

# Weep Not Child Ngugi Wa Thiongo

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Der Tod bittet den Erzbischof Willa Cather 1998

The Facts on File Companion to the World Novel Michael Sollars 2008-01-01

Weep Not, Child Ngugi wa Thiong'o 1987 This is a simple and powerful tale of the effects of the Mau Mau war on individuals and families in Kenya.

Schlangen im Paradies Mary Higgins Clark 2013-06-19 In der luxuriösen Umgebung einer exklusiven Schönheitsfarm versucht eine junge Schauspielerin Klarheit über den plötzlichen Tod ihrer Schwester zu gewinnen. Aber hinter der Fassade dieses idyllischen Landschafts lauert das Unheil. Elizabeth gerät in einen Strudel von gefährlichen Ereignissen, die nicht nur ihr Leben bedrohen.

Die Schönen sind noch nicht geboren Ayi Kwei Armah 1999

Encyclopedia of the World Novel Michael David Sollars 2015-04-22 Provides a comprehensive A to Z reference with more than 600 entries providing facts about modern novelists and their works.

Ngugi wa Thiong'o, Gender, and the Ethics of Postcolonial Reading Brendon Nicholls 2016-05-06 This is the first comprehensive book-length study of gender politics in Ngugi wa Thiong'o's fiction. Brendon Nicholls argues that mechanisms of gender subordination are strategically crucial to Ngugi's ideological project from his first novel to his most recent one. Nicholls describes the historical pressures that lead Ngugi to represent women as he does, and shows that the novels themselves are symptomatic of the cultural conditions that they address. Reading Ngugi's fiction in terms of its Gikuyu allusions and references, a gendered narrative of history emerges that creates transgressive spaces for women. Nicholls bases his discussion on moments during the Mau Mau rebellion when women's contributions to the anticolonial struggle could not be reduced to a patriarchal narrative of Kenyan history, and this interpretive maneuver permits a reading of Ngugi's fiction that accommodates female political and sexual agency. Nicholls contributes to postcolonial theory by proposing a methodology for reading cultural difference. This methodology critiques cultural practices like clitoridectomy in an ethical manner that seeks to avoid both cultural imperialism and cultural relativism. His strategy of 'performative reading,' that is, making the conditions of one text (such as folklore, history, or translation) active in another (for example, fiction, literary narrative, or nationalism), makes possible an ethical reading of gender and of the conditions of reading in translation.

Men in African Film & Fiction Lahoucine Ouzgane 2011 No description available.

The World of Ng'g? Wa Thiong'o Charles Cantalupo 1995 Inspired by the work of Ngugi wa Thiong'o, this collection of twelve essays and two interviews surveys the wide variety of Ngugi's work from his earliest writings to his most recent - including essays, all his novels, and his writings for children. Also included are extensive discussions of Ngugi's writings in English and Gikuyu, his use of oral literary techniques, his tragic exile, and his revolutionary politics.

Ng'g? Simon Gikandi 2018 This collection of essays reflects on the life and work of Ngugi wa Thiong'o, who celebrated his 80th birthday in 2018. Drawing from a wide range of contributors, including writers, critics, publishers and activists, the volume traces the emergence of Ngugi as a novelist in the early 1960s, his contribution to the African culture of letters at its moment of inception, and his global artistic life in the twenty-first century. Here we have both personal and critical reflections on the different phases of the writer's life: there are poems from friends and admirers, commentaries from his co-workers in public theatre in Kenya in the 1970s and 1980s, and from his political associates in the fight for democracy, and contributions on his role as an intellectual of decolonization, as well as his experiences in the global art world. Included also are essays on Ngugi's role outside the academy, in the world of education, community theatre, and activism. In addition to tributes from other authors who were influenced by Ngugi, the collection contains hitherto unknown materials that are appearing in English for the first time. Both a celebration of the writer, and a rethinking of his legacy, this book brings together three generations of Ngugi readers. We have memories and recollections from the people he worked with closely in the 1960s, the students that he taught at the University of Nairobi in the 1970s, his political associates during his exile in the 1980s, and the people who worked with him as he embarked on a new life and career in the United States in the 1990s. First-hand accounts reveal how Ngugi's life and work have intersected, and the multiple forces that have converged to make him one of the greatest writers to come out of Africa in the twentieth century. Simon Gikandi is Robert Schirmer Professor of English, Princeton University. He was editor of the PMLA, the journal of the MLA (the Modern Languages Association) from 2011-2016. He served as the 2nd and 1st president of the MLA in 2017 and 2018 and is the president elect of the association for 2019. Ndirangu Wachanga is Professor of Media Studies and Information Science at the University of Wisconsin. He is also the authorized documentary biographer of Professors Ali A. Mazrui, Ngugi wa Thiong'o and Micere Mugo.

Shadowboxing with Memories Davina Jogi 2005

Nur wenn du mir vertraust Deborah Crombie 2005-08-24 Inspector Gemma James fährt mit ihrer alten Freundin Hazel nach Schottland, um dort ein erholsames Wochenende zu verbringen. Im Hotel angekommen, treffen die beiden Frauen auf Donald Brodie, mit dem die verheiratete Hazel anscheinend mehr als nur eine Freundschaft verbindet. Am darauffolgenden Abend kommt es zum erbitterten Streit zwischen Hazel und Brodie. Als Brodie kurz darauf tot im Moor gefunden wird, muss sich Gemma fragen, inwieweit sie Hazel vertrauen kann ... Der neunte Roman mit Superintendent Duncan Kincaid und Inspector Gemma James

Historicising the Nation Durgesh Vitthal Borse 2019-04-04 This book provides a new perspective on Ng'g? wa Thiong'o fictions. It looks at the use of history in Ng'g?'s fiction. His novels are filled with the spirit of nationalism. Being a postcolonial author, Ng'g? aims at decolonizing the minds of the Kenyans by addressing the issues of history and nationalism. This book also records Ng'g?'s contribution in creating the ethos of Kenya. The book meticulously

underscores the task of post-colonial novelists like Ngũgĩ, who were a part of the Empire that is writing back now – who have to revert to the past to delineate the indigenous cultural practices to make natives feel proud of cultural nationalism.

Dekolonisierung des Denkens \_\_\_\_\_ wa Thiong'o Ngugi 2017-10

Weep Not, Child Ngugi wa Thiong'o 2012-06-05 The Nobel Prize-nominated Kenyan writer's powerful first novel Two brothers, Njoroge and Kamau, stand on a garbage heap and look into their futures: Njoroge is to attend school, while Kamau will train to be a carpenter. But this is Kenya, and the times are against them: In the forests, the Mau Mau is waging war against the white government, and the two brothers and their family need to decide where their loyalties lie. For the practical Kamau, the choice is simple, but for Njoroge the scholar, the dream of progress through learning is a hard one to give up. The first East African novel published in English, *Weep Not, Child* explores the effects of the infamous Mau Mau uprising on the lives of ordinary men and women, and on one family in particular. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Gnade Toni Morrison 2019-02-19 "Als ich herkam", sagt Florens, die Erzählerin dieses Romans, "war ich, nach meinen Zähnen zu urteilen, sieben oder acht. Seither haben wir achtmal Pflaumenmarmelade gekocht. Also muss ich sechzehn sein." Milton, Delaware, 1682: Den Sklavenhandel gibt es noch nicht lange. Jacob Vaark, Farmer und Geldverleiher, nimmt Florens gegen seine Überzeugung von einem Pflanzer in Zahlung für eine nicht einbringbare Schuld. Doch bald stirbt er an den Blättern. Neben Florens bleiben drei Frauen zurück und bilden eine kuriose Familie: Rebekka, Jacobs in England gekaufte Frau, nur nominell die Gutsherrin; Lina, ihre indianische Dienerin und heimliche Drahtzieherin; und das kranke Waisenkind Sorrow, das ein Schiffbruch dorthin verschlagen hat. Zusammen kämpfen sie gegen die Rückkehr der Wildnis auf die Farm. Alle vier haben ihre eigene Geschichte, und alle werden verfolgt von den Geistern ihrer Vergangenheit... Verschiedene Formen von Abhängigkeit und Unterdrückung, aber auch von Liebe und gesellschaftlichem Zusammenhalt werden hier in einer Sprache beleuchtet, die reine Poesie ist. Und über allem glänzt das Erbarmen der Autorin mit den Menschen in diesem großen Roman, der von der US-Kritik neben ihren Welterfolg "Menschenkind" gestellt wurde.

Cultural Archives of Atrocity Muriungi Columba 2019-05-14 Studies on the aesthetic representations of atrocity the world over have taken different discursive dimensions from history, sociology, political to human rights. These perspectives are usually geared towards understanding the manifestations, extent, political and economic implications of atrocities. In all these cases, representation has been the singular concern. *Cultural Archives of Atrocity: Essays on the Protest Tradition in Kenyan Literature, Culture and Society* brings together generic ways of interrogating artistic representations of atrocity in Kenya. Couched on interdisciplinary, multidisciplinary and cross-disciplinary approaches, essays in this volume investigate representations of Atrocity in Kenyan Literature, Film, Popular Music and other mediated cultural art forms. Contributors to this volume not only bring on board multiple and competing perspectives on studying atrocity and how they are archived but provide refreshing and valuable insights in examining the artistic and cultural interpellations of atrocity within the socio-political imaginaries of the Kenyan nation. This volume forms part of the growing critical resources for scholars undertaking studies on atrocity within the fields of ethnic studies, cultural studies, postcolonial studies, peace and conflict, criminology, psychology, political economy and history in Kenya.

Weep Not Child Ngũgĩ wa Thiong'o 1980

Nairobi Heat Mukoma wa Ngugi 2014-02-18 In einem reichen, weißen Vorort von Madison/Wisconsin wird eine junge blonde Frau tot aufgefunden. Das Haus, vor dem die Tote liegt, gehört einem afrikanischen Professor, der für seine Rettungstaten während des Völkermords in Ruanda weltweit als Held verehrt wird. Der schwarze Detective, der in dem Fall ermittelt, fliegt aufgrund eines mysteriösen Anrufs nach Nairobi, Kenia, wo er zusammen mit seinem afrikanischen Kollegen der Vergangenheit des Professors auf die Spur kommen will. Schnell wird klar, dass es hier um viel mehr geht als den Tod eines weißen Mädchens. Es entwickelt sich eine heiße Jagd in einem Sumpf von Korruption, Intrigen und Gewalt. Gleichzeitig ist es auch die Konfrontation des Detectives aus den reichen USA mit Afrika, seiner Geschichte und Kultur, und nicht zuletzt mit der eigenen Identität...

Weep Not, Child Ngugi wa Thiong'o 1965

Asymmetrie Lisa Halliday 2018-07-23 Es beginnt mit einer Eiswaffel, auf einer Bank im Central Park. Hals über Kopf stürzt sich Alice in eine Lovestory mit dem berühmten Schriftsteller Ezra Blazer. Sie ist 25, er in seinen Siebzigern. Ein erotisches, tragikomisches Kammerspiel – doch dann setzt eine ganz andere Erzählung ein. Amar, ein amerikanisch-irakischer Doktorand auf dem Weg nach Nahost, wird am Londoner Flughafen in Gewahrsam genommen. Und landet im Vakuum von Wartesälen und endlosen Verhören. Subtil verwebt Lisa Halliday die zwei so ungleichen Geschichten zu einem kühnen, provokanten Roman. Sie schreibt über die Machtgefälle, die unsere Welt durchziehen, zwischen Jung und Alt, Glück und Talent, dem Persönlichen und Politischen.

Approaches to Teaching the Works of Ngũgĩ wa Thiong'o \_\_\_\_\_ Oliver Lovesey 2012-12-01 Ngũgĩ wa Thiong'o is one of the most important and celebrated authors of postindependence Africa as well as a groundbreaking postcolonial theorist. His work, written first in English, then in Gĩkũyũ, engages with the transformations of his native Kenya after what is often termed the Mau Mau rebellion. It also gives voice to the struggles of all Africans against economic injustice and political oppression. His writing and activism continue despite imprisonment, the threat of assassination, and exile. Part 1 of this volume, "Materials," provides resources and background for the teaching of Ngũgĩ's novels, plays, memoirs, and criticism. The essays of part 2, "Approaches," consider the influence of Frantz Fanon, Karl Marx, and Joseph Conrad on Ngũgĩ; the role of women in and influence of feminism on his fiction; his interpretation and political use of African history; his experimentation with orality and allegory in narrative; and the different challenges of teaching Ngũgĩ in classrooms in the United States, Europe, and Africa."

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

No Longer at Ease Chinua Achebe 1961 Obi, som efter studietiden i England vender hjem til Nigeria og får ansættelse i administrationen, anklages for korruption og føres for retten

Minutes of Glory Ngũgĩ wa Thiong'o 2019-03-05 A dazzling short story collection from the person Chimamanda Ngozi Adichie calls "one of the greatest writers of our time" Ngũgĩ wa Thiong'o, although renowned for his novels, memoirs, and plays, honed his craft as a short story writer. From "The Fig Tree," written in 1960, his first year as an undergraduate at Makerere University College in Uganda, to the playful "The Ghost of Michael Jackson," written as a professor at the University of California, Irvine, these collected stories reveal a master of the short form. Covering

the period of British colonial rule and resistance in Kenya to the bittersweet experience of independence—and including two stories that have never before been published in the United States— Ngugi's collection features women fighting for their space in a patriarchal society, big men in their Bentleys who have inherited power from the British, and rebels who still embody the fighting spirit of the downtrodden. One of Ngugi's most beloved stories, "Minutes of Glory," tells of Beatrice, a sad but ambitious waitress who fantasizes about being feted and lauded over by the middle-class clientele in the city's beer halls. Her dream leads her on a witty and heartbreaking adventure. Published for the first time in America, *Minutes of Glory and Other Stories* is a major literary event that celebrates the storytelling might of one of Africa's best-loved writers.

Ngugi Wa Thiong'o Patrick Williams 1999 Ngugi Wa Thiong'o is one of the most important contemporary world writers--his name has for many become synonymous with cultural controversy and political struggle. Patrick Williams's lucid analysis offers the most up-to-date study of Ngugi's writing, including his most recent collections of essays. Focusing on important aspects of Ngugi's more obscure works, and drawing on a wide range of relevant theoretical perspectives, this study examines the growing complexity of Ngugi's accounts of the history of colonized and postcolonial Kenya.

Mine Boy Peter Abrahams 1946

Discussion Notes on Weep Not, Child by Ngugi Wa Thiong'o

David Henderson 1993

Der Pfeil Gottes Chinua Achebe 2015-09-24 Chinua Achebe - der dritte Band seiner »Afrikanischen Trilogie« Um 1920 in Nigeria: Ezeulu sieht sich selbst als der Pfeil, den Gott in seinen Bogen spannt, um klar zu zeigen, was richtig und was falsch ist. Falsch wäre es, mit den Kolonialherren einen Kompromiss einzugehen oder mit den Missionaren gemeinsame Sache zu machen. Aber seine Leute stellen sich gegen ihn, als das Falsche richtig scheint. - Der Abschluss der »Afrikanischen Trilogie« - der Roman einer existentiellen Entscheidung. »Er fing die Seele eines ganzen Kontinents ein.« Chimamanda

Ngozi Adichie  
Heimkehr in ein fremdes Land Chinua Achebe 2015-09-24 Chinua Achebe - der zweite Band seiner »Afrikanischen Trilogie« »Heimkehr in ein fremdes Land: folgt auf »Alles zerfällt« und bildet den zweiten Band der »Afrikanischen Trilogie«. - Obi Okwonkwo, der Enkel des Helden aus »Alles zerfällt«, verlässt sein Dorf mit Unterstützung aller, um, britisch erzogen, einmal als Politiker für sie einzustehen. Doch er enttäuscht alle. Achebes Roman über ein Leben, das nicht gelingen kann. »Da war ein Autor mit dem Namen Chinua Achebe, in dessen Gesellschaft die Gefängnismauern einstürzten.« Nelson Mandela über die Bücher, die er im Gefängnis gelesen hatte

Moving the Centre Ngugi wa Thiong'o 1993-01 In this collection Ngugi is concerned with moving the centre in two senses - between nations and within nations - in order to contribute to the freeing of world cultures from the restrictive walls of nationalism, class, race and gender. Between nations the need is to move the centre from its assumed location in the West to a multiplicity of spheres in all the cultures of the world. Within nations the move should be away from all minority class establishments to the real creative centre among working people in conditions of racial, religious and gender equality. -- Back cover.

Serve with Heart and Might Oluneye Oluwole 2015-08-05 In the words of William Wordsworth, There is one great society alone on earth: the noble living and the noble dead. Either way, none can be forgotten, as this is what Serve with Heart and Might is all about. Serve with Heart and Might is an inspirational personal account of Oluneye Oluwoles journey through the political landscape in Nigeria. From the beginning, she leaves you in no delusion, and you can see a frank assessment of self that displays a steeling resolve to dare the un-daring in the face of stifling glass ceiling. A bold and intimate step forward from her previously published book, Oluneye tells of her travails and triumphs as she makes her way through the complex political maze in her beloved country, Nigeria. She holds nothing back and is not afraid to share emotional accounts of personal defeat, periods of brutal self-assessment, and that defining moment when she identifies her purpose in life. As she does so, she gives a fresh perspective to the much-talked-about change that Nigerians so deeply desire. In *Serve with Heart and Might*, you find the curtains pulled back to offer a rare glimpse into the workings of the Nigerian political machinery. An unlikely politician, as Oluneye likes to describe herself, she explores themes such as maintaining a balance between a purpose-driven life and family, true service to humanity, as well as recognizing when to quit when the ovation is loudest. She knows too well the message in William Shakespeares words All the worlds a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages, and the greatest mistake and danger in not discerning when to exit the stage. Oluneye does not spare you the details of unavoidable murky waters encountered in the male-dominated world of politics such as is obtained in Nigeria. She details encounters, experiences, and inspiring events that helped shape her political viewpoints and mould her into the woman she has become. As you walk with Oluneye in *Serve with Heart and Might*, you find nuggets of wisdom embedded in its pages. In a book the budding politician will reach for time and time again, Oluneye distils from her experiences of service in government the much-needed advice for the inevitable uncertain days ahead. This straightforward, unambiguous, frank, and point-blank memoir raises the consciousness and conscientiousness of its readers to serve humanity with heart and might and sets them on a voyage where only the courageous survive and triumph.

Nikolski Nicolas Dickner 2009-08-24 "Nikolski" ist ein ungemein charmantes, fliegend leicht lesbare Buch, das von der ersten Seite an bezaubert. Tausende Kilometer voneinander getrennt und doch - ohne es zu wissen - derselben Familie angehörig, leben drei Jugendliche, drei in jeder Hinsicht grundverschiedene Charaktere. Es sind zwei Söhne und eine Nichte des ruhelosen Matrosen Jonas Doucet. Diesem in seiner Rastlosigkeit in nichts nachstehend, verlassen sie - gerade volljährig geworden - ihr jeweiliges Zuhause und ziehen nach Montréal. Da ist der namenlose Erzähler, der für kleines Geld in Montréal als Buchhändler jobbt. Die einzige Erinnerung an seinen Vater Jonas ist ein alter Kompass mit einer "magnetischen Anomalie", den er den "Nikolski-Kompass" getauft hat, weil er nicht exakt nach Norden weist, sondern stur auf den kleinen, hinter Alaska auf den Aleuten gelegenen Ort Nikolski... Noah ist der Halbbruder des Erzählers, seine Mutter ist eine von ihrem Stamm verstoßene Indianerin. Zwischen Manitoba und Alberta bringt er seine gesamte Kindheit damit zu, in einem Wohnmobil die Prärie zu durchkreuzen. Als Noah das Nomadentum seiner Mutter eines Tages reicht, bricht er nach Montréal auf, um dort ein Archäologiestudium zu beginnen. In seinem Gepäck ist das "dreiköpfige Buch", das auf geheimnisvolle Weise mit seiner Herkunft verbunden zu sein scheint... "Nikolski", der faszinierende Debütroman von Nicolas Dickner, ist das Lieblingsbuch der kanadischen Buchhändler und gilt bereits jetzt - wie Yann Martels "Schiffbruch mit Tiger/Nikolski" - als Klassiker der neuen kanadischen Literatur.

Postcolonial Representation of the African Woman in the Selected Works of Ngugi and Adichie Eren Bolat 2022-03-07 Until the lives and issues of African women arrived on the agenda of postcolonial writers, African women, who continued their lives under double colonization by patriarchy and dominant powers, did not have much standing in literary works and in the world of literature. Postcolonial African women have often been represented as weak, subaltern, and speechless by western writers, and have even been underrepresented by some postcolonial writers. This book shows how the African woman, who is usually represented in clichéd and stereotyped forms, is depicted a versatile way in Ngugi and Adichie's novels.

The Book in Africa C. Davis 2015-03-02 This volume presents new research and critical debates in African book history, and brings together a range of disciplinary perspectives by leading scholars in the subject. It includes case studies

from across Africa, ranging from third-century manuscript traditions to twenty-first century internet communications.

Weep Not, Child Ngugi Wa Thiong'o ; retold by Margaret Turner 1988

Land, Freedom and Fiction David Maughan Brown 2017-06-15 This now classic work examines the contrasting ways in which the Mau Mau struggle for land and independence in Kenya was mirrored, and usually distorted, by successive generations of English and white Kenyan authors, as well as by indigenous Kenyan novelists. Against the turbulent background of the Mau Mau Uprising, Dr Maughan-Brown explores the relationship between history, literary creation and the myths that societies cultivate. Spanning the breadth of colonial and post-colonial African literature, his subjects range from the colonialist authors Robert Ruark and Elspeth Huxley to the post-independence novels of Meja Mwangi and Ngugi wa Thiong'o. Maughan-Brown's book is invaluable on many levels. He presents a concise account of the uprising and its place in Kenyan identity, and significantly increases our understanding of settler attitudes and the role of literature within colonial ideology. Land, Freedom and Fiction succeeds in showing the subtle insights a materialist approach can bring to the study of literature, ideology and society.

A Grain of Wheat James Ngugi 1967 This story is fiction based in part on the life of Robert A. Boyd while he served in the United States Air Force in the mid 1960's. The story centers around the US Military during a time of civil unrest in America and the uncertainty of survival if a man joined the US Military from 1965 thru 1968 at a time American citizens fought not only the US Government, and each other, for race equality, peace, and freedom from oppression, but the unpopular, to its citizens and especially its military personnel, Vietnam War. Its writings detail the names and locations of actual top-secret US military bases that were used, located both inside and outside Vietnam in 1967 and 1968, and many highly detailed scout sniper missions that includes actual mission locations and targets. This is a story about the so called, 'best against the best', sniper against sniper, about one top-secret scout-sniper team sent out against immense odds on a deadly continent. The book includes detailed sexual content; its combat depictions include very graphic violence, torture, terrorism, period prejudicial language, slurs, and acts, plus race and theater of war specific slang language. These inclusions are necessary to the story for the period of which it was written, and are not meant to debase, slander, or affront anyone or any race. They are simply recreations of period historical fact.

Matigari Ngugi wa Thiong'o 1989 "Lyrical and hilarious in turn, Matigari is a memorable satire on the betrayal of human ideals and on the bitter experience of post-independence African society"--Publisher's blurb.

Der Krieg der Armen Éric Vuillard 2020-03-06 Dürfen die Armen wütend sein, dürfen die an den Rand Gedrängten sich ihre Rechte erkämpfen, notfalls mit Gewalt? Luther sprach ihnen im Zuge der Bauernkriege dieses Recht ab, ein anderer Reformator jedoch schlug sich auf ihre Seite und prägte die beiden Jahre des Aufstands entscheidend. Der Drucker, Utopist, Brandredner und Theologe Thomas Müntzer hatte nicht weniger als einen Sturz der Obrigkeit im Sinn – mit religiösen wie ganz und gar weltlichen Argumenten stellte er sich dem ausbeuterischen Feudalsystem entgegen. Der Preis für seinen Mut war hoch: Für seine sozialrevolutionären Ideen wurde er bereits zwei Jahre nach Beginn der Aufstände enthauptet, doch sein Drängen nach Gerechtigkeit hat ebenso überlebt wie das Selbstverständnis der oberen Klassen, mit dem sie ihre Privilegien rechtfertigen. Vuillard setzt dieser außergewöhnlichen historischen Figur ein fulminantes literarisches Denkmal und beweist mit seiner temporeichen Schilderung der Aufstände, dass Müntzers Kampf nicht zu Ende, die Wut der Armen nicht erloschen und die in der Gesellschaft tief verwurzelte Ungerechtigkeit noch lange nicht beseitigt ist.