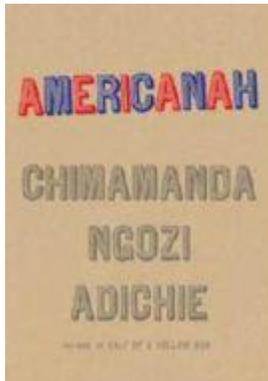
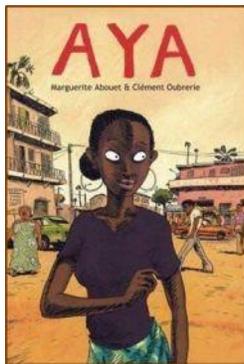


Great Reads for 'New Adults'

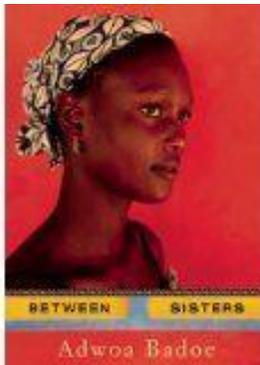
'New Adults' refers to titles marketed to adults that have protagonists in the 18-25 age bracket as major characters and are appealing to older teens and twenty-somethings.



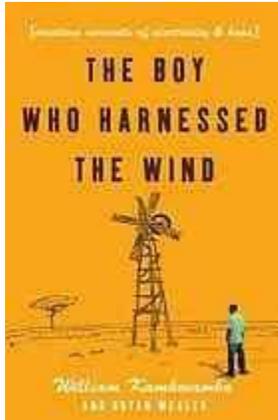
A young woman from Nigeria leaves behind her home and her first love to start a new life in America, only to find her dreams are not all she expected.



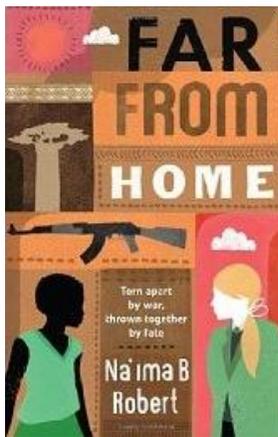
19 year old Aya in Côte d'Ivoire is smart, focused with her eye on medical school. Her party animal girlfriends think she is too serious. Will they pull her off the path she is following?



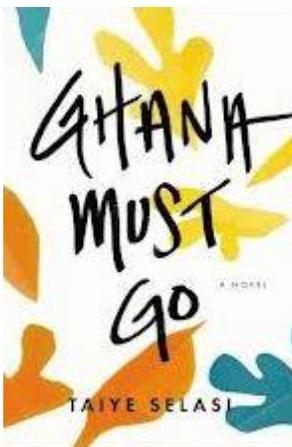
Sixteen-year-old Gloria, who lives in poverty in Accra, dreams of becoming a dressmaker but has difficulty with school, and when a distant relative offers to pay for dressmaking school in exchange for Gloria looking after her son in Kumasi, Gloria accepts the offer and finds that life in Kumasi is full of temptations and distractions which she must struggle to overcome.



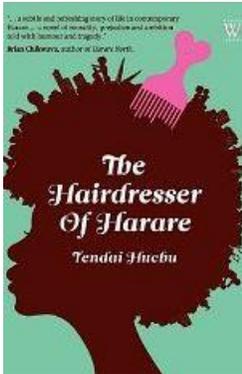
Relates how an enterprising teenager in Malawi builds a windmill from scraps he finds around his village and brings electricity, and a future, to his family.



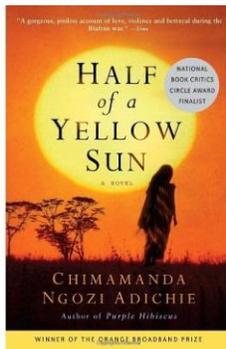
Robert introduces the reader to two families' struggles, beginning with the impact of the Land Reapportionment Act under Rhodesia's white minority rule and ending with the land reapportionment program under Zimbabwe's black majority rule, 20 years after independence. Robert provides a very human face to the impact of these two events on the lives of her protagonists and gives the reader insight into the emotional, personal feelings of the mothers, fathers, children and extended families involved. Fear, anger, hatred, joy, beauty, contentment, all of these basic human experiences come to life in this book, on both sides of the color question.



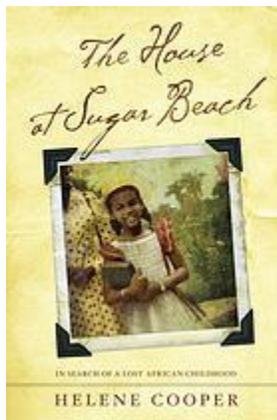
Kweku Sai is dead. A renowned surgeon and failed husband, he succumbs suddenly at dawn outside his home in suburban Accra. The news of Kweku's death sends a ripple around the world, bringing together the family he abandoned years before. *Ghana Must Go* is their story.



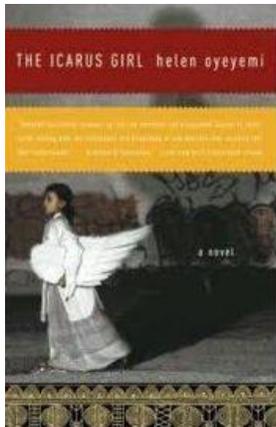
Vimbai is a hairdresser, the best in Mrs. Khumalo's salon in Harare, Zimbabwe. She is the queen on whom they all depend. Her position changes when the good-looking, smooth-talking Dumisani joins them. Gradually, his charm erodes Vimbai's rancor towards him and when he needs somewhere to live, Vimbai becomes his landlady. When Dumisani needs someone to accompany him to his brother's wedding, Vimbai obliges. She is startled to find that this smart hairdresser is the scion of one of the wealthiest families in Harare and equally surprised by the warmth of their welcome to her, a lowly hairdresser.



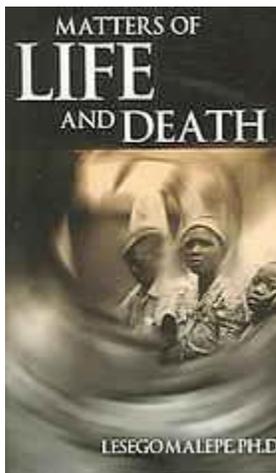
Based loosely on political events in nineteen-sixties Nigeria, this novel focusses on two wealthy Igbo sisters, Olanna and Kainene, who drift apart as the newly independent nation struggles to remain unified. Olanna falls for an imperious academic whose political convictions mask his personal weaknesses; meanwhile, Kainene becomes involved with a shy, studious British expat. After a series of massacres targeting the Igbo people, the carefully genteel world of the two couples disintegrates....



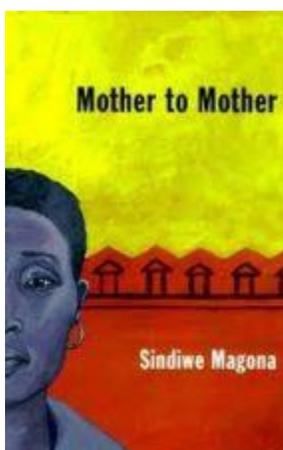
Helene Cooper is “Congo,” a descendant of two Liberian dynasties—traced back to the first ship of freemen that set sail from New York in 1820 to found Monrovia. She grew up at Sugar Beach, a twenty-two-room mansion by the sea. Her childhood was filled with servants, flashy cars, a villa in Spain, and a farmhouse up-country. It was also an African childhood, filled with knock foot games and hot pepper soup, heartmen and neegee. When Helene was eight, the Coopers took in a foster child—a common custom among the Liberian elite. Eunice, a Bassa girl, suddenly became known as “Mrs. Cooper’s daughter.”



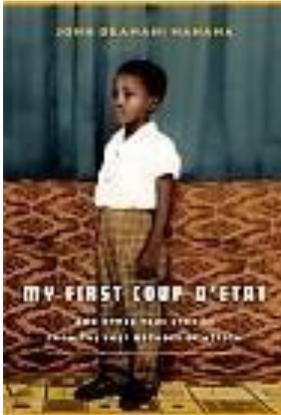
Helen Oyeyemi's first novel, *The Icarus Girl*, is the story of Jessamy, an eight year old biracial child, born of a Yoruba Nigerian mother, and a British father, living in England. At the start of the story, Jess as she is called, is a somewhat retiring child, who likes to play by herself. During a trip to Nigeria, however, Tilly Tilly a kind of ghostly double, injects herself into Jess's life. From then on, Jess is never free of Tilly Tilly and as a result, Jess begins to act in an increasingly erratic and antisocial manner. Concerned, Jess's parents take her to a therapist who makes very little headway. He does determine, though that Tilly Tilly is in some way related in Jess's mind to her twin sister who died in infancy. Most of the novel is an account of Tilly Tilly's involvement with Jess and the impact that this ghostly double has on Jess's life in England.



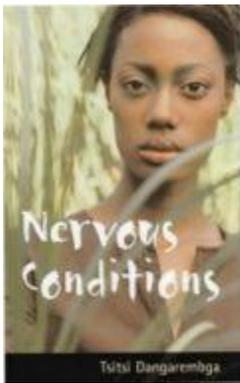
This is the story of one family's struggles under apartheid in 1963. When their seventeen-year-old son Tiro is arrested, the Maru family is thrust into the whirlwind of politics. As a series of events erupt, Tiro, in prison, turns out to be the lucky one.



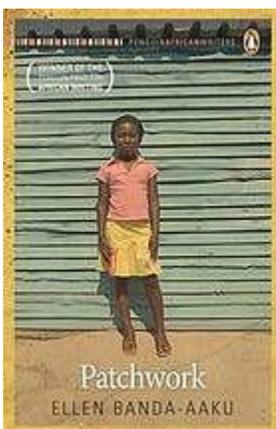
An American girl is murdered by blacks in 1993 South Africa while preparing for the country's first democratic election. The novel is in the form of a letter to the girl's mother, from the mother of one of the killers, describing the way apartheid brutalized her son. A first novel based on real events by a black South African writer.



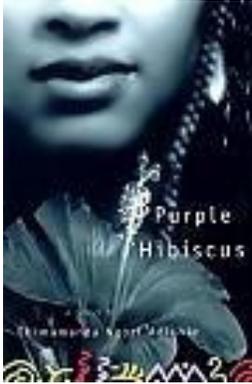
A memoir of John Dramani Mahama, the vice-president of Ghana, chronicling his life from the age of seven when his father, a minister of state, was imprisoned for more than a year during a coup and describing the decades of his life that eventually led him to become a political leader.



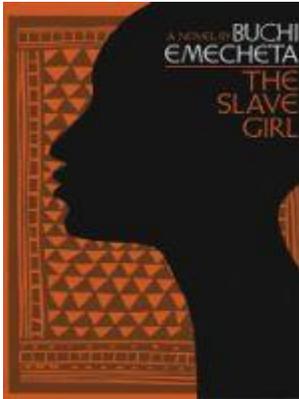
Tambu, an adolescent living in colonial Rhodesia of the '60s, seizes the opportunity to leave her rural community to study at the missionary school run by her wealthy, British-educated uncle. With an uncanny and often critical self-awareness, Tambu narrates this skillful first novel by a Zimbabwe native. Like many heroes of the bildungsroman, Tambu, in addition to excelling at her curriculum, slowly reaches some painful conclusions--about her family, her proscribed role as a woman, and the inherent evils of colonization. Tambu often thinks of her mother, "who suffered from being female and poor and uneducated and black so stoically." Yet, she and her cousin, Nyasha, move increasingly farther away from their cultural heritage.



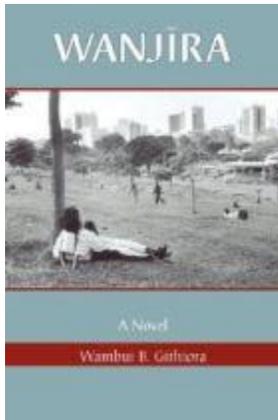
Lusaka. 1978. Pumpkin is nine years old. Her fashionable mother is the queen of Tudu Court, but underneath the veneer of respectability that her father's money provides lies a secret that threatens their whole world - the tall, elegant Totela Ponga is a drunk. ... Weaving together the stories of three generations of women, this novel is a patchwork of love, jealousy and human frailty set against a background of war and political ambition.



Fifteen-year-old Kambili is the dutiful and self-effacing daughter of a rich man, a religious fanatic and domestic tyrant whose public image is of a politically courageous newspaper publisher and philanthropist. No one in Papa's ancestral village, where he is titled "Omelora" (One Who Does For the Community), knows why Kambili's brother cannot move one of his fingers, nor why her mother keeps losing her pregnancies. When a widowed aunt takes an interest in Kambili, her family begins to unravel and re-form itself in unpredictable ways.

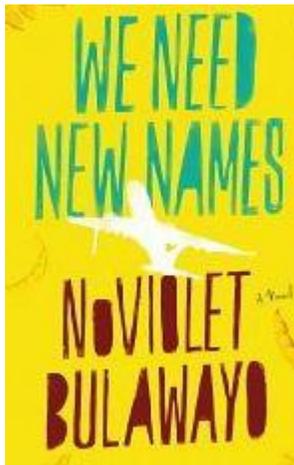


The Slave Girl follows the fortunes of Ogbanje Ojebeta, a Nigerian woman who is sold into slavery in her own land after disease and tragedy leave her orphaned as a child. In her fellow slaves, she finds a surrogate family that clings together under the unbending will of their master. As Ogbanje Ojebeta becomes a woman and discovers her need for home and family, and for freedom and identity, she realizes that she must ultimately choose her own destiny.

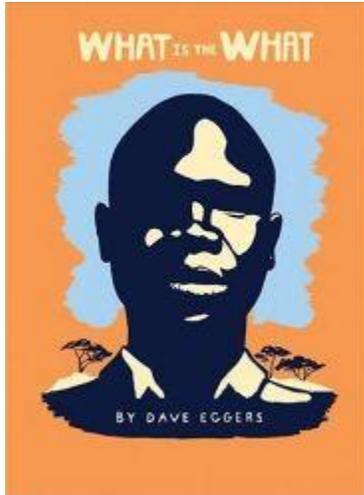


It is the mid-1970s and Wanjira, one of Kenya's Children of Uhuru, (Children of Independence), has entered The University of Nairobi, the country's highest institution of learning, ready for the last stage of her preparation as one of Kenya's "Future Leaders." As she awakens to the social and political realities around her, Wanjira soon discovers that her nation's own coming-of-age will profoundly affect and challenge her emerging womanhood and identity as a young Kenyan woman. When she falls in love with Luka, a fellow student at the university, Wanjira is forced to confront the ethnic tensions that permeate her world, and which threaten to destroy the hopes, ideals, and aspirations of her

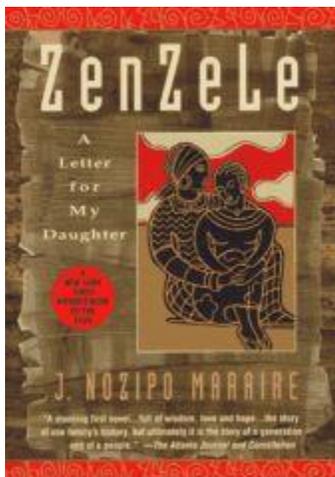
generation.



Darling is only ten years old, and yet she must navigate a fragile and violent world in Zimbabwe. She and her friends steal guavas, try to get the baby out of young Chipo's belly, and grasp at memories of Before. Before their homes were destroyed by paramilitary policemen, before the school closed, before the fathers left for dangerous jobs abroad. But Darling has a chance to escape: she has an aunt in America. She travels to this new land in search of America's famous abundance only to find that her options as an immigrant are perilously few.



The heartrending but remarkable story of one of Sudan's Lost Boys. It is a somewhat fictionalized version of the life of a real lost boy, Valentino Achak Deng. He eventually made it to the U.S., finding that the U.S. offered its own obstacles and problems for immigrants.



Written as a letter from a Zimbabwean mother to her daughter, a student at Harvard, J. Nozipo Maraire evokes the moving story of a mother reaching out to her daughter to share the lessons life has taught her and bring the two closer than ever before. Interweaving history and memories, disappointments and dreams, *Zenzele* tells the tales of Zimbabwe's struggle for independence and the men and women who shaped it: Zenzele's father, an outspoken activist lawyer; her aunt, a schoolteacher by day and secret guerrilla fighter by night; and her cousin, a maid and a spy. Rich with insight, history, and philosophy, *Zenzele* is a powerful and compelling story that is both revolutionary and revelatory--the story of one life that poignantly speaks of all lives.