Our Lady of Benoni

In my thesis entitled African Tradition and Modernity in Zakes Mda's The Heart of Redness, I analyze the way Western modernity and African traditions interact in Mda's novel. I suggest that both modernity and tradition interact to produce a hybrid culture. This will become apparent in my analysis of the way Mda depicts the cattlekilling episode and the effects of Nongqawuse's prophecy, and also in the novel's contemporary characters. Mda shows the development of an African modernity through the semi-autobiographical figure of Camagu who is not slavishly indebted to Western ideas of progress, but is a hybrid of African values and a modern identity.

Postcards from South Africa

Zakes Mda is the most acclaimed South African writer of the independence era. His eight novels tell stories that venture far beyond the conventional narratives of a people's struggle against apartheid. In this memoir, he tells the story of a life that intersects with the political life of his country but that at its heart is the classic adventure story of an artist, lover, father, teacher, and bon vivant. Zanemvula Mda was born in 1948 into a family of lawyers and grew up in Soweto's ambitious educated black class. At age fifteen he crossed the Telle River from South Africa into Basutoland (Lesotho), exiled like his father, a "founding spirit" of the Pan Africanist Congress. Exile was hard, but it was just another chapter in Mda's coming-of-age. He served as an altar boy (and was preyed on by priests), flirted with shebeen girls, feared the racist Boers, read comic books alongside the literature of the PAC, fell for the music of Dvorák and Coltrane, wrote his first stories—and felt the void at the heart of things that makes him an outsider wherever he goes. The Soweto uprisings called him to politics; playwriting brought him back to South Africa, where he became writer in residence at the famed Market Theatre; three marriages led him hither and yon; acclaim brought him to America, where he began writing the novels that are so thick with the life of his country. In all this, Mda struggled to remain his own man, and with Sometimes There Is a Void he shows that independence opened the way for the stories of individual South Africans in all their variety.

Magersfontein, O Magersfontein!
At the instigation of the sciolist, Toloki, the professional mourner introduced in Zakes Mda's early novel Ways of Dying, takes the opportunity to travel the world in search of new ways of mourning. He finds himself abandoned in Athens Ohio, but a chance meeting with a Halloween reveller leads him to the poor hamlet of Kilvert, home to descendants of fugitive slaves. A community of traditional quiltmakers, the people of Kilvert, and notably the Quigley family, offer Toloki hospitality while never completely coming to terms with what they regard as his shamanistic attributes. From them he learns the stories told by the quilts and the secrets held by the sycamores - ghost trees that are the carriers of memories - and he becomes aware that this is a community which strives to keep alive their past in order to validate the present. They cannot let go, for the past is all they have. And it is through the quilts and the sycamores and the messages they carry that the old story is told of the slaves in the plantations of the south and their eternal quest to escape and find their freedom, interwoven with the story of life in present-day Kilvert. It is also a time of growth for Toloki, bringing about a softening of his former austerity and enabling him to determine the path his future will take.

The Examination of Zakes Mda's The Heart of Redness (2000) Within a Historical Context

A startling novel by the leading writer of the new South Africa In The Heart of Redness -- shortlisted for the prestigious Commonwealth Writers Prize -- Zakes Mda sets a story of South African village life against a notorious episode from the country's past. The result is a novel of great scope and deep human feeling, of passion and reconciliation. As the novel opens Camugu, who left for America during apartheid, has returned to Johannesburg. Disillusioned by the problems of the new democracy, he follows his "famous lust" to Qolorha on the remote Eastern Cape. There in the nineteenth century a teenage prophetess named Nonqawuse commanded the Xhosa people to kill their cattle and burn their crops, promising that once they did so the spirits of their ancestors would rise and drive the occupying English into the ocean. The failed prophecy split the Xhosa into Believers and Unbelievers, dividing brother from brother, wife from husband, with devastating consequences. One hundred fifty years later, the two groups' descendants are at odds over plans to build a vast casino and tourist resort in the village, and Camugu is soon drawn into their heritage and their future -- and into a bizarre love triangle as well. The Heart of Redness is a seamless weave of history, myth, and realist fiction. It is, arguably, the first great novel of the new South Africa -- a triumph of imaginative and historical writing.

The Sculptors of Mapungubwe

In the timeless kingdom of Mapungubwe, the royal sculptor had two sons, Chata and Rendani. As they grew, so grew their rivalry--and their extraordinary talents. But while Rendani became a master carver of the animals that run in the wild hills and lush valleys of the land, Chata learned to carve fantastic beings from his dreams, creatures never before seen on the Earth. From this natural rivalry between brothers, Zakes Mda crafts an irresistibly rich fable of love and family. What makes the better art, perfect mimicry or inspiration? Who makes the better wife, a princess or a mysterious dancer? Ageless and contemporary, deceptive in its simplicity and mythical in its scope, The Sculptors of Mapungubwe encompasses all we know of love, envy, and the artist's primal power to forge art from nature and nature into art. Mda's newest novel will only strengthen his international reputation as one of the most trenchant voices of South Africa.

When People Play People

Winner of the M-Net Book Prize Shortlisted for the CNA and Noma Awards In Ways of Dying, Zakes Mda's acclaimed first novel,
Toloki is a "professional mourner" in a vast and violent city of the new South Africa. Day after day he attends funerals in the townships, dressed with dignity in a threadbare suit, cape, and battered top hat, to comfort the grieving families of the victims of the city's crime, racial hatred, and crippling poverty. At a Christmas day funeral for a young boy Toloki is reunited with Noria, a woman from his village. Together they help each other to heal the past, and as their story interweaves with those of their acquaintances this elegant short novel provides a magical and painful picture of South Africa today. Ways of Dying was awarded South Africa's prestigious M-Net Book Prize, awarded by the TV channel M-Net to books written in one of South Africa's official languages, and was shortlisted for the Central News Agency (CNA) Award and the Noma Award, an Africa-wide prize founded by Shoichi Noma, onetime president of Kodansha International.

**A Literary Guide to the Eastern Cape**

In the sequel to Ways of Dying, Toloki, the professional mourner, comes to America and settles down in Athens, Ohio, where he meets an angry young man, falls in love with the man's sister, and becomes involved with a local quilting group, which provides a gateway to the past and the story of two escaped slaves seeking freedom in Ohio. Original. 25,000 first printing.

**African Traditional Culture and Modernity in Zakes Mda's The Heart of Redness**

The idea of human cruelty to animals so consumes novelist Elizabeth Costello in her later years that she can no longer look another person in the eye: humans, especially meat-eating ones, seem to her to be conspirators in a crime of stupefying magnitude taking place on farms and in slaughterhouses, factories, and laboratories across the world. Costello's son, a physics professor, admires her literary achievements, but dreads his mother's lecturing on animal rights at the college where he teaches. His colleagues resist her argument that human reason is overrated and that the inability to reason does not diminish the value of life; his wife denounces his mother's vegetarianism as a form of moral superiority. At the dinner that follows her first lecture, the guests confront Costello with a range of sympathetic and skeptical reactions to issues of animal rights, touching on broad philosophical, anthropological, and religious perspectives. Painfully for her son, Elizabeth Costello seems offensive and flaky, but--dare he admit it?--strangely on target. Here the internationally renowned writer J. M. Coetzee uses fiction to present a powerfully moving discussion of animal rights in all their complexity. He draws us into Elizabeth Costello's own sense of mortality, her compassion for animals, and her alienation from humans, even from her own family. In his fable, presented as a Tanner Lecture sponsored by the University Center for Human Values at Princeton University, Coetzee immerses us in a drama reflecting the real-life situation at hand: a writer delivering a lecture on an emotionally charged issue at a prestigious university. Literature, philosophy, performance, and deep human conviction--Coetzee brings all these elements into play. As in the story of Elizabeth Costello, the Tanner Lecture is followed by responses treating the reader to a variety of perspectives, delivered by leading thinkers in different fields. Coetzee's text is accompanied by an introduction by political philosopher Amy Gutmann and responsive essays by religion scholar Wendy Doniger, primatologist Barbara Smuts, literary theorist Marjorie Garber, and moral philosopher Peter Singer, author of Animal Liberation. Together the lecture-fable and the essays explore the palpable social consequences of uncompromising moral conflict and confrontation.

**The Lives of Animals**

This study examines how postcolonial landscapes and environmental issues are represented in fiction. Wright creates a provocative discourse in which the fields of postcolonial theory and ecocriticism are brought together. Laura Wright explores the changes
brought by colonialism and globalization as depicted in an array of international works of fiction in four thematically arranged chapters. She looks first at two traditional oral histories retold in modern novels, Zakes Mda's The Heart of Redness (South Africa) and Ngugi wa Thiong'o's Petals of Blood (Kenya), that deal with the potentially devastating effects of development, particularly through deforestation and the replacement of native flora with European varieties. Wright then uses J. M. Coetzee's Disgrace (South Africa), Yann Martel's Life of Pi (India and Canada), and Joy Williams's The Quick and the Dead (United States) to explore the use of animals as metaphors for subjugated groups of individuals. The third chapter deals with India's water crisis via Arundhati Roy's activism and her novel, The God of Small Things. Finally, Wright looks at three novels--Flora Nwapa's Efuru (Nigeria), Keri Hulme's The Bone People (New Zealand), and Sindiswa Magona's Mother to Mother (South Africa)--that depict women's relationships to the land from which they have been dispossessed. Throughout Wilderness into Civilized Shapes, Wright rearticulates questions about the role of the writer of fiction as environmental activist and spokesperson, the connections between animal ethics and environmental responsibility, and the potential perpetuation of a neocolonial framework founded on western commodification and resource-based imperialism.

She Plays with the Darkness

This book is a collection of non-fiction by the prolific author Zakes Mda. It showcases his role as a public intellectual with the inclusion of public lectures, essays and media articles. Mda focuses on South Africa's history and the present, identity and belonging, the art of writing, human rights, global warming and why he is unable to keep silent on abuses of power. Some of his best-known novels include Ways of Dying (1995, MNet Book Prize); The Heart of Redness (2000, Commonwealth Writers' Prize: Africa, and Sunday Times Fiction Prize); The Madonna of Excelsior (2002, one of the Top Ten South African books published in the Decade of Democracy); The Whale Caller (2005); Cion (2007); Black Diamond (2009); The Sculptors of Mapungubwe (2013); Rachel's Blue (2014); and Little Suns (2015, Sunday Times Literary Award). Zakes Mda was born in Herschel in the Eastern Cape in 1948 and studied in South Africa, Lesotho and the United States. He wrote his first short story at the age of fifteen and has since won major South African and British literary awards for his novels and plays. His writing has been translated into twenty languages. Mda is a professor of Creative Writing at Ohio University. [Subject: Zakes Mda, Literature, Journalism, Media Studies, African Studies, Current Affairs, History, Politics, Non-Fiction]

Elements of Magical Realism in Zakes Mda's Novel She Plays with the Darkness

‘There are many suns,’ he said. ‘Each day has its own. Some are small, some are big. I’m named after the small ones.’ It is 1903. A lame and frail Malangana - ‘Little Suns’ - searches for his beloved Mthwakazi after many lonely years spent in Lesotho. Mthwakazi was the young woman he had fallen in love with twenty years earlier, before the assassination of Hamilton Hope ripped the two of them apart. Intertwined with Malangana’s story, is the account of Hope - a colonial magistrate who, in the late nineteenth century, was undermining the local kingdoms of the eastern Cape in order to bring them under the control of the British. It was he who wanted to coerce Malangana’s king and his people, the amaMpondomise, into joining his battle - a scheme Malangana’s conscience could not allow. Zakes Mda’s fine new novel Little Suns weaves the true events surrounding the death of Magistrate Hope into a touching story of love and perseverance that can transcend exile and strife.

Rachel's Blue
A new novel by a towering presence in contemporary South African literature. In 1971, nineteen citizens of Excelsior in South Africa's white-ruled Free State were charged with breaking apartheid's Immorality Act, which forbade sex between blacks and whites. Taking this case as raw material for his alchemic imagination, Zakes Mda tells the story of a family at the heart of the scandal—and of a country in which apartheid concealed interracial liaisons of every kind. Niki, the fallen madonna, transgresses boundaries for the sake of love; her choices have repercussions in the lives of her black son and mixed-race daughter, who come of age in post-apartheid South Africa, where freedom prompts them to reexamine their country's troubled history at first hand. By turns earthy, witty, and tragic, The Madonna of Excelsior is a brilliant depiction of life in South Africa and of the dramatic changes between the 1970s and the present.

**Harvest of Skulls**

It's 1972. When hot-headed, impetuous Jack Muir gets off the ship in Durban, he fails to get back on. Instead, he sails into misadventure, fleeing the stifling town of Genoralup to try to lose himself in South Africa at the height of apartheid. But the past has a way of catching up with you, and soon Jack is running again, this time to a kibbutz in Israel. In the course of a lifetime, Jack will travel far, always caught between fleeing from and seeking those things he needs: a mother's precious gift, a lover in a time of war, the loss of a child, a kind and steady woman. And, across time and across continents, old Jack Muir will remember those who helped him become a decent man, a better father and a friend.

**Dance of Life**

Ways of Writing is the first volume of essays devoted to a critical appraisal of Zakes Mda, the award-winning South African novelist and playwright. In his plays and novels, which draw on both Western and indigenous performance traditions, Mda engages with the history of southern Africa during and after apartheid. Writing from a position of exile, as well as from within his native country, he examines the lives of ordinary people and the ways in which they come to terms with the effects of apartheid. Mda has distinguished himself not only as a playwright and novelist, but also as a literary and cultural theorist and activist. He is a significant voice among the many in contemporary South Africa that exploit innovative forms to explore a culture in transition. This book demonstrates the wide range of both Mda's work and its critical reception, with discussions of his fiction and drama by scholars from South Africa, Europe, and the US. The essays reinforce the impression of an original and challenging writer whose creative skills have been used to focus attention on the plight of the underprivileged. This volume provides stimulating reading to anyone with an interest in Zakes Mda, in particular, and in South African writing in general.

**Little Suns**

Jeanne Bridgeton, an unmarried executive in her late forties, discovers life doesn't begin and end on a spreadsheet when her expected menopause instead becomes an unexpected pregnancy. Though accomplished at managing risk professionally, Jeanne realizes her skills don't extend to her personal life, where she has allowed the professional and the personal to become intertwined.
She’s not even sure which of two men in her life is the father. Worse yet, a previously undisclosed family secret reveals that she may carry a rare hereditary gene for early-onset Alzheimer’s—and it’s too late to get genetic tests. This leaves Jeanne to cope with her intense fear of risk without the aid of the mountain of data she’s accustomed to relying upon. Wrestling with the question of whether her own needs, or those of her child, should prevail takes Jeanne on an intensely emotional journey—one that ultimately leads to growth and enlightenment.

*The Dead will Arise*

*Sometimes There Is a Void*

A bold, epic debut novel set during the war and financial crisis that defined the beginning of our century One September morning in 2008, an investment banker approaching forty, his career in collapse and his marriage unraveling, receives a surprise visitor at his West London townhouse. In the disheveled figure of a South Asian male carrying a backpack, the banker recognizes a long-lost friend, a mathematics prodigy who disappeared years earlier under mysterious circumstances. The friend has resurfaced to make a confession of unsettling power. In the Light of What We Know takes us on a journey of exhilarating scope--from Kabul to London, New York, Islamabad, Oxford, and Princeton--and explores the great questions of love, belonging, science, and war. It is an age-old story: the friendship of two men and the betrayal of one by the other. The visitor, a man desperate to climb clear of his wrong beginnings, seeks atonement; and the narrator sets out to tell his friend's story but finds himself at the limits of what he can know about the world--and, ultimately, himself. Set against the breaking of nations and beneath the clouds of economic crisis, this surprisingly tender novel chronicles the lives of people carrying unshakable legacies of class and culture as they struggle to tame their futures. In an extraordinary feat of imagination, Zia Haider Rahman has telescoped the great upheavals of our young century into a novel of rare intimacy and power.

*The Land of Last Chances*

In recent years, the work of Zakes Mda—novelist, painter, composer, theater director and filmmaker—has attracted worldwide critical attention. Gail Fincham's book examines the five novels Mda has written since South Africa’s transition to democracy: Ways of Dying (1995), The Heart of Redness (2000), The Madonna of Excelsior (2002), The Whale Caller (2005), and Cion (2007). Dance of Life explores how refigured identity is rooted in Mda’s strongly painterly imagination that creates changed spaces in memory and culture. Through a combination of magic realism, African orature, and intertextuality with the Western canon, Mda rejects dualistic thinking of the past and the present, the human and the nonhuman, the living and the dead, the rural and the urban. He imbues his fictional characters with the power to orchestrate a reconfigured subjectivity that is simultaneously political, social, and aesthetic.

*Nongqawuse's Prophecy*

In a new novel by one of the premier writers of the "new" South Africa, an exile returns from America--where he fled during the apartheid regime--to find his newly democratic country in a shambles. Reprint. 15,000 first printing.
**Broken River Tent**

This book addresses the role and potential of literature in the process of contesting and re-evaluating concepts of nature and animality, describing one’s individual environment as the starting point for such negotiations. It employs the notion of the ‘literary event’ to discuss the specific literary quality of verbal art conceptualised as EnvironMentality. EnvironMentality is grounded on the understanding that fiction does not explain or second scientific and philosophical notions but that it poses a fundamental challenge to any form of knowledge manifesting in processes determined by the human capacity to think beyond a given hermeneutic situation. Bartosch foregrounds the dialectics of understanding the other by means of literary interpretation in ecocritical readings of novels by Amitav Ghosh, Zakes Mda, Yann Martel, Margaret Atwood and J.M. Coetzee, arguing that EnvironMentality helps us as readers of fiction to learn from the books we read that which can only be learned by means of reading: to “think like a mountain” (Aldo Leopold) and to know “what it is like to be a bat” (Thomas Nagel).

**The Zulus of New York**

**Beyond the Rice Fields**

The Great Farini would stride on to the stage and announce, ‘Ladies and gentlemen, and now for the highlight of the day, the ferocious Zulus.’ The impresario Farini introduced Em-Pee and his troupe to his kind of show business, and now they must earn their bread. In 1885 in a bustling New York City, they are the performers who know the true Zulu dances, while all around them fraudsters perform silly jigs. Reports on the Anglo-Zulu War portrayed King Cetshwayo as infamous, and audiences in London and New York flock to see his kin. What the gawking spectators don’t know is that Em-Pee once carried nothing but his spear and shield, when he had to flee his king. But amid the city’s squalid vaudeville acts appears a vision that leaves Em-Pee breathless: in a cage in Madison Square Park is Acol, a Dinka princess on display. For Em-Pee, it is love at first sight, though Acol is not free to love anyone back.

**Return Ticket**

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Duisburg-Essen, course: Magic Realism in Recent British and South African Novels, 6 entries in the bibliography, language: English, comment: Die Arbeit stellt Charakteristika des Magischen Realismus dar und erlautert im Anschluss Elemente dieser Literaturrichtung aus dem Roman "She plays with the darkness" by Zakes Mda., abstract: Hauptmerkmale und Sekundärmerkmale des magischen Realismus sollen in dieser Arbeit genannt und anschliessend an dem sudafrikanischen Roman 'She plays with the darkness' von Zakes Mda erlautert. In dem ersten Unterpunkt wird die Geschichte des magischen Realismus behandelt. Anschliessend werden die Haupt- und Sekundärmerkmale des magischen Realismus genannt. Der Focus der Arbeit lieg auf den Elementen des magischen Realismus in dem Roman 'She plays with the darkness'

**Ways of Dying**

The Dead Will Arise tells the story of Nongqawuse, the young Xhosa girl whose prophecy of the resurrection of the dead lured an
entire people to death by starvation. The Great Cattle-Killing of 1856-57, which she initiated, is one of the most extraordinary and misunderstood events in South Africa's history. Jeff Peires was the first historian to draw on all available sources, from oral tradition and obscure Xhosa texts to the private letters and secret reports of police informers and colonial officials, and the original edition of The Dead Will Arise won the 1989 Alan Paton Sunday Times award for non-fiction.

A Study of Ngugi's Matigari and Zakes Mda's The Heart of Redness

An innovative play tackling the role of patriarchy in South African culture Zakes Mda's satire is a kaleidoscopic display of the extremes to which men (and by implication women) are prepared to go in terms of valuing what is 'virginal'. Mda presents us with the consequences of transgression: that which is seen as polluted and judged to be dangerous to the good health and purity of a group, a society, a culture. Taboos, superstition, customs and moral ethics become the subjects of inquiry and are, at times, subjected to ribald satire. This play cuts into a virtuoso style of theatre that can in no way be confused with the objectives and methods of conventional realism. Mda establishes a unique style and tone that is innovative, entertaining and challenging. It fuses satirical elements derived from classical poetry with a modernist sensibility that synthesises Brechtian and Absurdist features of theatricality, using characters as types and montage. Above all, in this work there is a profound exploration of what it means to operate in the politically charged landscape that defines post-apartheid South Africa with its cultural pluralities and differentials in access to resources and agency. Stylistically adventurous and unafraid to deviate from conventionally accepted norms, Mda is iconoclastic in his handling of the ways in which attitudes to power, superstition, ethics and sex are constructed. The cultural discourse of patriarchy and the 'regime of truths' regarding ideals and taboos defining female sexuality, its obligations, and its custodianship are the focus of this play.

Wayfarers' Hymns

In a remote mountain village of Lesotho, beautiful Dikosha lives for her dancing and for song, separating herself from her fellow villagers, never leaving and never aging, while in the lowland capital of Maseru, her twin brother, Radisene, struggles to build a life for himself away from his village home. Original. 15,000 first printing.

The Heart of Redness

In 1994, the akazu, Rwandan's political elite, planned the genocidal mass slaughter of 500,000 to 1,000,000 Tutsi and Hutu who lived in the country. Given the failure of the international community to acknowledge the genocide, in 1998, ten African authors visited Rwanda in a writing initiative that was an attempt to make partial amends. In this multidimensional novel, Abdourahman A. Waberi claims, "Language remains inadequate in accounting for the world and all its turpitudes, words can never be more than unstable crutches, staggering along . . . And yet, if we want to hold on to a glimmer of hope in the world, the only miraculous weapons we have at our disposal are these same clumsy supports." Shaped by the author's own experiences in Rwanda and by the stories shared by survivors, Harvest of Skulls stands twenty years after the genocide as an indisputable resource for discussions on testimony and witnessing, the complex relationship between victims and perpetrators, the power of the moral imagination, and how
survivors can rebuild a society haunted by the ghost of its history.

**Cion**

Infused with rhythm and melody, Zakes Mda’s new novel invites you to travel from Lesotho’s Mountain Kingdom to the City of Gold through the history of famo. Famo music was born in the drinking dens of migrant mineworkers in Lesotho, where the men would sing to unwind after work, accompanied by the accordion, a drum and sometimes a bass. Meet the boy-child kheleke, a wandering musician, and his surprising sister Moliehi. Then sigh with pleasure at being reunited with Toloki, the professional mourner from Ways of Dying, and his beloved Noria. Passionate and ambitious, boy-child is a weaver of songs, and his own story is intertwined with the incredible yet true social history of the music: the Time of the Concertina and the Accordion, the wars of the famo gangs, and the battle for control of illegal mines. The end is always a journey - and what a journey this is!

**The Madonna of Excelsior**

The Eastern Cape is a country of great natural beauty and tourist potential, and has produced a wealth of writers and writings that have responded to the landscape in a variety of interesting and enjoyable ways.

**The Whale Caller**

Kristin Uys is a tough Roodepoort magistrate who lives alone with her cat. She is on a one-woman crusade to wipe out prostitution in the town for reasons that have personal significance for her. Although she is unable to convict the Visagie Brothers, Stevo and Shortie, on charges of running a brothel, she manages to nail Stevo for contempt of court and gives him a summary six-month sentence. From Diepkloof Prison, the outraged Stevo orchestrates his revenge against the magistrate, aided and abetted by his rather inept brother Shortie and his erstwhile nanny, Aunt Magda, who believes mass action will force the powers that be to release Stevo. Kristin receives menacing phone calls and her home is invaded and vandalised. Even her cat is threatened. The chief magistrate insists on assigning a bodyguard to protect her. To Kristin's consternation, security guard Don Mateza moves into her home and trails her everywhere. Nor does this suit Don's long-time girlfriend Tumi, former model and successful businesswoman, who is intent on turning Don into a Black Diamond sooner rather than later. And Don soon finds that his new assignment has unexpected complications which Tumi simply does not understand. In Black Diamond, Zakes Mda tackles every conceivable South African stereotype, skilfully (and with the lightest touch) turning them upside down and exposing their ironies, often hilariously. This is a clever, quirky novel that captures the essence of contemporary life in Gauteng and will resonate with all South Africans.

**Cion**

In this powerful, poignant and distinctively South African collection of short stories, Rayda Jacobs - leaving suddenly for Canada at the age of 21, to return for good only 27 years later - seeks to understand the deep marks that South Africa has left upon her.

**Black Diamond**
The study showed that African folk tradition such as myths, proverbs, legends, folklores, folktales, superstitions, reincarnations, and so forth, were extensively explored in the two texts: The study further demonstrated that the concept of intertextuality was a basis for contemporary African fictional writers to react to existing classical texts, either by deconstructing the thematic preoccupations of those texts, or by using ideas in the texts to produce something new, more informative and more entertaining. The study also indicated that the theory of poststructuralism and postcolonialism relate to intertextualism by reflecting how the purposively selected texts were no longer the sole products of their authors, but of their relationships to other precursor texts and authors. The study concluded that not only did Ngugi’s Matigari and Mda’s The Heart of Redness exemplify the basic concepts of the practice of intertextuality in contemporary African writings, these novels helped to realise the significance of the poststructural theory to the study of African writings.

**The Reinvention of Historical Discourse in Zakes Mda's The Heart of Redness and Mike Nicol's This Day and Age**

What happens when a rapist fights for paternity rights over the rape-conceived child? Weaving together the personal struggles of its characters with the earth-deep worries of a small town, Rachel's Blue deftly pulls readers into a close-knit community only to show how suffocating such a community can be.

**Ways of Dying**

**Ways of Writing**

The Broken River Tent is a novel that marries imagination with history. It is about the life and times of Maqoma, the Xhosa chief who was at the forefront of fighting British colonialism in the Eastern Cape during the nineteenth century. The story is told through the eyes of a young South African, Phila, who suffers from what he calls triple 'N' condition--neurasthenia, narcolepsy and cultural ne plus ultra. This makes him feel far removed from events happening around him but gives him access to the analeptic memory of his people. After being under immense mental pressure, he crosses the mental divide between the living and the dead and is visited by Maqoma. They engage in different conversations about cultural history, literature, religion, the past and contemporary South African life.

"Wilderness Into Civilized Shapes"

The first novel from Madagascar ever to be translated into English, Naivo’s magisterial Beyond the Rice Fields delves into the upheavals of the nation’s precolonial past through the twin narratives of a slave and his master’s daughter. Fara and her father’s slave, Tsito, have shared a tender intimacy since her father bought the young boy who’d been ripped away from his family after their forest village was destroyed. Now in Sahasoa, amongst the cattle and rice fields, everything is new for Tsito, and Fara at last has a companion to play with. But as Tsito looks forward toward the bright promise of freedom and Fara, backward to a twisted, long-denied family history, a rift opens that a rapidly shifting political and social terrain can only widen. As love and innocence fall away, their world becomes defined by what tyranny and superstition both thrive upon: fear. With captivating lyricism and undeniable
urgency, Naivo crafts an unsentimental interrogation of the brutal history of nineteenth-century Madagascar as a land newly exposed to the forces of Christianity and modernity, and preparing for a violent reaction against them. Beyond the Rice Fields is a tour de force about the global history of human bondage and the competing narratives that keep us from recognizing ourselves and each other, our pasts and our destinies.

**EnvironMentality.**

"A voice for which one should feel not only affection but admiration." --The New York Times The Whale Caller, Zakes Mda's fifth novel, is his most enchanting and accessible book yet—a romantic comedy of sorts in which the changing face of post-apartheid South Africa is revealed through prodigious, lyrical storytelling. As the novel opens, the seaside village of Hermanus, on the country's west coast, is overrun with whale watchers—foreign tourists wearing floral shirts and toting expensive binoculars, determined to see whales in their natural habitat. But when the tourists have gone home, the Whale Caller lingers at the shoreline, wooing a whale he calls Sharisha with cries from a kelp horn. When Sharisha fails to appear for weeks on end, the Whale Caller frets like a jealous lover—oblivious to the fact that the town drunk, Saluni, a woman who wears a silk dress and red stiletto heels, is infatuated with him. After much ado—which Mda relates with great relish—the two misfits fall in love. But each of them is ill equipped for romance, and their on-again, off-again relationship suggests something of the fitful nature of change in post-apartheid South Africa, where just living from one day to the next can be challenge enough. Mda has spoken of the end of apartheid as a lifting of the South African novelist's burden to write on political subjects. With The Whale Caller, he has written a tender, charming novel—the work of a virtuoso among international writers.

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