigenous scholar Leanne Betasamosake Simpson, the paper explores how language operates both as a tool of colonial domination and as a site of resistance. It contends that liberation cannot be fully realized within the linguistic frameworks of empire. Reclaiming mother tongues allows for a re-rooting of memory, identity, and imagination in the spaces colonialism sought to erase. Challenging the belief that colonial languages are neutral vessels of thought, the paper emphasizes the need for linguistic sovereignty: the right to speak, think, and make meaning in one's own language. While acknowledging the ways in which colonized peoples have transformed English into a tool of resistance, the continued dominance of colonial languages still marginalizes indigenous ones and constrains epistemic freedom. That this argument is made from within an English department is not a contradiction, but a reflection of the colonial inheritances we are tasked with confronting. In line with the symposium's theme, *La Luta Literária*, the paper asserts that the struggle for liberation must include reclaiming the right to speak, dream, and create in our own tongues. Language is not merely heritage; it is resistance and revolution.

The Land as Witness: Eco-Trauma, Gendered Ghosts, and the Unfinished Revolution in *Petals of Blood*.

Haimanti Rani Mondal

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Ngūgí wa Thiong'o's *Petals of Blood* is a literary crucible where the scars of colonial extraction, environmental devastation, and gendered oppression converge into a haunting testimony of eco-trauma and political betrayal. Using an eco-critical and feminist lens, the study uncovers how Ngūgí animates the landscape as a silent bearer of historical suffering—recounting deforestation, soil degradation, and loss of indigenous knowledge—all directly linked to exploitative capitalist systems and neo-colonial development agendas. This paper further explores how Ngūgí fuses eco-trauma with gendered suffering, particularly through the figure of Wanja, whose body becomes a symbolic extension of the violated land. The 'ghosts' of the revolution—both literal and symbolic—are deeply gendered: women's labor, pain, and resistance remain silenced or commodified within the national narrative. These ghosts question the possibility of healing in a society still complicit with its colonial past. By linking eco-trauma with gender and revolutionary failure, this paper argues that *Petals of Blood* articulates a profound critique of both environmental degradation and political betrayal in post-independence Kenya. It reads Ngūgí's novel as an early form of ecopolitical literature, where resistance must not only confront economic injustice but also reckon with the colonization of nature and the erasure of women's voices. The 'unfinished revolution' is thus not only a political demand—it is a call for ethical and ecological restoration. The revolutionary spirit of the novel is never fully realized, and perhaps that's its sharpest critique: a reminder that emancipation is a process not yet complete.

Decolonizing Desire: Palestinian Queer Literature Resisting the Settler Narrative

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The Israeli genocide, ethnic displacement and colonial occupation of Gaza and the West Bank have persisted for the last 76 years- with roots buried in imperialist expansion and Zionism that goes back at least 100 years. Yet, the global apathy towards Palestinian suffering has always been obscured by ideological deflections of Western liberal discourse. Promoting Israel as a queer progressive country, while demonizing Palestine as fundamentally opposing of queer identity creates one such pinkwashing mechanism to mask Israel's occupation and native identity erasure. Using archival methods and Louis Althusser's theory of interpellation, this study thus aims to investigate how Palestinian queer literature resists the colonial cisheteronormative interpellation. By tracing the characters' queer presence and resistance in selected texts from the anthologies *Blood Orange* and *This Arab is Queer*, this study aims to locate the counter interpellation and unsettle both the pinkwashing and cisheteronormative erasure.

The Language Cannot Hold: How English Masks and Unmasks Empire in *Weep Not, Child*

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Drawing on Edward Said's notion of textual imperialism and Ngũgĩ's own later theory of the "cultural bomb" in *Decolonising the Mind*, this paper examines how colonialism uses the vehicle of English language and education as a covert ideological tool to impose imperial values but creates psychic dissonance within the colonized subject. It argues how despite being written in English *Weep Not, Child* quietly maps the English language's inadequacy in capturing indigenous experience, emotion and resistance—exposing the contradictions in moments meant to enforce white supremacy and instead inviting indigenous re-imagination. Even attempts at appropriation by the protagonist Njoroge—such as instances where he twists the English phonics into Gikuyu rhythm and recasts Bible stories with Gikuyu—only highlights the dissonance and shows how English can be mimicked, even bent, but never made to speak fully for the colonized. This study thus reads the novel as the first fracture in Ngũgĩ's relationship with English—a literary space where the colonizer's language begins to stutter under the weight of indigenous consciousness. Njoroge's final silence—delivered after his English prayer goes unanswered—is not just despair, but a moment of narrative clarity: a demonstration that English cannot liberate because it cannot translate. In staging this failure, Ngũgĩ marks his first literary rejection of the colonizer's tongue—a rupture that anticipates the linguistic and cultural liberation he will later fully embrace.

Ngũgĩ's Legacy in Health Humanities: Resistance and Well-being in *Petals of Blood* (1977)

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This research examines how Ngũgĩ wa Thiong'o's *Petals of Blood* (1977) contributes to health humanities by portraying the intersection of resistance, liberation, and well-being in post-colonial Kenya. Set in the village of Ilmorog, the novel critiques neocolonial systems through the lives of four characters: Munira, Abdulla, Wanja, and Karega, whose experiences reflect the health impacts of systemic injustices. Employing Critical Discourse Analysis (CDA), this study analyzes how Ngũgĩ's language constructs narratives of health and resistance, particularly for marginalized figures like Wanja, who faces gender-based exploitation, and Abdulla, a disabled Mau Mau veteran. Wanja's reflection about her psychological healing, while Abdulla's resolve to fight for his next generation ties resistance to improved living conditions essential for health. Drawing on Narrative Medicine and trauma theory, the study explores how Ngũgĩ's storytelling fosters empathy and recognizes agency, illuminating the psychological and physical toll of oppression. By highlighting health disparities rooted in neocolonialism, *Petals of Blood* advocates for a holistic understanding of well-being, contributing significantly to health humanities and aligning with the conference theme of language and liberation.

Rewriting the World: Globalectics, Postcolonial Power, and Epistemic Resistance in *Wizard of the Crow*

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Ngũgĩ wa Thiong'o's *Wizard of the Crow* (2006) emerges as a pivotal allegorical narrative that reclaims African literary agency and articulates a radical reconfiguration of global literary engagement. This research undertakes a critical examination of the novel through the theoretical lens of Globalectics, as formulated by Ngũgĩ (2012), in conjunction with Postcolonial Theory, drawing specifically on the insights of Edward Said (1978) and Achille Mbembe (2001). Globalectics, emphasizing the dialogic interconnectedness of literatures across cultural and geopolitical borders, undergirds this study's analysis of how *Wizard of the Crow* subverts Eurocentric literary norms through its deployment of Gikuyu oral traditions, narrative fragmentation, and linguistic hybridity. Set in the fictional nation of Aburiria, the text satirizes postcolonial authoritarian regimes while simultaneously offering a trenchant critique of neoliberalism, global capitalism, and the residual epistemic violence of colonial discourse. Applying Said's concept of Orientalism, the paper interrogates the continued Western construction of Africa as the subordinate Other (Said, 1978), while Mbembe's theorization of the postcolony provides a framework for analyzing the performative and grotesque aesthetics of power depicted in the novel (Mbembe, 2001). The role of translation, magical realism, and indigenous cosmology is foregrounded as a means of resisting aesthetic feudalism and asserting alternative epistemologies. Ultimately, this research reconceptualizes *Wizard of the Crow* not as a derivative postcolonial artifact but as a deliberate and transformative intervention in global literary cartographies. It advocates for a decolonized canon that privileges African epistemic traditions, asserting the continent's intellectual centrality within the contemporary world-literature discourse.

Women’s Struggles and Resilience in Post-independence Kenya: A Postcolonial Feminist Study of Ngūgĩ wa Thiong’o’s *Petals of Blood*

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Ngūgĩ wa Thiong’o’s *Petals of Blood* (1977) critiques neocolonial capitalist exploitation in the once-forgotten fictional village of Ilmorog in post-independence Kenya. This study analyzes the character of Wanja to examine how African women are subjected to intersecting forms of oppression. Through a postcolonial feminist perspective, the paper explores Wanja’s experience of dual exploitation under both patriarchal and capitalist structures, and the ways in which she resists and survives within these oppressive systems. Ultimately, the study attempts to highlight the interconnected relationship between vulnerability and resilience in the lives of African women in a post-independence socio-political context.

Echoes of the mother tongue: Rethinking TESOL through Ngūgĩ wa Thiong’o

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English language teaching—especially in postcolonial contexts—is often not neutral. TESOL (Teaching English to Speakers of Other Languages) operates within a framework where mother tongues and local cultural identities are often marginalized. This presentation will analyze how Ngūgĩ wa Thiong’o’s thought on language policy, especially his famous book *Decolonising the Mind* (1986), can reimagine the conventional approach to TESOL. Ngūgĩ sees language not only as an indicator of communication, but also as a vehicle for consciousness, memory, and cultural existence. The presentation will show how applied linguistics concepts such as translanguaging, critical language awareness, and decolonial pedagogy can bring new perspectives to TESOL. This discussion will argue that the use of mother tongue in English teaching is not a barrier; rather it can be an important strategy for ensuring educational engagement and epistemic justice by recognizing students’ linguistic identities. The presentation will create an opportunity to rethink the ethical and cultural responsibilities of TESOL.

Reclaiming the Tongue: Ngūgĩ wa Thiong’o, Language Politics, and the Decolonial Imagination

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Ngūgĩ wa Thiong’o’s sustained advocacy for writing in indigenous African languages represents not merely a literary preference but a radical political intervention against cultural imperialism. This paper examines Ngūgĩ’s concept of “language as culture and communication” with focus on *Decolonising the Mind*, *Moving The Centre*, and *Petals of Blood*. It critically analyses Ngūgĩ’s deliberate rejection of English as a literary medium, framing it as a challenge and the entrenched global dominance of the Euro-American literary canon. Ngūgĩ’s radical turn from writing in English to his native Gikuyu signals not merely a linguistic shift but a political act—an emphatic refusal to participate in the erasure of native epistemologies, positioning language itself as a terrain of resistance. The paper further situates Ngūgĩ’s linguistic politics within broader debates around postcolonial pedagogy, cultural sovereignty, and the politics of publishing. It draws comparative reflections between African and South Asian postcolonial contexts to interrogate the complexities and paradoxes of promoting indigenous languages while negotiating the demands of global literary markets. Through this multi-layered inquiry, the paper contends that Ngūgĩ’s radical linguistic turn is not a nostalgic return to the past but a forward-looking strategy for decolonial futures. His work offers vital insights for contemporary discussions around world literature, cultural self-determination, and educational decolonization in both Africa and the wider Global South. By foregrounding language as a key site of struggle, the paper underscores the enduring relevance of Ngūgĩ’s thought in addressing the challenges of linguistic inequality and cultural erasure in a globalized world.

About Decolonization of the Mind: Perceptions of English Department Students of a Bangladeshi Public University

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Ngūgĩ wa Thiong’o seminal text *Decolonising the Mind* has a widespread appeal, especially among academicians, scholars, students, and activists in the postcolonial nations. Although Ngūgĩ vehemently advocated decolonization on cultural, intellectual, epistemological and pedagogical fronts in particularly African contexts, the insights and ideas provided in the text resonate equally with the postcolonial contexts of Bangladesh, a former British colony. Despite being born from the womb of an ethnolinguistic nationalism culminating in the Liberation War in 1971, Bangladesh has yet to fully resolve its language question. Although Bangla is officially recognized as the national language of the republic, the official status

of English is not specified. Official recognition notwithstanding, Bangla has not been introduced in spheres of life. English, on the other hand, enjoys a privileged position in government, administration, judiciary, business, and education sectors. Likewise, the practical importance of English and the prestige attached to it are tremendously felt, especially among younger generations. In such a context, this qualitative study endeavors to understand the perceptions, feelings, and attitudes of the Generation-Z students currently pursuing higher education in the Department of English at Gopalganj Science and Technology University. Several students from the 3rd year undergrad program through to the MA programs (both literature and language streams) have been interviewed through Google Form. The interview questions are set in the light of *Decolonising the Mind*. This paper analyzes the opinions, ideas, and perceptions of the young students, and seeks to understand the potentials of and challenges to the decolonization process in Bangladesh.

Narrating Resistance: Polyphony and the Third Space in Ngūgí's *Weep Not, Child*

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This article offers a close literary analysis of Ngūgí wa Thiong'o's *Weep Not, Child* through the twin lenses of Mikhail Bakhtin's concept of polyphony and Homi Bhabha's theory of cultural hybridity. It explains that the novel's narrator, Njoroge, does more than recount personal and communal trauma. In this text, Ngūgí wa Thiong'o invites us into a serious conversation where Kikuyu proverbs mingle with missionary slogans, schoolroom English rubs shoulders with village gossip, and every phrase fills with history and hope. Njoroge not only translates words when he repeats a Kikuyu saying in broken English or attempts to understand a school slogan but also weaves together fragments of his identity. That mix is what makes his story so powerful. He isn't stuck choosing between "traditional" and "modern." He creates his own unique style of speech, drawing inspiration from various aspects of his surroundings. In one breath, he's quoting his grandmother's folklore; in the next, he's echoing a colonial teacher's mantra about "civilization." The presence of 'voice switches' makes Njoroge's rebellion evident. He is trying to create a hybrid yet clear language of resistance that allows him to speak up against the colonizer. Storytelling itself can become a tool of freedom through a new language, which is formed by taking voices from everyone else around, which makes it more hopeful, richer, and entirely his own. Bakhtin's heteroglossia ignites the significant forces at play, centrifugal and centripetal. It reveals how each voice stands for its logic and responds to others. Third Space, proposed by Homi K. Bhabha, expands this idea by demonstrating that these overlapping voices don't just switch back and forth but blend together to create new mixed expressions, forming a decolonial identity that goes beyond the simple divide of tradition and modernity.

The Global Resonance of Decolonial Thought: Tracing The Portrayal of Ngūgí wa Thiong'o's Language Practices Through Bengali Literary Tradition

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This paper contends that Zahir Raihan's *Arek Falgun* (1969), perhaps the best-known Bengali novel steeped in Bengali Language Movement culture and history, has significant thematic and intellectual overlap with Ngūgí's concepts of linguistic decolonization and anti-"aesthetic feudalism", as it portrays the cultural politics of English (and Urdu) as hegemonic forces. The novel is an intriguing case study of postcolonial linguistic and cultural complexities, offering a glimpse on decolonial aesthetics from another perspective, but one equally more worthwhile, than the African one. The research will exhibit the manner in which Ngūgí's pedagogy can be read transversally, not only to reveal considerable common conflicts, but much more importantly, common pedagogical strategies to reclaim culture in other environments of postcoloniality. This will in effect add to the discourse of "Globelectics" and resistant literature, also offering one particular and precise example of how decolonial thinking works over a diverse range of places in new ways to organize future discourses and theorizing on global literary resistance. This study fills a critical research gap in the resonance of Ngūgí wa Thiong'o's decolonial theories in some particular manner within the Bengali literary terrain, even though they have common colonial histories of language imposition and colonization. Using a qualitative comparative literary approach and a Bengali case study of Zahir Raihan's *Arek Falgun*, the paper explores how Ngūgí's concepts regarding linguistic decolonization, opposition to "aesthetic feudalism," and "Globelectics" find expression in Bengali literature.

Wanja's Infanticide to Incubation: How Pregnancy speaks back in Ngūgí's *Petals of Blood*

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This paper argues that Ngūgí wa Thiong'o showcased pregnancy in *Petals of Blood* as a powerful tool of resistance and subaltern voice of decolonial rebellion, an authoritarian feminine choice. Wanja, one of the protagonists of the *Petals of Blood*, her pregnancy interrogates the symbolic and material significance of reproductive choices, but not as a biological inevitability. In a landscape ravaged by imperialist-capitalist modernity, Wanja's act of infanticide emerges as a refusal to reproduce in a country that commodifies both women and land. Moreover, her

second pregnancy asserts negation to radical reclamation which transforms her womb into a decolonial archive that speaks back to imperial and patriarchal erasure. However, this study explores through the lens of feminist-Marxist to examine how Wanja's womb becomes a battleground. Additionally, the womb was a buffer zone of the both struggle for liberation and gendered agency. Through close-reading, this paper examines Wanja's narrative as a counter-discourse to colonial patriarchy. It exposes the violence of Eurocentric developmentalism. Finally, this paper claims that female inclusion in *Petals of Blood* is not merely narrative ornamentation, but a powerful vehicle for articulating decolonial Kenya and revolutionary becoming.

Cultural Dominance and Embodied Resistance: The Decolonial Struggle of Settler-Native Conflicts

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This paper examines the dynamics of settler-native conflicts through the theoretical lens of Ngūgĩ wa Thiong'o's decolonial critique, particularly as articulated in *Decolonising the Mind* and his wider body of work. Central to Ngūgĩ's thesis is the argument that colonial domination extends beyond physical occupation to the mental space of the colonized, where language becomes a key site of control and resistance. Applying this framework, the paper analyzes the Bengali-Chakma conflict in the Khagrachari region of the Chittagong Hill Tracts in Bangladesh as a case study of cultural dominance, linguistic subjugation, and dispossession. The analysis explores how settler-native binaries are perpetuated not just through structural violence but also through imposed cultural narratives and the suppression of indigenous languages. It highlights the Chakma community's struggle not only for political autonomy but also for the reclamation of their linguistic and cultural identity, which has been marginalized by dominant nationalist discourse. Drawing from historical records and decolonial theory, the paper argues that true liberation must involve the dismantling of colonial epistemologies and a restoration of indigenous voices, languages, and worldviews.

From Colonized Feed to Enslaved Mind: English, Social Media Aesthetics, and the Crisis of Cultural Identity among Bangladeshi Gen Z

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This paper critically examines the linguistic and cultural transformations taking place among Bangladeshi Generation Z, with a particular focus on their growing preference for English over Bangla in informal digital communication and cultural consumption. Drawing on Ngūgĩ wa Thiong'o's influential essay *The Language of African Literature*, the study explores how this linguistic shift reflects a deeper postcolonial condition marked by cultural alienation and mental colonization. Building on this foundation, the paper argues that the aestheticization of English on social media platforms through captions, hashtags, reels, and visual culture functions not merely as a stylistic trend but as a symptom of deeper ideological displacement. English is increasingly associated with modernity, prestige, and global relevance, while Bangla is relegated to the margins of digital expression and cultural consumption including a growing preference for English-language films over indigenous cinema. The result is a "colonized feed" where language, identity, and even entertainment choices are curated through a colonial lens, shaping self-perception and cultural preference. The research employs a combination of questionnaires, interviews, and social media language analysis to examine how these digital and cultural practices reflect and reinforce an internalized linguistic hierarchy. The study reveals how the preference for English fosters what Ngūgĩ terms the "enslaved mind"—a condition of cultural subordination masked as modernity. Ultimately, the paper calls for critical reflection on language politics in digital spaces and urges a decolonial re-centering of Bangla as a site of creative, cultural, and intellectual resistance among postcolonial youth.

Language, Identity, and Cognition: A Psycholinguistic Reading of Ngūgĩ wa Thiong'o's *Decolonising the Mind*

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This paper explores the intricate relationship between language, identity, and cognition through a psycholinguistic reading of Ngūgĩ wa Thiong'o's seminal work *Decolonising the Mind*. Ngūgĩ's rejection of colonial languages and his return to Gikuyu is not merely a political stance but a profound psychological and cognitive act of self-recovery. The paper argues that language functions not only as a medium of communication but also as a crucial determinant of one's mental processes and cultural identity. Drawing on theories from psycholinguistics—particularly those of Noam

Chomsky, Vygotsky, and the Sapir-Whorf Hypothesis—this study examines how the imposition of colonial languages disrupts native cognitive development, alienates individuals from their culture, and contributes to a fractured identity in postcolonial societies. Through a qualitative analysis of key passages from *Decolonising the Mind*, the research highlights the psychological consequences of linguistic imperialism and the cognitive empowerment achieved through linguistic decolonization. This paper aims to bridge literary discourse and psycholinguistic theory to show how language choice affects not only how we speak, but also how we think, remember, and perceive ourselves in the world. Ultimately, it advocates for a renewed emphasis on mother tongue education and cultural-linguistic autonomy as essential to both personal liberation and national consciousness in formerly colonized societies.

Decolonizing the Mind and Space: Creates Identity and Crafts Individuality

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Language, a communicative apparatus and a vessel of culture, is the medium by which human beings express their relationships in production, form their reality, create and transmit cultural values, and constitute individual identity. Witnessing language adopted as a colonial bludgeon compelled me to investigate its mechanism and acts of resistance. This paper aims to explore how colonial power destroyed indigenous linguistic institutions and imposed colonial ideologies to alienate the colonized from themselves, cultural roots and collective identity. Besides, this paper aims to examine how colonizers dominated the mental universe of the colonized through linguistic domination, established cognitive hierarchies or discourses that distorted identity and reinforced their cultural supremacy. This paper argues that language inherently encodes specific cultural knowledge. Hence, Ngūgĩ wa Thiong'o's shift from English to native language for revealing cultural knowledge enact epistemic decolonization. While the writer Kabita Chakma's *Jali No Udhem Kitei* poem in Chakma language against Bengali linguistic domination accesses and expresses the narrative of Chakma people. This paper analyzes how Ngūgĩ wa Thiong'o composed *Weep Not, Child* novel and Kabita Chakma wrote *Jali No Udhem Kitei* poem to critique colonial linguistic policies, mirroring how language creates historical awareness and national identity. This study reveals a new lens of study that the convergence of colonial legacy in Kenya and ethnic marginalization in Bangladesh elicits language functions as a space of identity, defiance, an apparatus for decolonization and resistance. This paper highlights Thiong'o and Chakma's advocacy, encourage contemporary writers to embrace native language literary creation.

Unearthing the Rebel Soil: Ngūgĩ wa Thiong'o's Ecocritical Vision of Environmental Justice and Indigenous Resistance

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Ngūgĩ's famous phrase "La Luta Continua" has been used to resist cultural domination and challenge colonial structures by revitalizing native languages. But this phrase has a broader and more ecologically conscious importance. Ngūgĩ's writings not only appeal for linguistic decolonization but also symbolize a continuing fight against environmental injustice. This paper explores how Ngūgĩ's literary texts, especially *Weep Not, Child* (1964), *Petals of Blood* (1977), and *The Perfect Nine: the Epic of Gikūyū and Mūmbi* (2020) present an indigenous form of African ecocriticism. To Ngūgĩ, land is not just a physical space; it is a "living archive," related to ancestral history, rituals and farming traditions that sustain both physical and spiritual well-being. His narratives uncover how ecological harm is deeply connected with colonial oppression and hegemony of imperial languages. This paper employs a postcolonial ecocritical framework to propose a concept known as "globlectic ecology". By integrating insights from Spivak and Grosfoguel, this study proposes a decolonial understanding of the environment that advocates for marginalized perspectives, frequently ignored by conventional environmental discourse. Ngūgĩ's literary work posits that he is not only a political or language activist but also an early environmental critic. His literature embodies a twofold liberation—liberating language from colonial oppression and land from human exploitation. By proposing an ecocritical reading, Ngūgĩ preserves the spirit of "La Luta Continua," affirming that the struggle for cultural freedom is intertwined with the struggle for ecological balance.

Refusal of the Cage: Miriamu's Silent Uprising against the Rituals of Respectability

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This paper scrutinizes Ngūgĩ wa Thiong'o's *Wedding at the Cross* by recentering the narrative around Miriamu's final act of refusal through a deconstructionist feminist reading. Often overshadowed by the male protagonist's descent into colonial mimicry, Miriamu's resistance has long been misinterpreted as passivity. Drawing on Adrienne Rich's concept of compulsory heterosexuality, Judith Butler's theory of gender performativity, and José Muñoz's notion of queer disidentification, this paper argues that Miriamu's silent rejection of marriage constitutes a

radical disruption of both colonial and patriarchal constructions of womanhood. Marriage here functions as an instrument of docility, reducing women to roles of submission and silence. Miriamu's refusal unsettles this heteronormative script and dismantles the symbolic cage in which female identity is confined. By reclaiming this act as a queer-feminist intervention, the paper calls for a broader, more inclusive reading of resistance in African literature. This reading resonates urgently within today's gendered and postcolonial realities, both in Africa and globally, where religion, society, and civilization often conspire to script womanhood through submission to the Other.

Dominance without Hegemony and the Subaltern Voices in *Weep Not, Child*

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Weep Not, Child, a poignant work by Ngũgĩ wa Thiong'o, portrays the deep political and emotional wounds left by the British colonial rule during the Mau Mau uprising of Kenya. This paper highlights the position of the subalterns, who are constantly suppressed, oppressed, and controlled within the structure of colonialism. In the novel, the actions of the characters such as Ngotho, Boro, Kori, and Njorge reflect different forms of consent, submission, and refusal towards both the colonial and native collaborating authority. Through the incorporation of Ranajit Guha's theoretical lens of dominance with and without hegemony, this research aims to unfold how power dynamics operate throughout the whole novel. Finally, the study seeks to read *Weep Not, Child* as a layered story of postcolonial dominance and the fragile space of defiance beneath it.

A Postcolonial Discourse Analysis of “The Return” by Ngũgĩ wa Thiong'o

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This paper will portray the postcolonial impacts caused by the colonizers and their destructive nature on a colonized individual and his family in “The Return” by Ngũgĩ wa Thiong'o. Postcolonialism often deals with the colonial rule and its disastrous consequences which severely affect the cultural, political and economic aspects of the colonized society. Othering, identity crisis, cultural displacement, nostalgia, violence etc. are interconnected regarding postcolonial discourse analysis. This paper will analyze them to provide a detailed explanation on postcolonial aftermath. Othering makes an individual feel alienated from his/her own family and society. The postcolonial identity of that individual becomes difficult to interpret. Familial relationship gets distorted, and belonging becomes a utopian thought. The violence of the colonial power creates a cultural displacement of the individual. Therefore, the individual delves into nostalgia. This paper will show how an individual experiences othering due to cultural displacement that involves colonial power's violence. Experiencing nostalgia, the individual seeks long-lost belongings such as family, society, etc., Colonizers use their power to control the economy in their own favor without considering the consequences that will affect the lives of the colonized people. This paper will also focus on the side effects of these postcolonial powers and how they function in order to maintain their dominance over the colonized people and society. Lastly, the difference between the condition of the colonized people from before and after the state of postcolonial power will provide a clear picture of how oppression, injustice and cruelty come upon the colonized people, their family and society.

From Gikuyu to Goopy: Decolonizing the Mind in African and Bengali Narratives

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This study explores the resistance spirit of the Gikuyu language and literature in the context of the theories of “colonization of language” and “cultural resistance” presented in Ngũgĩ wa Thiong'o's book *Decolonizing the Mind*. At the same time, a comparative study of the anti-colonial and psychological liberation perspectives presented in the films *Gupi Gyne* and *Bagha Bain*, popular characters of Bengali literature, especially Satyajit Ray's *Gupi Gyne Bagha Bain* and *Hirak Rajar Deshe*, is presented. The purpose of this study is to analyze how both artists presented messages of cultural and psychological resistance against colonial and authoritarian forces. The research creates a creative dialogue between South Asian imagery and African theoretical thought, enriching post-colonial readings. The article seeks to show how the process of decolonizing the mind in African and Bengali narratives is depicted within the framework of language, culture, and power. This comparative analysis demonstrates that both Gikuyu and Gupi, in their respective contexts, symbolize anti-colonial cultural revival and mental liberation, because decolonizing the mind is not only a post-colonial necessity but also a universal struggle against ideological subjugation.

The Ilmorog Syndrome: Development, Dispossession, and the Postcolonial Landscape in *Petals of Blood* and Bangladesh

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This research investigates gentrification as a central, yet often overlooked, crisis in post-colonial nations through a comparative analysis of Ngūgĩ wa Thiong'o's *Petals of Blood* and the contemporary socio-environmental landscape of Bangladesh. This study posits gentrification, the systemic displacement of the poor for elite-centric spaces, as the novel's core predictive pathology of neocolonial development. The fictional transformation of Ilmorog is examined not merely as a literary device, but as a stark model for the trajectories of urban and rural spaces in Bangladesh. The study draws direct parallels between the dispossession of Ilmorog's farmers and the ongoing land acquisition, environmental degradation, and marginalization of vulnerable populations in Bangladesh under the guise of "development." It analyzes how the novel's depiction of the unholy trinity of international capital, a national bourgeoisie, and state power mirrors the mechanisms driving gentrification in Dhaka and other rapidly urbanizing areas. By placing *Petals of Blood* in dialogue with the lived realities of Bangladesh, this research offers a critical reassessment of gentrification. It is framed not as a benign market outcome, but as a continuation of colonial patterns of accumulation and spatial segregation. The paper argues that this "Ilmorog Syndrome," where the rhetoric of progress masks the harsh realities of displacement, represents a fundamental crisis of post-colonial modernity, contributing a vital perspective to literary and urban studies.

Language as Liberation: Rereading and Decoding Ngūgĩ's *The Language of Languages* (2023) in a Neo-Colonial World

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Ngūgĩ wa Thiong'o (1938–2025)'s *The Language of Languages: Reflections on Translations* (2023) offers a culminating vision of language as both resistance and liberation. Through deeply reflective articles, Ngūgĩ reframes translation as the "language of languages"—a radical force of epistemic restoration and cultural survival. Using content analysis methodology, this paper offers an in-depth critical review of all nine essays, through postcolonial, Marxist, and Globalectic lenses, positioning it as a challenge to the imperial logic that treats dominant languages as inherently superior. Ngūgĩ critiques "aesthetic feudalism," where European languages function as authorities of power and meaning, suffocating others like carbon monoxide, while multilingualism offers the oxygen of democratic coexistence. He exposes four linguistic orthodoxies upheld by postcolonial states: colonial ideology and imposed language, statist nationalism and monolingualism, global capitalism and fallen from pseudo-heaven, and market-driven education and hierarchy among native languages. He also offers correctives—border communities and multilingualism, lingua franca practices, rewarding polyglots in jobs, and translation itself—as modes of resistance. Ngūgĩ argues that thought, when expressed orally or in writing, is itself a form of translation—just like translating from one language to another. His personal journey of shifting from English to Gikūyũ underscores his argument for language emancipation as a crucial part of psychological decolonization. Placing these ideas in conversation, the paper connects Ngūgĩ's vision to Bangladesh's history of language struggle—from the 1952 movement to the current elite bias for English in academia, media, and governance. Drawing on metaphors such as the translator as the maker of bridges between languages, the analysis proposes a Bangla-centered, decolonial praxis. It draws inspiration from African platforms like Jalada, which position indigenous languages as living authorities and archives of knowledge, not relics of the past. This study also engages Azfar Hussain's cultural politics, particularly his theorization of land, labor, language, and body, in dialogue with Ngūgĩ's decolonial framework. Ngūgĩ's call is clear and transcultural: to decolonize the mind, we must decolonize the word through give-and-take, stated by Ngūgĩ describing Globalectic view. As *La luta continua* exists, after decoding Ngūgĩ, this paper will unveil that translation is not just transaction—it is resistance, it can even be a revolution to fight neo-colonialism.

Distorted Democracy, Neocolonial Exploitation, and Delayed Justice, Affecting the Worldview of the Oppressed in Ngūgĩ wa Thiong'o's *Matigari* (1986)

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The paper examines Ngūgĩ wa Thiong'o's approach in *Matigari* to expose the practice of neocolonial oppression and corporate capitalism in a democratic nation as a postcolonial betrayal, which further reinforces the tendency towards authoritarianism, corruption, brutality, and social injustice. It has escalated political tension and led marginalized people to a struggle for identity, cultural space, and justice. Furthermore, *Matigari* highlights the hypocritical nature of the social systems, e.g. bureaucratic agencies, elites, church, educational institutions, and media which

are supposed to assist nation and its people towards advancement and wisdom, but these social wings patronize Euro-American ideologies in the name of economic success and civilization, while omitting the wretched lives of ordinary citizen. By employing the concept of internalized inferiority and counter-violence by Frantz Fanon, the paper argues how difficult reclaiming, rebuilding, and redistributing resources have become in a post-liberated nation. Lastly, it claims that while navigating African cultural heritage, national rights, and restitution in the realm of neocolonial exploitation and capitalism, the marginalized people nurture a dysfunctional worldview regarding religion and righteousness that leaves them in delusion about whether freedom of speech and justice are myths or not.

Metaphors of Erasure: Spectral Language and Resistance in Ngūgí wa Thiong’o’s Novel

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This study examines the affairs of linguicide and spectral resistance in Ngūgí wa Thiong’o’s leading novels—*Wizard of the Crow*, *Devil on the Cross*, and *Petals of Blood*—to discuss how the metaphors of ghosts, amputations, and silences are treated as powerful acts of decolonial defiance. While Ngūgí’s political writing has been pivotal to the postcolonial language argument, this paper links a critical gap highlighting the literary techniques in his fiction, where repressed languages reappear as a haunting appearance rather than a lack of presence. Focusing on Derrida’s tautology, Fanon’s psychoanalytic theory of colonization, and contemporary metaphor theory, this study elucidates how Ngūgí changes the trauma of linguistic oppression into a voice of empowerment and rebellion. For instance, in *Devil on the Cross*, fungicide is literalized through bodily mutilation, rendering the violence of silencing visible; *Petals of Blood* weaponizes silence as a form of ancestral testimony and subversive speech, and *Wizard of the Crow*, the banned Gikuyu language, returns as spectral whispers, animating the text with forbidden memory. By enquiring these metaphor clusters, the research not only elaborates the range of postcolonial literary analysis but also provides a framework for understanding the way marginalized languages are preserved as a place of cultural history and resistance. Finally, this paper challenges the authoritative narratives of linguistic erasure by demonstrating the way literature can revive what colonialism sought to entomb, ensuring Ngūgí’s claim, “a language suppressed is a revolution adjourned.”

Unclothed and Uncompromising: Extending the Trauma in Ngūgí wa Thiong’o’s *Petals of Blood* and Mahasweta Devi’s “Draupadi”

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This paper conducts a comparative study of Ngūgí wa Thiong’o’s *Petals of Blood* and Mahasweta Devi’s “Draupadi” to examine how female characters like Wanja and Dopdi transform the injustices inflicted on them into autonomous sites of political resistance within postcolonial contexts. Both Wanja and Dopdi endure brutal forms of sexist violence. Wanja suffers through commodified sexuality under colonial exploitation and Dopdi experiences through militarized sexual assault. Neither character conforms to the motive of passive victimhood nor seeks validation from patriarchal systems. Instead, they reclaim corporeal autonomy to resist domination. Wanja reclaims her historically exploited body as a tool for survival and subversion. While Dopdi’s unclothing herself after rape becomes a direct and unfiltered confrontation with oppressive power. Grounded in feminist postcolonial theory, the politics of embodiment in this study argues that both characters enact a form of resistance that is radically self-defined, reframing the women’s corporeality from a site of trauma to a vessel of empowerment. By highlighting how the difference of corporeal autonomy disrupts patriarchal narratives, the paper contributes to a broader conversation on autonomy, decolonial resistance, and the radical potential of literature that transforms the thoughts.

Unveiling the Devil's Feast: Marxism and Linguistic Resistance in Ngūgí's *Devil on the Cross*

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This study investigates Ngūgí wa Thiong'o's *Devil on the Cross* (1980), analyzing its critique of post-independence Kenya's capitalist system and the role of Gikuyu language in fueling working-class resistance and cultural revival. It examines how the "Devil's Feast" allegory reveals class exploitation and how Gikuyu empowers the proletariat against neocolonial oppression. Employing a Fanonist Marxist approach, the study uses close reading and discourse analysis. Close reading decodes the "Devil's Feast" as a symbol of capitalist greed, while discourse analysis explores Gikuyu's lexicon, narrative voice, and oral traditions, such as proverbs and songs, as tools of resistance. Ngūgí's *Decolonising the Mind* and Kenya's post-independence context like land reform failures, foreign capital dominance, and political repression under Kenyatta and Moi ground the analysis. Ngūgí depicts neocolonial Kenya as a system where elites exploit workers. Gikuyu, as the people's language, fosters class consciousness and cultural identity. It aligns with Marxist ideals of collective resistance against capitalist domination. The study frames Ngūgí's Gikuyu writing as a Marxist revolutionary act. It empowers African workers by blending cultural and political resistance. By merging Fanonist Marxism with linguistic decolonization, the analysis enriches postcolonial literary theory. It shows how language drives class struggle. Gikuyu's use may limit the novel's global audience. Future studies can compare Ngūgí's approach with African writers using colonial languages to assess linguistic impacts on revolutionary narratives.

"English Isn't Mine": A Bangladeshi Feminist Dialogue with Ngūgí's Language Politics

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This paper enters into the confluence of language, gender, and postcolonial identity through a feminist reading of Ngūgí wa Thiong'o's radical stance on linguistic decolonization. Ngūgí's abandonment of English for Gikuyu was more than a statement of resistance to colonial occupation but also an abiding exercise of intellectual and cultural self-renewal. As two Bangladeshi women schooled in the English-medium tradition, we reflect on our own conflicted relationship with language—how our voices, rooted in Bangla, are constantly reshaped to fit colonial norms. Following *Decolonising the Mind*, and the work of feminist theorists Gayatri Chakravorty Spivak and bell hooks, this research considers whether language can act as both the instrument of empowerment and tool of marginalization. We believe that reclaiming native languages is not an ideologically political enterprise—it is an uncompromisingly feminist one: a retrieval of voice, memory, and cultural sovereignty. Citing an autoethnographic perspective, the paper weaves together theory and lived experience to illustrate how colonial languages have a tendency to mute communal and affective language, specifically for women. We analyze how identity disintegrates when ideas are experienced in Bangla but must be articulated in English, and how resistance begins by acknowledging this breakdown of language. This paper positions Ngūgí's struggle beyond Africa, establishing its resonance in South Asia. Through this feminist writing, we aim to carry on his work and fight against the deep-rooted colonial and patriarchal powers that continue to dominate our educational and individual lives.

When Rivers Remember and Forests Mourn: Ecocriticism and Indigenous Memory in African Literature

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The very soil of Africa remembers the touch of both the sacred and the colonizer's boot. This paper examines the intertwined roles of landscape, memory, and colonial disruption in Ngūgí wa Thiong'o's *The River Between* and Chinua Achebe's *Things Fall Apart*. It draws upon Patrick D. Murphy's ecocritical perspectives in conjunction with Ngūgí wa Thiong'o's influential decolonial essays. Moving beyond human-centric interpretations, we recognize rivers, ridges, forests, and sacred groves as vital characters and symbolic spaces where cultural clashes and ideological battles unfold. Murphy's focus on ethical ecological relationships provides a crucial lens to examine the profound ecological wounds inflicted by colonial invasion in both novels. This analysis also engages with Ngūgí's essay "The Language of African Literature," where he critiques the colonial severing of indigenous peoples from their languages, lands, and cultural memories. Together with the novels, this essay reveals how colonialism and Christian missions sought not only to dismantle African social orders but also to shatter indigenous ecological bonds and desecrate sacred landscapes. This study explores how both authors articulate ecological memory through stories passed down across generations, deeply rooted rituals, and enduring spiritual connections to the land. It examines the ways these cultural expressions preserve collective memory and ecological consciousness in the face of colonial disruption. Furthermore, this paper argues that these texts cultivate a potent ecological consciousness that powerfully reclaims the land as a vibrant source of unwavering resistance and enduring historical memory in the face of colonial erasure. In doing so, it contributes to the growing field of African ecocriticism, highlighting the crucial intersections between environment and the wisdom of indigenous knowledge systems.

Silenced Resistance of Palestine and Bangladesh against Neocolonial Censorship: The Battle for Language and Liberation in the Digital Age

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This paper explores how digital censorship of Palestinian voices reflects ongoing colonial patterns of silencing and control. Drawing on Ngũgĩ wa Thiong'o's *Decolonising the Mind*, the study examines how language and narrative authority are central to both resistance and repression. In today's digital landscape, Palestinian testimonies, images, and activist content are often removed, flagged, or shadow-banned under the guise of moderation and neutrality. This suppression is not accidental. It reveals how digital platforms can act as tools of neocolonial power. Ngũgĩ's call to reclaim language and the right to speak one's truth is echoed in these struggles for visibility. The paper also considers similar practices in Bangladesh, where digital surveillance, algorithmic filtering, and dominant language policies restrict dissent and silence marginalized communities. These patterns reflect a global structure in which control over language becomes control over reality. The study is based on qualitative data collected through digital ethnography, including screenshots of censored content from July 2024 to July 2025. A critical discourse analysis approach is used to unpack how narratives are framed or erased. By situating these issues within a decolonial framework, the paper argues that the fight for liberation today must include the battle to speak, be heard, and share one's story. It advocates for algorithmic transparency, critical media literacy, and community-led digital platforms. Ultimately, it affirms Ngũgĩ's vision that true freedom begins with the power to name, to remember, and to resist.

The Colonial Gaze and the Internalized Inferiority of Beatrice in Ngũgĩ wa Thiong'o's "Minutes of Glory"

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Ngũgĩ wa Thiong'o's "Minutes of Glory" presents a unique narrative of the psychological violence of colonialism through the tragic figure of Beatrice, a barmaid whose sense of self-worth is shaped entirely by how others see her. This paper analyzes the story through the lens of postcolonial theory, drawing on Frantz Fanon's concept of the colonial gaze and the internalization of inferiority among colonized subjects. Colonizers view native people not as a person rather as an agency, inferior and subhuman to them. Reinforcing colonial hierarchy, Beatrice suggests that colonized people become objects to the eyes of colonizers and this objectification is not only external but also internalized by the colonized. The internalized gaze leads to feelings of shame, inadequacy, and alienation. Colonial and patriarchal value systems have deformed Beatrice's self-image resulting in her obsession with beauty, wealth, and visibility. Her short and doomed attempt of acting like a rich and beautiful woman is not simply an act of theft but a desperate bid for dignity in a world that considers her invisible. Fanon emphasizes that the gaze is psychologically violent. It fragments the self and creates a split identity. The colonized person is caught between their own cultural identity and the imposed identity the colonial gaze constructs for them. The paper argues that Ngũgĩ uses Beatrice's inner turmoil and public humiliation to critique the long lasting impact of colonial ideologies on post-independence African consciousness, specifically on women at the margins. "Minutes of Glory" thus becomes not just a story of individual tragedy, but a reflection on the fractured identities produced by the colonial gaze.

The Microaggressions of Linguistic Encirclement: An Exploration of Anglicized Renaming in Postcolonial Literature through the Lens of Ngũgĩ wa Thiong'o

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Linguistic encirclement, otherwise known as linguistic imperialism, is a term often employed by Thiong'o to refer to the deliberate stigmatization, eradication, or marginalization of a minority or native language. A subtle yet insidious form of this oppression is the anglicization of native/ethnic names. Names under colonial oppression are often reconstructed and reappropriated to fit colonial dialogue. Such examples of colonial rewriting, otherwise considered as microaggressions, allude to the ideas of Ngũgĩ wa Thiong'o. Thiong'o was proactively vocal regarding the weaponization of language in postcolonial contexts and identified how language acts as a significant tool through which cultural identity can be both retained and erased. Thus, the main aim of the paper is to apply Thiong'o's notions on the weaponization of language, in the context of renaming, in postcolonial literature, mainly "Draupadi" by Mahasweta Devi, *Wide Sargasso Sea* by Jean Rhys, and *A Tempest* by Amie Cesaire. Through a qualitative study of textual analysis of the selected texts, in light of Thiong'o's conceptual postulations, the paper identifies how renaming, deliberate mispronunciation, and linguistic reappropriation of names serve as attempts to erase cultural, national, and ethnic identities. Spanning three genres (short story, novel, and play) and representing distinct cultural identities, i.e. Santal, Creole, and African, the selected texts collectively offer a nuanced and comprehensive exploration of how linguistic microaggressions manifest across diverse contexts. Overall, the paper delineates how Thiong'o's principles can be extended to instances of micro-aggressive practices, which subtly perpetuate colonial hegemony under the guise of linguistic normalization.

Colonial Legacies, Economic Exploitation and Nature's Role in Resistance: A Postcolonial Ecocritical Study on *The Black Hermit* and *I Will Marry When I Want*

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Ngúgí wa Thiong'o has long voiced his remonstrance against colonial oppression in almost all his celebrated works. His two famous dramas, *The Black Hermit* and *I Will Marry When I Want* are evidently his way of expressing such inhibition against not only the exploitation of the colonial regime, but at the same time, a voice of resistance against such exploitation. Both works have been widely analyzed through postcolonial and socio-political lenses, with scholars focusing on themes of resistance, identity, and economic exploitation. However, limited attention has been given to the environmental dimensions of these themes, particularly on nature's function as both a site of exploitation and resistance. This gap in literature warrants an exploration of Thiong'o's representation of nature not merely as a backdrop but as an active participant in the characters' struggles for identity, survival and liberation. This research aims to explore economic exploitation, colonial legacy, and the role of nature in the resistance narratives of the two dramas. The study will also investigate the environmental degradation and exploitation of natural resources as a reflection of the social and economic inequalities perpetuated by colonial and postcolonial systems. It will further focus on Thiong'o's depiction of nature and land in the fight for identity and survival of the protagonists Remi (*The Black Hermit*) and Gathoni (*I Will Marry When I Want*). Through close reading of the texts, this qualitative study will gather and thematically analyse the textual data. The theoretical framework will draw on Frantz Fanon, Achille Mbembe and Robert Nixon to examine the intersections of ecological exploitation and postcolonial resistance in Thiong'o's works. This study contributes to the existing scholarship by addressing colonialism as an institution that negatively impacts the native land, nature and identity.

Revolutions and Betrayals: A Comparative Study of Ngúgí wa Thiong'o's *Petals of Blood* and Quota Reform Movement in Bangladesh

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This paper explores the thematic and situational parallels between Thiong'o's *Petals of Blood* and Quota Reform Movement in Bangladesh, which is popularly known as the 'July Revolution'. Both the fiction and real world happening present resistance movements rooted in disillusionment, dissatisfaction, corruption of post-independence governance, betrayal of the elites and exploitation of the power holders. While *Petals of Blood* critiques the failures of postcolonial Kenya through allegorical storytelling, the July Revolution represents a youth-led uprising against systemic inequality, corruption, authoritarianism and dictatorship. This study highlights how literature and real-life political resistance mirror each other in the struggle for justice, accountability, and structural transformation.

Phantom of a Postcolonial Utopia from the Lyrics of Kabir Suman and Anjan Dutt

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Postcoloniality usually bred generational trauma accompanied by a pseudo polarized mentality that only brought chaos and uncertainty to the nation concerned. Similarly, postcolonial India witnessed a series of political and social upheaval throughout and paved a smooth way for poets and singers in their artistic explosion. Till date, the 1990s can effortlessly be considered a golden period for cultural expression in India when art was bound with trauma and longing. Kabir Suman and Anjan Dutt, two major singers and composers of the West Bengal, addressed this change in humanity and longed for a utopian India in their songs *Ami Chai* (All I Want) and *Amar Janla Diye* (A World from My Window). They represented a collective urge of a borderless world where humans will be accounted for their humane beliefs only. Going through the time when religious tension saw its extremity in Babri Mosque demolition (1992) and serial bomb blasts in Mumbai (1993), only poetic words seemed to fulfil the dream of a utopian space where even a little thing like a window could be the escape. Beyond the reality, they dreamt of a fluid India which is accepting towards every identity and tolerant to all religion, color and culture. Thus, these lyrics can be considered a cultural product of postcolonialism especially in its illustration of concepts, attitudes, and ideologies. This work has followed qualitative method in general and for a more detailed data analysis, the researches of many researchers have been keenly observed.

Resistance as Politics: The Paradox in Ngūgí wa Thiong'o's Way of Resistance

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The paradox in Ngūgí wa Thiong'o's politics of resistance is examined in this paper with particular attention to how his relationship with language has changed over time as a tool and a site of ideological conflict. Early in his career, Ngūgí used English, the language of the colonizer, as a tool of theoretical violence. He frequently used radical critique and even profanity in his stories to address colonial and postcolonial oppression. His use of English in books like *Petals of Blood* is not passive; rather, it is charged with resistance, undermining colonial authority from within the language itself. This stage demonstrates a sophisticated tactic: weakening imperial authority by using its language as a platform for anti-colonial protest. As his ideas evolved, Ngūgí, however, came to see English usage as complicit in cultural dominance. As a result, he rejected English and resumed writing in Gikuyu, an indigenous language that he believed was essential to true decolonization. He maintained that the native language, which conveys the people's consciousness and worldview, must be reclaimed in order for there to be true liberation. But the irony is glaring. English, which he later abandoned, was used to write some of Ngūgí's most widely recognized works, such as *Petals of Blood*. This paradox draws attention to a recurring conflict in postcolonial writing: the difficulty of opposing imperial systems while using the resources they have imposed. Ngūgí's journey illustrates how resistance is frequently intertwined with the very systems it aims to overthrow, reflecting the larger conundrum of decolonization. Therefore, when literary decolonization fails to materially disrupt the linguistic structures of empire, it raises more general questions about its boundaries. In the end, the article presents Ngūgí's work as representative of a broader postcolonial predicament: the difficulty of opposing colonial structures while continuing to operate within their prevailing cultural forms.

Language Shapes Identity, Memory, and Cultural Freedom According to Ngūgí wa Thiong'o

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This paper analyzes Ngūgí's *Decolonising the Mind* to explore how he advocates for the use of indigenous African languages as a means of resisting cultural imperialism. Ngūgí argues that 'language is inseparable from identity'. He believes that the way people speak reflects how they see themselves and how they relate to their culture and community. When colonized people are forced to abandon their native languages in favor of colonial ones (like English or French), they often begin to 'internalize feelings of inferiority', seeing their own languages by extension, themselves as less valuable. Ngūgí wrote about his own childhood memories, where he associated his mother tongue (Gikuyu) with warmth, storytelling and identity, but colonial education taught him to reject it. Ngūgí sees language choice as a 'political act'. According to him, writing in indigenous languages is an act of 'liberation' and 'resistance'. He insists that cultural freedom cannot exist when African languages are devalued. When Africans use their own languages in literature, education, and public life, they reclaim ownership of their culture and resist the mental colonization that still lingers after political independence. Thus, Ngūgí sees the loss of native language as a loss of 'personal and collective identity', a break from one's roots and heritage.

The Gun, the Bible, and the Coin: A Comparative Analysis of the Colonizer's Holy Trinity in *Petals of Blood* (1977) and *Sinners* (2025)

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Petals of Blood (1977) written by Ngūgí wa Thiong'o and *Sinners* (2025) directed by Ryan Coogler—contain uncanny resemblances when it comes to representing the experiences of black communities striving toward freedom. In *Petals of Blood*, we see a fictional town Ilmorog, being presented as a microcosm for postcolonial Kenya. Here Ngūgí successfully depicts how colonial rule and ideology succeeded through the native politicians who are bearing and upholding the remnants of colonization through money, religion and guns. In *Sinners*, we see the use of money, religion and guns as a way to have power by black Americans, even if it is for one day. The movie is set in Clarksdale, Mississippi and shows us the story of one specific day where identical twins Elijah "Smoke" Moore and Elias "Stack" Moore have established a juke joint for the local black community. Similar to the experiences of the corrupt officials from Ngūgí's Ilmorog, the twins from *Sinners* use crime as a means to obtain their wealth. In both of the texts, the struggle for change is established as a key issue. This paper aims to compare the novel and the cinema in order to mark the similarities and dissimilarities between the two, and highlight how the struggle for establishment of a racial or national identity gets halted or tampered with—by the tools of the colonial legacy. It showcases that the geographical location or the time does not matter, as the experience stays the same.

Re/searching the Androgynous Approach of Ngūgí wa Thiong'o in *Petals of Blood*

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Traditional literature often promotes socio-traditional discourses, such as patriarchal norms, by justifying the dominant practices and silencing the voice of female agents. However, unlike traditionally patriarchal-minded writers, Ngūgí wa Thiong'o in his most celebrated novel, *Petals of Blood*, ensures the participation of both male and female representatives, focusing on their struggles and contributions to Kenya's history and nation-building. This study aimed to explore Ngūgí's Androgynous approach in *Petals of Blood* on the foremost female and male characters, such as Wanja, Nyakinyua, Karega, Abdullah, Munira, Chui, Kimeria, and others. Prioritizing the primary text (*Petals of Blood*), this paper also incorporated several related journals, thesis papers, and scholarly books as key sources to explore Ngūgí's gender portrayal from a feminist perspective. Analyses of these resources provided a vivid understanding that, in the novel, Ngūgí, as an androgynous novelist, presents both male and female characters as actively involved in confronting societal issues, challenging conventional gender roles, and highlighting the interconnectedness of their struggles. By showcasing women's agency in political and social change, he subverts patriarchal structure. In light of these findings, the research concludes that the writer's androgynous approach leads to a reimagining of a gender-equitable society by deconstructing traditional patriarchal ideologies.

Pluriversal Literary Praxis: Rethinking 'Globlectics' and 'Contrapuntal Reading' through Decolonial and Ontological Critique

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Ngūgí wa Thiong'o's 'Globlectics' and Edward Said's 'Contrapuntal Reading' have emerged as significant methodologies in postcolonial literary studies, each articulating distinct strategies for confronting colonial narrative forms. Ngūgí's 'Globlectics' foregrounds epistemic alternatives rooted in African oral traditions and dialectical relationships, seeking to disrupt colonial knowledge from a position of exteriority. In contrast, Said's 'Contrapuntal Reading' operates within imperial archives, reconfiguring their logic from the inside. Rather than positioning these frameworks as oppositional, this article situates them in dialogue with a cohort of critical theorists—Walter Dignolo, Sylvia Wynter, Achille Mbembe, Simon Gikandi, Gayatri Spivak, and Frantz Fanon. Each offers incisive critiques of postcolonial reading practices, subjectivity, and the persistent violence of colonial structures. Through close analysis of canonical texts like Conrad's *Heart of Darkness* and Forster's *A Passage to India*, the article interrogates how 'Globlectics' and 'Contrapuntal Reading' contest or reinforce colonial ontologies. Dignolo's notion of 'epistemic delinking' illuminates the radicalism yet potential abstraction of Ngūgí's method. Wynter's sociogenic critique compels more expansive ontological reformulations, which 'Globlectics' only partially addresses. Mbembe's focus on necropolitics and state violence exposes possible blind spots in Ngūgí's idealism. Gikandi interrogates the politics of form and linguistic identity, while Spivak challenges the presumed coherence of subaltern agency. Fanon foregrounds the psychic and revolutionary ruptures at stake in colonial encounters. Findings suggest that while 'Globlectics' offers a significant reorientation of literary praxis, its most transformative potential emerges in conjunction with Said's contrapuntal approach and the ontological, material, and aesthetic interventions of the aforementioned theorists. Ultimately, the article advocates for a pluriversal literary methodology—one that resists the centrality of colonial modernity, foregrounds epistemic justice, and remains attentive to ontological multiplicity and indigenous interpretive practices.

Gendered Violence and Female Agency: A Comparative Study of *Petals of Blood* and *Woman at Point Zero*

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This paper offers a comparative study of gendered violence, trauma, and resistance as embodied by Wanja in Ngūgí wa Thiong'o's *Petals of Blood* (1977) and Firdaus in Nawal El Saadawi's *Woman at Point Zero* (1977). Both characters, in the backdrop of post-colonial Kenya and Egypt, display powerful testimonies about the ways in which female bodies become sites for political, social and sexual exploitation. Drawing on postcolonial feminism (Mohanty, 2003) and trauma theory (Caruth, 1996) this paper aims to analyze how Wanja and Firdaus experience intersectional forms of violence which leads to radical transformation of their identities. It also employs Dionýz Đurišin's theory of interliterariness (1989) to contextualize the transnational literary dialogue, highlighting the reflection of culturally specific yet similar experience of sexual violence, trauma and resistance. Having distinct cultural, linguistic, historical settings both characters demonstrate how trauma is not only indicative of vulnerability and victimhood but can pave ways to resistance and the reassertion of female agency. By comparatively studying these two texts this paper contends that Wanja and Firdaus are not doomed by their violent experiences but they subvert and redefine agency in patriarchal postcolonial nations. Examining sexual and psychological trajectories this study contributes to a broader research on gendered violence and trauma in African narratives.

Decolonizing the Tongue: Ngūgĩ wa Thiong'o's Translingual Vision and Homi Bhabha's Third Space of Hybridity in Chimamanda Ngozi Adichie's *Purple Hibiscus*

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This paper investigates how Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) embodies Ngūgĩ wa Thiong'o's revolutionary concept of "decolonizing the tongue" through translingual literary practice that creates Homi Bhabha's "third space" of cultural hybridity. Central to this analysis is Thiong'o's fundamental argument that language functions as both a vehicle for communication and a repository of cultural identity, necessitating the transformation of colonial English into a decolonized medium that preserves indigenous cultural essence while achieving global reach. Building upon wa Thiong'o's framework that writers must "own English" rather than be owned by it, this study examines how Adichie's translingual strategies demonstrate practical applications of decolonizing linguistic practice. Through detailed textual analysis, the paper reveals how Adichie employs Igbo syntactic structures, indigenous metaphorical systems, code-switching, and cultural translation to transform English into what wa Thiong'o envisions as a decolonized tongue, one that carries African cultural DNA while maintaining international accessibility. The analysis focuses on how Adichie's characters navigate the linguistic colonialism that wa Thiong'o critiques, particularly through Kambili's journey from colonial linguistic subjugation to cultural linguistic liberation. The novel's translingual landscape exemplifies wa Thiong'o's vision of transcultural communication that honors indigenous knowledge systems while engaging global audiences. This study contributes to postcolonial literary criticism by demonstrating how contemporary African writers implement wa Thiong'o's decolonization theory through concrete translingual methodologies. The paper concludes that Adichie's hybrid linguistic practice successfully realizes wa Thiong'o's call for writers to reclaim and transform the colonial tongue, creating a decolonized English that serves as both cultural preservation tool and medium for global literary engagement.

Inscribing the Female Bodies: Gendered Resistance and Cultural Rebellion in Ngūgĩ wa Thiong'o's Novels

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This research paper explores how the female body is portrayed in Ngūgĩ wa Thiong'o's *Petals of Blood*, *Devil on the Cross*, and *Wizard of the Crow* as a multifaceted site of reclamation and resistance. It examines how Ngūgĩ's female characters actively oppose colonial, capitalist, and patriarchal inscription through embodied actions while still bearing the weight of these institutions. The study uses a multidisciplinary theoretical framework that incorporates ideas from Stuart Hall's concept of cultural identity, Frantz Fanon's analysis of the colonized body, Gayatri Chakravorty Spivak's subaltern critique, Louis Althusser's analysis of ideological state apparatuses, and Judith Butler's theory of gender performativity. In order to investigate the relationship between language, gender, and power, this paper also integrates Penelope Eckert's Sociolinguistic Identity Theory and Norman Fairclough's Critical Discourse Analysis. According to the study, Ngūgĩ presents the female body as a dynamic text that enacts resistance through reshaping their roles rather than as a passive surface that bears the writing of dominance. Powerful discursive and performative acts that redefine gender, reclaim cultural memory, and subvert socio-political hierarchies are revealed through speech, silence, dress, gesture, and work. Ngūgĩ creates a poetics of radical embodiment by using linguistic strategy and narrative structure to position female characters as change agents in society. Their bodies become into battlefields and archives, containing both the promise of decolonial futures and the brutality of the past. In the conclusion, this study demonstrates how Ngūgĩ's fiction articulates a uniquely African vision of feminist resistance by reimagining the female body as a location of cultural sovereignty and gendered defiance.

Cinema as Decolonial Witness: Ngūgĩ WA Thiong'o's Nationalist Ideals in *The First Grader*

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This paper explores the ideological intersections between Ngūgĩ wa Thiong'o's literary nationalism and the 2010 biographical film *The First Grader*, directed by Justin Chadwick. Although the film is not a direct adaptation of Ngūgĩ's work, it strongly embodies his decolonial philosophy—especially through its depiction of Kimani Maruge, an 84-year-old Mau Mau veteran determined in his quest for basic education in post-independence Kenya. Focusing on Ngūgĩ's major works, including *Decolonising the Mind* (1986), *Petals of Blood* (1977), and *I Will Marry When I Want* (1982), this paper argues that *The First Grader* represents many of the key principles of Ngūgĩ's vision of cultural self-determination like education as liberation, nationalism rooted in the people, and the validation of indigenous memory and language. This study adopts a qualitative, interdisciplinary methodology that bridges postcolonial literary analysis and film studies to explore ideological connections between Ngūgĩ wa Thiong'o's decolonial thought and the cinematic narrative of *The First Grader* (2010). It utilizes three primary methods: comparative textual

analysis, thematic discourse examination, and contextual interpretation grounded in postcolonial theory. This paper reflects how the film reclaims the dignity of the Mau Mau legacy, exposes the failures of postcolonial leadership, and upholds a people-centered nationalism—core beliefs of Ngúgí's intellectual project. By placing this film as a visual counterpart to Ngúgí's written corpus, this writing highlights the broader role of visual storytelling in nourishing and disseminating decolonial thought in contemporary African cultural production.

Linguistic Revolution in *Devil on the Cross*: A Decolonization Perspective

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Devil on the Cross by Ngúgí wa Thiong'o can be classified as a compelling act of literary and linguistic mutiny against the systematized tyranny of colonialism and neocolonialism. Writing in Gikuyu during imprisonment, Ngúgí boldly opposes the colonial superiority of English as the default language for African writers, which in itself is an act of resistance and reassertment of the cultural and linguistic agency of African communities against the European legacy of leveraging English and marginalizing African voices. This paper explores *Devil on the Cross* through the lens of its linguistic choices, narrative strategies, and ideological linguistic stance. The paper explores how the novel presents language not merely as a communicative tool but as a medium of resistance and cultural identity by highlighting oral traditions, local idioms, and Gikuyu worldview. Additionally, this paper inspects the broader innuendos of Ngúgí's linguistic uprising for postcolonial literature: how language selection can purposefully reclaim history, awakening, and narrative authority. Through close content and discourse analysis and reference to Ngúgí's theoretical work, in particular, *Decolonising the Mind*, this study further reaffirms the point that *Devil on the Cross* does not merely scrutinize the economic and political injustice but also decolonizes African literature internally. Following a qualitative, text-based literary analysis, this paper examines the novel's structure, characterization, and linguistic style to comprehend its role in the overarching context of postcolonial subversion and cultural renaissance. This study contributes to the discussions concerning postcolonial literature, linguistic imperialism, and African cultural conjectures.

Resisting Erasure: Indigenous Language, Cultural Identity and Postcolonial Resistance

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Things Fall Apart is considered to be a narrative that explores how with the arrival of European colonialism the culture and traditions fell into gradual destruction. Despite how the invasion of colonial power and the eventual tragic death of the protagonist Okonkwo paint a picture of ultimate ruin of their way of life, this paper aims to examine how deep rooted resistance is in active play against cultural erasure throughout the novel. Scholars have most often perceived the death of Okonkwo to be the "Final Falling apart", the end that was cruel but expected in that dynamic setting, actually hints at a more profound rebellion that transcends the individual annihilation. This paper examines how the characters constantly use their own proverbial language in the face of changing authority which reflects the spirit of resilience they have. It is not the culture that is falling apart, rather, it is the individual identity at war against overwhelming forces of change. This paper emphasizes how the colonizers disrupted the social community but they failed to fully erase the cultural spirit. Okonkwo's death is but a testament to the enduring strength of indigenous people and paradoxically his burial rites and indigenous rituals emphasize the stronghold of culture. Thus it doesn't symbolize the final collapse rather the seeds of rebellion that continue to grow even at the face of colonial oppression. Achebe's narrative style portrays how indigenous culture, language and identity are ongoing forms of resistance in the face of erasure.

Ngúgí and the Politics of the Mother Tongue: Comparative Reflections from Africa and South Asia

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This paper offers a comparative analysis of Ngúgí wa Thiong'o's language politics with vernacular language movements in South Asia, particularly the Bangla language movement of 1952. It draws a parallel juxtaposition between Ngúgí's justification of African indigenous languages and the battle for Bengali linguistic rights during Pakistani rule. Moreover, this study reveals striking parallels in how colonized communities use language to assert identity, dignity, and autonomy. The paper focuses on Ngúgí's *Decolonising the Mind* alongside historical texts and cultural narratives from East Pakistan (now Bangladesh), highlighting how language becomes a battleground for political liberation and cultural survival. It argues that while the colonial context differed between Africa and South Asia, the imposition of a dominant language (English, Urdu) served similar functions of erasure and control. The paper concludes by reflecting on the relevance of Ngúgí's ideas for Bangladesh's own postcolonial linguistic landscape, particularly in education and publishing, and calls for cross-regional solidarity in decolonizing language policies.

Echoes in the Tide: Decolonizing the Delta in Amitav Ghosh's *Jungle Nama* through Language, Vernacular Rhythm, Form and Folklore

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Ngũgĩ wa Thiong'o in his *Decolonising the Mind* suggests that in all cases of colonialism, language is part of the process—“the means of spiritual subjugation”—suppressing the native language and elevating the colonial one. This paper explores Amitav Ghosh's *Jungle Nama* as a contemporary decolonial narrative that aligns with Ngũgĩ wa Thiong'o's call for linguistic and cultural liberation. Situated in the Sundarbans where myth and memory coalesce, *Jungle Nama* retells the legend of Bonobibi and Dokkhin Rai through a verse narrative inspired by *dwipodi-poyar*, the ‘twofooted line’. This meter, which consists of rhyming couplets, has a long history in Bengali folk literature. Ghosh uses this style to combine the vernacular rhythm with a global language. This is a hybrid, decolonial act—not erasing the vernacular, but embedding it in English. It acknowledges the pressures of writing in English (which Ngũgĩ criticizes), but also works to subvert it from within by using a structure rooted in local traditions. This deliberate return to an indigenous oral form challenges the dominance of colonial literary aesthetics and aligns with Ngũgĩ's rejection of Eurocentric language hierarchies in African and postcolonial literature. The use of *dwipodi-poyar* resists what Ngũgĩ calls “cultural bomb”—a process that undermines the defiance of the oppressed people—the flattening of subaltern voices into the homogenizing frameworks of Western literary form by foregrounding local idioms, rhythms, form and structure. Through an analysis of articles and scholarly papers, this study focuses on how Ghosh participates in a broader decolonial project: one that recovers submerged histories and amplifies marginalized mythologies.

Imperial Legacies and Neo-Colonial Violence: Israel's Regional Aggression in the Middle East

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The Middle East has long been a contested geopolitical region, and Israel's role remains controversial. This paper critically examines Israel's military aggression in the Middle East as a manifestation of religious politics, settler-colonial violence and neo-imperial expansion. Focusing on its actions in Palestine, Iran, and neighboring Arab nations, the study argues that Israeli state violence is not a series of isolated geopolitical incidents but part of a broader system of racialized territorial domination and Western-backed militarism. Grounded in postcolonial theory, particularly the works of Edward Said, Frantz Fanon, and Ngũgĩ wa Thiong'o, the paper interrogates the religious, ideological, cultural, and military mechanisms through which Israel operates as a settler-colonial proxy for Western imperial interests. Historical reference points such as the 1948 Nakba, the 1967 Six-Day War, the 1982 invasion of Lebanon, and recent attacks on Gaza and Iranian targets are analyzed as strategic efforts to suppress decolonial resistance and reshape regional sovereignty. Drawing on critical discourse analysis, historical-political critique, and representation theory, the study reveals how the language of security and counterterrorism functions to legitimize colonial violence and obscure imperial motives. Ngũgĩ's insights into cultural erasure and mental colonization further illuminate how Israel's authority over epistemic control, historical erasure, and representation reinforces domination beyond physical occupation. Ultimately, the paper portrays Israeli aggression within a global imperial framework where settler regimes serve as instruments of Western hegemony. By showing the interconnections between militarism, occupation, and cultural domination, the study contributes to broader debates on decolonial resistance, state violence, and contemporary forms of empire in the 21st century.

Language, Colonialism, and Cultural Disintegration: Reevaluating *Things Fall Apart* in the Essence of Ngũgĩ wa Thiong'o

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This paper examines Chinua Achebe's *Things Fall Apart* through Ngũgĩ wa Thiong'o's theory of language, colonialism, and cultural disintegration. While Achebe himself wrote in English to speak to the world, Ngũgĩ advocates the African writer's reclamation of native languages as being central to decolonization, thus formulating the hypothesis of the essay's investigation. By extracting Achebe's novel from the broader discussion of linguistic hegemony, the paper explores how *Things Fall Apart* portrays the cultural destruction and psychological manipulation that came with colonial conquest. The paper argues that Achebe's tactical employment of English spiced with Igbo proverbs, idioms, and outlooks is a compromise and a resistance, a contradiction that Ngũgĩ criticizes in his work. The paper also analyzes Okonkwo's tragic downfall as a metaphor for a larger intellectual violence justified by colonial powers that displace language, identity, and native power. In investigating theoretical forays, particularly his concentration on language as a bearer of culture, the paper recontextualizes Achebe's position and reconfigures the questions of

post-post-colonial writing. Ultimately, the paper proposes an equally balanced and context-constrained fusion of Chinua Achebe's pragmatic globalism and linguistic nationalism as a model for engaging African literature in the postcolonial classroom.

The Marginalization of Bangla among the English Medium Schools: A Decolonial Approach Inspired by Ngūgí wa Thiong'o's *Decolonising the Mind*

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In *Decolonizing the mind* Ngūgí wa Thiong'o highlights the continued dominance of colonial language in the colonized countries during their post-independence era. Thiong'o identifies language as a bearer of culture, memory and identity and expresses his deep concern about the gradual eradication of African native languages which have been replaced by English after the colonial imposition. This paper explores his insights and orients his perspective within the context of Bangladesh, the only country to shed blood to maintain its linguistic identity in 1952. Despite this struggle, the gradual shift towards English medium education has, in some cases, detached the young generations from their roots eventually leading to the marginalization of Bangla language and literature. The preference of English over Bangla among the students of English medium school clearly indicates their love for colonial language and culture which results in their alienation from mother tongue and native culture. This paper analyses students' attitudes, their regular use of language and language policies taken by the educational institutions, and the social pressure of adopting western culture. It shows how English has become an elite language and symbol of status replacing the mother tongue which Thiong'o indicates as "language of thoughts". This paper urges a balanced language scheme and structure in the schools of Bangladesh respecting both global communication medium and native language legacy. It integrates Thiong'o's decolonizing perspective in order to show the educators and authority the importance of preserving native language and literature alongside the acquisition of English language.

Fragile Masculinity and Postcolonial Disillusionment: A Critical Study of Munira's Psychological and Relational Struggles in Ngūgí wa Thiong'o's *Petals of Blood*

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This paper examines how Munira's fragile male ego is forged through postcolonial disillusionment, moral ambiguity, and the emergence of divergent masculinities in Ngūgí wa Thiong'o's *Petals of Blood*. Kenya's independence brought promises not only of national freedom but also of the restoration of Black male authority. Munira expected to inherit leadership, dignity, and control over social and sexual domains. Instead, he experienced a growing sense of personal impotence, particularly in comparison with individuals such as Abdulla and Karega, who embodied alternative, assertive masculinities within a rapidly changing postcolonial society. Even Wanja's autonomy and defiance undermines Munira's fragile masculine ego. Colonial Christianity provided Munira with a moral framework rooted in discipline, guilt, and suppression. However, postcolonial Kenya is characterized by unruliness, sexual freedom, corruption, and political violence. Unable to reconcile his rigid inherited values with the chaotic realities of the present, Munira's masculinity becomes brittle—he cannot act without guilt, nor retreat without shame. Moreover, individuals such as Karega, Abdulla, and even Wanja exemplify adaptive, emancipated, or resistant identities that Munira is unable to emulate. Consequently, he retreats into moralizing and judgement, culminating in his psychological and social collapse. His fragile masculinity deteriorates under the pressures of a postcolonial society that no longer privileges or upholds the authority of men like him. While existing studies on *Petals of Blood* examine its postcolonial and socio-political themes, there is limited analysis on how Munira's fragile masculinity intersects with moral ambiguity and divergent masculinities. This study utilizes Fanon's work on colonial masculinity, Connell's hegemonic masculinity framework, and Lacanian and Freudian psychoanalytic criticism.

Shame to Selfhood: Psychological Formation in Ngūgí wa Thiong'o's Children's Narratives

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Written in Gikuyu and rooted in indigenous oral traditions, Ngūgí Wa Thiong'o's series of children's books *Njamba Nene* and *The Flying Bus* and *Njamba Nene's Pistol* explore the psychological effect of colonial education in developing a sense of self in young readers. From the series, Ngūgí's child protagonist embodies a resistance that appears simple in form but reveals a deep psychological complexity that contrives a strategic narrative style. Drawing on Frantz Fanon's postcolonial psychology, this paper analyzes how these two books function as an instrument that influences the young readers to internalize a decolonized self and opens the scope for shaping psychological development in acts of resistance, individual agency along with cognitive liberation in the youngsters. While in the first book, *Njamba* defies colonial ideology and embraces his own sense of self by grounding himself in cultural continuity, following his mother's wisdom "no language is better than another," in the second, he acquires a moral agency by aligning with Kenya's anti-colonial struggle. Through the *Njamba* series, Ngūgí cultivates critical consciousness at the psychological level, equipping young readers with imaginative and linguistic tools to reconstruct their sense of self within a decolonial framework.

The Empire Writes Back: Reclaiming and Rewriting English in the Postcolonial World

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This paper analyzes the role of English as both a legacy of imperial conquest and a contested tool in the postcolonial world. It explores whether English can be decolonized or whether its continued global dominance reinforces the very hierarchies it once helped construct. Drawing on theorists such as Ngũgĩ wa Thiong'o, Chinua Achebe, and Homi Bhabha, it examines how English was institutionalized colonial violence and sustained through globalization. Building on the phrase "The Empire Writes Back", the paper explores two key approaches to decolonizing English. The first is re-centering mother tongues, a strategy aligned with Ngũgĩ's call to reject colonial languages in favor of native ones, reclaiming identity. The second is to repurpose English itself, transforming it into a weapon of resistance. In this view, writing back in English becomes an act of subversion, where the colonized rewrite the colonial script from within. The paper also critiques how postcolonial states replicate the colonial blueprint of linguistic domination. Examples include India's push for Hindi over regional tongues, the marginalization of Chakma and other indigenous languages in Bangladesh, which shows how dominant national languages increasingly mirror colonial suppression. Finally, this paper argues that confronting English alone is not enough. True decolonization requires both confronting linguistic imperialism and choosing how language serves liberation. Crucially it must also reckon with how former colonies internalize and reproduce systems of erasure. Only by recognizing and resisting these dynamics can linguistic justice and cultural sovereignty be reclaimed in a postcolonial future.

Exorcism of the Colonial Poltergeist: Liberation through Sexuality in *Petals of Blood*

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The colonial poltergeist sustains itself within the imperial practices and its control over the economy, politics, and cultures of Africa. The ceaseless struggle of the African communities to liberate their cultures in order to break free from the colonial stranglehold have been depicted in *Petals of Blood* as its characters venture to find their own path towards self-determination and true communal self-regulation in the face of neo-colonialism. This paper interprets their struggle for agency as a bold attempt to revive the national consciousness from the grip of the colonial unconscious by focusing specifically on Wanja's sexual rebellion as she strives to regain power over her body and weaponize her sexuality to exorcise the colonial and patriarchal ideologies instilled inside. Yielding to Fanon's idea of the postcolonial unconscious and its relationship with physical and sexual autonomy of the colonized other, Wanja's sexual liberation or the radical reoccupation of her body and desire is seen as a symbolic resistance against the neo-colonial patriarch. The paper also elucidates how by rendering voice to Wanja's battle for self-reliance, Ngũgĩ wa Thiong'o foregrounds the importance of decolonizing the minds of the previously colonized communities not only by regaining control over their creative initiative in history but also by recuperating from the internalized inferiority looming in the habit of seeing themselves through the eyes of the colonizers.

The Struggles of Consciousness in Selected Short Stories of Ngũgĩ wa Thiong'o: A Postcolonial Perspective

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Ngũgĩ wa Thiong'o's short stories represent his core ideologies that offer a vigorous and unrelenting criticism of neo-colonialist institutions. His works delve into the themes of struggle and socialism, framed within the context of class conflict. Thiong'o illuminated the battles faced by the everyday people of Africa, particularly in Kenya, during and after the era of British colonial rule. In his acclaimed short stories, such as "A Meeting in the Dark," "The Return," "Wedding at the Cross," and "Minutes of Glory," featured in *Secret Lives and Other Stories* published in 1975, he tackled the complexities of colonialism, offered cultural and religious insights, and examined identity crises and conflicts through an African perspective. The author vividly depicts the contrasts between modern Christianity and Gikuyu traditions, explores Marxist alienation in post-colonial Kenya, and critiques the superficial allure of glamour. Additionally, themes of gender inequality and the lingering effects of colonial mimicry are highlighted, showing how these issues persist even in a post-colonial context. The characters John, Kamau, Beatrice, Wariuki, Miriamu, etc., from the stories each represent the plights and conflicts of the Kenyans in the political spectrum. This paper investigates the complexities surrounding identity and alienation in postcolonial Kenya, as influenced by its colonial legacy, by analyzing the short stories of Thiong'o. The study will utilize post-colonial Marxist and post-modern theories, including concepts of alienation, existentialism, and cultural displacement, creating a framework for an in-depth qualitative analysis through careful textual examination.

Reclaiming Tongues: Ngũgĩ's Call for Translanguaging as a Decolonial Tool and Revisiting Linguistic Liberation in Multilingual Classrooms

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Language, any language, has a dual character: it is both a means of communication and a carrier of culture," writes Ngũgĩ wa Thiong'o in *Decolonising the Mind*. His bold decision to abandon English in favor of Gikuyu was not merely a stylistic shift but a profound act of decolonization and cultural reclamation. This paper explores how Ngũgĩ's call for linguistic liberation resonates with contemporary translanguaging pedagogy in English Language Teaching (ELT). Ofelia García conceptualizes translanguaging as "a process of deploying one's full linguistic repertoire flexibly and responsively," which directly challenges the monolingual ideologies Ngũgĩ critiques in his literary and theoretical work. In *Petals of Blood*, the silencing of indigenous voices reflects the ongoing marginalization of African languages in educational systems that prioritize English. By drawing parallels between Ngũgĩ's multilingual literary practice and the principles of translanguaging, this paper argues for a critical reimagining of ELT in postcolonial contexts—one that empowers learners to embrace their linguistic and cultural identities rather than suppress them. Translanguaging, in this sense, is positioned not simply as a classroom strategy but as a decolonial tool that disrupts the hegemony of English, fostering linguistic justice and cultural renewal. Ultimately, the paper advocates for an ELT framework that aligns with Ngũgĩ's vision of reclaiming tongues and nurturing the rich, dynamic realities of multilingual classrooms.

The Role of Native Languages in Literature: Ngũgĩ wa Thiong'o's Rejection of English as a Literary Medium

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This study dives deep into the powerful choice made by Ngũgĩ wa Thiong'o to write in his native language Gikuyu instead of English. By doing this, Ngũgĩ is not just changing the language he uses but making a bold statement against colonial history and helping people from formerly colonized nations reclaim their true culture and identity. This research uses careful reading of Ngũgĩ's stories and essays to explore how language can become a strong tool of resistance and freedom. It shows how colonial languages like English have shaped and often harmed native cultures while native languages like Gikuyu hold the key to preserving history knowledge and a sense of self. Ngũgĩ's work reminds us that language is more than just communication, a way to protect our roots and fight for cultural independence. The findings reveal that native languages are powerful weapons against the lasting impacts of colonialism but they also face serious challenges today such as the global spread of English and little support to keep them alive. This study calls attention to why protecting native languages matters now more than ever and suggests new ways including technology to help these languages thrive. This research invites readers to rethink the role of language in identity power and resistance and to see why Ngũgĩ's choice is a key part of a larger struggle for cultural freedom.

Identity, Language, and Resistance: Postcolonial Crises in *The Ugly Asian* and *Petals of Blood*

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This research problematizes how postcolonial individuals experience cultural dislocation and ideological oppression through colonial language and education systems, revealing different responses to identity crises in Syed Waliullah's *The Ugly Asian* (1959) and Ngũgĩ wa Thiong'o's *Petals of Blood* (1977). Both novels explore colonial rule's aftermath, highlighting language and ideology's role in domination, colonial education's disconnection from local values, and cultural identity. In *The Ugly Asian*, Waliullah presents a grim picture of Asian political elites imitating Western behavior, discarding native traditions, and adopting colonial perspectives where language serves as a means of submission, and Western politics and culture are influencing to weakening of identity. Conversely, Ngũgĩ's *Petals of Blood* features characters experiencing a political awakening, using Gikuyu-inflected English and oral traditions, Ngũgĩ critiques the impact of colonial languages and shows how reclaiming indigenous discourse is vital for decolonization. This study applies postcolonial frameworks from Fanon, Ngũgĩ, and Spivak to examine how both authors reveal the ideological harm caused by cultural mimicry and linguistic imperialism. It argues that while Waliullah laments the loss of Asian identity, Ngũgĩ outlines a revolutionary path for its recovery. Ultimately, the research highlights that language and cultural awareness are key battlegrounds in postcolonial struggles for self-definition and resistance.

Digital Colonialism and Linguistic Resistance: Reinterpreting Ngūgĩ in the Age of AI and Global English

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Ngūgĩ wa Thiong'o's *Decolonising the Mind* argued that language is a key weapon of colonial control. While Ngūgĩ critiqued the colonial imposition of English as a tool of cultural erasure, a similar form of domination now emerges through global technologies. This paper explores how digital tools like AI, search engines, and social media algorithms reproduce linguistic hierarchies that privilege English and marginalize native languages across Africa and Asia. In particular, it investigates how these technologies uphold a global monolingual order, shaping what is visible, teachable, and valuable in the digital sphere. Drawing from Ngūgĩ's theories, the paper critiques this ongoing process as a form of digital colonialism that threatens indigenous knowledge systems and cultural sovereignty. It also explores how technology can become a space of resistance through native-language AI, open-source tools, and multilingual activism. It connects Ngūgĩ's ideas to today's digital language debates and argues that technology is not neutral, but shaped by power and politics. In the age of AI and global English, Ngūgĩ's vision urges us to reclaim digital spaces for linguistic and cultural freedom.

Linguistic Subjugation and the Crisis of Voice: Epistemic Silencing in *Heart of Darkness* and *Houseboy* through Ngūgĩ wa Thiong'o's Decolonial Lens

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This paper seeks to explore how colonizers use language as a tool of dominance in Joseph Conrad's *Heart of Darkness* (1899) and Ferdinand Oyono's *Houseboy* (1956), through the concept of linguistic subjugation developed by Ngūgĩ wa Thiong'o in *Decolonising the Mind* (1986). The study examines how colonialism snatches the ability to speak from the colonized people— either through silencing or by forcing them to exercise the colonizer's language. Thus the paper urges educators and policymakers, specifically the multilingual postcolonial society, to reconsider the role of native languages in education and cultural preservation. Moreover, the paper employs a qualitative methodology and an inductive approach to analyze the primary and secondary data through close textual reading. In *Heart of Darkness*, African people are mostly shown as savage, barbaric, voiceless backdrops which elucidate how colonial literature erased the voice of Africans. On the other hand, in *Houseboy*, the African protagonist Toundi writes his personal diary in French that demonstrates his entrapment into the language of the colonizers who suppress him brutally. Ngūgĩ calls such enforcement a mental colonization, where language becomes a chain that limits identity and freedom. Although extensive study has been done on both the texts individually, there remains a scarcity in examining the epistemic silencing in the novellas through the lens of Ngūgĩ wa Thiong'o. Therefore, through a comparative analysis, the paper finds out how linguistic domination suppresses indigenous epistemologies and hinders native articulation. In short, the study advocates for a re-centering of native languages in postcolonial literary works that echo Ngūgĩ's call for cultural and linguistic decolonization as a necessary step towards reclaiming African identity and narrative sovereignty.

Reclaiming Language, Decolonizing Minds: Ngūgĩ wa Thiong'o, Linguistic Colonialism, and the Politics of Education in Bangladesh

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This study uses Ngūgĩ wa Thiong'o's *Decolonising the Mind* as a framework to analyze the impact of language colonialism on educational systems in Bangladesh. Most people in Bangladesh speak Bangla as their first language, but schools and universities use English or an elite form of Bangla as a medium of instruction. This makes it challenging for students from rural or working-class backgrounds to learn. This language policy originated during colonial rule, when British administrators helped to shape a rigid 'standard' Bangla to serve their governance and education goals. Although there is still a debate about what defines standard, many are advocating for a model that goes beyond 'Promita Bangla' and includes local forms. This study argues that language influences how people think, belong, and behave. The study examines how colonial concepts continue to influence language use in Bangladesh's educational system. For that, it employs a qualitative discourse analysis of academic texts and policies. It also shows what changes are needed to fix this. A standardized form is necessary, but local dialects and regional voices also have a place in the educational system. By revisiting language policy through Ngūgĩ's lens this paper suggests that Bangladesh should reconsider how it implements language in the education system. This is necessary for true social and intellectual freedom.

Canonization of Resistance through Narrative Agency: From Ngūgĩ to Trevor Noah – An Interdisciplinary Study

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This paper explores how resistance is canonized through narrative agency by examining the works of Ngūgĩ wa Thiong'o and Trevor Noah – two figures who, despite working in vastly different mediums, voice the unheard within and beyond postcolonial frameworks. It shows how

personal and cultural storytelling becomes a means of political intervention and recognition into global canons of representation. Drawing on Michael Bamberg's theory of narrative positioning, the paper analyzes how Trevor Noah constructs hybrid identities and claims agency through autobiographical humor, performing resistance within elite Western media spaces through the stories of apartheid South Africa and American political satire. Simultaneously, the study engages Homi Bhabha's concept of hybridity to understand how Ngũgí's linguistic and cultural resistance that challenges colonial discourses. Finally, through Gayatri Spivak's lens of subaltern speech, the paper interrogates the paradox of canonization: how resistant voices, once radical, are often appropriated, commodified, and institutionalized. Ngũgí's rejection of English and Trevor Noah's embrace of global media platforms both reveal tensions between authenticity, agency, and commodification of voices. The study employs a comparative textual and discourse analysis of selected literary works, autobiographical narratives, and performances using interdisciplinary frameworks from narrative theory, postcolonial studies, and cultural criticism. The paper argues that narrative agency not only reclaims voice but strategically navigates power structures to transform resistance into canonical discourse – raising urgent questions about who gets to speak, be heard, and remembered.

The Nation Eats Its Women: Ngũgí's Mumbi and the Aftertaste of Nationalist Memory

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Though widely celebrated for his anti-colonial vision, Ngũgí wa Thiong'o's early fiction carries within it persistent gendered silences. While male betrayal in *A Grain of Wheat* (1967) is treated with psychological complexity and political weight, female transgression, figured through the character of Mumbi, is cast in terms of shame, passivity, and symbolic burden. This disjuncture reflects what Tabitha Kanogo identifies as the gendered marginalization of women in nationalist memory, where women, especially Mau Mau fighters, were perhaps honored in myth but erased from the historical record. This paper critiques how *A Grain of Wheat* exposes the post-revolutionary marginalization of Kenyan women, particularly those whose sacrifices and resistance during the uprising have been consigned to silence. Mumbi is not presented as a figure of defiance but rather as a mother, a mourner, and a seductress, with her 'betrayal' hinting at a stain on the nation's integrity. Although the novel focuses on the anti-colonial struggle, it also reveals a form of 'double colonization', where patriarchal structures and imperial power come together to silence women's voices. Through close reading, and drawing on Tabitha Kanogo's and Lynn Thomas's work on the gendered manipulation of Kenyan memory, this paper analyzes Mumbi's function within the novel's male-centered confessional structure as a silenced subject. Mumbi's silence is not merely a narrative omission but a politically charged act of erasure. Ngũgí inadvertently reproduces the same "forgetting" he later critiques. This paper calls for a more gender-conscious engagement with 'nationalist' Ngũgí's portrayal of Mumbi, (re)imagining her not as mere symbol, but as speaker and fighter.

Who Survives, Who Dies: Necropolitics and Labor in Ngũgí wa Thiong'o and Ngũgí wa Mirii' I Will Marry When I Want

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This paper offers a critical, intersectional re-reading of Ngũgí wa Thiong'o and Ngũgí wa Mirii's notable anti-colonial play *I Will Marry When I Want* – a play that remains largely ignored in postcolonial literary criticism. The paper seeks to interrogate how this play – while commendably radical and even insurrectionary in its critique of neocolonial capitalism and comprador elites – reproduces gendered exclusions it seeks to dismantle. In tracing the erasure of women's unseen labor, silenced voices, and disposable lives, this paper investigates how the play reproduces colonial and patriarchal power relations within its anti-colonial framework. It does so by examining the marginalization of women's reproductive and domestic labor, the normalization of necropolitical violence against poor and female bodies, and the positioning of marriage as a site of commodification and moral regulation. Therefore, this paper addresses three central questions: How is women's reproductive and domestic labor structurally erased within the play's nationalist and anti-colonial discourse? In what ways does the narrative enact a form of necropolitics in which female and financially poor bodies are subjected to symbolic and structural death? How does the play reproduce the colonial political economy of the female body by positioning marriage as a site of commodification and moral surveillance? The paper argues that the play enacts the theatrical dialectics of "revolution," which is politically radical yet structurally patriarchal. While it stages a necessary critique of capitalism and colonialism, it marginalizes gendered labor and bodily agency, ultimately performing what I call a patriarchal necropolitics, in which women's bodies serve the struggle while their lives still remain narratively and structurally marginal. This paper, thus, offers a feminist-decolonial re-reading that insists on recognizing female labor, narrative voice, and lived death as central to any emancipatory politics.

Decolonizing Minds through Language: A Critical Reading of Ngūgĩ wa Thiong’o’s Linguistic Rebellion

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Ngūgĩ wa Thiong’o’s *Decolonising the Mind* stands as a seminal text in postcolonial thought, challenging the cultural imperialism embedded in language use across Africa and other colonized regions. This paper explores Ngūgĩ’s radical rejection of English in favor of his native Gĩkũyũ as a political act of resistance, cultural reclamation, and identity reconstruction. Drawing on key concepts from postcolonial theorists such as Frantz Fanon and Ngūgĩ himself, the study interrogates the lasting impact of linguistic colonization in shaping the consciousness of colonized subjects. It argues that the imposition of colonial languages serves not only as a communicative tool but also as a mechanism of psychological domination, fostering alienation and a loss of indigenous epistemologies. By reclaiming his native tongue in both literature and public discourse, Ngūgĩ models a decolonial praxis that aligns language with liberation. The paper further investigates the implications of Ngūgĩ’s linguistic choices for contemporary education systems, literary production, and identity formation in postcolonial societies. This research will employ textual analysis, supported by theoretical frameworks in postcolonial linguistics and cultural politics. Ultimately, the paper positions Ngūgĩ’s work as a blueprint for resisting neocolonial power structures and for reimagining language as a site of empowerment rather than oppression.

Language and Alienation in Bangladeshi Education: A Reflection through Ngūgĩ wa Thiong’o

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Bangladesh still carries the impact of the British colonial rule in its education system, especially through its use of English. Although people debate the role of English, it continues to shape students’ identities and opportunities. This paper closely reads Ngūgĩ wa Thiong’o’s *Decolonising the Mind: The Politics of Language in African Literature* (1981) to show how the use of English creates division and alienation in the education system of the country. Even though research has been done on the Bangladeshi education system before, few studies have analyzed it through the lens of Ngūgĩ. Ngūgĩ argues that continued use of colonial languages results in cultural alienation, replacing one’s cultural values with those of the colonizers (in-text citation required). In Bangladesh, this is alienation can be traced in the gap which exists between English-medium and Bangla-medium students. English-medium students often lose their connection with Bangla, while Bangla-medium students struggle to speak English and feel excluded from global spaces. This study asks how a balanced bilingual approach can address the issue of cultural alienation and challenge the existing linguistic hierarchies. The paper, which includes the authors’ personal insights based on their observations of the education system, proposes that instead of abolishing English, Bangladesh should have a system that values both Bangla and English.

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The Department of English and Humanities at ULAB is a forward-looking and globally connected academic platform offering both BA in English and MA in English degrees. In recent years, DEH has established its niche as the most 'happening' place for international and national academic and cultural activities. Our curriculum is designed to give students a solid foundation for building critical and cultural awareness as well as to open unfamiliar worlds and exciting new ways of thinking about humanities. We believe not only in developing students' basic communication skills in the lingua franca of the world, but also in other key areas necessary to intellectual and professional advancement: humanistic content, analysis, argumentation, rhetoric, stylistics, and so on. These broad offerings to all students make the department one of the major nodal points in the University's Liberal Arts curriculum. The Department's courses are not confined to traditional disciplinary boundaries, but are open to inter- and cross-disciplinary offerings. This dynamic approach allows students to develop skills and sensibilities vitally required by modern English language and literature teachers and by people across professional fields: communications and media, business and marketing, and so on. We are committed to our holistic vision to impart an education to students which combines language skills with literary sensibilities so that graduates become competent and responsible citizens of the world.

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