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Black Women, Writing and Identity

Born in East Africa, Yusuf has few qualms about the journey he is to make. It never occurs to him to ask why he is accompanying Uncle Aziz or why the trip has been organised so suddenly, and he does not think to ask when he will be returning. But the truth is that his 'uncle' is a rich and powerful merchant and Yusuf has been pawned to him to pay his father's

debts. Paradise is a rich tapestry of myth, dreams and Biblical and Koranic tradition, the story of a young boy's coming of age against the backdrop of an Africa increasingly corrupted by colonialism and violence.

Welcome to Lagos

The Novel and Europe

Diplomatic Pounds & Other Stories

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.

African Love Stories

A Mouth Sweeter Than Salt

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 storytelling. 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.

Writing African Women

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 Girl who Can

Synthesising issues that are at the forefront of local and global politics and social movements of the 21st century, this work presents a powerful critique of global western culture, challenging many of its central assumptions and institutions.

Black Women's Writing

New edition, with an introduction by MG Vassanji. In the late nineteenth century white settlers and administrators arrive to occupy the African country of Zimbabwe (Rhodesia). Nehanda, a village girl, is recognized through omens and portents as a saviour. The resulting uprising by the Africans is brutally

crushed but looks forward to the war of independence that succeeded a century later. Told in lucid, poetic prose, this is a gripping story about the first meeting of a people with their colonizer.

Our Sister Killjoy

Presents a collection of short stories centering around Nigerian women as they build lives out of hope, faith, and doubt, following such characters as a young woman faced with a dangerous decision to save her mother and a woman in love with another despite the penalties.

My Life as a Cat

In this finely wrought memoir of life in postcolonial Pakistan, Suleri intertwines the violent history of Pakistan's independence with her own most intimate memories—of her Welsh mother; of her Pakistani father, prominent political journalist Z.A. Suleri; of her tenacious grandmother Dadi and five siblings; and of her own passage to the West. "Nine autobiographical tales that move easily back and forth among Pakistan, Britain, and the United States. . . . She forays lightly into Pakistani history, and deeply into the history of her family and friends. . . . The Suleri women at home in Pakistan make this book sing."—Daniel Wolfe, *New York Times Book Review* "A jewel of insight and beauty. . . . Suleri's voice has the same authority when she speaks about Pakistani politics as it does in her literary interludes."—Rone Tempest, *Los Angeles Times Book Review* "The author has a gift for

rendering her family with a few, deft strokes, turning them out as whole and complete as eggs."—Anita Desai, *Washington Post Book World* "Meatless Days takes the reader through a Third World that will surprise and confound him even as it records the author's similar perplexities while coming to terms with the West. Those voyages Suleri narrates in great strings of words and images so rich that they left this reader . . . hungry for more."—Ron Grossman, *Chicago Tribune* "Dazzling. . . . Suleri is a postcolonial Proust to Rushdie's phantasmagorical Pynchon."—Henry Louise Gates, Jr., *Voice Literary Supplement*

Someone Talking to Sometime

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, 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.

After the Ceremonies

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.

African Fiction and Joseph Conrad

Black Women Writing and Identity is an exciting work by one of the most imaginative and acute writers around. The book explores a complex and fascinating set of interrelated issues, establishing the significance of such wide-ranging subjects as: * re-mapping, re-naming and cultural crossings * tourist ideologies and playful world travelling * gender, heritage and identity * African women's writing and resistance to domination * marginality, effacement and decentering * gender, language and the politics of location Carole Boyce-Davies is at the forefront of attempts to broaden the discourse surrounding the representation of and by black women and women of colour. Black Women Writing and Identity represents an extraordinary achievement in this field, taking our understanding of identity, location and representation to new levels.

Postcolonial Perspectives on Women Writers from Africa, the Caribbean, and the US

Combining postcolonial perspectives with race and culture based studies, which have merged the fields of African and black American studies, this volume concentrates on women writers, exploring how the (post) colonial condition is reflected in women's literature. The essays are united by their focus on attempts to create alternative value systems through the rewriting of history or the reclassification of the woman's position in society. By examining such strategies these essays illuminate the diversity and coherence of the postcolonial project.

In the Fog of the Seasons' End

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

Emerging Perspectives on Ama Ata Aidoo

Dilemma of a Ghost

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.

Meatless Days

The Dilemma of a Ghost

This reference book surveys the richness of postcolonial African literature. The volume begins with an introductory essay on postcolonial criticism and African writing, then presents alphabetically arranged profiles of some 60 writers, including Chinua Achebe, Nadine Gordimer, Bessie Head, Doris Lessing, Tsitsi Dangarembga, Tahbar Ben Jelloun, among others. Each entry includes a brief biography, a

discussion of major works and themes that appear in the author's writings, an overview of the critical response to the author's work, and a bibliography of primary and secondary sources. These profiles are written by expert contributors and reflect many different perspectives. The volume concludes with a selected general bibliography of the most important critical works on postcolonial African literature.

Middle Passages and the Healing Place of History

The contributors to this volume pursue the standards of the cultural debate in German history, literature, visual arts and language over a period of 300 years in sections devoted to history and the canon, visual culture, language and power.

The Genocidal Gaze

Two dramas depict the stories of a man who returns to his native Ghana with his sophisticated American wife, and a young woman who marries the man she loves, against her parents' wishes

Our Sister Killjoy

Paradise

Gender and Germanness

Shortlisted for the RSL Encore Award 2018 Five runaways ride the bus from Bayelsa to a better life in a megacity. They are unlikely allies -- a private, a housewife, an officer, a militant and a young girl. They share a need for escape and a dream for the future. Soon, they will also share a burden none of them expected, but for now, the five sit quietly with their hopes, as the billboards fly past and shout: Welcome to Lagos.

The Beautiful Ones are Not Yet Born

Motherlands

The compelling story of a woman's fight to come to terms with the ghosts of her past and to determine her own future.

No Sweetness Here

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.

Our Sister Killjoy

Sarah Baartman's iconic status as the "Hottentot Venus" - as "victimized" African woman, "Mother" of the new South Africa, and ancestral spirit to countless women of the African Diaspora - has led to an outpouring of essays, biographies, films, interviews, art installations, and centers, comprising a virtual archive that seeks to find some meaning in her persona. Yet even those with the best intentions, fighting to give Baartman agency, a voice, a personhood, continue to service the general narratives of European documentation of her life without asking "What if we looked at Baartman through another lens?" This collection is the first of its kind to offer a space for international scholars, cultural activists, and visual artists to examine the legacy of Baartman's life anew, specifically finding an alternative Africanist rendering of a person whose life has left a profound impact on the ways in which Black women are displayed and represented the world over.

Happiness, Like Water

Changes

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Anowa

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.

Nadirs

A wise, funny and moving story of what it means to find a family, from the best-selling author of *I, Cosmo*. Leonard has never had a name. Or a body. Or a best friend. But he is excited to try being a human. On their three-hundredth-birthday, every alien from Leonard's home galaxy gets to spend a month in the body of an Earth Creature. Leonard was supposed to become a forest ranger in Yellowstone National Park - but there was a mix-up. And now he's stuck as a stray cat. Luckily for Leonard, he meets a young human called Olive - and together they set out on a journey to find home.

Postcolonial African Writers

"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.

Representation and Black Womanhood

This exciting new anthology is the third in a series published under the rubric of "Emerging Perspectives" by Africa World Press, dedicated to recognizing and reconsidering the works of Africa's foremost writers. This volume features: a recent interview with Ama Ata Aidoo, examples of hard-to-find critical essays written by her; and three sections of critical writings on her work, focusing on the challenge of history in writing about Africa and its diaspora, the author's ability to cross genres to present an indigenous text, and the role of the woman as writer. These essays include literary analyses, interpretations, and explorations of sources, resources, and contexts with and in which the writer worked. They treat a broad range of issues: aesthetics, language, oral and written traditions, religion, colonialism and neo-colonialism, mythology, politics, feminism, and sexuality. In this precedented compilation of critical essays on all aspects of the writer's body of work-including her novels, poetry, short stories, drama, and even letters -- the contributors to this volume cover virtually all literary genres and critical forms in which the author has worked, establishing conclusively her versatility as a serious writer of world renown.

Interventions

A celebration of Ama Ata Aidoo's work presented as a festschrift with a broad spectrum of articles and personal memoirs from scholars and literary artists. It conveys the full extent of Aidoo's place as a literary innovator and an exponent of radical social and cultural thought in Africa and internationally on account of its self-consciousness and gender equality. Included are a study, by playwright Femi Osofisan, of the Nigerian film industry and its impact on live theatre and negative images in contemporary Ghanaian music.

In Times Like These

Nehanda

Wild Politics

The Last of the Strong Ones

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."

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