

Our Sister Killjoy

Brilliant, lyrical, and passionate, this collection from the acclaimed poet M. NourbeSe Philip is an extended jazz riff running along the themes of language, racism, colonialism, and exile. In this groundbreaking collection, Philip defiantly challenges and resoundingly overthrows the silencing of black women through appropriation of language, offering no less than superb poetry resonant with beauty and strength. She Tries Her Tongue, Her Silence Softly Breaks was originally published in 1989 and won the Casa de Las Americas Prize. This new Wesleyan edition includes a foreword by Evie Shockley. An online reader's companion will be available at <http://nourbesephilip.site.wesleyan.edu>.

A new novel from a scion of the new generation of writers in Africa. She tells the story of women in Africa: here it is misery, pain, agony, dilemmas, frustrations. She floats the reader on a world of inverted reality, which yet becomes the norm. With creative imagination, confronting the social realities, she seeks out the world of peace and tranquillity. But not without verisimilitude. The extremes of moral turpitude beget horrid outcomes, leaving suspense rather than resolution. Amma Darko is one of the most significant contemporary Ghanaian literary writers. She is the author of three previous novels: Faceless (Sub-Saharan, 2003), The Housemaid (Heinemann, 1999) and Beyond the Horizon (Heinemann, 1995).

This prose poem is " ... a highly personal exploration of the conflicts between Africa and Europe, between men and women, and between a complacent acceptance of the status quo and a passionate desire to reform a rotten world."--Cover.

La Gumas powerful, firsthand account depicts the dedicated South African people who risked their lives in the underground movement against apartheid. The main characters, Beukes and Elias, are among others determined to undermine apartheid's blatant oppression and demeaning tactics. The authors knack for rich descriptions and weaving the past with the present transports readers to the grind of working in an underground political organization and the challenges of confronting hardships, change, and injustice on a daily basis.

Killjoy

West African Women in the Diaspora

The Future of UK Aviation

A Love Story

Sacrifice of Darkness

A Companion to African Literatures

Furo Wariboko, a young Nigerian, awakes the morning before a job interview to find that

he's been transformed into a white man. In this condition he plunges into the bustle of Lagos to make his fortune. With his red hair, green eyes, and pale skin, it seems he's been completely changed. Well, almost. There is the matter of his family, his accent, his name. Oh, and his black ass. Furo must quickly learn to navigate a world made unfamiliar and deal with those who would use him for their own purposes. Taken in by a young woman called Syreeta and pursued by a writer named Igoni, Furo lands his first-ever job, adopts a new name, and soon finds himself evolving in unanticipated ways. A. Igoni Barrett's *Blackass* is a fierce comic satire that touches on everything from race to social media while at the same time questioning the values society places on us simply by virtue of the way we look. As he did in *Love Is Power, or Something Like That*, Barrett brilliantly depicts life in contemporary Nigeria and details the double-dealing and code-switching that are implicit in everyday business. But it's Furo's search for an identity--one deeper than skin--that leads to the final unraveling of his own carefully constructed story.

In *The African Novel in English* Keith Booker uses eight African novels to illustrate the scopes, varieties and the general aesthetic, cultural, and political concerns that have motivated African authors.

Our Sister Killjoy Or, *Reflections from a Black-eyed Squint* Longman Publishing Group
This edition of Ama Ata Aidoo's well-known play has been specially developed for JSS pupils to use in preparation for BECE.

New and Selected Poems

Narratives of Other Spaces, Other Selves

Writing African Women

Black Women's Writing from Africa, the Caribbean, and South Asia

And Other Stories

Blackass

'Beautifully written, tense and real' - Ann Cleeves Two sisters. One fire. A secret that won't burn out. The Grayson sisters are trouble. Everyone in their small town knows it. But no-one can know of the secret that binds them together. Hattie is the light. Penny is the darkness. Together, they have

balance. But one night the balance is toppled. A match is struck. A fire is started. A cruel husband is killed. The potential for a new life flickers in the fire's embers, but resentment, guilt, and jealousy suffocate like smoke. Their lives have been engulfed in flames - will they ever be able to put them out? Steeped in intrigue and suspense, *Sister of Mine* is a powerhouse debut; a sharp, disquieting thriller written in stunning, elegant prose with a devastating twist. Fans of Liane Moriarty's *Big Little Lies* and Shari Lapena's *The Couple Next Door* will be utterly absorbed by this compulsively readable novel. ----- 'Beautifully written, insightful and thought provoking, with twists I did not see coming - Cecilia Ekbäck, bestselling author of *Wolf Winter* and *The Midnight Sun* 'This book is a cracked mirror—sharp, disquieting, impossible to look away, refracting our worst fears and best hopes back at us' - Elan Mastai, author of *All Our Wrong Todays* 'Laurie's prose is stunning but it was the complicated relationship between the two sisters, and the secret that threatens to destroy them that had me furiously turning the pages' - Hollie Overton, bestselling author of *Baby Doll* and *The Walls* 'Imaginative, beautifully observed characterisation. Masterfully written and enchanting, with more than a hint of menace' - Caro Ramsay

On moving into a new apartment abroad in his Bavarian hometown, the narrator realises that some of his possessions and elements of his new neighbourhood open a window into a flurry of memories, serving as allegorical threads to his childhood, self-consciousness and discovery of the world. What begins as a personal narrative quickly cedes to a social archaeology, inviting the reader/listener on a homegoing journey in the backdrop of Cameroon's tottering democratic trajectory. Modulated with poetry and music, *The Radio* tunes in to diaspora, home, nation, education, existence, religion as well as Mbum popular culture, showcasing creative re-appropriation and re-mixing of global trends and icons in specific communities.

The *Black Inside* develops the preoccupations of his award-winning *House of Hunger* by exploring, in his devastatingly honest way, the predicaments of exile and the black identity, and examining the realities of living under the threat of the Bomb."--BOOK JACKET.

Dilemma of a Ghost When Ato returns to Ghana from his studies in North America he brings with him a sophisticated black American wife. But their hopes of a happy marriage and of combining 'the sweetness and loveliest things in Africa and America' are soon shown to have been built on an unstable foundation.

Changes

Chaiba the Algerian Versus Our Sister Killjoy

Beyond the Horizon

Everything Good Will Come

Sister Funtime

The Eagle and the Chickens

Feminist critique of contemporary western society, globalisation and bio-diversity presenting changes needed to create a world sustaining environment.

Ama Ata Aidoo is one of the best-known African writers today. Spanning three decades of work, the poems in this collection address themes of colonialism, independence, motherhood, and gender in intimate, personal ways alongside commentary on broader social issues. After the Ceremonies is arranged in three parts: new and uncollected poems, some of which Aidoo calls "misplaced or downright lost"; selections from Aidoo's *An Angry Letter in January and Other Poems*; and selections from *Someone Talking to Sometime*. Although Aidoo is best known for her novels *Changes: A Love Story* and *Our Sister Killjoy*, which are widely read in women's literature courses, and her plays *The Dilemma of a Ghost* and *Anowa*, which are read and performed all over the world, her prowess as a poet shines in this collection.

In this breathless new novel, Julie Garwood has written her most electrifying thriller to date. Avery Delaney has always tried to put the past far behind her. Abandoned by her rapacious, conniving mother when she was only three days old, Avery was raised by her grandmother and beloved aunt Carolyn. Then, when she was eleven, she witnessed her grandmother's violent death, before Avery herself was shot and left for dead. Miraculously she survived. The man responsible is serving time in a Florida prison. This traumatic experience propels Avery into a life of law and order. Her razor-sharp mind and ability to gather data and decipher evidence has made Avery an expert crime analyst for the FBI. But soon she will have to use every one of her adroit skills on a case that hits painfully close to home. Avery's workaholic aunt, Carolyn Salvetti, is certain her (hopefully soon-to-be ex) husband sent her the gold embossed reservation to the posh Utopia Spa in the mountains of Colorado. At first she is resistant, but then figures it will be a welcome respite from the cutthroat advertising business, not to mention a networking extravaganza. Plus she persuades her niece to join her for the two weeks of luxury and decadence. But Carolyn never makes it to Utopia. Under false pretenses, she is taken to an isolated retreat by a handsome stranger with a dazzling smile, suave demeanor, and the darkest of motives. His name is Monk, a hired assassin. Now, with scant clues and fewer resources, Avery must track down and save Carolyn—and outmaneuver a brilliant killer who is part of an elaborate plot of madness and lethal vengeance.

How have African literatures unfolded in their rich diversity in our modern era of

decolonization, nationalisms, and extensive transnational movement of peoples? How have African writers engaged urgent questions regarding race, nation, ethnicity, gender, and sexuality? And how do African literary genres interrelate with traditional oral forms or audio-visual and digital media? *A Companion to African Literatures* addresses these issues and many more. Consisting of essays by distinguished scholars and emerging leaders in the field, this book offers rigorous, deeply engaging discussions of African literatures on the continent and in diaspora. It covers the four main geographical regions (East and Central Africa, North Africa, Southern Africa, and West Africa), presenting ample material to learn from and think with. Chapters focus on literatures in European languages officially used in Africa --English, French, and Portuguese-- as well as homegrown African languages: Afrikaans, Amharic, Arabic, Swahili, and Yoruba. With its lineup of lucid and authoritative analyses, readers will find in *A Companion to African Literatures* a distinctive, rewarding academic resource.

Gender, Popular Culture and Literature in West Africa

Living a Feminist Life

Or, Everything Will Be All Right

The Beautiful Ones are Not Yet Born

African Fiction and Joseph Conrad

Remitting the Text

Interrogates the "writing back to the center" approach to intertextuality and explores alternatives to it.

Ama Ata Aidoo is an iconic African writer who has inspired generations of black and other women writers. This latest collection of short stories brings together diverse themes that speak of the relationship between Africa and its diaspora in terms of home, exile and sense of belonging and alienation. It reveals the complexities involved in the African diaspora connections, engaging with a sense of anomie and fragmentation, revealing her interest in presenting common human frailties. Steeped in Ghanaian and African history, her craftmanship also embraces pertinent new levels.

AVAILABLE OCTOBER 2011

Everything Good Will Come introduces an important new voice in contemporary fiction. With insight and a lyrical wisdom, Nigerian-born Sefi Atta has written a powerful and eloquent story set in her African homeland. It is 1971, a year after the Biafran War, and Nigeria is under military rule—though the politics of the state matter less than those of her home to Enitan Taiwo, an eleven-year-old girl tired of waiting for school to start. Will her mother, who has become deeply religious since the death of Enitan's brother, allow her friendship with the new girl next door, the brash and beautiful Sheri Bakare? This novel charts the fate of these two African girls; one who is prepared to manipulate the traditional system and one who attempts to defy it. Written in the voice of Enitan, the novel traces this unusual friendship into their adult lives, against the backdrop of tragedy, family strife, and a war-torn Nigeria. In the end, Everything Good Will Come is Enitan's story; one of a fiercely intelligent, strong young woman coming of age in a culture that still insists on feminine submission. Enitan bucks the familial and political systems until she is confronted

with the one desire too precious to forfeit in the name of personal freedom: her desire for a child. *Everything Good Will Come* evokes the sights and smells of Africa while imparting a wise and universal story of love, friendship, prejudice, survival, politics, and the cost of divided loyalties. New York Times bestselling author Roxane Gay (*World of Wakanda*, *Difficult Women*) adapts her short story “We Are the Sacrifice of Darkness” as a full-length graphic novel with writer Tracy Lynne Oliver (*This Weekend*), and artist Rebecca Kirby (*Biopsy*.) Expanding an unforgettable world where a tragic event forever bathes the world in darkness, *The Sacrifice of Darkness* follows one woman’s powerful journey through this new landscape as she discovers love, family, and the true light in a world seemingly robbed of any. This young adult drama challenges notions of identity, guilt, and survival in a graphic novel for fans of *On A Sunbeam* and *Are You Listening?*

The Dilemma of a Ghost ; Anowa

Boundaries and Bonds in Our Sister Killjoy and Purple Hibiscus

Or, Reflections from a Black-eyed Squint

Our Sister Killjoy

Wild Politics

The Teller of Secrets

In this collection of short stories, Aidoo elevates the mundane in women's lives to an intellectual level in an attempt at challenging patriarchal structures and dominance in African society.

In this novel, the author explores the thoughts and experiences of a Ghanaian girl on her travels through Europe. It offers a running commentary on Sissie's feelings of alienation, her reflections on European culture and civilization and her return to the warmth of home in Africa. *Ghost/Anowa* and short stories *No Sweetness Here*. suitable for schools and universities.

Taking an interdisciplinary approach, Page casts light on the role of citizenship, immigration, and transnational mobility in Caribbean migrant and diaspora fiction. Page's historical, socio-cultural study responds to the general trend in migration discourse that presents the Caribbean experience as unidirectional and uniform across the geographical spaces of home and diaspora. She argues that engaging the Caribbean diaspora and the massive waves of migration from the region that have punctuated its history, involves not only understanding communities in host countries and the conflicted identities of second generation subjectivities, but also interpreting how these communities interrelate with and affect communities at home. In particular, Page examines two socio-economic and political practices, remittance and deportation, exploring how they function as tropes in migrant literature, and as ways of theorizing such literature.

In *Living a Feminist Life* Sara Ahmed shows how feminist theory is generated from everyday life and the ordinary experiences of being a feminist at home and at work. Building on legacies of feminist of color scholarship in particular, Ahmed offers a poetic and personal meditation on how feminists become estranged from worlds they critique—often by naming and calling attention to problems—and how feminists learn about worlds from their efforts to transform them. Ahmed also provides her most sustained commentary on the figure of the feminist killjoy introduced in her earlier work while showing how feminists create inventive solutions—such as forming support systems—to survive the shattering experiences of facing the walls of racism and sexism. The

killjoy survival kit and killjoy manifesto, with which the book concludes, supply practical tools for how to live a feminist life, thereby strengthening the ties between the inventive creation of feminist theory and living a life that sustains it.

The Radio and Other Stories

She Tries Her Tongue, Her Silence Softly Breaks

From German Southwest Africa to the Third Reich

After the Ceremonies

Anowa

African Psycho

Ogadinma Or, Everything Will be All Right is a tale of departure, loss and adaptation; of mothers whose experience at the hands of controlling men leave them with burdens they find too much to bear. After an unwanted pregnancy leaves her exiled from her family in Kano, thwarting her plans to go to university, seventeen-year-old Ogadinma is sent to her aunt's in Lagos. When a whirlwind romance with an older man descends into indignity, she is forced to channel her strength and resourcefulness to escape a fate that appears all but inevitable. A feminist classic in the making, Ukamaka Olisakwe's sophomore novel introduces a heroine for whom it is impossible not to root and announces the author as a gifted chronicler of the patriarchal experience. Illuminates a fascinating time in Nigeria's recent past, as the novel's heroine struggles against the shackles of a Church-dominated patriarchal society amid rising political turmoil · Written by a rising star of Nigeria's vibrant literature scene, a finalist for the 2019 Brittle Paper Award for Creative Nonfiction and established screenwriter · An exquisitely written bildungsroman that will appeal equally to readers of literary fiction and a new adult audience · Author is based in Vermont where she is undertaking a PhD and will be available for US events ad publicity · US pre-launch event at Bear Pond Books

"First published by 1977. First published as Longman African classic 1988"--T.p. verso.

This book examines fictional works by women authors who have left their homes in West Africa and now live as members of the diaspora. In recent years a compelling array of critically acclaimed fiction by women in the West African diaspora has shifted the direction of the African novel away from post-colonial themes of nationhood, decolonization and cultural authenticity, and towards explorations of the fluid and shifting constructions of identity in transnational spaces. Drawing on works by Chimamanda Ngozi Adichie, Buchi Emecheta, Ama Ata Aidoo, Sefi Atta, Chika Unigwe and Taiye Selasie, this book interrogates the ways in which African diaspora women's fiction portrays the realities of otherness, hybridity and marginalized existence of female subjects beyond Africa's borders. Overall, the book demonstrates that life in the diaspora is an uncharted journey of expanded opportunities along with paradoxical realities of otherness. Providing a

vivid and composite portrait of African women's experiences in the diasporic landscape, this book will be of interest to researchers of migration and diaspora topics, and African, women's and world literature.

Esi decides to divorce after enduring yet another morning's marital rape. Though her friends and family remain baffled by her decision (after all, he doesn't beat her!), Esi holds fast. When she falls in love with a married man wealthy, and able to arrange a polygamous marriage the modern woman finds herself trapped in a new set of problems. Witty and compelling, Aidoo's novel, "inaugurates a new realist style in African literature."

Ogadinma

Essays in Honour of Ama Ata Aidoo at 70

A Reader in African Cultural Studies

A Novel

An Introduction

The African Novel in English

A railway freight clerk in Ghana attempts to hold out against the pressures that impel him toward corruption in both his family and his country.

Finalist for the Man Booker International Prize 2015 Gregoire Nakobomayo, a petty criminal, has decided to kill his girlfriend Germaine. He's planned the crime for some time, but still, the act of murder requires a bit of psychological and logistical preparation. Luckily, he has a mentor to call on, the far more accomplished serial killer Angoualima. The fact that Angoualima is dead doesn't prevent Gregoire from holding lengthy conversations with him. Little by little, Gregoire interweaves Angoualima's life and criminal exploits with his own. Continuing with the plan despite a string of botched attempts, Gregoire's final shot at offing Germaine leads to an abrupt unravelling. Lauded in France for its fresh and witty style, African Psycho's inventive use of language surprises and relieves the reader by sending up this disturbing subject.

A collection of ten stories blends contemporary references and traditional African myths, recounting the experiences of neighbors in a Ghana community, from the town gossip to a drunken trickster, who maintain their humor and philosophical outlooks in the face of poverty and revolution. 25,000 first printing.

How does our understanding of Africa shift when we begin from the perspective of women? What can the African perspective offer theories of culture and of gender difference? This work, as unique and insightful today as when it was first published, brings together a wide variety of African academics and other researchers to explore the links between literature, popular culture and theories of gender. Beginning with a ground-breaking overview of African gender theory, the book goes on to analyse women's writing, uncovering the ways different writers have approached issues of female creativity and colonial history, as well as the ways in which they have subverted popular stereotypes around African women. The contributors also explore the related

gender dynamics of mask performance and oral story-telling. This major analysis of gender in popular and postcolonial cultural production remains essential reading for students and academics in women's studies, cultural studies and literature.

The Black Insider

Motherlands

Transnational Negotiations in Caribbean Diasporic Literature

Not Without Flowers

Feminism, Globalisation, Bio/diversity

The Case for a Materialist Black Aesthetic

The first genocide of the twentieth century, though not well known, was committed by Germans between 1904–1907 in the country we know today as Namibia, where they exterminated thousands of Herero and Nama people and subjected the surviving indigenous men, women, and children to forced labor. The perception of Africans as subhuman—lacking any kind of civilization, history, or meaningful religion—and the resulting justification for the violence against them is what author Elizabeth R. Baer refers to as the “ genocidal gaze, ” an attitude that was later perpetuated by the Nazis. In *The Genocidal Gaze: From German Southwest Africa to the Third Reich*, Baer uses the trope of the gaze to trace linkages between the genocide of the Herero and Nama and that of the victims of the Holocaust. Significantly, Baer also considers the African gaze of resistance returned by the indigenous people and their leaders upon the German imperialists. Baer explores the threads of shared ideology in the Herero and Nama genocide and the Holocaust—concepts such as racial hierarchies, lebensraum (living space), rassenschande (racial shame), and endlösung (final solution) that were deployed by German authorities in 1904 and again in the 1930s and 1940s to justify genocide. She also notes the use of shared methodology—concentration camps, death camps, intentional starvation, rape, indiscriminate killing of women and children—in both instances. While previous scholars have made these links between the Herero and Nama genocide and that of the Holocaust, Baer ’ s book is the first to examine literary texts that demonstrate this connection. Texts under consideration include the archive of Nama revolutionary Hendrik Witbooi; a colonial novel by German Gustav Frenssen (1906), in which the genocidal gaze conveyed an acceptance of racial annihilation; and three post-Holocaust texts—by German Uwe Timm, Ghanaian Ama Ata Aidoo, and installation artist William Kentridge of South Africa—that critique the genocidal gaze. Baer posits that writing and reading about the gaze is an act of mediation, a power dynamic that calls those who commit genocide to account for their crimes and discloses their malignant convictions. Careful reading of texts and attention to the narrative deployment of the genocidal gaze—or the resistance to it—establishes discursive similarities in books written both during colonialism and in the post-Holocaust era. *The Genocidal Gaze* is an original and challenging discussion of such contemporary issues as colonial practices, the Nazi concentration camp state, European and African race relations, definitions of genocide, and postcolonial theory. Moreover, Baer demonstrates the power of literary and artistic works to condone, or even promote, genocide or to soundly condemn it. Her transnational analysis

provides the groundwork for future studies of links between imperialism and genocide, links among genocides, and the devastating impact of the genocidal gaze.

“ Bisi Adjapon writes with incredible vividness and clarity. Her similes and attention to all of the senses are really extraordinary. ” —Dave Eggers, author of *The Monk of Mokha* “ Melding blistering humor with razor-sharp insight, *The Teller of Secrets* heralds a marvel of a writer, one capable of deftly balancing questions of sexuality, politics, and feminism in a novel that is a pure joy to read. ” —Maaza Mengiste, author of *The Shadow King*, Shortlisted for the 2020 Booker Prize In this stunning debut novel—a tale of self-discovery and feminist awakening—a feisty Nigerian-Ghanaian girl growing up amid the political upheaval of late 1960s postcolonial Ghana begins to question the hypocrisy of her patriarchal society, and the restrictions and unrealistic expectations placed on women. Young Esi Agyekum is the unofficial “ secret keeper ” of her family, as tight-lipped about her father's adultery as she is about her half-sisters ’ sex lives. But after she is humiliated and punished for her own sexual exploration, Esi begins to question why women's secrets and men's secrets bear different consequences. It is the beginning of a journey of discovery that will lead her to unexpected places. As she navigates her burgeoning womanhood, Esi tries to reconcile her own ideals and dreams with her family ’ s complicated past and troubled present, as well as society ’ s many double standards that limit her and other women. Against a fraught political climate, Esi fights to carve out her own identity, and learns to manifest her power in surprising and inspiring ways. Funny, fresh, and fiercely original, *The Teller of Secrets* marks the American debut of one of West Africa's most exciting literary talents.

“ Welcome to hell, Sister. ” Sister Mary Matthew arrives on the steps of St. Teresa ’ s Joyous Youths Orphanage determined to be the children ’ s favorite nun. But she can ’ t seem to win over the head of the orphanage: stern, withered Sister Agatha Eustace, whom everyone secretly calls Sister Killjoy. Mary tries to rise to the challenge, but things at St. Teresa ’ s feel . . . off. A mysterious benefactor. Sick children denied medicine. A crowded cemetery. Strange noises from the basement. Cruel punishments. Terrifying dreams. Worst of all, her prayers remain unanswered. She feels as if God has abandoned her and everyone at St. Teresa ’ s. Until, one full-mooned night, a voice calls to her. A voice that claims to know her heart ’ s desire. Before there was Smileyland, before Mister Smiley, there was a decrepit orphanage run by an evil nun and full of children who chanted: “ Sister Funtime, Sister Funtime, Sister Funtime! ” From the author of *Welcome to Smileyland* and *The Fear* comes the new religious horror novella, the latest entry in the Smileyverse. Come on in—and don ’ t forget to say your prayers. “ Spencer Hamilton takes you on a rollercoaster ride down to the pits of hell to expose the birth of his theme park abomination. Unsettling and disturbing, *Sister Funtime* will keep you shivering under the covers until the very last page is turned. ” —Mona Kabbani, author of *The Bell Chime*

Reading Postcolonial Intertextuality
In the Fog of the Seasons' End

Get Free Our Sister Killjoy

Stories

The Prophet of Zongo Street

Two Plays