



Kintu

Jennifer Nansubuga Makumbi

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The year is 1750. As he makes his way to the capital to pledge allegiance to the new leader of the Buganda Kingdom, Kintu Kidda unleashes a curse that will plague his family for generations. As the centuries pass, the tale moves down the bloodline, exploring the lives of four of Kintu Kidda's descendants. Although the family members all have their own stories and live in very different circumstances, they are united by one thing – the struggle to break free from the curse and escape the burden of their family's past.

Blending Ganda oral tradition, myth, folktale and history, Jennifer Nansubuga Makumbi has brought to life an extraordinarily colourful cast of characters to produce a powerful epic – a modern classic.

Kintu Details

Date : Published January 3rd 2018 by Oneworld Publications (first published 2014)

ISBN :

Author : Jennifer Nansubuga Makumbi

Format : Kindle Edition 468 pages

Genre : Fiction, Cultural, Africa, Historical, Historical Fiction, Eastern Africa, Uganda, Literature, African Literature

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From Reader Review Kintu for online ebook

Eric Anderson says

The novel “Kintu” by debut novelist Jennifer Nansubuga Makumbi has been frequently compared to Yaa Gyasi’s hugely popular “Homegoing” because of its structure as an African family epic. However, “Homegoing” begins in the Gold Coast of West Africa (now Ghana) and “Kintu” takes place in the Buganda kingdom (today known as the Republic of Uganda). Makumbi’s ambitious tale begins in 1750 when Kintu Kidda, the leader (Ppookino) of the Budu Province, travels with a group of men to swear loyalty to the new king (kabaka) of the entire Buganda kingdom. Kintu demonstrates what a savvy politician he is making alliances and also balancing his time between his many wives that he’s taken for political reasons. A tragedy occurs concerning Kintu’s adopted son Kalema and this sets in motion a series of calamities surrounding his favoured wife Nnakato and his heir Baale. It also sparks a legendary curse upon his family which is still felt amidst his descendants who we meet when the book leaps forward in time to the recent past. As the novel relates the backstories and present conflicts of several of these descendants we gradually understand why the clan attempts to reform and finally put this curse to rest. This deeply compelling and fascinating story describes the way oral history and local mythology continues to play a part in the daily lives and complicated political attitudes of people in Uganda today.

Read my full review of Kintu by Jennifer Nansubuga Makumbi on LonesomeReader

Bwesigye bwa Mwesigire says

This book should be compulsory reading for every human being. For Ugandans: we should decide that those who have not read it are no longer Ugandans (do not throw stones yet), I have reviewed the book for two separate publications, see <http://chimurengachronic.co.za/breaki...> and <http://www.musicandliterature.org/rev...> - there maybe spoilers (there are spoilers in the reviews, especially the second one, but not too many).

Resh (The Book Satchel) says

Kintu is a complex yet compelling read.

Kintu takes place in the Buganda kingdom (today's Uganda). Kintu Kidda, the leader (Ppookino) of the Budu Province, travels with a group of men to swear loyalty to the new king (kabaka) of the entire Buganda kingdom in 1750. He is a wise governor and has his own share of worries at home because of his multiple wives. He accidentally kills his adopted son, Kalema, in this journey and this affects his family and also sparks a curse that befalls his descendants. The book jumps forward in time and spans across the centuries (to present day) and is filled with back stories.

What to expect?

- Loved the contrast in living habits, social structure, religious beliefs and politics over the generations written beautifully.
- Twins, premature deaths, killings, dreams add a surreal twist to the story.

- The infiltration of Christianity into the beliefs of the tribal men
- My first book set in Uganda so it was fascinating to read about a family saga that spans generations.
- Culturally very rich. The book is not 'westernized' for the audience; so I could really feel the authenticity of the storytelling (even though being non-African, I struggled with the names). There is no mention of the colonialism but we see the changes that it has brought forth.
- shows how actions of our ancestors haunt their descendants; whether this is true or a superstition is upto the reader.
- Another interesting aspect was the focus on how men are affected adversely in a patricarchal society. Kintu's period has the custom of taking multiple wives and having children by them but the pressure on men to sexually gratify all their wives is immense.
- tradition vs modern values; doesn't praise either of them. This gives the feel of an impartial narration to the story

What didn't work

- I was invested in the book. But after the middle section, my interest lessened and I kept postponing the read. It seemed more of personal stories of the family members in whom I did not feel very invested in and less of the historical background. This made me feel a little bored. The story picks up again later.
- Keeping track of the family branches was something I struggled with throughout the novel since I am not familiar with African names. This isn't a fault of the novel of course, but my inexperience with the books and culture of the region. Most characters have more than one name and there are also characters whose names constantly change; so I felt a little lost. If you are not familiar with the names, I'd recommend keeping notes and drawing your own branches as you read so as to be on the right track. There is a family tree at the beginning of the novel but you are better off making your own one.

Read it when you have the time to give your full attention to the novel.

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Bill Khaemba says

Deemed "***The greatest Ugandan Novel***" I can definitely see why it is so highly praised, immediately after I opened the introduction my senses were alive, I was pulled in and engulfed in the multilayered family saga that starts from 1750 following the life of Kintu Kidda and his generation up to modern-day Uganda. Divided into Six sections we see how a curse unleashed on Kintu's family plagues the coming generation.

Makumbi brings something fresh to the "Family Saga genre" in that she doesn't rely on **The Colonialist perspective** (*Africa existed before it was invaded*) as expected in most historical fiction set in Africa, she gets down and dirty, unapologetically portrays the harsh realities of being Ugandan in the past as well as in the present. She doesn't dilute the narrative to make foreign readers comfortable she tells is as it is and I was impressed. The stark contrast between Religion & African Tradition played a key part in the characters lives and how most mental illness is portrayed as "curses" in the traditional sense was absolutely fascinating.

The overall feeling of the story is a celebration of African culture, the importance of communities and the value of coming together to overcome the tribulations that life has to offer. I highly recommend you check this one out if you are looking for a book set in Uganda and doesn't dwell heavily on the usual colonialism

narrative.

This was a refreshing perspective and my first Ugandan book... I enjoyed some parts and the heaviness of the themes and deep exploration of the Ganda culture. Will definitely report back with a more detailed review :) but I highly recommend it.

Nyana says

Reviewed here:

<http://africainwords.com/2014/11/12/j...>

"I am always more impressed by the language of a book: how words are woven together to deliver the stories, than the themes. The words are what make me pause and go over a paragraph, just so I can get as much pleasure from it as was intended. When it comes to language, Makumbi delivers beautifully. The book is sprinkled with enough Luganda not to turn off any non-Luganda speaker and yet enough to make the book very authentic to the place where it is set. But it is what she does with her description of places that got me. Places in Kintu are characters in their own right. You can picture how Kampala is perched on the seven hills with swamps like Bwaise at the bottom. The O Lwera is very vivid in its fierceness. One can picture colonial Kampala as Kanani saw it and admired it, and so understand why he so despises present day Kampala."

Elena says

En 1750 Kintu Kidda, el jefe de uno de los reinos de Buganda y patriarca del clan Kintu, desencadena una maldición que arrastrará a todos sus descendientes.

En 2004, ellos tratarán de reunir a todo el clan para acabar con años de infortunios.

Ese es el argumento base de Kintu, pero la novela es mucho, mucho, muchísimo más.

Dividida en 6 secciones en las que en cada una acompañamos a un descendiente distinto, poco a poco y a través de ellos vamos viendo cómo esa maldición es la excusa perfecta para contar la historia de Uganda, las enfermedades mentales, las injusticias... Y para celebrar la riqueza de ese país de por sí.

La experiencia lectora que he tenido con este libro ha sido sublime, muy enriquecedora. El estilo sencillo, que imita la tradición oral de la autora permite seguir la historia muy bien, aunque requiere que el lector tome una parte activa (si quiere) para entender algunas palabras en Luganda.

La voz de esta historia ha sido tan única y me ha dejado tan impresionada que no pienso perderle la pista a Makumbi.

Big Al says

I'm a sucker for multigenerational family epics, especially when there's a curse at the centre of the story. I wasn't always dazzled by the plot or characters, but I enjoyed learning so much about Ugandan history/culture. Might appeal to readers who liked *Homegoing*, but this one is not written with a Western audience in mind. That can make for some challenges (keeping track of the characters is tricky), but it's also

a great strength of this novel.

Book Riot Community says

Ohhhhhh, my friends, get ready for this one. It's a Commonwealth Prize-winning story about the Kintu Kidda's clan in Uganda and the centuries-long history of the family's "cursed bloodline," starting in 1750. Makumbi breaks the book up into six parts and details the lives of Kintu's descendants and what it means to live in the shadow of the curse as they try to carve out their own futures. What a fantastic read!

Backlist bump: *I Do Not Come to You by Chance* by Adaobi Tricia Nwaubani (Another amazing Commonwealth Prize winner.)

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<http://bookriot.com/listen/shows/allt...>

Afoma Umesi says

What a sprawling work of fiction laced with history! My favorite thing about this story is honestly the history. It's a bit more mythical than I'd expected, but I am fascinated anew by heritage. Kintu left me wishing I could trace my own lineage and return to the places my ancestors began in the 1700's.

When Kintu accidentally kills his adopted son, a curse is unleashed on his entire lineage. The curse manifests mostly as mental illnesses. This is concerning to me because obviously this is part of the reason why a large part of the African population thinks mental illness is anything other than illness. The whole curse layer of the story did not sit right with me because everyone now knows mental illnesses are genetic, "curse" or not.

However the author weaves a compelling tale of family and the importance of staying together even when families scatter across the globe. I thoroughly enjoyed learning so much about Uganda. I liked the use of indigenous language, even though it's a bit disconcerting at first to keep reading words you don't understand here and there. You get used to it.

The Kintu family tree is massive and it can be hard to keep track of family members but I just focused on remembering those whose stories mattered. At the end, there's a good tying together of the entire tale. Solid work here. Cannot wait to read more African literature that is full of history.

Caroline says

Definitely a winner.

This is a book that you just immerse yourself in, because Makumbi doesn't make it straightforward in time and since she is writing for Ugandans, not Western readers, you are at sea in the culture. But gradually stories and beliefs begin to cohere. Although I remained of two minds about whether there is a spirit world

that actually affects events, or the problems are based in our modern factual and scientific understanding of the world. In a very good article/interview at Strange Horizons (<http://strangehorizons.com/non-fictio...>) Makumbi says this duality is very much a Ugandan way of living, and is intended in her novel.

I definitely recommend the article because there are layers of the story that weren't obvious to me, especially regarding some of the names. But there are so many fascinating characters and stories that missing some of the Biblical implications (Ham threads throughout) still leaves you with a page turner that is also a complex and thought-provoking look at Uganda in which the colonial legacy is present, but not the plot driver. There are no white characters, and the range of Ugandans (from several different branches of the Kintu clan that defines the reach of the plots) crosses all kinds of income, belief, and traditional/Western outlooks.

There are real threats and violence at times (e.g. AIDS and crime, mental illness), and echoes of Idi Amin, but the book focuses more on personal development and relationships.

This is one I'm going to recommend to lots of people. It can draw readers in with the family (really clan) saga structure, and then reveal the complexity of a culture that straddles two traditions. For me, it was a page-turner. Kudos to Transit Press for publishing it.

Also, I found I wanted some (historical and modern) geography as I was reading, especially the first, historical section. I purchased a handy sized reference book online very reasonably (used), that will come in handy for other African literature: The History Atlas of Africa, by Samuel Kasule, MacMillan.

Amber says

I absolutely agree with the other reviewers saying this should be compulsory reading for humans. At minimum: freshman year read for university students or enter the cannon of literature greats for any intro course.

Makumbi is a brilliant writer--the prose is gorgeous but it isn't flashy and I love her for that. It is in that way deeply inviting, easy to read, but still quite entrancing. Her short story "Let's Tell This Story Properly" evidences the same style.

I read this book easily even as I was drawn into things that were new to me (even tho I live in Uganda). It opened up a million conversations with friends here and abroad. I cannot recommend it highly enough.

Why four stars instead of five. I am not sure if I wasn't ready to be done reading OR if I felt somewhat unsatisfied with the ending, but because I think it was the latter, I knocked off a star. To be sure it felt realistic-ish (even where supernatural) given the stories to that point. But, did I feel it wrapped up too neatly? Maybe. And yet somehow, though neatly, not the wrapping up I wanted? Like though neat also not complete? Possibly. See, this could be me just being unreasonable and wanting my way (typical mzungu, amiright?) because I am not even sure what it is I wanted. I do know this, for a book to disappoint me in the ending I had to be so engaged and wrapped up and in the story that it MATTERED to me. That is a damn good book.

I'm meeting with my book club to discuss soon and I am hoping to be swayed on the ending and if I am. I will come back and add another star.

But I cannot cannot say strongly enough: READ THIS BOOK.

Emma Deplores Goodreads Censorship says

4.5 stars

This is a big, ambitious book, relating the story of an extended family that begins with a patriarch in 1750 and then jumps ahead to 2004, tracing the fortunes of his descendants in modern Uganda. It's been much discussed as a very Ugandan book, written for local readers and enjoying massive popularity there, but it's an excellent novel with much to offer international readers as well.

The story begins in the old kingdom of Buganda, where Kintu Kiddu, a governor, journeys to the capital to pay his respects to a new king, who just took power by murdering his brother. Kintu's most pressing concerns, however, are closer to home, with the large number of wives he's obliged to marry for political purposes, the grooming of his heir, and the adopted son whose father curses Kintu's family.

By 2004, Kintu's descendants are scattered. Suubi, abandoned as a child, has found material stability but is haunted by her dead twin; estranged from her adoptive family, she tentatively searches for her relatives at the urging of her boyfriend. Kanani is an old man who, along with his fanatical wife, has found refuge in an evangelical Anglican sect, but their zealotry has driven away their children and the family keeps a shameful secret. Isaac has overcome childhood neglect and survived war to be economically successful, but he believes he has given HIV to his wife and child and is afraid to confirm it. Miisi is foreign-educated but chooses to live in a village, where he is raising a small tribe of grandchildren after the deaths of his children.

Plot summaries about this book tend to focus on the ancient curse, but as someone who usually finds fictional curses to be boring plot drags, I was impressed with Makumbi's handling of this element. The Kintu clan believes that they are cursed, but the story leaves room for other interpretations. The characters experience a lot of hardship, but in the modern story it never feels inevitable, as in those books where you know every hope will end in tragedy. When the clan ultimately comes together in an attempt to remove the curse, (view spoiler) But having more than one possible reading is a sign of good literature.

And this is a really good book. It's engaging and moves quickly, with short chapters and lot of dialogue, and a few secrets for readers to guess. The characters are believable and complex, even those who only appear for short periods of time, and this is quite a feat given that there are a lot of them. The writing is good and there is a strong sense of place, though this is a book much more focused on people than descriptions; the culture comes out in the way people speak and what they think and worry about. When people talk about this book being "too African" for British readers (Makumbi evidently couldn't get a publisher there), I suspect it's not really about the book's lack of white characters or focus on colonialism and its aftermath. All that has been done before, though this book remains notable for the lack of European presence in such an expansive historical epic; there's a lot more to Uganda's history than its decades of British rule, and we see that in context here.

No, I think the British publishers just took issue with the book's being aimed at Ugandan readers: the language, the names, the culture aren't simplified, but form the foundations of the book's complex world. I doubt international readers will actually have trouble understanding it. No matter where you're from, it's an engaging story with a lot of humanity that anyone will recognize, and books tend to be better when they don't make patronizing assumptions about their audiences.

Aside from being a good story, this book has a lot to say. In the introduction (which I recommend actually reading – it's spoiler-free and provides interesting background and context), Makumbi describes the book as “masculinist,” for its look at how patriarchy hurts men. The book doesn't explicitly discuss gender roles, but it's there, from Kintu's struggles to sexually gratify the many young wives politics require him to marry when he only wants one, to Isaac's issues with female sexuality, which lead him to marry a woman who can recognize his issues and use them to manipulate him. When asked if this isn't feminism, Makumbi replied that her next book is the feminist one – which has me excited for that book. But I can see where she's coming from: this book is more focused on the men, though the women are complex and varied.

Finally, it's a fascinating look at the combination of tradition and modernity. There are a lot of traditional Ganda beliefs in the novel, but it doesn't idealize the past or portray it as monolithic. (One of the funniest scenes involves a traditional all-night advice session for Kintu's son on the eve of his marriage; the men give him a lot of contradictory advice about sex and marriage.) In the present, the clan varies in their adherence to tradition, from Kanani, who wants to do away with it, to his sister Bweeza, whose persistence and enthusiasm for the old ways make her the “Great Aunt” of the clan. Modernity creeps into traditional ceremonies, where the hired medium is foreign-educated, while old ways and traditional motifs reassert themselves in modern contexts.

Overall then, this is an excellent novel, combining storytelling prowess with big ideas and food for thought. I hope its unfamiliarity won't scare readers off; one of the great advantages of reading is the ability to experience other lives and cultures, and this is a perfect book for the armchair traveler. And it has an engaging plot, complex characters and universal themes to interest those with no connection to Uganda. I hope it is widely read and that we get more books like this.

Hadrian says

An impressive debut novel, which takes place across three centuries and multiple generations in what would eventually be called Uganda. The first major event is the sudden violent death of a man named Kamu, beaten to death by a mob. Then the story jumps back to the 18th century, concerning a distant relative of his clan, a provincial governor paying tribute to a new king. In a fit of rage, he slaps his adoptive son, a Rwandan, in the back of the head, and the boy falls dead. He is buried hastily, in a bad location, a grave insult. The story then bolts across the disparate branches of the clan, across times and social classes, from the pre-colonial era to the present, 2004.

Makumbi's writing is precise and direct. The story moves across social class, gender, education, religious rituals, politics. She skips over the British colonial period, and leaves before and after – but it's ridiculous to say that this was the only thing which happened to the people there. Far from it. Though the political events of the times take on a more immediate and personal perspective.

Miisi, one member of the family, educated abroad, comes up with the image of Africanstein. A black torso with white limbs grafted to it. Africa walks on European legs and works with European arms. A different child will be born later, but this is where it is now. Everything is an amalgam, and separating the two now is an impossibility.

I don't think the author – or anybody else – really does know the answer for what comes after. The divisions are here, they are still here, and every one is caught between multiple worlds. To take one apart from the other is impossible, what is left is to be.

Claire McAlpine says

1750 Buddu Province, Buganda

Kintu is the name of a clan, the original clan elder Kintu Kidda fell in love with Nnakato, an identical twin (the younger) and her family refuse to allow him to marry her unless he married her sister Babirye first. He refused. They resisted. He relented.

Kintu's mind lingered on the primal conflict that led to a soul splitting into twins. No matter how he looked at it, life was tragic. If the soul is at conflict even at this remotest level of existence, what chance do communities have? This made the Ganda custom of marrying female identical twins to the same man preposterous. It goes against their very nature, Kintu thought. Twins split because they cannot be one, why keep them as such in life? Besides, identical men did not marry the same woman.

Babirye gave him four sets of twins while Nnakato was unable to conceive. When the twins, raised as if they belonged to Nnakato were adults, Nnakato finally gave birth to a son Baale. They adopted a baby boy Kalema, from Ntwire a widower who was passing through their lands, who decided to stay in gratitude to Kintu and Nnakato for raising his son in their family.

When tragedy occurs, Kintu tries to conceal it, Ntwire suspects something and places a curse on Kintu and his family and future descendants.

The novel is structured into Book One to Book Six, the first five books focus on different strands of the Kintu clan, the first book being the original story of Kintu Kidda and his family in the 1750's, the latter stories set in modern times; colonial interlopers have left their imprint, however this is not their story nor a story of their influence, except to note the impact on the kingdom.

After independence, Uganda - a European artefact - was still forming as a country rather than a kingdom in the minds of ordinary Gandas. They were lulled by the fact that Kabuku Mutees II was made president of the new Uganda. Nonetheless, most of them felt that 'Uganda' should remain a kingdom for the Ganda under their *so that things would go back to the way they were before Europeans came. Uganda was a patchwork of fifty or so tribes. The Ganda did not want it. The union of tribes brought no apparent advantage to them apart from a deluge of immigrants from wherever, coming to Kampala to take their land. Meanwhile, the other fifty or so tribes looked on flabbergasted as the British drew borders and told them that they were now Ugandans. Their histories, cultures and identities were overwritten by the mispronounced name of an insufferably haughty tribe propped above them. But to the Ganda, the reality of Uganda as opposed to Buganda only sank in when, after independence, Obote overran the kabaka's lubiri with tanks, exiling Muteesa and banning all kingdoms.* The desecration of their kingdom by foreigners paralysed the Ganda for decades.

Each beginning of the six parts/books however narrates a little of the story of a man named Kamu Kintu, who had been removed from his home and was on his way for questioning by the local counsellors, when targeted by a mob of angry villagers and killed. We don't find out who he is or how he is connected to the

families we encounter, until Book Six, where the threads that tie the clan together reconnect.

Throughout each family and over the years, certain aspects replicate throughout the families, the presence of twins, premature death, as if the curse that was muttered so long ago continues to reverberate through each generation. Some of them are aware of the curse, they remember the story told by their grandmothers, others haven't been told the truth of their origins, in the hope that ignorance might absolve them.

Her grandmother's story had intruded on her again. All day at work, the story, like an incessant song, had kept coming and going. Now that she was on her way home, Suubi gave in and her grandmother's voice flooded her mind.

Some are haunted by ghosts of the past, thinking themselves not of sound mind, particularly when aspects of their childhood have been hidden from them, some have prophetic dreams, some have had university educations in foreign lands and try to sever their connections to the old ways, though continue to be haunted by omens and symbols, making it difficult to ignore what they feel within themselves, that their mind wishes to reject. Some turn to God and the Awakened, looking for salvation in newly acquired religions.

It's brilliant. We traverse through the lives of these families, witness their growth, development, sadness's and joys, weaving threads of their connections together, that will eventually intersect and come to be understood and embraced by all as the clan is brought together to try and resolve the burden of the long held curse that may have cast its long shadow over this clan for so many generations.

One of the things that's particularly unique about the novel, is the contrast of the historical era, 1750's with the modern era, the historical part shows the unique way of life before the arrival of Europeans, in all its richness and detail, how they live, the power structures, the preparation for the long journey to acknowledge a new leader, the protocols they must adhere to, the landscapes they traverse. An article in The Guardian notes twin historical omissions and concludes that the novel is the better for it:

Makumbi mostly avoids describing both the colonial period, which so often seems the obligation of the historical African novel, and Idi Amin's reign, which seems the obligation of the Ugandan novel. *Kintu* is better for not retreading this worn ground.

It reminded me of the world recreated by the Guadeloupean-French-African writer, Maryse Condé, in her epic historical novel *Segu*, another African masterpiece, set in the 1700's in the kingdom of Segu.

I hope the success of *Kintu* encourages other young writer's from within the vast storytelling traditions of the many African countries to continue to tell their stories and that international publishers continue to make them available to the wider reading public, who are indeed interested in these lives, cultures, histories and belief systems of old that continue to resonate in the modern-day, despite political policies and power regimes that seem to want to change them.

Highly Recommended.

Bookdragon Sean says

Kintu opens with unbridled authority and mercilessness. In just a few pages a man has been hunted down by an angry mob in Uganda. He is then brained with a concrete slab; his woman is left in widowhood and has the hard task of dealing with her man's debt. Blood flows easily, and quickly, when your family's steps are

haunted by a curse that spans generations.

I found this such an effective piece of storytelling, the idea that the history of our ancestors never fully leaves us and has the potential to one day assert itself in our present age. Two hundred and fifty years prior to the incident with the concrete slab, a freak accident lead to a father murdering his own son; it was an accident he never forgave himself for. It set off a chain of events that would shape his life thereafter and ultimately see him torn from the remainder of his family. He is cursed and leaves his village in solitude. Once a respectable man, Kintu Kidda is ruined. His actions have ramifications for all his descendants, for those that have been scattered across the globe over the years. Breaking Kintu's curse will finally bring them all together in the conclusion of this hugely dramatic story.

In his novel *Things Fall Apart* Chinua Achebe demonstrated that Africa does not possess a silent culture. African language is formal, developed and intelligent. Here Makumbi plays around with language and storytelling; she writes in English, as Achebe once did, but she also inserts Ugandan words into her prose. Such a narrative technique makes the story distinctively her own, and it's completely unafraid to shout out its voice to the rest of the world like Achebe's writing. Words are, indeed, powerful tools and they have been used here to full effect.

The novel is divided into six separate (yet intricately interconnected) books. I found this very intriguing, hearing about the curse from different perspectives and seeing how it affected people differently across history. Traditional African culture relied on an oral accounting of history, and as such truth can often become distorted and easily turned into myth. Each generation adds a little bit more or takes a little bit away from the original facts. By the end it has become something else, though it is still pervaded by the original ideas as shown here with the original saga of Kintu Kidda.

Despite the time that has elapsed, the original truth of the events in the story can never be changed: they did happen once and they will always exist in the shadows of life. In doing so Makumbi demonstrates how the colonial history of Africa will never fully stop asserting itself in the present. It will never go away, and it's important that it doesn't so humanity can learn from its mistakes and understand exactly what it once did to a people that were essentially their neighbours from across the sea. This novel is, certainly, a worthy study for those interested in postcolonial theory and global literature.

Kintu is a difficult novel to read, and as such it requires a reader who is willing to be patient and put time into appreciating it. Keeping track of all the characters is also difficult, I recommend taking brief notes whilst reading and perhaps even researching some of the terminology. As such I would only recommend this to readers who enjoy complex modern novels such as *NW* by Zadie Smith.
