

Preface

NIGERIA'S Chin Ce, one of the younger stream of writers from Africa, has had his talents across the genres. Author of several works of fiction, poetry and seminal essays on literature, Ce evokes a deeper sense of personal duty and mutual friendships while dwelling upon highly imaginative constructs that challenge the reader to such positive participation in a world-constant of changing realities.

Chin Ce was born of Igbo parents south east of Nigeria, and has been called a child of the “(Nigerian civil) war generation” in a somewhat local manner of locution. Educated at Calabar and trained as a journalist, he was not long in exercising the literary skill that has seen him through his later reading and research projects in Nigeria and Ghana.

The publication of *An African Eclipse* in 1992 introduced Chin Ce as a political writer of profound awareness of national and continental history. However, unlike his fellows of the younger stream of writers from Africa also influenced by the political and social conditions of their nations, Ce's art was soon to carve its own stamp of identity by his eclectic and interdisciplinary fusion of perspectives which lend his works deeper and wider significance.

Chin Ce's oeuvres here under study include his well known fictions, *Children of Koloko* [2001], *Gamji College* [2002] and poetry, *An African Eclipse* [2000]. The three have been subjects of critical commentaries on modern Nigerian

(read African) experiments in nation-state building by few critics of African literature. Attempts have also been made to give Chin Ce's other works, *The Visitor* [2004] (fiction) and *Full Moon* [1992] (poetry) as much critical attention here as his *Millennial* [2005] collection of poems. These papers, taken as an overview, reveal, as is the aim of this critical volume, the ideals, craft and vision of Chin Ce's fictional oeuvres.

As a writer living in a society whose peculiar continental dilemmas and propositions are encysted by still extant historical destiny, Ce is often confronted with the problem of artistic interpretation of these dilemmas, to imbue a sense of individual and collective meaning to the atrophy of the sensitivity and destiny of the younger African generation to which he belongs.

It is the aim of this critical supplement to update some of the significant responses and approaches to the works of this self-effacing African writer about whom little may have been known in the past few years but for IRCALC's commitment to providing, both online and in print, authentic scholarly discourses on contemporary African literatures and cultures where mainstream publishing is virtually non-existent.

This project presents the bulk of research papers and reviews on Ce's works as only a mild testimony to the general study and acceptance which Chin Ce might continue to generate among scholars of African literature around the world.

IM