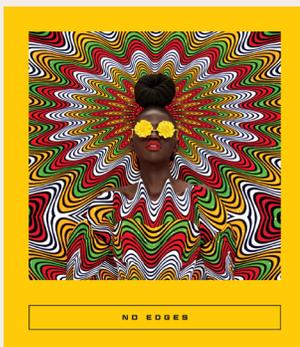


NO EDGES: SWAHILI STORIES

1. The stories in *No Edges* engage many genre traditions, including romance, horror, the trickster tale, travelogue, and science fiction. How do the stories uphold or conform to the conventions of their genres? How do they work against or expand upon them?
2. Nnedi Okorafor defines Africanfuturism as creative works that are “rooted first and foremost in Africa” and develop optimistic visions of the future. [Africanfuturism](#) is interested in technology, leaves the earth, and does not center or privilege the West. How do the stories in this collection fit within or expand Okorafor’s vision of Africanfuturism? What presents and futures do they portray and imagine?
3. Several stories feature characters who lack specific knowledge or who have knowledge and wish to pass it along, as does the grandfather in “Nagona.” What roles do knowledge and tradition play in these stories? How do the stories themselves instruct the reader, as moral tales, or resist doing so?
4. How do these stories depart from an understanding of time that distinguishes the past from the future, or associates the past with tradition and the future with innovation? Examine how certain stories conceive of the past, present, and future, and the roles that traditions and innovations such as transportation and technology play in each.
5. Death appears throughout this collection in various forms: a funeral, a death sentence, a death bed. How are death and mourning portrayed by the various authors? How do characters in the stories talk about and make sense of death?
6. In “Walenisi,” Dzombo describes outer space as “a universe with no edges.” Beyond outer space, what other “edges” are crossed or expanded throughout this collection? Consider the edges of time and space and the ways various “universes” overlap, coexist, or otherwise relate.
7. The stories in *No Edges* span just over three decades and showcase authors of differing generations experimenting with literary language and voice. As the oldest author in the collection, Euphrase Kezilahabi writes in a language that may seem formal to a contemporary reader, but he was an innovator among his contemporaries and the first to write Swahili poetry in free verse. Kezilahabi’s experimentalism sits alongside that of younger writers who continue to push language in new directions, in some cases writing in slang or specific dialects, like “Timo and Kayole’s Chaos” written in Sheng, a hybrid of Swahili and English. What kinds of literary language and voice are on display in this collection? How do the stories play with and challenge expectations of what is considered literary language?



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