

Introduction

Nigeria's Chin Ce is one of the younger stream of writers from Africa who has his talents spread 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 is said to belong to the "(Nigerian civil) war generation" in a somewhat local manner of expression. Educated at Calabar and trained as a journalist, he was not long in exercising the literary skills that earnestly inspired his 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* [1992]. 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* [2001] (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 volume, the ideals, craft and vision of Chin Ce's fictional

preoccupation in recent times.

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 apathy and atrophy of the younger African generation to which he belongs.

It was initially the aim of this book to update some of the significant responses and approaches to the works of this self-effacing African writer as a journal supplement where the larger credit goes to contributors and other publishing facilitators interested and committed to providing and sustaining a regular stream of online and printed discourses on contemporary African literatures and cultures where mainstream local publishing has been virtually apathetic. Today with the involvement of Handel Books, we can present a total of 10 book chapters on Ce's works as only a mild testimony to the wider interest and acceptance which the Nigerian writer might continue to generate among scholars of African literature around the world.

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