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# OUR SISTER KILLJOY

*'A treasure.'*  
TSITSI  
DANGAREMBGA

AMAA  
ATA  
AIDOO



# Our Sister Killjoy

**Elizabeth R. Baer**

## **Our Sister Killjoy:**

**Our Sister Killjoy** Ama Ata Aidoo,1977      **Our Sister Killjoy** Ama Ata Aidoo,2025-02 Join a young Ghanaian woman on her journey into Europe s heart of whiteness to meet the natives in this iconoclastic modern classic A wondrous discovery Chimamanda Ngozi Adichie A treasure one of the works that inspired my own literary journey Tsitsi Dangarembga Aidoo has reaffirmed my faith in the power of the written word Alice Walker Modest lyrical reflective and intelligent Deserves as wide an audience as it can get Angela Carter Ver do you come from she asked Sissie Ghana Is that near Canada Sissie is leaving Africa for the first time arriving in Europe on a scholarship to experience the glories of a Western education In Germany as guest of honour over embassy cocktails she cringes at her countrymen In a Bavarian castle she is seduced by a lonely local mother to Little Adolf In freezing London she witnesses been to sharing myths of an overseas idyll In between continents she writes a letter on the plane to her exiled former lover But it is not sent She will tell these tales back at home Ama Ata Aidoo s landmark debut Our Sister Killjoy exploded into the world in 1977 With its blistering feminist satire of the African diaspora colonial legacies and toxic racism expressed in a radical literary form prose poetry letter manifesto its provocative impact remains unmatched Introduced by Ayesha Harruna Attah

**Our Sister Killjoy** Ama Ata Aidoo,1994 Aidoo s first novel explores the thoughts and experiences of a Ghanaian girl on her travels in Europe      **Middle Passages and the**

**Healing Place of History** Elizabeth Brown-Guillory,2006 Middle Passages and the Healing Place of History Migration and Identity in Black Women s Literature brings together a series of essays addressing black women s fragmented identities and quests for wholeness The individual essays concern culturally specific experiences of blacks in select African countries England the Caribbean the United States and Canada They examine identity struggles by establishing the Middle Passage as the first site of identity rupture and the subsequent break from cultural and historical moorings In most cases the authors themselves have migrated from their places of origin to new spaces that present challenges Their narratives replicate the displacement engendered by their own experiences of living with the complexities of diasporic existence Their female characters many of whom participate in multiple border crossings work to define themselves within a hostile environment In nearly every essay the female characters struggle against multiple yokes of oppression giving voice to what it means to be black female poor old and alone The subjects migrations and journeys are analyzed as attempts to heal the displacement both physical and psychological that results from dislocation and relocation from the homeland imagined variously as Africa This volume reveals that black women across the globe share a common ground fraught with struggles but the narratives bear out that these women are not easily divided and that they stand upon each other s shoulders dispensing healing balms Black women s history and herstory commingle the trauma that ensued when Africans were loaded onto ships in chains continues to haunt black women and men too wherever they find themselves in this present moment of the Diaspora      **Our Sister Killjoy** (Faber Editions) Ama Ata Aidoo,2025-02-11 Join a young Ghanaian woman on her journey into Europe s heart of

whiteness to meet the natives in this iconoclastic modern classic A wondrous discovery Chimamanda Ngozi Adichie A treasure one of the works that inspired my own literary journey Tsitsi Dangarembga Aidoo has reaffirmed my faith in the power of the written word Alice Walker Modest lyrical reflective and intelligent Deserves as wide an audience as it can get Angela Carter Fish and chips They lied They lied They lied Sissie is leaving Africa for the first time arriving in Europe on a scholarship to experience the glories of a Western education In Germany as guest of honour over embassy cocktails she cringes at her countrymen In a Bavarian castle she is seduced by a lonely local mother to Little Adolf In freezing London she witnesses been to sharing myths of an overseas idyll In between continents she writes a letter on the plane to her exiled former lover But it is not sent She will tell these tales back at home Ama Ata Aidoo s landmark debut Our Sister Killjoy exploded into the world in 1977 With its blistering feminist satire of the African diaspora colonial legacies and toxic racism expressed in a radical literary form prose poetry letter manifesto its provocative impact remains unmatched

**Postcolonial Perspectives on Women Writers from Africa, the Caribbean, and the US** Martin Japtok,2003

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    **The Reeducation of Race** Sonali Thakkar,2023-11-28 World War II produced a fundamental shift in modern racial discourse In the postwar period racism was situated for the first time at the center of international political life and race s status as conceptual common sense and a justification for colonial rule was challenged with new intensity In response to this crisis of race the UN and UNESCO initiated a project of racial reeducation This global antiracist campaign was framed by the persecution of Europe s Jews and anchored by UNESCO s epochal 1950 Statement on Race which redefined the race concept and canonized the midcentury liberal antiracist consensus that continues to shape our present In this book Sonali Thakkar tells the story of how UNESCO s race project directly influenced anticolonial thought and made Jewish difference and the Holocaust enduring preoccupations for anticolonial and postcolonial writers Drawing on UNESCO s rich archival resources and shifting between the scientific social scientific literary and cultural Thakkar offers new readings of a varied collection of texts from the postcolonial Jewish and Black diasporic traditions Anticolonial thought and postcolonial literature critically recast liberal scientific antiracism Thakkar argues and the concepts central to this new moral economy were the medium for postcolonialism s engagement with Jewishness By recovering these connections she shows how the midcentury crisis of racial meaning shaped the kinds of solidarities between racialized subjects that are thinkable today    **The Genocidal Gaze** Elizabeth R. Baer,2017-11-20 Examines literature and art to reveal the German genocidal gaze in Africa and the Holocaust 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. 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 endl sung 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.

**African Pasts, Presents, and Futures** Touria Khannous, 2013-10-17. *African Pasts, Presents, and Futures: Generational Shifts in African Women's Literature, Film, and Internet Discourse* by Touria Khannous provides a history of African women's cultural production as well as an alternative approach to the arguments that have traditionally dominated post-colonial studies in general and African and gender studies in particular. It examines some of the more overarching questions that are prevalent in the works of African women authors who position themselves within the contexts of Islam, feminism, nationalism, modernity, and global and postcolonial politics, thus engaging in the construction of socio-political platforms for reform in their home countries. The book

explores different aspects of women's agency at the political, cultural, social, religious, and aesthetic level and highlights their civil society activism and push for legal reform. It also traces their opinions on a range of social and political questions and underscores fundamental shifts in their positions and concerns through the different generations. **Making Black History** Dominique Haensell, 2021-10-04. This study proposes that rather than trying to discern the normative value of Afropolitanism as an identificatory concept politics, ethics, or aesthetics, Afropolitanism may be best approached as a distinct historical and cultural moment that is a certain historical constellation that allows us to glimpse the shifting and multiple silhouettes which Africa as signifier as real and imagined locus embodies in the globalized yet predominantly Western cultural landscape of the 21st century. As such, Making Black History looks at contemporary fictions of the African or Black Diaspora that have been written and received in the moment of Afropolitanism. Discursively, this moment is very much part of a diasporic conversation that takes place in the US and is thus informed by various negotiations of blackness, race, class, and cultural identity. Yet, rather than interpreting Afropolitan literatures merely as a rejection of racial solidarity as some commentators have, they should be read as ambivalent responses to post-racial discourses dominating the first decade of the 21st century, particularly in the US, which oscillate between moments of intense hope and acute disappointment. Please read our interview with Dominique Haensell here: <https://blog.degruyter.com/degruyter-10th-open-access-book-anniversary-dominique-haensell-and-her-winning-title-making-black-history/>. **Boundaries and Bonds in Our Sister Killjoy and Purple Hibiscus** Ah-Young Song, Brown University. English Department, 2011. **Black African Literature in English, 1997-1999** Berndt Lindfors, 2003. This volume lists the work produced on anglophone black African literature between 1997 and 1999. This bibliographic work is a continuation of the highly acclaimed earlier volumes compiled by Berndt Lindfors. Containing about 10 000 entries, some of which are annotated to identify the authors discussed, it covers books, periodical articles, papers in edited collections, and selective coverage of other relevant sources. **Emerging Perspectives on Ama Ata Aidoo** Ada Uzoamaka Azodo, Gay Alden Wilentz, 1999. This ambitious and comprehensive volume of essays edited by two committed scholars mirrors a collection of insights, analyses, and approaches to the works by Ghana's foremost woman writer who has prevailed for over thirty years on the African literature scene by her sheer tenacity of purpose and the freshness of her writing. Ama Ata Aidoo comes across as a sturdy, well-rounded, dignified, and reputable writer of world class not only in the originality, complexity, and sophistication of her thoughts but also in the diversity of the possibilities in her writing. Students of cultural politics, international relations, women's studies, history, and African studies will find this anthology a compelling resource. **Motherlands** Susheila Nasta, 1992. **Callaloo**, 1990. A Black South journal of arts and letters. **The African Novel in English** M. Keith Booker, 1998. In this volume, Keith Booker provides an introduction to eight African novels written in English. **A Room of Their Own** Twinkle Suri, 2006. **Matatu**, 1987. **Women & Literature**, 1977. The annual bibliography of women and literature appears in the fall issue of each volume. 1975, spring 1976. **Oye, Ogun Journal of Arts**, 1993.

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## **Table of Contents Our Sister Killjoy**

1. Understanding the eBook Our Sister Killjoy
  - The Rise of Digital Reading Our Sister Killjoy
  - Advantages of eBooks Over Traditional Books
2. Identifying Our Sister Killjoy
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Our Sister Killjoy
  - User-Friendly Interface
4. Exploring eBook Recommendations from Our Sister Killjoy
  - Personalized Recommendations
  - Our Sister Killjoy User Reviews and Ratings
  - Our Sister Killjoy and Bestseller Lists
5. Accessing Our Sister Killjoy Free and Paid eBooks
  - Our Sister Killjoy Public Domain eBooks
  - Our Sister Killjoy eBook Subscription Services
  - Our Sister Killjoy Budget-Friendly Options

6. Navigating Our Sister Killjoy eBook Formats
  - ePUB, PDF, MOBI, and More
  - Our Sister Killjoy Compatibility with Devices
  - Our Sister Killjoy Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Our Sister Killjoy
  - Highlighting and Note-Taking Our Sister Killjoy
  - Interactive Elements Our Sister Killjoy
8. Staying Engaged with Our Sister Killjoy
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Our Sister Killjoy
9. Balancing eBooks and Physical Books Our Sister Killjoy
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Our Sister Killjoy
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Our Sister Killjoy
  - Setting Reading Goals Our Sister Killjoy
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Our Sister Killjoy
  - Fact-Checking eBook Content of Our Sister Killjoy
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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