

Welcome To Our Hillbrow A Novel Of Postapartheid South Africa

Over eighty texts explore the history, culture, and politics of South Africa providing perspective on the country's diverse people.

Faith's childhood is shattered when she witnesses a massacre in her village in rural Mozambique. She escapes, but loses everything - her parents, her home, her identity and her voice. *A Shattering of Silence* charts Faith's quest to find a place for herself in war-torn Mozambique, where she is caught between the white colonials and the local resistance.

Karodia's fastmoving novel undermines traditional views of the role of women and the nature of resistance. It is a spirited response to the brutalising effects of war.

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

A gay white South African recalls his coming of age at the end of apartheid in the late 1970s, describing such factors as his friend's activities as a death squad leader, his sister's victimization at the hands of their grandfather and the brutality of his boarding school. 25,000 first printing.

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.

Welcome To Our Hillbrow is an exhilarating and disturbing ride through the chaotic and hyper-real zone of Hillbrow - microcosm of all that is contradictory, alluring and painful in the changing South African psyche. Everything is there: the shattered dreams of youth, sexuality and its unpredictable costs, AIDS, xenophobia, suicide, the omnipotent violence that often cuts short the promise of young people, and the Africanist understanding of the life continuum that does not end with death but flows on into an ancestral realm. Infused with the rhythms of the inner city pulsebeat, this courageous novel is compelling in its honesty and its broad vision, which links Hillbrow, rural Tiragalong and Oxford. It spills out the guts of Hillbrow—living with the same energy and intimate knowledge with which the Drum writers wrote *Sophtown* into being.

The Five Firm Friends - Edith, Cordelia, Amanda, Doris and Beauty - are five sassy career women who confront life head-on. But when Beauty suddenly becomes ill and, after six short weeks, passes away, their world is thrown into confusion. On her death bed Beauty begs Amanda to promise her one thing - that she and the rest of the FFF will not waste their lives as she has done. All because of an unfaithful husband ... 'Ukhule, ' she begs of Amanda. May you live a long life, and may you become old. *Beauty's Gift* is a moving tale of how four women decide to change their own fate as well as the lives of those closest to them. This is Sindiwe Magona at her very best - writing about social issues, and not keeping quiet. Speak up, she says to women in Africa. Stand up, and take control of your lives.

Welcome to Our Hillbrow is an exhilarating and disturbing ride through the chaotic and hyper-real zone of Hillbrow—microcosm of all that is contradictory, alluring, and painful in the postapartheid South African psyche. Everything is there: the shattered dreams of youth, sexuality and its unpredictable costs, AIDS, xenophobia, suicide, the omnipotent violence that often cuts short the promise of young people's lives, and the Africanist understanding of the life continuum that does not end with death but flows on into an ancestral realm. Infused with the rhythms of the inner-city pulsebeat, this courageous novel is compelling in its honesty and its broad vision, which links Hillbrow, rural Tiragalong, and Oxford. It spills out the guts of Hillbrow—living with the same energy and intimate knowledge with which the Drum writers wrote *Sophtown* into being.

The harsh realities of 1970s South African apartheid are witnessed by young narrator Marnus Erasmus, in a story of racial oppression, sexual abuse, lost innocence, and a society driven to the edge of despair

Brooding Clouds is a posthumous collection of short stories and poems that were written as a prequel to Phaswane Mpe's acclaimed bestseller, *Welcome to Our Hillbrow*. In these thematically linked stories, we meet the organic roots of the emblematic characters and concerns of the later novel. Written with an expressive simplicity that evokes the rural soul of tiny Tiragalong and its neighboring village of Nobody, Mpe's stories speak out strongly on issues close to his heart. The poems form a tandem narrative that is gritty, topical, observant, and which articulates the

dilemmas of inner city living, along with the broader conundrums of Tiragalong, Hillbrow, and South Africa. The Brooding Clouds collection is a gem of creative achievement that stands as a poignant tribute to the tremendous talent of a writer cut down much too soon. [Phaswane Mpe lectured in African Literature at the University of the Witwatersrand. Welcome to Our Hillbrow (2001), his only published novel, was shortlisted for the Sanlam Literary Award (2001) and the Sunday Times Literary Award for Fiction (2002). He received a Posthumous South African Literary Award (2007).]

Explores the metafictional strategies of contemporary African novels rather than characterizing them primarily as a response to colonialism.

Chaka is a genuine masterpiece that represents one of the earliest major contributions of black Africa to the corpus of modern world literature. Mofolos fictionalized life-story account of Chaka (Shaka), translated from Sesotho by D. P. Kunene, begins with the future Zulu king's birth followed by the unwarranted taunts and abuse he receives during childhood and adolescence. The author manipulates events leading to Chaka's status of great Zulu warrior, conqueror, and king to emphasize classic tragedy's psychological themes of ambition and power, cruelty, and ultimate ruin. Mofolos' clever nods to the supernatural add symbolic value. Kunene's fine translation renders the dramatic and tragic tensions in Mofolos' tale palpable as the richness of the author's own culture is revealed. A substantial introduction by the translator provides valuable context for modern readers.

A powerfully insightful novel from one of the foremost voices of South Africa's "Born Free" generation, Evening Primrose explores issues of race, gender, and the medical profession with tenderness and urgency. "Matlwa's voice is one we need." --Rowan Hisayo Buchanan "Matlwa is South Africa's Chimamanda Ngozi Adichie." --Rosie Rowell, The Bookseller "Written in delicate prose recalling Zinzi Clemmons's What We Lose, this raw, honest work draws readers into Masechaba's South African world." --Library Journal (Starred Review) When Masechaba finally achieves her childhood dream of becoming a doctor, her ambition is tested as she faces the stark reality of South Africa's public health-care system. As she leaves her deeply religious mother and makes friends with the politically-minded Nyasha, Masechaba's eyes are opened to the rising xenophobic tension that carries echoes of apartheid. Battling her inner demons, she must decide if she should take a stand to help her best friend, even if it comes at a high personal cost.

At the height of belle époque Europe, an American couple—the narrator John Dowell and his wife Florence—and a British couple—Leonora and the titular “good soldier” Edward Ashburnham—meet and become firm friends. Travelling and socialising together, it's a full nine years before the cracks start to show, but when they do the whole edifice starts tumbling to reveal the secrecy and lies concealed within. The Good Soldier is a classic example of the unreliable narrator genre. With a charitable view, everything John Dowell retells is plausible, but it doesn't take much critical thinking to reframe the story's events as something entirely more sinister. The novel is now frequently ranked by critics as one of the great pieces of twentieth-century literature. Ford Madox Ford, already published many times over by this novel's release, and along with collaborations with both Joseph Conrad and Ernest Hemingway, went on to create and edit the influential literature journals The English Review and The Transatlantic Review. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

This unique collection of stories offers a biting portrait of inner-city Jo'burg (Johannesburg), 'a place where dreams come to die.' Written by first-time author Perfect Hlongwane, Jozi is a series of interlinked stories centering around an eclectic ensemble of characters, conjuring a city both familiar and surprising. With its vein of painful self-examination, evocative sense of place, and unflinching exploration of the rawer aspects of Jo'burg living, the book inevitably brings to mind the impact of cult literary figures like Dambudzo Marechera and Phaswane Mpe.

“On the borders there were new guerrilla armies. The rouble and the dollar had replaced the pound sterling. The kilometre and the kilogram and the litre were new ways of measuring miles and imperial pounds and fluid ounces. In Zaire, Patrice Lumumba had been murdered on the instruction of the White House.... The measurements made by Curzon College were as outdated as yards and inches. They didn't know what counted.” In Tales of the Metric System, Imraan Coovadia's sere, direct sentences light a fire as he parses South Africa across the decades, from 1970 into the present. As Salman Rushdie used Indian independence in Midnight's Children, Coovadia takes his homeland's transition from imperial to metric measurements as his catalyst, holding South Africa up to the light and examining it from multiple perspectives. An elite white housewife married to a radical intellectual; a rock guitarist; the same guitarist's granddaughter thirty years later; a teenaged boy at the mercy of mob justice — each story takes place over one of ten days across the decades, and each protagonist has his own stakes, her own moment in time, but each is equally caught in the eddies of change. Tales of the Metric System is clear eyed, harrowing, and formally daring.

A young man makes three journeys that take him through Greece, India and Africa. He travels lightly, simply. To those who travel with him and those whom he meets on the way - including a handsome, enigmatic stranger, a group of careless backpackers and a woman on the edge - he is the Follower, the Lover and the Guardian. Yet, despite the man's best intentions, each journey ends in disaster. Together, these three journeys will change his whole life. A novel of longing and thwarted desire, rage and compassion, In a Strange Room is the hauntingly beautiful evocation of one man's search for love, and a place to call home.

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.

A major historical phenomenon of our century, exile has been a focal point for reflections about individual and cultural identity and problems of nationalism, racism, and war. Whether emigrés,

exiles, expatriates, refugees, or nomads, these people all experience a distance from their homes and often their native languages. Exile and Creativity brings together the widely varied perspectives of nineteen distinguished European and American scholars and cultural critics to ask: Is exile a falling away from a source of creativity associated with the wholeness of home and one's own language, or is it a spur to creativity? In essays that range chronologically from the Renaissance to the 1990s, geographically from the Danube to the Andes, and historically from the Inquisition to the Holocaust, the complexities and tensions of exile and the diversity of its experiences are examined. Recognizing exile as an interior experience as much as a physical displacement, this collection discusses such varied topics as intellectual exile and seventeenth-century French literature; different versions of home and of the novel in the writings of Bakhtin and Lukács; the displacement of James Joyce and Clarice Lispector; a young journalist's meeting with James Baldwin in the south of France; Jean Renoir's Hollywood years; and reflections by the descendants of European emigrés. Strikingly, many of the essays are themselves the work of exiles, bearing out once more the power of the personal voice in scholarship. With the exception of the contribution by Henry Louis Gates Jr., these essays were originally published in a special double issue of Poetics Today in 1996. Exile and Creativity will engage a range of readers from those whose specific interests include the problems of displacement and diaspora and the European Holocaust to those whose broad interests include art, literary and cultural studies, history, film, and the nature of human creativity. Contributors. Zygmunt Bauman, Janet Bergstrom, Christine Brooke-Rose, Hélène Cixous, Tibor Dessewffy, Marianne Hirsch, Denis Hollier, Henry Louis Gates Jr., Linda Nochlin, Leo Spitzer, Susan Rubin Suleiman, Thomas Pavel, Doris Sommer, Nancy Huston, John Neubauer, Ernst van Alphen, Alicia Borinsky, Svetlana Boym, Jacqueline Chénieux-Gendron

The 1987 publication of *You Can't Get Lost in Cape Town* won Zo Wicomb an international readership and wide critical acclaim. As richly imagined and stylistically innovative as Wicomb's debut work, *David's Story* is a mesmerizing novel, multilayered and multivoiced, at times elegiac, wry, and expansive. Unfolding in South Africa at the moment of Nelson Mandela's release from prison in 1991, the novel explores the life and vision of David Dirkse, part of the underground world of activists, spies, and saboteurs in the liberation movement a world seldom revealed to outsiders. With "time to think" after the unbanning of the movement, David is researching his roots in the history of the mixed-race "Coloured" people of South Africa and of their antecedents among the indigenous people and early colonial settlers. But David soon learns that he is on a hit list, and, caught in a web of betrayal and surveillance, he is forced to rethink his role in the struggle for "nonracial democracy," the loyalty of his "comrades," and his own conceptions of freedom. Through voices and stories of David and the women who surround him responding to, illuminating, and sometimes contradicting one another Wicomb offers a moving exploration of the nature of political vision, memory, and truth.

Running a 1990s Cape Town travel agency in spite of her private hatred of traveling, Marion shares a complex relationship with an African employee and eschews national politics, until the exposures of the Truth and Reconciliation Commission reveal dark family secrets.

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'Be quiet and be calm, my countrymen, for what is taking place is exactly what you came to do ... Brothers, we are drilling the death drill.' – Reverend Isaac Wauchope Dyobha Paris, 1958. A skirmish in a world-famous restaurant leaves two men dead and the restaurant staff baffled. Why did the head waiter, a man who's been living in France for many years, lunge at his patrons with a knife? As the man awaits trial, a journalist hounds his long-time friend, hoping to expose the true story behind this unprecedented act of violence. Gradually, the extraordinary story of Pitso Motaung, a young South African who volunteered to serve with the Allies in the First World War, emerges. Through a tragic twist of fate, Pitso found himself on board the *ss Mendi*, a ship that sank off the Isle of Wight in February 1917. More than six hundred of his countrymen, mostly black soldiers, lost their lives in a catastrophe that official history largely forgot. One particularly cruel moment from that day will remain etched in Pitso's mind, resurfacing decades later to devastating effect. *Dancing the Death Drill* recounts the life of Pitso Motaung. It is a personal and political tale that spans continents and generations, moving from the battlefields of the Boer War to the front lines in France and beyond. With a captivating blend of pathos and humour, Fred Khumalo brings to life a historical event, honouring both those who perished in the disaster and those who survived.

As the dynamo of South Africa's economy, Johannesburg commands a central position in the nation's imagination, and scholars throughout the world monitor the city as an exemplar of urbanity in the global South. This book offers detailed empirical analyses of changes in the city's physical space, as well as a host of chapters on the character of specific neighbourhoods and the social identities being forged within them. Informing all of these is a consideration of underlying economic, social and political processes shaping the wider Gauteng province. A mix of respected academics, practising urban planners and experienced policymakers offer compelling overviews of the rapid and complex spatial developments that have taken place in Johannesburg since the end of apartheid, along with tantalising glimpses into life on the streets and behind the high walls of this diverse city. The book has three sections. Section A provides an overview of macro spatial trends and the policies that have influenced them. Section B explores the shaping of the city at district and suburban level, revealing the peculiarity of processes in different areas. This analysis elucidates the larger trends, while identifying shifts that are not easily detected at the macro level. Section C is an assembly of chapters and short vignettes that focus on the interweaving of place and identity at a micro level. With empirical data supported by new data sets including the 2011 Census, the city's Development Planning and Urban Management Department's information system, and Gauteng City-Region Observatory's substantial archive, the book is an essential reference for planning practitioners, urban geographers, sociologists, and social anthropologists, among others.

One of Alasdair Gray's most brilliant creations, *Poor Things* is a postmodern revision of *Frankenstein* that replaces the traditional monster with Bella Baxter - a beautiful young erotomaniac brought back to life with the brain of an infant. Godwin Baxter's scientific ambition to create the perfect companion is realized when he finds the drowned body of Bella, but his dream is thwarted by Dr. Archibald's McCandless's jealous love for Baxter's creation. The hilarious tale of love and scandal that ensues would be "the whole story" in the hands of a lesser author (which in fact it is, for this account is actually written by Dr. McCandless). For Gray, though, this is only half the story, after which Bella (a.k.a. Victoria McCandless) has her own say in the matter. Satirizing the classic Victorian novel, *Poor Things* is a hilarious political allegory and a thought-provoking duel between the desires of men and the independence of women, from one of

Scotland's most accomplished authors. Alasdair Gray is the author of over a dozen novels and short story collections, including *Lanark*, *1982*, *Janine*, and *Unlikely Stories, Mostly*.

One Foreigner's Ordeal is a story of how a Zimbabwean civil servant; a teacher, is caught up in Zimbabwe's economic implosion. It chronicles his flight into South Africa and depicts the new challenges that beset him in the new environment. Among these is the search for documentation enabling him to stay in the country legally, xenophobia and the all elusive search for employment. The book is alive. The characters are so real one can feel them and almost touch them. Once I started reading it, I could not put it down. - Tsitsi Dzinoreva Lecturer in African Languages and Literature – Great Zimbabwe University. Written with an eye for detail and a sense of humour any reader will find impeccable and refreshing...a must read for serious lovers of literature. - Mika Nyoni Lecturer English – Great Zimbabwe University.

Every city has an unspoken side. Cape Town, between the picture postcard mountain and sea, has its own shadow: a place of dislocation and uncertainty, dependence and desperation, destruction and survival, gangsters, pimps, pedophiles, hunger, hope, and moments of happiness. Living in this shadow is Azure, a thirteen-year-old who makes his living on the streets, a black teenager sought out by white men, beholden to gang leaders but determined to create some measure of independence in this dangerous world. *Thirteen Cents* is an extraordinary and unsparing account of a coming of age in Cape Town. Reminiscent of some of the greatest child narrators in literature, Azure's voice will stay with the reader long after this short novel is finished. Based on personal experiences, *Thirteen Cents* is Duiker's debut novel, originally published in 2000. This first edition to be published outside South Africa includes an introduction by Shaun Viljoen and a special glossary of South African words and phrases from the text translated into English.

There have been few book-length engagements with the question of sexuality in Africa, let alone African homosexuality. *African Intimacies* simultaneously responds to the public debate on the "Africanness" of homosexuality and interrogates the meaningfulness of the terms "sexuality" and "homosexuality" outside Euro-American discourse. Speculating on cultural practices interpreted by missionaries as sodomy and resistance to colonialism, Neville Hoad begins by analyzing the 1886 Bugandan martyrs incident—the execution of thirty men in the royal court. Then, in a series of close readings, he addresses questions of race, sex, and globalization in the 1965 Wole Soyinka novel *The Interpreters*, examines the emblematic 1998 Lambeth conference of Anglican bishops, considers the imperial legacy in depictions of the HIV/AIDS crisis, and reveals how South African writer Phaswane Mpe's contemporary novel *Welcome to Our Hillbrow* problematizes notions of African identity and cosmopolitanism. Hoad's assessment of the historical valence of homosexuality in Africa shows how the category has served a key role in a larger story, one in which sexuality has been made in line with a vision of white Western truth, limiting an understanding of intimacy that could imagine an African universalism. Neville Hoad is assistant professor of English at the University of Texas, Austin.

From Victorian India to near-future New York, *The Calcutta Chromosome* takes readers on a wondrous journey through time as a computer programmer trapped in a mind-numbing job hits upon a curious item that will forever change his life. When Antar discovers the battered I.D. card of a long-lost acquaintance, he is suddenly drawn into a spellbinding adventure across centuries and around the globe, into the strange life of L. Murugan, a man obsessed with the medical history of malaria, and into a magnificently complex world where conspiracy hangs in the air like mosquitoes on a summer night.

This is a book about Johannesburg and one man's place in it: a provocative, teasing, revealing, analytical and poetic text on the city and the life rooted in its concrete streets. A high-water mark in Ivan Vladislavi's writing, *Portrait with Keys* is a sprawling yet comprehensive portrait of his Joburg. His gaze roams freely across the decades, but the focus falls on the eve of the millennium. Neither a novel in any conventional sense nor a collection of short stories, this chain of lyrical texts brings together memoir, history, snapshots, meditations, asides on arts and – not least – observations on that essential urban accessory, the Gorilla steering lock. Home, habit, change, memory, mortality, friendship, ghosts, gardens, walking, falling, selling and stealing are all part of this unique dossier of city life. *Portrait with Keys* is an extraordinary work, both an oblique self-portrait of the author and a vivid recovery of where we have been all along.

Like very good dark chocolate this is a delicious novel, with a bitter-sweet flavour. *Vimbai* is a hairdresser, the best in Mrs Khumalo's salon, and she knows she is the queen on whom they all depend. Her situation is reversed when the good-looking, smooth-talking Dumisani joins them. However, his charm and desire to please slowly erode Vimbai's rancour and when he needs somewhere to live, Vimbai becomes his landlady. So, when Dumisani needs someone to accompany him to his brother's wedding to help smooth over a family upset, Vimbai obliges. Startled to find that this smart hairdresser is the scion of one of the wealthiest families in Harare, she is equally surprised by the warmth of their welcome; and it is their subsequent generosity which appears to foster the relationship between the two young people. The ambiguity of this deepening friendship - used or embraced by Dumisani and Vimbai with different futures in mind - collapses in unexpected brutality when secrets and jealousies are exposed. Written with delightful humour and a penetrating eye, *The Hairdresser of Harare* is a novel that you will find hard to put down.

He is the chieftain leader of the Khoikhoi, a nomadic people derogatorily called "Hottentot" by European colonists. She is a white woman left behind by Portuguese explorer Vasco da Gama's crew when they rounded Africa's southern tip in 1498. Their romance is the core of this powerful novella. According to Portuguese myth, Zeus turned Adamastor into the rocky cape of the South African peninsula. André Brink's parable suggests that white Europeans have punished native Africans in the same way. With this novel, Brink takes us to the heart of the relationships that define South Africa's modern history. "Peter Carey, Garcia Marquez, Solzhenitsyn: André Brink must be considered with that class of writer." -Guardian

An inner life of Johannesburg that turns on the author's fascination with maps, boundaries, and transgressions *Lost and Found in Johannesburg* begins with a transgression—the armed invasion of a private home in the South African city of Mark Gevisser's birth. But far more than the riveting account of a break-in, this is a daring exploration of place and the boundaries upon which identities are mapped. As a child growing up in apartheid South Africa, Gevisser becomes obsessed with a street guide called Holmden's Register of Johannesburg, which literally erases entire black townships. Johannesburg, he realizes, is full of divisions between black and white, rich and poor, gay and straight; a place that

"draws its energy precisely from its atomization and its edge, its stacking of boundaries against one another." Here, Gevisser embarks on a quest to understand the inner life of his city. Gevisser uses maps, family photographs, shards of memory, newspaper clippings, and courtroom testimony to chart his intimate history of Johannesburg. He begins by tracing his family's journey from the Orthodox world of a Lithuanian shtetl to the white suburban neighborhoods where separate servants' quarters were legally required at every house. Gevisser, who eventually marries a black man, tells stories of others who have learned to define themselves "within, and across, and against," the city's boundaries. He recalls the double lives of gay men like Phil and Edgar, the ever-present housekeepers and gardeners, and the private swimming pools where blacks and whites could be discreetly intimate, even though the laws of apartheid strictly prohibited sex between people of different races. And he explores physical barriers like The Wilds, a large park that divides Johannesburg's affluent Northern Suburbs from two of its poorest neighborhoods. It is this park that the three men who held Gevisser at gunpoint crossed the night of their crime. An ode to both the marked and unmarked landscape of Gevisser's past, *Lost and Found in Johannesburg* is an existential guide to one of the most complex cities on earth. As Gevisser writes, "Maps would have no purchase on us, no currency at all, if we were not in danger of running aground, of getting lost, of dislocation and even death without them. All maps awaken in me a desire to be lost and to be found . . . [They force] me to remember something I must never allow myself to forget: Johannesburg, my hometown, is not the city I think I know."

National Book Award finalist Here is the unforgettable story of the Binewskis, a circus-geek family whose matriarch and patriarch have bred their own exhibit of human oddities (with the help of amphetamine, arsenic, and radioisotopes). Their offspring include Arturo the Aquaboy, who has flippers for limbs and a megalomaniac ambition worthy of Genghis Khan . . . Iphy and Elly, the lissome Siamese twins . . . albino hunchback Oly, and the outwardly normal Chick, whose mysterious gifts make him the family's most precious—and dangerous—asset. As the Binewskis take their act across the backwaters of the U.S., inspiring fanatical devotion and murderous revulsion; as its members conduct their own Machiavellian version of sibling rivalry, *Geek Love* throws its sulfurous light on our notions of the freakish and the normal, the beautiful and the ugly, the holy and the obscene. Family values will never be the same.

A New York Times Notable Book • One of the ten top novels of the year —Time and NPR NAMED A BEST BOOK ON MORE THAN TWENTY END-OF-THE-YEAR LISTS, INCLUDING The New Yorker • The Atlantic • The Economist • Newsweek/The Daily Beast • The New Republic • New York Daily News • Los Angeles Times • The Boston Globe • The Seattle Times • Minneapolis Star Tribune • GQ • Salon • Slate • New York magazine • The Week • The Kansas City Star • Kirkus Reviews A haunting novel about identity, dislocation, and history, Teju Cole's *Open City* is a profound work by an important new author who has much to say about our country and our world. Along the streets of Manhattan, a young Nigerian doctor named Julius wanders, reflecting on his relationships, his recent breakup with his girlfriend, his present, his past. He encounters people from different cultures and classes who will provide insight on his journey—which takes him to Brussels, to the Nigeria of his youth, and into the most unrecognizable facets of his own soul. "[A] prismatic debut . . . beautiful, subtle, [and] original."—The New Yorker "A psychological hand grenade."—The Atlantic "Magnificent . . . a remarkably resonant feat of prose."—The Seattle Times "A precise and poetic meditation on love, race, identity, friendship, memory, [and] dislocation."—The Economist

Leading South African writers and commentators examine literature during and after the apartheid era.

In 1995, a South African journalist informed Frank Wilderson, one of only two American members of the African National Congress (ANC), that President Nelson Mandela considered him "a threat to national security." Wilderson was asked to comment. *Incognegro* is that "comment." It is also his response to a question posed five years later in a California university classroom: "How come you came back?" Although Wilderson recollects his turbulent life as an expatriate during the furious last gasps of apartheid, *Incognegro* is at heart a quintessentially American story. During South Africa's transition, Wilderson taught at universities in Johannesburg and Soweto by day. By night, he helped the ANC coordinate clandestine propaganda, launch psychological warfare, and more. In this mesmerizing political memoir, Wilderson's lyrical prose flows from unspeakable dilemmas in the red dust and ruin of South Africa to his return to political battles raging quietly on US campuses and in his intimate life. Readers will find themselves suddenly overtaken by the subtle but resolute force of Wilderson's biting wit, rare vulnerability, and insistence on bearing witness to history no matter the cost.

This lively and incisive collection of essays from an international group of scholars explores the interactions between cultures originating in Africa, India, the Caribbean, and Europe. Those interactions have been both destructive and richly productive, and the consequences continue to 'trouble the living stream' today. Several of the essays focus on the continuing reverberations of political and cultural conflicts in post-Apartheid Southern Africa, including the presence in Britain of Zimbabwean asylum seekers. Other authors discuss the ways in which Indian culture has transformed novelistic and cinematic forms. A third group of essays examines the attempts of West Indian women writers to reclaim their territory and describe it in their own terms. The collection as a whole is framed by essays which deal with discourses of 'terror' and 'terrorism' and how we translate and read them in the wake of 9/11. This book was previously published as a special issue of *Third World Quarterly*.

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