

Changes A Love Story Ama Ata Aidoo

In this collection, Ama Aita Aidoo explores postcolonial life in Ghana with her characteristic honesty and humor. Tradition wrestles with new urban influences as Africans try to sort out their identity in a changing culture. True to the tradition of African storytelling, the characters come to life through their distinct voices and speech. If there is no sweetness, there is the salt essential to life, even if it comes from tears, and the strength that comes from a history of endurance.

Vibe is the lifestyle guide to urban music and culture including celebrities, fashion, beauty, consumer electronics, automotive, personal care/grooming, and, always, music. Edited for a multicultural audience Vibe creates trends as much as records them.

ChangesA Love StoryHeinemann/Raintree

The authoritative source for information on the people, places, and events of the African Diaspora, spanning five continents and five centuries. • More than 500 A–Z entries • Contributions from hundreds of leading scholars • Maps showing key locations in the African Diaspora

A long drought brings hardship to the Haldemarnes as they struggle to wrest a living from their small farm

This work examines the work of a group of African women writers who have emerged over the last forty years. While figures such as Chinua Achebe, Ben Okri and Wole Soyinka are likely to be the chief focus of discussions of African writing, female authors have been at the forefront of fictional interrogations of identity formation and history. In the work of authors such as Mariama Bâ (Senegal), Buchi Emecheta (Nigeria), Chimamanda Ngozi Adichie (Nigeria), Tsitsi Dangarembga (Zimbabwe), and Leila Aboulela (Sudan), there is a clear attempt to subvert the tradition of male writing where the female characters are often relegated to the margins of the culture, and confined to the domestic, private sphere. This body of work has already generated a significant number of critical responses, including readings that draw on gender politics and colonialism, but it is still very much a minor literature, and most mainstream western feminism has not sufficiently processed it. The purpose of this book is three-fold. First, it draws together some of the most important and influential African women writers of the post-war period and looks at their work, separately and together, in terms of a series of themes and issues, including marriage, family, polygamy, religion, childhood, and education. Second, it demonstrates how African literature produced by women writers is explicitly and polemically engaged with urgent political issues that have both local and global resonance: the veil, Islamophobia and a distinctively African brand of feminist critique. Third, it revisits Fredric Jameson's claim that all third-world texts are "national allegories" and considers these novels by African women in relation to Jameson's claim, arguing that their work has complicated Jameson's assumptions. Although the short story has existed in various forms for centuries, it has particularly flourished during the last hundred years. Reader's Companion to the Short Story in English includes alphabetically-arranged entries for 50 English-language short story writers from around the world. Most of these writers have been active since 1960, and they reflect a wide range of experiences and perspectives in their works. Each entry is written by an expert contributor and includes biography, a review of existing criticism, a lengthier analysis of specific works, and a selected bibliography of primary and

secondary sources. The volume begins with a detailed introduction to the short story genre and concludes with an annotated bibliography of major works on short story theory.

Fémi Òsófisan is a major dramatist from Nigeria who experiments with forms and theatrical traditions. This book focuses on his development as a dramatist and his contribution to world drama as a postcolonial African writer whose major preoccupation has been to question the colonial and postcolonial issues of identity in theatre, literature and performance. The volume explores how Òsófisan exploits his Yorùbá heritage in his drama and the performances of his plays by reading new meanings into popular mythology, and by re-writing history to comment on contemporary social and political issues. Òsófisan has often introduced new motifs and narratives to energise dramatic performances in Nigeria and globally, and this text discusses developments in his theatre practices in the context of changing cultural trends.

An explosive true story of passion and transgression rendered in exquisite prose.

Changes is a story about Esi, an independent woman who leaves her husband, Oko, because he intrudes on her time and personal space. Confronted with the difficulty of finding love and companionship on acceptable terms, Esi meets Ali and falls in love, but she must decide if she is willing to make the changes necessary for a relationship. In Changes Ama Ata Aidoo addresses various issues in contemporary African women's lives: love, career, betrayal and family, without offering simple solutions.

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.

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This compilation was inspired by an international symposium held on the Legon campus in September 2003. Hosted by the CODESRIA African Humanities Institute Programme, the symposium had the theme 'Canonical Works and Continuing Innovation in African Arts & Humanities'.

What do Richard Dawkins, Jackie Robinson, and St Teresa have in common? .They all can be found in this book! 360 of Reading is a literature reference guide for high school students. It makes a great stocking stuffer at Christmas, or 'end of school year' gift for that special student. Any student who wants to read great literature will benefit from this book. It has reference pages for 360 books that cover novels, drama, poetry, and a broad range of non-fiction. Each reference page includes bibliographic information, a descriptive note, keywords and more. Furthermore, the books are indexed by author, country of origin, date of first publication, and keywords. It also has an appendix listing an additional forty titles. Twenty-four books by Pulitzer Prize winners and twenty-six books by Nobel Prize in Literature winners are among the works listed in this reference guide."

The riveting life story of a South African woman who marries into the Zulu royal family, and after enduring psychological and physical abuses, finds the courage to leave.

In this quietly powerful and eminently readable novel, winner of the prestigious Sinclair Prize, Kenyan writer Marjorie Macgoye deftly interweaves the story of one young woman's tumultuous coming of age with the history of a nation emerging from colonialism. At the age of

sixteen, Paulina leaves her small village in western Kenya to join her new husband, Martin, in the bustling city of Nairobi. It is 1956, and Kenya is in the final days of the "Emergency," as the British seek to suppress violent anti-colonial revolts. But Paulina knows little about, about city life, or about marriage, and Martin's clumsy attempts to control her soon lead to a relationship filled with silences, misunderstandings, and unfulfilled expectations. Soon Paulina's inability to bear a child effectively banishes her from the confines of traditional women's roles. As her country at last moves toward independence, Paulina manages to achieve a kind of independence as well: She accepts a job that will require her to live separately from her husband, and she has an affair that leads to the birth of her first child. But Paulina's hard-won contentment will be shattered when Kenya's turbulent history intrudes into her private life, bringing with it tragedy—and a new test of her quiet courage and determination. Paulina's patient struggles for survival and identity are revealed through Marjorie Macgoye's keen and sensitive vision—a vision which extends to embrace the whole of a nation and a people likewise struggling to find their way. As the *Weekly Standard of Kenya* notes, "Coming to Birth is a radical novel in firmly asserting our common humanity."

This extraordinary novel, winner of a 1990 American Book Award, recounts the story of two women—Mulberry and Peach—who are really one. Mulberry is a young woman who has fled the turmoil of postwar China to settle in the United States. Unable to forget the terrors she has witnessed or resolve the conflicts between her new life and her old, she develops a second personality: fearless, tough-talking, sexually uninhibited, Peach. While Mulberry clings to her cultural and ethical roots, Peach renounces her past to embrace the American way of life with a vengeance. Brilliantly innovative in style, *Mulberry and Peach* offers a rare women's perspective on the upheavals of modern China, and presents an unforgettable portrait of the pain of cultural dislocation and the anguish of psychological disintegration.

This volume lists the work produced on anglophone black African literature between 1997 and 1999. Containing thousands of entries, it covers books, periodical articles, papers in edited collections and selective coverage of other relevant sources.

This contemporary African classic tells the story of seven unforgettable Kenyan women as it traces more than sixty years of turbulent national history. Like their country, this group of old women is divided by ethnicity, language, class, and religion. But around the charcoal fire at the Refuge, the old-age home they share in Nairobi, they uncover the hidden personal histories that connect them as women: stories of their struggles for self-determination; of conflict, violence, and loss, but also of survival. Each woman has found her way to the Refuge because of a devastating life experience—the loss of family and security to revolution, emigration, or poverty. But as they reflect upon their tragedies, they also become aware of the community they have formed—a community of collective history, strength, humor, and affection. And they learn that they are more connected than they know, as the murder of a student in the neighborhood reveals how their lives have intersected across generations, how securely the past is tied to the present—and to the future—of their young nation.

Examines the world's greatest literature about empires and imperialism, including

more than 200 entries on writers, classic works, themes, and concepts. Presents articles on feminist literature, including significant authors, themes and history.

As well as a rare examination of Egyptian literature, this volume includes a non-themed section of Featured Articles and a Literary Supplement.

Women, especially leaders, holding tête-à-têtes with men to address political impasses have been recognized as shrewd, double headed, or witchlike distinctions that link them with juju or extraordinary, survivalist powers. *Juju Fission: Women's Alternative Fictions from the Sahara, the Kalahari, and the Oases In-Between* is a theoretical and analytical book on African women writers that focuses on seven representative novels from different parts of Africa: Bessie Head's *Maru* (South Africa/Botswana); Nawal El Saadawi's *Woman at Point Zero* (Egypt); Ama Ata Aidoo's *Our Sister Killjoy*; or *Reflections from a Black-Eyed Squint and Changes* (Ghana); Assia Djebar's *A Sister to Scheherazade* (Algeria); Calixthe Beyala's *The Sun Hath Looked Upon Me* (Cameroon); and Yvonne Vera's *Nehanda* (Zimbabwe). In her analysis, Chikwenye Okonjo Ogunyemi demonstrates how women are viewed and how they operate in critical times. Ogunyemi explains how the heritage is passed on, in spite of dire situations emanating from colonialism, postcolonialism, ethnicism, sexism, and grinding poverty. An important contribution to many fields, *Juju Fission* is excellent background material for courses on African studies, women's studies, African Diaspora studies, black studies, global studies, and general literature studies. The South African novel of identity that "deserves a wide audience on a par with Nadine Gordimer."

Drawing on firsthand experience, distinguished South African writer Lauretta Ngcobo depicts the lives of rural women in South Africa, paying homage to the extraordinary courage and remarkable endurance of these unsung heroines of the struggle against apartheid. Set in the barren Sabelweini Valley in the 1950s to 1980s, the novel centers around one young woman, Jezile, whose political consciousness deepens as state laws threaten her earnings and her land. Arrested along with hundreds of others and sentenced to six months hard labor in prison, Jezile returns home to find her child dying of starvation. When her husband is arrested for stealing milk to save the child, Jezile must fight to ensure her family's survival.

A version of "The Women's Room," "Ella Price's Journal" presented a re-entry woman before the term was even invented.

In *Mobilities and Cosmopolitanisms*, Anna-Leena Toivanen combines mobilities research, postcolonial literary studies, and theories of cosmopolitanism to explore the representations and often complex intertwinements of different mobility practices and cosmopolitanisms in contemporary Franco- and Anglophone African and Afrodiasporic literary texts.

A Ugandan author's "unsettling and richly atmospheric" novel of a young African woman confronting the brutal end of Idi Amin's dictatorship (Publishers Weekly). Safe for years in their remote Ugandan village, thirteen-year-old Alinda and her family are suddenly faced with the terror of the self-proclaimed "Last King of Scotland" when

troops of his use the local highway to escape anti-Amin Ugandan and Tanzanian allied forces. With her pregnant mother on the verge of labor, her brother anxious to join the Liberators, and a house full of hungry siblings, neighbors, and refugees, Alinda learns what it takes to endure terrible hardship, and to hope for a better tomorrow . . . Set in the seventies during Idi Amin's last year of rule, *Waiting* evokes the fear and courage of a close-knit society in a novel "full of human interplay and pungent smaller events, told with a verbal chastity reflecting both tension and dawning adult consciousness" (Booklist).

Â Â Â In this rare first-hand account of the private world of a Cairo harem during the years before Egypt declared independence in 1922, Shaarawi recalls her childhood and early adult life in the seclusion of an upper-class Egyptian household, including her marriage at age thirteen. Her subsequent separation from her husband gave her time for an extended formal education, as well as an unexpected taste of independence and a critical understanding of the price of confinement. Shaarawi's feminist activism grew along with her involvement in Egypt's nationalist struggle and culminated in 1923 in a daring act of defiance, when she publicly removed her veil in a Cairo railroad station.

Paperback edition of a critically acclaimed Indian novel called "large minded...philosophical and rich."--New York Times Book Review

1987 American Book Award Winner A A A This ambitious and enchanting novel is both modern-day epic and a work of great emotional and spiritual depth. Bold in its historical scope, rich in colorful settings, and eminently readable, *Confessions of Madame Psyche* also reaches inward, toward quieter truths. A A A The novel is narrated by Mei-li Murrow, born in San Francisco in 1895, the illegitimate daughter of a charismatic confidence man and the Chinese prostitute he has "rescued" from the streets. After her mother's early death, Mei-li is left to care of her mercenary half-sister Erika. When the young Mei-li, by pure coincidence, predicts the San Francisco earthquake of 1906, Erika constructs her identity as "Madame Psyche"-exploiting Mei-li's exoticism and her clients' yearnings for contact with the dead in a series of ingeniously orchestrated seances that win her renown as a medium in California and then in the death-soaked Europe of the First World War. A A A Ironically, it is when she manages to finally reject the popular "spirituality" that has made her famous that Mei-li experiences a truer spiritual vision: One day, while walking on the beach, she has a revelation of her connection to all of life-"an experience of hidden reality which I have never doubted...and which left me permanently changed by what I then knew and know still and will always know." A A A Mei-li's subsequent journey leads her through the aspirations and disappointments of a utopian commune in the Santa Cruz Mountains in the 1920s; to the poverty of migrant work camps in the Depression-era Salinas Valley; and to the courage of the first strikes on San Jose's cannery row. Finally, when the relentless Erika cheats her out of an inheritance by having her committed to the Napa State Hospital, Mei-li finds her greatest wisdom and peace among the outcasts of the asylum-and there writes her "confessions." A A A Mei-li's story is ensconced in the rich history of Northern California in the first half of the twentieth century, and peopled by comrades of many classes and cultures and lovers both male and female; but her central odyssey remains one of inner discovery. In *Confessions of Madame Psyche*, Dorothy Bryant has created a character who is so honest in her search for truth, growth, and spiritual understanding that this quest becomes inherent to her survival.

