

Beyond The Horizon Amma Darko

Born in 1938 in rural Kenya, Ngũgĩ wa Thiong'o came of age in the shadow of World War II, amidst the terrible bloodshed in the war between the Mau Mau and the British. The son of a man whose four wives bore him more than a score of children, young Ngũgĩ displayed what was then considered a bizarre thirst for learning, yet it was unimaginable that he would grow up to become a world-renowned novelist, playwright, and critic. In *Dreams in a Time of War*, Ngũgĩ deftly etches a bygone era, bearing witness to the social and political vicissitudes of life under colonialism and war. Speaking to the human right to dream even in the worst of times, this rich memoir of an African childhood abounds in delicate and powerful subtleties and complexities that are movingly told.

Beyond the HorizonHeinemann International Incorporated

FAIRYTALES FOR LOST CHILDREN is narrated by people constantly on the verge of self-revelation. These characters - young, gay and lesbian Somalis - must navigate the complexities of family, identity and the immigrant experience as they tumble towards freedom. Set in Kenya, Somalia and South London, these stories are imbued with pathos, passion and linguistic playfulness, marking the arrival of a singular new voice in contemporary fiction. Praise for FAIRYTALES FOR LOST CHILDREN: 'Fantastic writing. I am most highly impressed. I've read some of the stories more than once and saw in each of them plenty of talent everywhere - in every sinew and vein.' - NURUDDIN FARAH 'There is nothing more humbling than good writing except when the author is fiercely beautiful and ferociously generous of heart. That Diriye Osman should possess so much talent is only fair in light of his goodness. Read this book.' - MESHELL NDEGEOCELLO -The characters in these fairy tales are displaced in multiple, complicated ways. But Osman’s storytelling creates a shelter for them; a warm place which is both real and imaginary, in which they find political, sexual, and ultimately psychic liberation.' - ALISON BECHDEL 'East Africa. South London. Queer. Displaced. Mentally Ill. My excitement over Osman and his writing comes, in part, out of delight at the impossibility of categorisation.' - ELLAH ALLFREY The Telegraph

Anarchism & Sexuality aims to bring the rich and diverse traditions of anarchist thought and practice into contact with contemporary questions about the politics and lived experience of sexuality. Both in style and in content, it is conceived as a book that aims to question, subvert and overflow authoritarian divisions between the personal and political; between sexual desires categorised as heterosexual or homosexual; between seemingly mutually exclusive activism and scholarship; between forms of expression such as poetry and prose; and between disciplinary categories of knowledge. Anarchism & Sexuality seeks to achieve this by suggesting connections between ethics, relationships and power, three themes that run throughout. The key objectives of the book are: to bring fresh anarchist perspectives to debates around sexuality; to make a queer and feminist intervention within the most recent wave of anarchist scholarship; and to make a queerly anarchist contribution to social justice literature, policy and practice. By mingling prose and poetry, theory and autobiography, it constitutes a gathering place to explore the interplay between sexual and social transformation.This book will be of use to those interested in anarchist movements, cultural studies, critical legal theory, gender studies, and queer and sexuality studies.

Dear Senthuran

Distant Shores

Transnational Perspectives in the Twenty-First Century

Between Two Millstones, Book 2

The New Tribe

Faceless (Sub-Saharan, 2003)

The Housemaid (Heinemann, 1999)

Beyond the Horizon (Heinemann, 1995)

This is a natural storyteller’s compelling and sobering account of the ruthless exploitation of women in Africa and Europe. 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.

This compelling account concludes Nobel Prize–winner Aleksandr Solzhenitsyn’s literary memoirs of his years in the West after his forced exile from the USSR following the publication of *The Gulag Archipelago*. The book reflects both the pain of separation from his Russian homeland and the chasm of miscomprehension between him and Western opinion makers. In *Between Two Millstones*, Solzhenitsyn likens his position to that of a grain that becomes lodged between two massive stones, each grinding away—the Soviet Communist power with its propaganda machine on the one hand and the Western establishment with its mainstream media on the other. Book 2 picks up the story of Solzhenitsyn’s remarkable life after the raucous publicity over his 1978 Harvard Address has died down. The author parries attacks from the Soviet state (and its many fellow-travelers in the Western press) as well as from recent émigrés who, according to Solzhenitsyn, defame Russian culture, history, and religion. He shares his unvarnished view of several infamous episodes, such as a sabotaged meeting with Ronald Reagan, aborted Senate hearings regarding Radio Liberty, and Gorbachev’s protracted refusal to allow *The Gulag Archipelago* to be published back home. There is also a captivating chapter detailing his trips to Japan, Taiwan, and Great Britain, including meetings with Margaret Thatcher and Prince Charles and Princess Diana. Meanwhile, the central themes of Book 1 course through this volume, too—the immense artistic quandary of fashioning *The Red Wheel*, staunch Western hostility to the historical and future Russia (and how much can, or should, the author do about it), and the challenges of raising his three sons in the language and spirit of Russia while cut off from the homeland in a remote corner of rural New England. The book concludes in 1994, as Solzhenitsyn bids farewell to the West in a valedictory series of speeches and meetings with world leaders, including John Paul II, and prepares at last to return home with his beloved wife Natalia, full of misgivings about what use he can be in the first chaotic years of post-Communist Russia, but never wavering in his conviction that, in the long run, his books would speak, influence, and convince. This vibrant, faithful, and long-awaited first English translation of *Between Two Millstones, Book 2*, will fascinate Solzhenitsyn’s many admirers, as well as those interested in twentieth-century history, Russian history, and literature in general.

When Maisie is struck by lightning, her face is partially destroyed. She’s lucky enough to get a face transplant, but how do you live your life when you can’t even recognize yourself any more? She was a runner, a girlfriend, a good student ... a normal girl. Now, after a single freak accident, all that has changed.

As Maisie discovers how much her looks did and didn’t shape her relationship to the world, she has to redefine her own identity, and figure out what ‘lucky’ really means.

Faceless

Anarchism & Sexuality

A Black Spirit Memoir

FonTomFrom

Pioneers to the West

Beyond the Horizon

When her daughters leave for college and her husband lands the job of his dreams, Elizabeth Shore struggles to renew her dreams and passion for life.

Offers insight into the pioneer children’s daily life and provides profiles of real migrant children and their later successes.

At present, the bulk of the existing research on sex trafficking originates in the social sciences. *Sex Trafficking in Postcolonial Literature* adds an original perspective on this issue by examining representations of sex trafficking in postcolonial literature. This book is a sustained interdisciplinary study bridging postcolonial literature, in English and Spanish, and sex trafficking, as analyzed through literary theory, anthropology, sociology, history, trauma theory, journalism, and globalization studies. It encompasses postcolonial theory and literature’s aesthetic analysis of sex trafficking together with research from social sciences, psychology, anthropology, and economics with the intention of offering a comprehensive analysis of the topic beyond the type of Orientalist discourse so prevalent in the media. This is an important and innovative resource for scholars in literature, postcolonial studies, gender studies, human rights and global justice.

Through the voice of Mee Ali, readers experience the rhythms and rituals of life in rural Namibia in interconnected stories. In *Oshaantu*, a place where women are the backbone of the home but are expected to submit to patriarchal dominance, Mee Ali is happily married. Her friend, Kauna, however, suffers at the hands of an abusive husband.

When he is found dead at home, many of the villagers suspect her of poisoning him. Backtracking from that time, the novel, with its universal appeal, reveals the value of friendships, some of which are based on tradition while others grow out of strength of character, respect, and love.

Minaret

Season of Crimson Blossoms

On Black Sisters Street

What We Lose

Better Never Than Late

The Beautiful Ones are Not Yet Born

A section of country highway. The road runs diagonally from the left, forward, to the right, rear, and can be seen in the distance winding toward the horizon like a pale ribbon between the low, rolling hills with their freshly plowed fields clearly divided from each other, checkerboard fashion, by the lines of stone walls and rough snake fences.

*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 tranquility. 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).**

Street life in the slums of Accra is realistically portrayed in this socially-commited, subtle novel about four educated women who are inspired by the plight of a 14-year old girl, Fofo. As the main characters convert their library center into a practical street initiative, the novel invokes the squalor, health risks, and vicious cycles of poverty and violence that drive children to the streets and women to prostitution; and, from which, ultimately, no one in the society is free.

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 manwealthy, and able to arrange a polygamous marriagethe 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.”

Dangerous Love

Of desire and passion - A comparison between Beyond the Horizon and Desire under the Elms

Exile in America, 1978-1994

An Odd Thomas Novel

Odd Thomas

Lonely Days

Dew in the Morning was written when the author, Shimmer Chinodya, was eighteen. The intensity of childhood memory is sharp and immediate. Godi, the young boy whose life we experience as he grows up, perceives more than he understands. The ambivalence or instability of the text lies at the juncture between the felt experience of the child, and the rational, interpretative, analysis of the adult. A Bildungsroman, Chinodya captures the centrality of land in the national consciousness: its beauty, its rhythms, its seasons and its fertility. But he does not romanticise the hardships: the droughts, poor harvests, over-crowding – particularly as a result of the inflow of resettled people – and the tensions over land and between peoples as they struggle to survive. Good humour, strict morality, hard work, and mutual support can be undermined by corrupt practice, or tainted by traditional ceremonies that are as frightening as they are powerful, and raise essential questions of belief and validity. Dew in the Morning, is a tender, evocative novel of growing up, but in it we see the seeds of many issues which Chinodya will dwell on in his later novels: familial tensions, the taut interplay of tradition and modernity, ancestral beliefs and Christianity.

Two sisters are suddenly sent from their home in Brooklyn to Barbados to live with their grandmother, in Naomi Jackson’s stunning debut novel This lyrical novel of community, betrayal, and love centers on an unforgettable matriarchal family in Barbados. Two sisters, ages ten and sixteen, are exiled from Brooklyn to Bird Hill in Barbados after their mother can no longer care for them. The young Phaedra and her older sister, Dionne, live for the summer of 1989 with their grandmother Hyacinth, a midwife and practitioner of the local spiritual practice of obeah. Dionne spends the summer in search of love, testing her grandmother’s limits, and wanting to go home. Phaedra explores Bird Hill, where her family has lived for generations, accompanies her grandmother in her role as a midwife, and investigates their mother’s mysterious life. This tautly paced coming-of-age story builds to a crisis when the father they barely know comes to Bird Hill to reclaim his daughters, and both Phaedra and Dionne must choose between the Brooklyn they once knew and loved or the Barbados of their family. Naomi Jackson’s Barbados and her characters are singular, especially the wise Hyacinth and the heartbreaking young Phaedra, who is coming into her own as a young woman amid the tumult of her family. Praise for *The Star Side of Bird Hill*: “Once in a while, you’ll stumble onto a book like this, one so poetic in its descriptions and so alive with lovable, frustrating, painfully real characters, that your emotional response to it becomes almost physical. . . . The dual coming-of-age story alone could melt the sternest of hearts, but Jackson’s exquisite prose is a marvel too. . . . A gem of a book.” –Entertainment Weekly (A)

Includes articles, annotated filmography, interviews, creative writing, and book reviews.

The story of an illicit affair between a devout 55-year-old widow and a 25-year-old gang leader, set in Northern Nigeria.

Sex Trafficking in Postcolonial Literature

Changes

Dew in the Morning

The Purple Violet of Oshaantu

African Women Writing Diaspora

A Childhood Memoir

From best-selling author Holly Webb comes a brand new series full of mystery and intrigue following the adventures of a very determined heroine and her dog! Holly Webb fans will be thrilled to pieces to discover the adventures of Maisie Hitchins, the pluckiest little detective in Victorian London. Maisie Hitchins lives in her grandmother’s boarding house, and is a brilliant detective, Gilbert Carrington, and follows his every case. But Maisie is about to be given the opportunity of a lifetime: her own mystery to solve! In the first book in this fantastic new series, Maisie rescues a puppy in peril whilst running an errand, and adopts him. She decides to investigate the puppy’s original cruel owner, but instead gets halfpennies and a fast-paced bicycle chase. The streets of Victorian London are never safe, but Maisie’s on the case!

An epic of daily life, *Dangerous Love* is one of Ben Okri’s most accessible and most disarming novels. Omovo is an office worker and artist who lives at home with his father and his father’s second wife. In the communal world of the compound in which he lives, Omovo has both friends and enemies, but his most important relationship is with a woman whose love is an almost hopeless passion – not because she doesn’t return his love, but because they can never be together. Set against the backdrop of a country struggling to come to terms with the aftermath of a recent civil war, this is a story of doomed love – of star-crossed lovers, separated not by their families, but by the very circumstances of their lives. A brilliant look at colonialism and its effects in Antigua--by the author of Annie John "If you go to Antigua as a tourist, this is what you will see. If you come by aeroplane, you will land at the V. C. Bird International Airport. Vere Cornwall (V. C.) Bird is the Prime Minister of Antigua. You may be the sort of tourist who would wonder why a Prime Minister would live in a school, why not a hospital, why not some great public monument. You are a tourist and you have not yet seen . . ." So begins Jamaica Kincaid’s expansive essay, which shows us what we have not yet seen of the ten-by-twelve-mile island in the British West Indies where she grew up. Lyrical, sardonic, and forthright by turns, in a Swiftian manner, Kincaid shows us a place and all that it signifies.

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.

The Star Side of Bird Hill

A Love Story
Ethics, Relationships and Power
Defining and Classifying African-feminist Literatures
Contemporary Ghanaian Literature, Theatre and Film
A Collection of African Fiction Written in Europe and the USA

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.

The influence of colonialism and race on the development of African literature has been the subject of a number of studies. The effect of patriarchy and gender, however, and indeed the contributions of African women, have up until now been largely ignored by the critics. Contemporary African Literature and the Politics of Gender is the first extensive account of African literature from a feminist perspective. In this first radical and exciting work Florence Stratton outlines the features of an emerging female tradition in African fiction. A chapter is dedicated to each to the works of four women writers: Grace Ogot, Flora Nwapa, Buchi Emecheta and Mariama Ba. In addition she provides challenging new readings of canonical male authors such as Chinua Achebe, Ngugi wa Thiongo'o and Wole Soyinka. Contemporary African Literature and the Politics of Gender thus provides the first truly comprehensive definition of the current literary tradition in Africa.

Meet Odd Thomas, the unassuming young hero of Dean Koontz's dazzling New York Times bestseller, a gallant sentinel at the crossroads of life and death who offers up his heart in these pages and will forever capture yours. "The dead don't talk. I don't know why." But they do try to communicate, with a short-order cook in a small desert town serving as their reluctant confidant. Sometimes the silent souls who seek out Odd want justice. Occasionally their otherworldly tips help him prevent a crime. But this time it's different. A stranger comes to Pico Mundo, accompanied by a horde of hyena-like shades who herald an imminent catastrophe. Aided by his soul mate, Stormy Llewellyn, and an unlikely community of allies that includes the King of Rock 'n' Roll, Odd will race against time to thwart the gathering evil. His account of these shattering hours, in which past and present, fate and destiny, converge, is a testament by which to live—an unforgettable fable for our time destined to rank among Dean Koontz's most enduring works.

A National Book Foundation 5 Under 35 Honoree NBCC John Leonard First Book Prize Finalist Aspen Words Literary Prize Finalist Named a Best Book of the Year by Vogue, NPR, Elle, Esquire, Buzzfeed, San Francisco Chronicle, Cosmopolitan, The Huffington Post, The A.V. Club, The Root, Harper's Bazaar, Paste, Bustle, Kirkus Reviews, Electric Literature, LitHub, New York Post, Los Angeles Review of Books, and Bust "The debut novel of the year." –Vogue "Like so many stories of the black diaspora, What We Lose is an examination of haunting." –Doreen St. Félix, The New Yorker "Raw and ravishing, this novel pulses with vulnerability and shimmering anger." –Nicole Dennis-Benn, O, the Oprah Magazine "Stunning. . . . Powerfully moving and beautifully wrought, What We Lose reflects on family, love, loss, race, womanhood, and the places we feel home." –Buzzfeed "Remember this name: Zinzi Clemmons. Long may she thrill us with exquisite works like What We Lose. . . . The book is a remarkable journey." –Essence From an author of rare, haunting power, a stunning novel about a young African-American woman coming of age—a deeply felt meditation on race, sex, family, and country Raised in Pennsylvania, Thandi views the world of her mother's childhood in Johannesburg as both impossibly distant and ever present. She is an outsider wherever she goes, caught between being black and white, American and not. She tries to connect these dislocated pieces of her life, and as her mother succumbs to cancer, Thandi searches for an anchor—someone, or something, to love. In arresting and unsettling prose, we watch Thandi's life unfold, from losing her mother and learning to live without the person who has most profoundly shaped her existence, to her own encounters with romance and unexpected motherhood. Through exquisite and emotional vignettes, Clemmons creates a stunning portrayal of what it means to choose to live, after loss. An elegiac distillation, at once intellectual and visceral, of a young woman's understanding of absence and identity that spans continents and decades, What We Lose heralds the arrival of a virtuosic new voice in fiction.

Stories

The Prophet of Zongo Street

Fairytales for Lost Children

Transnational Narratives from Joyce to Bolaño

Stories Fly

Becoming Abigail

The novel interrogates the dynamics of challenging relationships, betrayals, forgiveness, and healing. When the pressure of having a male child becomes overwhelming, Adaugo seeks for ways to save her failing marriage. She blames her husband's infidelity on her inadequacies. The many marital challenges she experiences seem to be machinations of her fate. Nothing seems to save her marriage but Adaugo's love for her daughters. Will she leave, or will she stay to fight for her marriage? She turns to God and finds strength, not just to move on, but to extend forgiveness to her husband.

Amma Darko's new novel is a dramatic story of exploitation in modern Ghana.

This book contains an extraordinary collection of short stories and novel extracts written by Africans living outside Africa. It is a collection that also examines the little unknown area of an African experience of living abroad, with themes of identity, belonging and culture as well. Where is home? How does our identity change when we move to a new country, or when national borders are eroded by globalization? These are some of the themes explored in this collection of new fiction from African writers living outside the continent. The writers of the stories and novel extracts come from countries as diverse as Egypt, Nigeria, Kenya, Uganda, Ghana, Tanzania and the Sudan. They include both established writers, such as Buchi Emecheta, Ama Ata Aidoo and Abdulrazak Gurnah, and many exciting new voices. By turns humorous, fantasti, satirical and moving, the fiction reveals new worlds to us. This book travels the globe with African writers.

Are postcolonies haunted more by criminal violence than other nation-states? The usual answer is yes. In Law and Disorder in the Postcolony, Jean and John Comaroff and a group of respected theorists show that the question is misplaced: that the predicament of postcolonies arises from their place in a world order dominated by new modes of governance, new sorts of empires, new species of wealth—an order that criminalizes poverty and race, entraps the “ south ” in relations of corruption, and displaces politics into the realms of the market, criminal economies, and the courts. As these essays make plain, however, there is another side to postcoloniality: while postcolonies live in states of endemic disorder, many of them fetishize the law, its ways and itsmeans. How is the coincidence of disorder with a fixation on legalities to be explained? Law and Disorder in the Postcolony addresses this question, entering into critical dialogue with such theorists as Benjamin, Agamben, and Bayart. In the process, it also demonstrates how postcolonies have become crucial sites for the production of contemporary theory, not least because they are harbingers of a global future under construction.

The Rope Around Your Waist

Not Without Flowers

Law and Disorder in the Postcolony

A Novel

Contemporary African Literature and the Politics of Gender

A Small Place

Extrait de la couverture : "There is hardly a debate that is more controversial than the African discourse on feminism. Anti-feminist positions are widespread in Africa. ... In her book, Susan Arndt discusses and defines the nature of African feminism abd african-feminsit literatures. ... Arndt distinguishes three main currents of feminism : reformist, transformative and radical african-feminist literatures. The workability of this classification model is put to the rest, illustrated and exemplified with interpretations of selected african-feminist prose texts."

"Compelling and gorgeously written, this is a coming-of-age novella like no other. Chris Abani explores the depths of loss and exploitation with what can only be described as a knowing tenderness. An extraordinary, necessary book."—Cristina Garcia, author of Dreaming in Cuban "Abani's voice brings perspective to every moment, turning pain into a beautiful painterly meditation on loss and aloneness."—Aimee Bender, author of The Girl in the Flammable Skirt " Abani's empathy for Abigail's torn life is matched only by his honesty in portraying it. Nothing at all is held back. A harrowing piece of work. " —Peter Orner, author of The Esther Stories Tough, spirited, and fiercely independent Abigail is brought as a teenager to London from Nigeria by relatives who attempt to force her into prostitution. She flees, struggling to find herself in the shadow of a strong but dead mother. In spare yet haunting and lyrical prose reminiscent of Marguerite Duras, Abani brings to life a young woman who lives with a strength and inner light that will enlighten and uplift the reader. Chris Abani is a poet and novelist and the author, most recently, of GraceLand, which won the 2005 PEN/Hemingway Prize, a Silver Medal in the California Book Awards, and was a finalist for several other prizes including the Los Angeles Times Book Prize. His other prizes include a PEN Freedom-to-Write Award, a Prince Claus Award, and a Lannan Literary Fellowship. He lives and teaches in California.

On Black Sisters Street tells the haunting story of four very different women who have left their African homeland for the riches of Europe—and who are thrown together by bad luck and big dreams into a sisterhood that will change their lives. Each night, Sisi, Ama, Efe, and Joyce stand in the windows of Antwerp ' s red-light district, promising to make men ' s desires come true—if only for half an hour. Pledged to the fierce Madam and a mysterious pimp named Dele, the girls share an apartment but little else—they keep their heads down, knowing that one step out of line could cost them a week ' s wages. They open their bodies to strangers but their hearts to no one, each focused on earning enough to get herself free, to send money home or save up for her own future. Then, suddenly, a murder shatters the still surface of their lives. Drawn together by tragedy and the loss of one of their own, the women realize that they must choose between their secrets and their safety. As they begin to tell their stories, their confessions reveal the face in Efe ' s hidden photograph, Ama ' s lifelong search for a father, Joyce ' s true name, and Sisi ' s deepest secrets—and all their tales of fear, displacement, and love, concluding in a chance meeting with a handsome, sinister stranger. On Black Sisters Street marks the U.S. publication debut of Chika Unigwe, a brilliant new writer and a standout voice among contemporary African authors. Raw, vivid, unforgettable, and inspired by a powerful oral storytelling tradition, this novel illuminates the dream of the West—and that dream ' s illusion and annihilation—as seen through African eyes. It is a story of courage, unity, and hope, of women ' s friendships and of bonds that, once forged, cannot be broken.

Seminar paper from the year 2003 in the subject American Studies - Literature, grade: 2,0, University of Marburg (FB 10: Fremdsprachliche Philologien), course: Procincetown Players, 7 entries in the bibliography, language: English, abstract: In 1918, Eugene O ' Neill advocated a life within reality. Living outside reality, he sees as destructive. With this in mind, he wrote Beyond the Horizon. One of his later plays, Desire under the Elms, reverts in character to Beyond the Horizon, though it exhibits a fine progress in solidity and finish. Desire under the Elms is the last of O ' Neill ' s naturalistic plays and the first in which he re-created the starkness of Greek tragedy. The play involves O ' Neill ' s own family conflicts and Freudian treatment of sexual themes.Beyond the Horizon is O ' Neill ' s first major statement of the theme of self-deception, pipe dreams and life-ies resulting out of passion and desire. At this point of his career, O ' Neill believed that one must engage in the quest to find the ultimate meaning of life, to discover the mysterious behind-life force that lies just beyond the horizon. To his mind this was in fact the pursuit of a goal. Further in his career as a playwright, he begins to believe that just having a dream that can survive through time is more important than having a dream that is attainable or the pursuit of a dream. In Beyond the Horizon, Eugene O ' Neill dramatizes the conflict of the opposing ideals of adventure and security, emotion and ratio, embodied in the two brothers, Robert and Andrew. O ' Neill identifies himself with the lead character, Robert Mayo whereas he compares Roberts brother Andrew to his brother Jamie. Both brothers represent two parts, the poetic, emotional dreamer and the rational down-to-earth farmer. During the play, both brothers give up their desires and passions; one of them flees into materialism, the other into a world of pipe dreams. When O ' Neill wrote Beyond the Horizon, he was only able to see and to tolerate the emotional level of behaving and acting; in other words: rationalism. That is, in his point of view, something negative, which must be prevented. But his opinion changes: in 1924, he tolerates that motif although he still neither likes it nor considers it as a good value. The emotional way of behaving still overweighs in Desire under the Elms but there can also be found a profound way of rationalism in the behaviour of his protagonists. This change of O ' Neill ' s opinion comes out clearly in the characterisation of Abbie Putnam, who changes from rationalism to emotionalism. The fact that O ' Neill changes his point of view made him a child of his time. [...]

The Housemaid

The Dynamics of African Feminism

Dreams in a Time of War

“A beautiful, daring, challenging novel” of a young Muslim immigrant—from the author of the New York Times Notable Book, The Translator (The Guardian), Leila Aboulela's American debut is a provocative, timely, and engaging novel about a young Muslim woman—once privileged and secular in her native land and now impoverished in London—gradually embracing her orthodox faith. With her Muslim hijab and down-turned gaze, Najwa is invisible to most eyes, especially to the rich families whose houses she cleans in London. Twenty years ago, Najwa, then at university in Khartoum, would never have imagined that one day she would be a maid. An upperclass Westernized Sudanese, her dreams were to marry well and raise a family. But a coup forces the young woman and her family into political exile in London. Soon orphaned, she finds solace and companionship within the Muslim community. Then Najwa meets Tamer, the intense, lonely younger brother of her employer. They find a common bond in faith and slowly, silently, begin to fall in love. Written with directness and force, Minaret is a lyric and insightful novel about Islam and an alluring glimpse into a culture Westerners are only just beginning to understand. “Lit up by a highly unusual sensibility and world view, so rarefied and uncompromising that it is likely to throw the reader out of kilter. . . . Her delicacy of touch is to be complimented.” —Chandrabas Choudhury, San Francisco Chronicle

FEATURED ON THE COVER OF TIME MAGAZINE AS A 2021 NEXT GENERATION LEADER “A once-in-a-generation voice.” – Vulture “One of our greatest living writers.” – Shondaland A full-throated and provocative memoir in letters from the New York Times bestselling author, “a dazzling literary talent whose works cut to the quick of the spiritual self” (Esquire) In three critically acclaimed novels, Akwaeke Emezi has introduced readers to a landscape marked by familial tensions, Igbo belief systems, and a boundless search for what it means to be free. Now, in this extraordinary memoir, the bestselling author of The Death of Vivek Oji reveals the harrowing yet resolute truths of their own life. Through candid, intimate correspondence with friends, lovers, and family, Emezi traces the unfolding of a self and the unforgettable journey of a creative spirit stepping into power in the human world. Their story weaves through transformative decisions about their gender and body, their precipitous path to success as a writer, and the turmoil of relationships on an emotional, romantic, and spiritual plane, culminating in a book that is as tender as it is brutal. Electrifying and inspiring, animated by the same voracious intelligence that distinguishes Emezi's fiction, Dear Senthurán is a revelatory account of storytelling, self, and survival.