

# dont lets go to the dogs tonight

dont lets go to the dogs tonight: Exploring the Meaning and Cultural Impact

**dont lets go to the dogs tonight** is a phrase that might sound unusual at first, but it carries a depth of meaning and cultural significance, especially when you dive into its origins and how it has been used over time. Whether you're encountering this phrase in literature, music, or everyday conversation, understanding its context can enrich your appreciation of language and storytelling.

The phrase "to go to the dogs" typically means to deteriorate or decline in quality or condition. When someone says "don't let's go to the dogs tonight," it can suggest a desire to avoid situations that might lead to chaos, failure, or negativity. But beyond this surface meaning, the phrase has woven itself into various cultural fabrics that are worth exploring.

## The Origins of “Go to the Dogs”

Understanding the phrase "dont lets go to the dogs tonight" requires a look back at where "go to the dogs" comes from. This idiom has been part of the English language for centuries, often used to describe a decline in standards or the onset of ruin.

## Historical Background

The phrase likely stems from the perception of dogs as scavengers, often associated with waste or things considered undesirable. In earlier times, when resources were scarce, anything of little value might be said to have "gone to the dogs" because it was left to be consumed by animals rather than humans.

## Evolution in Usage

Over time, "go to the dogs" evolved from literal references to a metaphorical expression. It's now used widely to describe situations where things are falling apart—whether it's a failing business, a messy relationship, or a chaotic event. The addition of "tonight" in the phrase makes it more immediate, making one think about avoiding a specific moment of decline or trouble.

## “Dont Lets Go to the Dogs Tonight” in Literature and Popular Culture

Beyond its idiomatic use, "dont lets go to the dogs tonight" has found its way into titles and themes in literature and music, giving it a layered significance that resonates with audiences.

## A Literary Perspective

One notable example is the memoir titled *\*Don't Let's Go to the Dogs Tonight\** by Alexandra Fuller. This poignant work recounts the author's childhood in Africa amidst political turmoil and personal challenges. The title captures a sense of urgency, vulnerability, and the desire to avoid chaos and pain—a theme that runs deeply through the narrative.

This book uses the phrase not just as an idiom but as a metaphor for the fragility of life in a complex world. It highlights how the phrase can carry emotional weight, reminding readers that sometimes the biggest battles are against the metaphorical “dogs” of hardship and despair.

## Musical Interpretations

In music, the phrase or variations of it have been used to express similar themes of decline or warning. Songs that incorporate "go to the dogs" often explore themes of struggle, warning against destructive behaviors, or lamenting the loss of better times. This shows how the phrase continues to inspire artists across different mediums.

## Why People Use “Dont Lets Go to the Dogs Tonight” in Conversation

In everyday dialogue, phrases like "dont lets go to the dogs tonight" serve as colorful ways to communicate complex feelings or warnings without lengthy explanations.

## Expressing Caution

When someone says "dont lets go to the dogs tonight," they might be signaling a wish to keep an evening or situation under control, avoiding drama or trouble. It's a way to set boundaries or encourage better behavior among friends or colleagues.

## Adding Humor and Relatability

This phrase can also be used humorously. Imagine a group of friends planning a night out, and one jokingly says, "dont lets go to the dogs tonight," implying they want to avoid the typical chaos that sometimes ensues. It adds a lighthearted tone while still conveying a subtle message.

## How to Use the Phrase in Your Writing and Speech

If you want to incorporate "dont lets go to the dogs tonight" into your own communication, whether

in writing or speech, here are some tips to make it feel natural and impactful.

## Context is Key

Ensure the phrase fits the situation. It works best when referring to moments where things could go wrong or when you want to avoid negative outcomes. Using it in the right context keeps it meaningful and relatable.

## Pairing with Emotion

Because the phrase carries a sense of urgency and caution, pairing it with emotional language—such as concern, humor, or nostalgia—can deepen its effect. For example, “Let’s have fun but dont lets go to the dogs tonight” shows a balance between enjoyment and responsibility.

## Be Mindful of Tone

Depending on your audience, the phrase can come off as playful or serious. Adjust your tone accordingly to avoid misunderstandings. In formal writing, it might be better to use alternative expressions, while in casual conversation, it adds charm.

## Exploring Related Expressions and Their Nuances

Language is rich with idioms that express decline or caution, and understanding related phrases can broaden your communication skills.

- **Go south:** Often used to describe situations deteriorating quickly.
- **Hit the skids:** Implies a sudden downfall or failure.
- **Down the drain:** Refers to something wasted or lost irretrievably.
- **On the rocks:** Typically used for troubled relationships or ventures.

Each of these has a slightly different flavor but shares a conceptual link to “go to the dogs.” Knowing when to use these can help you express subtle differences in meaning.

# **The Psychological Aspect Behind Avoiding “Going to the Dogs”**

Beyond language, the idea of not "going to the dogs" taps into human psychology—our desire for control and stability.

## **Fear of Decline and Chaos**

People naturally resist situations that threaten their sense of safety or order. Saying "dont lets go to the dogs tonight" can be a protective mantra, a verbal shield against potential chaos.

## **The Need for Boundaries**

This phrase also reflects the human need to set limits, whether in social settings or personal lives. It's about choosing when to let go and when to hold firm to prevent things from unraveling.

## **Incorporating the Phrase into Modern Digital Communication**

With the rise of social media and texting, phrases like "dont lets go to the dogs tonight" can find new life in memes, posts, or casual chats.

## **Using It as a Hashtag or Caption**

Imagine a social media post about a night out where things could get wild: captioning it with #DontLetsGoToTheDogsTonight adds humor and a hint of caution, engaging followers with relatable content.

## **Memes and Pop Culture References**

Memes thrive on familiar sayings twisted humorously. This phrase can be adapted into lighthearted jokes about avoiding disaster, making it perfect for sharing among friends online.

## **Final Thoughts on “Dont Lets Go to the Dogs Tonight”**

The phrase "dont lets go to the dogs tonight" is more than just a quirky idiom. It's a versatile expression that captures human concerns about decline, chaos, and responsibility. From its

historical roots to its use in memoirs, music, and everyday conversations, it resonates because it speaks to universal experiences.

Whether you're a writer looking to add color to your dialogue, a speaker wanting to convey caution with charm, or simply a language enthusiast curious about idioms, embracing the nuances of this phrase can add depth and personality to your communication. So next time you hear or say "don't let's go to the dogs tonight," you'll appreciate the rich tapestry of meaning behind those words.

## **Frequently Asked Questions**

### **What is the main theme of 'Don't Let's Go to the Dogs Tonight'?**

The main theme of 'Don't Let's Go to the Dogs Tonight' is survival and resilience in the face of family dysfunction and political instability in Zimbabwe.

### **Who is the author of 'Don't Let's Go to the Dogs Tonight'?**

The author of 'Don't Let's Go to the Dogs Tonight' is Alexandra Fuller.

### **Is 'Don't Let's Go to the Dogs Tonight' a novel or a memoir?**

It is a memoir that recounts Alexandra Fuller's childhood and early adult years in Africa.

### **What countries does the memoir 'Don't Let's Go to the Dogs Tonight' primarily take place in?**

The memoir primarily takes place in Rhodesia (now Zimbabwe) and later Zambia and Malawi.

### **How does Alexandra Fuller describe her family life in 'Don't Let's Go to the Dogs Tonight'?**

She describes her family life as chaotic and challenging, marked by poverty, alcoholism, and the struggles of living in a war-torn region.

### **What historical events form the backdrop of 'Don't Let's Go to the Dogs Tonight'?**

The backdrop includes the Rhodesian Bush War and the political and social upheaval in Zimbabwe during the 1970s and 1980s.

### **Why is the title 'Don't Let's Go to the Dogs Tonight'?**

## **significant?**

The title reflects a childhood phrase and symbolizes the harsh realities and dangers the family faces throughout the memoir.

## **What genre does 'Don't Let's Go to the Dogs Tonight' belong to?**

It belongs to the genre of memoir and autobiographical non-fiction.

## **How has 'Don't Let's Go to the Dogs Tonight' been received by critics?**

It has been widely praised for its vivid storytelling, emotional honesty, and insightful portrayal of life in Africa during turbulent times.

## **What lessons can readers learn from 'Don't Let's Go to the Dogs Tonight'?**

Readers can learn about resilience, the complexities of family dynamics, and the impact of political conflict on personal lives.

## **Additional Resources**

Dont Lets Go to the Dogs Tonight: A Deep Dive into Aleksandra Fuller's Acclaimed Memoir

**dont lets go to the dogs tonight** is more than just a phrase; it is the title of a poignant and evocative memoir by Aleksandra Fuller that has captivated readers worldwide. This work explores themes of family, identity, and survival against the backdrop of war-torn Rhodesia (now Zimbabwe) and Zambia, offering a raw and intimate portrayal of a childhood steeped in conflict and displacement. In this article, we will examine the nuances of "dont lets go to the dogs tonight," its narrative structure, literary significance, and the reasons behind its enduring appeal.

## **Contextual Background of Dont Lets Go to the Dogs Tonight**

Aleksandra Fuller's memoir is set during the 1970s and 1980s, a period marked by the Rhodesian Bush War and the subsequent political upheaval that reshaped the region. The phrase "dont lets go to the dogs tonight" itself encapsulates a childhood marked by uncertainty and danger, where everyday decisions were influenced by the external threat of violence and instability. As an autobiographical account, the book delves into the complexities of growing up amidst guerrilla warfare and the resulting displacement.

The memoir provides not only a personal narrative but also an insightful window into the socio-

political climate of Southern Africa during this turbulent era. Readers are presented with vivid descriptions of life on the borderlands, the impact of colonial legacies, and the struggles faced by families caught in the crossfire of history.

## **Narrative Style and Literary Devices**

Fuller's writing is distinguished by its candid and unvarnished tone, balancing moments of levity with harrowing descriptions of conflict. The author employs a blend of journalistic clarity and literary sensitivity to recount her experiences. This combination enables a compelling storytelling approach that resonates with both general readers and critics.

The memoir utilizes rich imagery and metaphorical language, which deepen the emotional texture of the narrative. For example, the recurring metaphor of "dogs" symbolizes not only literal threats but also the broader dangers lurking in the environment surrounding the family. This symbolic layering invites readers to interpret the text on multiple levels, enriching the reading experience.

## **Thematic Exploration**

Understanding the core themes of "dont lets go to the dogs tonight" is essential to appreciating its impact as a memoir and a socio-historical document.

## **Family and Identity**

One of the dominant themes is the exploration of family dynamics in a fractured environment. Fuller's recounting of her parents' complex relationship, their coping mechanisms, and the siblings' interactions provides an intimate portrait of resilience. The memoir also probes questions of identity, particularly in relation to nationality and cultural belonging, as the family navigates life between borders and political regimes.

## **Survival and Displacement**

The narrative vividly captures the physical and psychological toll of displacement. Forced to move frequently due to escalating conflict, the family's survival hinges on adaptability and resourcefulness. Fuller's depiction of refugee experiences and the transient nature of home underscores the broader human cost of war.

## **War and Political Upheaval**

Beyond the personal, the memoir serves as a chronicle of the Rhodesian Bush War's effects on ordinary people. It highlights the intersection between individual lives and larger historical forces, providing a nuanced perspective often absent in traditional historical accounts.

# Comparative Analysis with Other Memoirs

To contextualize “dont lets go to the dogs tonight” within the genre of war memoirs and post-colonial literature, it is instructive to compare it with similar works.

## Contrast with “A Long Way Gone” by Ishmael Beah

Both memoirs recount childhoods affected by African conflicts, yet their perspectives differ. Beah’s narrative centers on child soldiering during Sierra Leone’s civil war, emphasizing loss of innocence and redemption. Fuller’s memoir, while also addressing conflict, focuses more on familial bonds and displacement rather than direct combat involvement, offering a complementary angle on childhood amidst turmoil.

## Relation to “The Poisonwood Bible” by Barbara Kingsolver

Though fictional, Kingsolver’s novel shares thematic concerns with Fuller’s work, such as cultural clashes and colonial legacies in Africa. The contrast between fiction and memoir allows readers to explore different narrative approaches to similar historical contexts.

## Reception and Critical Acclaim

Since its publication, “dont lets go to the dogs tonight” has garnered significant critical praise for its honest portrayal and literary craftsmanship. Reviewers have highlighted Fuller’s ability to blend personal anecdote with broader socio-political commentary, making the memoir both intimate and informative.

## Strengths and Highlights

- **Authenticity:** The memoir’s unfiltered voice provides a genuine connection with readers.
- **Educational Value:** It offers insights into a lesser-known conflict, enriching readers’ understanding of African history.
- **Emotional Depth:** The balance between hardship and humor adds layers to the narrative.

## Critiques and Limitations



Some critics argue that the memoir's episodic structure can lead to a fragmented reading experience. Additionally, the focus on personal narrative may leave readers seeking a more comprehensive historical analysis wanting.

## **Why Dont Lets Go to the Dogs Tonight Remains Relevant**

The continued relevance of "dont lets go to the dogs tonight" lies in its universal themes of displacement, identity, and survival in the face of adversity. In an era where global conflicts and refugee crises dominate headlines, Fuller's memoir offers a humanized perspective that transcends geographical boundaries.

Moreover, the memoir contributes to the diversification of voices in literature, representing experiences often marginalized in mainstream discourse. For educators and students, it serves as a valuable resource for exploring the intersections of history, culture, and personal narrative.

## **Impact on Readers and Communities**

Readers frequently report a profound emotional response to the memoir, with many finding resonance in its depiction of family struggles and resilience. The book has also sparked conversations about post-colonial legacies and the ongoing effects of historical conflicts on present-day societies.

## **Conclusion: The Enduring Power of Personal Narrative**

"dont lets go to the dogs tonight" stands as a testament to the power of memoir to illuminate complex historical realities through the lens of personal experience. Aleksandra Fuller's evocative storytelling invites readers to engage deeply with themes of war, family, and identity, offering a richly textured narrative that lingers long after the final page.

In embracing both the particularities of her upbringing and the universal challenges of displacement and survival, Fuller crafts a story that is both specific and widely relatable. As such, "dont lets go to the dogs tonight" remains a vital contribution to contemporary literature and historical understanding.

## **[Dont Lets Go To The Dogs Tonight](#)**

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**don't let's go to the dogs tonight: Don't Let's Go to the Dogs Tonight** Alexandra Fuller, 2002-03-05 NEW YORK TIMES BESTSELLER • A worthy heir to Isak Dinesen and Beryl Markham, Alexandra Fuller shares visceral memories of her childhood in Africa, and of her headstrong, unforgettable mother. "This is not a book you read just once, but a tale of terrible beauty to get lost in over and over."—Newsweek "By turns mischievous and openhearted, earthy and soaring . . . hair-raising, horrific, and thrilling."—The New Yorker Though it is a diary of an unruly life in an often inhospitable place, *Don't Let's Go to the Dogs Tonight* is suffused with Fuller's endearing ability to find laughter, even when there is little to celebrate. Fuller's debut is unsentimental and unflinching but always captivating. In wry and sometimes hilarious prose, she stares down disaster and looks back with rage and love at the life of an extraordinary family in an extraordinary time. From 1972 to 1990, Alexandra Fuller—known to friends and family as Bobo—grew up on several farms in southern and central Africa. Her father joined up on the side of the white government in the Rhodesian civil war, and was often away fighting against the powerful black guerilla factions. Her mother, in turn, flung herself at their African life and its rugged farm work with the same passion and maniacal energy she brought to everything else. Though she loved her children, she was no hand-holder and had little tolerance for neediness. She nurtured her daughters in other ways: She taught them, by example, to be resilient and self-sufficient, to have strong wills and strong opinions, and to embrace life wholeheartedly, despite and because of difficult circumstances. And she instilled in Bobo, particularly, a love of reading and of storytelling that proved to be her salvation. Alexandra Fuller writes poignantly about a girl becoming a woman and a writer against a backdrop of unrest, not just in her country but in her home. But *Don't Let's Go to the Dogs Tonight* is more than a survivor's story. It is the story of one woman's unbreakable bond with a continent and the people who inhabit it, a portrait lovingly realized and deeply felt. Praise for *Don't Let's Go to the Dogs Tonight* "Riveting . . . [full of] humor and compassion."—O: The Oprah Magazine "The incredible story of an incredible childhood."—The Providence Journal

**don't let's go to the dogs tonight: Don't Let's Go to the Dogs Tonight** Alexandra Fuller, 2003-03-11 NEW YORK TIMES BESTSELLER • A worthy heir to Isak Dinesen and Beryl Markham, Alexandra Fuller shares visceral memories of her childhood in Africa, and of her headstrong, unforgettable mother. "This is not a book you read just once, but a tale of terrible beauty to get lost in over and over."—Newsweek "By turns mischievous and openhearted, earthy and soaring . . . hair-raising, horrific, and thrilling."—The New Yorker Though it is a diary of an unruly life in an often inhospitable place, *Don't Let's Go to the Dogs Tonight* is suffused with Fuller's endearing ability to find laughter, even when there is little to celebrate. Fuller's debut is unsentimental and unflinching but always captivating. In wry and sometimes hilarious prose, she stares down disaster and looks back with rage and love at the life of an extraordinary family in an extraordinary time. From 1972 to 1990, Alexandra Fuller—known to friends and family as Bobo—grew up on several farms in southern and central Africa. Her father joined up on the side of the white government in the Rhodesian civil war, and was often away fighting against the powerful black guerilla factions. Her mother, in turn, flung herself at their African life and its rugged farm work with the same passion and maniacal energy she brought to everything else. Though she loved her children, she was no hand-holder and had little tolerance for neediness. She nurtured her daughters in other ways: She taught them, by example, to be resilient and self-sufficient, to have strong wills and strong opinions, and to embrace life wholeheartedly, despite and because of difficult circumstances. And she instilled in Bobo, particularly, a love of reading and of storytelling that proved to be her salvation. Alexandra Fuller writes poignantly about a girl becoming a woman and a writer against a backdrop of unrest, not just in her country but in her home. But *Don't Let's Go to the Dogs Tonight* is more than a survivor's story. It is the story of one woman's unbreakable bond with a continent and the people who inhabit it, a portrait lovingly realized and deeply felt. Praise for *Don't Let's Go to the Dogs Tonight* "Riveting . . . [full of] humor and compassion."—O: The Oprah Magazine "The incredible story of an incredible childhood."—The Providence Journal

**don't let's go to the dogs tonight: Don't Let's Go to the Dogs Tonight** Alexandra Fuller, 2003 In *Don't Let's Go to the Dogs Tonight*, Alexandra Fuller remembers her African childhood with candor and sensitivity. Though it is a diary of an unruly life in an often inhospitable place, it is suffused with Fuller's endearing ability to find laughter, even when there is little to celebrate.

**don't let's go to the dogs tonight: Don't Let's Go to the Dogs Tonight** Alexandra Fuller, 2015-01-01 With an introduction by Anne Enright Shortlisted for the Guardian First Book award, a story of civil war and a family's unbreakable bond. How you see a country depends on whether you are driving through it, or live in it. How you see a country depends on whether or not you can leave it, if you have to. As the daughter of white settlers in war-torn 1970s Rhodesia, Alexandra Fuller remembers a time when a schoolgirl was as likely to carry a shotgun as a satchel. This is her story - of a civil war, of a quixotic battle with nature and loss, and of a family's unbreakable bond with the continent that came to define, scar and heal them. Shortlisted for the Guardian First Book Award in 2002, Alexandra Fuller's classic memoir of an African childhood is suffused with laughter and warmth even amid disaster. Unsentimental and unflinching, but always enchanting, it is the story of an extraordinary family in an extraordinary time.

**don't let's go to the dogs tonight: Quiet Until the Thaw** Alexandra Fuller, 2017-06-27 The debut novel from the bestselling author of *Don't Let's Go to the Dogs Tonight* and *Leaving Before the Rains Come*. "Awe inspiring . . . An ardent, original, and beautifully wrought book." —The New York Times Book Review Lakota Oglala Sioux Nation, South Dakota. Two Native American cousins, Rick Overlooking Horse and You Choose Watson, are pitted against each other as their tribe is torn apart by infighting. Rick chooses the path of peace and stays; You Choose, violent and unpredictable, strikes out on his own. When he returns, after three decades behind bars, he disrupts the fragile peace and threatens the lives of the entire reservation. A complex tale that spans generations and geography, *Quiet Until the Thaw* conjures, with the implications of an oppressed history, how we are bound not just to immediate family but to all who have come before and will come after us, and, most of all, to the notion that everything was always, and is always, connected.

**don't let's go to the dogs tonight: Connecting Cultures** Emma Bainbridge, 2013-09-13 This lively and incisive collection of essays from an international group of scholars explores the interactions between cultures originating in Africa, India, the Caribbean, and Europe. Those interactions have been both destructive and richly productive, and the consequences continue to 'trouble the living stream' today. Several of the essays focus on the continuing reverberations of political and cultural conflicts in post-Apartheid Southern Africa, including the presence in Britain of Zimbabwean asylum seekers. Other authors discuss the ways in which Indian culture has transformed novelistic and cinematic forms. A third group of essays examines the attempts of West Indian women writers to reclaim their territory and describe it in their own terms. The collection as a whole is framed by essays which deal with discourses of 'terror' and 'terrorism' and how we translate and read them in the wake of 9/11. This book was previously published as a special issue of *Third World Quarterly*.

**don't let's go to the dogs tonight: ELLEGirl**, 2002 *ELLEGirl*, the international style bible for girls who dare to be different, is published by Hachette Filipacchi Media U.S., Inc., and is accessible on the web at [ellegirl.elle.com/](http://ellegirl.elle.com/). *ELLEGirl* provides young women with insider information on fashion, beauty, service and pop culture in a voice that, while maintaining authority on the subject, includes and amuses them.

**don't let's go to the dogs tonight: Scribbling the Cat** Alexandra Fuller, 2005-04-26 When Alexandra (Bo) Fuller was home in Zambia a few years ago, visiting her parents for Christmas, she asked her father about a nearby banana farmer who was known for being a tough bugger. Her father's response was a warning to steer clear of him; he told Bo: Curiosity scribbled the cat. Nonetheless, Fuller began her strange friendship with the man she calls K, a white African and veteran of the Rhodesian war. With the same fiercely beautiful prose that won her acclaim for *Don't Let's Go to the Dogs Tonight*, Fuller here recounts her friendship with K. K is, seemingly, a man of contradictions: tattooed, battle scarred, and weathered by farm work, he is a lion of a man, feral and

bulletproof. Yet he is also a born-again Christian, given to weeping when he recollects his failed romantic life, and more than anything else welling up inside with memories of battle. For his war, like all wars, was a brutal one, marked by racial strife, jungle battles, unimaginable tortures, and the murdering of innocent civilians—and K, like all the veterans of the war, has blood on his hands. Driven by K's memories, Fuller and K decide to enter the heart of darkness in the most literal way—by traveling from Zambia through Zimbabwe (formerly Rhodesia) and Mozambique to visit the scenes of the war and to meet other veterans. It is a strange journey into the past, one marked at once by somber reflections and odd humor and featuring characters such as Mapenga, a fellow veteran who lives with his pet lion on a little island in the middle of a lake and is known to cope with his personal demons by refusing to speak for days on end. What results from Fuller's journey is a remarkably unbiased and unsentimental glimpse of men who have killed, mutilated, tortured, and scrambled to survive during wartime and who now must attempt to live with their past and live past their sins. In these men, too, we get a glimpse of life in Africa, a land that besets its creatures with pests, plagues, and natural disasters, making the people there at once more hardened and more vulnerable than elsewhere. *Scribbling the Cat* is an engrossing and haunting look at war, Africa, and the lines of sanity.

**dont lets go to the dogs tonight: Cocktail Hour Under the Tree of Forgetfulness**

Alexandra Fuller, 2011-08-23 “Fuller brings Africa to life, both its natural splendor and the harsher realities of day-to-day existence, and sheds light on her parents in all their humanness—not a glaring sort of light, but the soft equatorial kind she so beautifully describes in this memoir.” —Bookpage A story of survival and war, love and madness, loyalty and forgiveness, *Cocktail Hour Under the Tree of Forgetfulness* is an intimate exploration of Fuller's parents, whom readers first met in *Don't Let's Go to the Dogs Tonight*, and of the price of being possessed by Africa's uncompromising, fertile, death-dealing land. We follow Tim and Nicola Fuller hopscotching the continent, restlessly trying to establish a home. War, hardship, and tragedy follow the family even as Nicola fights to hold on to her children, her land, her sanity. But just when it seems that Nicola has been broken by the continent she loves, it is the African earth that revives and nurtures her. *Cocktail Hour Under the Tree of Forgetfulness* is Fuller at her very best. Alexandra Fuller is the author of several memoirs: *Travel Light*, *Move Fast*, *Leaving Before the Rains Come* and *Don't Let's Go to the Dogs Tonight*.

**dont lets go to the dogs tonight: Concurrent Imaginaries, Postcolonial Worlds** Diana Brydon, Peter Forsgren, Gonlög Fur, 2017-04-24 Brydon, Forsgren, and Fur's *Concurrent Imaginaries, Postcolonial Worlds* demonstrates the value of reading for concurrences in situating discussions of archives, voices, and history in colonial and postcolonial contexts. Starting with the premise that our pluriversal world is constructed from concurrent imaginaries yet the role of concurrences has seldom been examined, the collection brings together case studies that confirm the productivity of reading, looking, and listening for concurrences across established boundaries of disciplinary or geopolitical engagement. Contributors working in art history, sociology, literary, and historical studies bring examples of Nordic colonialism together with analyses of colonial practices worldwide. The collection invites uptake of the study of concurrences within the humanities and in interdisciplinary fields such as postcolonial, cultural, and globalization studies.

**dont lets go to the dogs tonight: Stewart's Quotable Africa** Julia Stewart, 2012-10-02 The African continent is home to spectacularly expressive human beings: rebellious anti-colonial and opposition leaders, eloquent novelists, political and social activists, comical geniuses, pensive and philosophical poets and intellectuals, as well as a few raving dictators. And the body of proverbial wisdom from Africa alone could fill many volumes. Despite being eminently quotable, Africa is not so readily quoted. *Stewart's Quotable Africa* covers the whole of Africa - north to south and east to west - and includes memorable statements from hundreds of speakers including Nelson Mandela, Doris Lessing, Chinua Achebe, Julius Nyerere, Kofi Annan among others, as well as biblical passages and proverbs. Julia Stewart has spent over a decade collecting the 5000 plus quotes found in this book, all of them either by Africans or about African subjects.

**dont lets go to the dogs tonight: Oxford Dictionary of Modern Quotations** Elizabeth

Knowles, 2007-08-23 Containing more than 5,000 quotations from authors as diverse as Bertolt Brecht, George W. Bush, Homer Simpson, Carl Sagan, William Shatner, and Desmond Tutu, the dictionary is organized alphabetically by author, with generous cross-referencing and keyword and thematic indexes. This new edition features more than 500 new quotations and 187 new authors. The book includes special sections featuring quotations from cartoons, films, political slogans, famous last words, misquotations, official advice, newspaper headlines and more.

**dont lets go to the dogs tonight: Thematic Guide to Popular Nonfiction** Lynda G. Adamson, 2006-01-30 Popular nonfiction is widely read, and is increasingly prominent in the curriculum. This guide helps students, teachers, and librarians identify popular works of nonfiction related to particular themes. Included are alphabetically arranged entries on 50 themes, such as Animals, Exploration, Genocide, Immigrants, Poverty, and Race Relations. Each entry begins with a definition and discussion of the theme, followed by critical summaries of three or four works of nonfiction. The entries conclude with lists of additional nonfiction for further reading, and the Guide closes with lists of additional themes and related works, along with a bibliography of works on popular nonfiction.

**dont lets go to the dogs tonight: Versions of Zimbabwe. New Approaches to Literature and Culture** Robert Muponde, Ranka Primorac, 2005-06-15 The book is the result of a collaboration of scholars from southern Africa and overseas, whose work emphasises hitherto overshadowed subjects of literature, exposing new and untried approaches to Zimbabwean writing. The contributors focus on pluralities, inclusiveness and the breaking of boundaries, and elucidate how literary texts are betraying multiple versions and opinions of Zimbabwe, arguing that only a multiplicity of opinions on Zimbabwe can do the complexity of the society and history justice.

**dont lets go to the dogs tonight: *Intimate afterlives of empire*** Astrid Rasch, 2025-09-02 Through close readings of almost twenty autobiographies written after the break-up of the British Empire, the book examines how individuals engage with the changing narrative landscape brought about by decolonisation. It considers the autobiographies less for what they may teach us about the moment remembered and more as windows on the act of remembering. This adds a crucial dimension to our understanding of the legacies of colonialism and how the ongoing process of decolonisation is reflected on the level of the individual. It argues that autobiographers are at once influenced by and seek to influence the cultural memory of empire and its legacies, and the authors' own position in both. Situated at the intersection of imperial/decolonisation history, memory studies, and life writing studies, the book uncovers this intimate afterlife of empire.

**dont lets go to the dogs tonight: Oxford Dictionary of Quotations** Elizabeth Knowles, 2014-09-18 The first edition of the Oxford Dictionary of Quotations was published in 1941 and for over 70 years this bestselling book has remained unrivalled in its coverage of quotations past and present. The eighth edition is a vast treasury of wit and wisdom spanning the centuries and providing the ultimate answer to the question, 'Who said that?' Find that half-remembered line in a browser's paradise of over 20,000 quotations, comprehensively indexed for ready reference. Lord Byron may have taken the view: 'I think it great affectation not to quote oneself', but for the less self-centred the Oxford Dictionary of Quotations provides a quote for every occasion from the greatest minds of history and from undistinguished characters known only for one happy line. Drawing on Oxford's unrivalled dictionary research programme and unique language monitoring, over 700 new quotations have been added to this eighth edition from authors ranging from St Joan of Arc and Coco Chanel to Albrecht Dürer and Thomas Jefferson. New sayings from across the ages include 'It would not be better if things happened to men just as they wish' (the classical writer Heraclitus), 'Fight on, and God will give the Victory' (the suffragette Emily Wilding Davison), and 'The future is already here--it's just not evenly distributed' (the writer William Gibson).

**dont lets go to the dogs tonight: *Shared Waters*** Stella Borg Barthet, 2009 The present volume contains general essays on: unequal African/Western academic exchange; the state and structure of postcolonial studies; representing male violence in Zimbabwe's wars; parihaka in the poetic imagination of Aotearoa New Zealand; Middle Eastern, Nigerian, Moroccan, and diasporic

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