

## Our Sister Killjoy

From Bernstein Award-winner Sayed Kashua comes his fourth and most daring, intimate novel yet—a searing exploration of the stories Palestinians and Israelis tell themselves about their lives, their histories, and the blurred lines between personal and national memory. Hailed as “an unusually gifted storyteller with exceptional insight” (Jewish Tribune), Bernstein award-winning writer Sayed Kashua presents his masterful fourth novel *Track Changes* which follows an Arab-Israeli man as he reckons with the weight of his past, his memories, and his cultural identity. Having emigrated to America years before, a nameless memoirist now residing in Illinois receives word that his estranged father, whom he has not spoken to in fourteen years, is dying. Leaving his wife and their three children, he returns to Jerusalem and to his hometown of Tira in Palestine to be by his family’s side. But few are happy to see him back and, geographically and emotionally displaced, he feels more alienated from his life than ever. Sitting by his father’s hospital bed, the memoirist begins to remember long-buried traumas, the root causes of his fallout with his family, the catalyst for his marriage and its recent dissolution, and his strained relationships with his children—all of which is strangely linked to a short story he published years ago about a young girl named Palestine. As he plunges deeper into his memory and recounts the history of his land and his love, the lines between truth and lies, fact and fiction become increasingly blurred. *Track Changes* is a stunningly original, poignant, and captivating exploration of alienation, love, country, and memory by one of the most important writers at work today.

"Sozaboy describes the fortunes of a young naive recruit in the Nigerian Civil War: from the first proud days of recruitment to the disillusionment, confusion and horror that follows. The author's use of 'rotten English'—a mixture of Nigerian pidgin English, broken English and idiomatic English—makes this a unique and powerful novel"--Back cover. 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.

A radical collection of love stories from African women. The collection combines the confidence of established and award-winning writers with the tentativeness and originality of budding writers from Africa and the African Diaspora. Focusing on love and radically debunking the myth about African women being poor and helpless victims this anthology rather depicts their strength, complexity and diversity.

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).

*African Women Writing Diaspora* examines the works of contemporary African female writers through diaspora perspectives on the constructions of identity in transnational spaces. The collection interrogates the ways in which women construct new ways of telling the African story in the global age of social, economic, and political transformation.

'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

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.

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

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.

This book examines the ways in which fiction has addressed the continent since the Second World War. Drawing on novelists from Europe and elsewhere, the volume analyzes the literary response to seven dominant concerns (ideas of Europe, conflict, borders, empire, unification, migration, and marginalization), offering a ground-breaking study of how modern and contemporary writers have participated in the European debate. The sixteen essays view the chosen writers, not as representatives of national literatures, but as participants in transcontinental discussion that has occurred across borders, cultures, and languages. In doing so, the contributors raise questions about the forms of power operating across and radiating from Europe, challenging both the institutionalized divisions of the Cold War and the triumphalist narrative of continental unity currently being written in Brussels.

"Toyin Falola has given us what is truly rare in modern African writing: a seriously funny, racy, irreverent package of memories, and full of the most wonderful pieces of poetry and ordinary information. It is a matter of some interest, that the only other volume *A Mouth Sweeter Than Salt* reminds one of is *Ake*, by Wole Soyinka. What is it about these Yorubas?" -Ama Ata Aidoo "A splendid coming-of-age story so full of vivid color and emotion, the words seem to dance off the page. But this is not only Falola's memoir; it is an account of a new nation coming into being and the tensions and negotiations that invariably occur between city and country, tradition and modernity, men and women, rich and poor. A truly beautiful book." -Robin D. G. Kelley "More than a personal memoir, this book is a rich minihistory of contemporary Nigeria recorded in delicious detail by a perceptive eyewitness who grew up at the crossroads of many cultures." -Bernth Lindfors "The reader is irresistibly drawn into Falola's world. The prose is lucid. There is humor. This work is sweet. Period." -Ngugi wa Thiongo'o *A Mouth Sweeter Than Salt* gathers the stories and reflections of the early years of Toyin Falola, the grand historian of Africa and one of the greatest sons of Ibadan, the notable Yoruba city-state in Nigeria. Redefining the autobiographical genre altogether, Falola miraculously weaves together personal, historical, and communal stories, along with political and cultural developments in the period immediately preceding and following Nigeria's independence, to give us a unique and enduring picture of the Yoruba in the mid-twentieth century. This is truly a literary memoir, told in language rich with proverbs, poetry, song, and humor. Falola's memoir is far more than the story of one man's childhood experiences; rather, he presents us with the riches of an entire culture and community-its history, traditions, pleasures, mysteries, household arrangements, forms of power, struggles, and transformations.

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."

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

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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.

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.

"Nobody, not even his former wife Margaret, has ever treated Ian Laidlaw in a natural way. Presented with his hideous facial scars, everyone he meets reliably falls back on cast-iron, distant courtesy to hide pity or disgust or shock. But then Alicia Davie, a careless young student, breaks the rules totally by laughing in his face. Alicia goes on to infiltrate the hidden man, exposing the obsessive, destructive passions that lurk beneath his primly cordial manner, never realizing that she is playing with fire..."

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.

"This issue of *African Literature Today* is entirely devoted to African women writers and to the presentation of women in African Literature. This is a recognition of two important facts. Firstly, that African women writers, as a number of articles show, have been neglected in male-authored studies and journals. Secondly that the last ten years or so have at last, despite all sociological factors against them, shown a blossoming of accomplished works by African women writers. Running through the articles is the refrain that the cause of womanhood has been inadequately served by African male writers in their works. It is maintained by Sylvia Bryan and Jennifer Evans that there are some men writers who have portrayed independent, complex women characters. However, in the final analysis it has to be left, as Katherine Frank suggests, to women writers to present female characters with a destiny of their own."--Publisher's description.

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.

An ambitious look at the African novel and its connections to African philosophy in the twentieth and twenty-first centuries *The African Novel of Ideas* focuses on the role of the philosophical novel and the place of philosophy more broadly in the intellectual life of the African continent, from the early twentieth century to today. Examining works from the Gold Coast, South Africa, Uganda, and Zimbabwe, and tracing how such writers as J. E. Casely Hayford, Imraan Coovadia, Tendai Huchu, Jennifer Nansubuga Makumbi, and Stanlake Samkange reconcile deep contemplation with their social situations, Jeanne-Marie Jackson offers a new way of reading and understanding African literature. Jackson begins with Fante anticolonial worldliness in prenationalist Ghana, moves through efforts to systematize Shona philosophy in 1970s Zimbabwe, looks at the Ugandan novel *Kintu* as a treatise on pluralistic rationality, and arrives at the treatment of "philosophical suicide" by current southern African writers. As Jackson charts philosophy's evolution from a dominant to marginal presence in African literary discourse across the past hundred years, she assesses the push and pull of subjective experience and abstract thought. The first major transnational exploration of African literature in conversation

with philosophy, *The African Novel of Ideas* redefines the place of the African experience within literary history. 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.

*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.

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.

The ghosts live in the center of the jungle and this tells of what happens to the mortals who venture into the world of the ghosts.

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.

Ebele Njoko had survived a forlorn and poignant childhood, concealing a secret he could not explain and craving the love and approval of his parents. Years later he reinvents himself and is now known and respected as Adrian Njoko, father, husband, brother and mentor. One phone call and his life as he knows it is changed forever. In coming to terms with his dark secret Adrian is forced to choose between keeping his family or accepting a life of possible loneliness and rejection.

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

This book contains a lively and wide ranging collection of critical essays on Black women's writing from Afro-American, African, South African, British and Caribbean novelists, poets, short story writers and a dramatist. The contributors are black and white,

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female and male, academics and readers who chart their engagement with and enjoyment of the texts of some of the key figures in black women's writing across several continents.

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