

The Sculptors Of Mapungubwe By Zakes Mda

The Gilded Years of the late nineteenth century were a vital and glamorous era in New York City as families of great fortune sought to demonstrate their new position by building vast Fifth Avenue mansions filled with precious objects and important painting collections and hosting elaborate fetes and balls. This is the moment of Mrs. Astor’s “Four Hundred,” the rise of the Vanderbilts and Morgans, Maison Worth, Tiffany & Co., Duveen, and Allard. Concurrently these families became New York’s first cultural philanthropists, supporting the fledgling Metropolitan Museum of Art and the Metropolitan Opera, among many institutions founded during this period. A collaboration with the Museum of the City of New York, Gilded New York examines the social and cultural history of these years, focusing on interior design and decorative arts, fashion and jewelry, and the publications that were the progenitors of today’s shelter magazines. Winner of the Booker Prize for The Farnished Road, Ben Okri is widely regarded as one of the most important contemporary writers writing today. Featuring a substantial new interview with Ben Okri himself, a full bibliography of his creative work and covering his complete works, this is the first in-depth study of Okri’s themes and artistic vision. Rosemary Gray explores Okri’s career-long engagement with world, Nigerian politics and culture, and with the environmental crisis in the age of the Anthropocene.

A CD-ROM and DVD set extracted from the ‘The Art of Africa: A Resource for Educators.’ The CD-ROM ‘contains a PDF of ‘The Art of Africa: A Resource for Educators.’ which features forty traditional works of African art in The Metropolitan Museum of Art. It includes a brief overview of the Metropolitan’s collection of African art: a short introduction and history of Africa; an explanation of the role of visual expression in the continent; descriptions of the featured works of art and background about the materials and techniques that were used to created them ... The DVD, ‘Ci Wara Introduction,’ ” presents the highlights of a dozen ci wara performances in Bamana communities in present-day Mali that were recorded by five different observers between 1970-2002. Among the Bamana, oral traditions credit a mythical being named Ci Wara, a divine being half mortal and half antelope, with the introduction of agriculture to the Bamana. The ci wara performances are part of biannual celebrations that either launch or conclude the farming season.”—Container

An illustrated book about a 1000 year old civilization Between AD 900 and 1300, the Shashe-Limpopo basin in Limpopo Province witnessed the development of an ancient civilization. Like civilizations everywhere, it consisted of a complex social organization supported by intensive agriculture and long-distance trade. The Mapungubwe Cultural Landscape, as it is now known, was the forerunner of the famous town of Great Zimbabwe, situated about 200 kilometers to the north, and its cultural connection to Great Zimbabwe and the Venda people allows archaeologists to reconstruct its evolution. This generously illustrated book tells the story of an African civilization that began more than 1000 years ago. It is the first in a series of accessible books written by specialists for visitors to South Africa’s World Heritage Sites.

The Heart of Redness
Foragers in the middle Limpopo Valley: Trade, Place-making, and Social Complexity
Perspectives on Identity, Decolonial Ethics and Comparative Philosophy
Conversations about South Africa’s Deep History
Animals and Desire in South African Fiction
The Sculptors of Mapungubwe
Debating African Philosophy

A play about the healing of the soul and land Cupidity, corruption and conciliation are the themes of the three plays in this collection: The Mother of all Eating, a one-hander, with its central character a corrupt Lesotho official, is a grinding satire on materialism in which the protagonist gets his come-uppance. You Fool, How Can the Sky Fall? is an unbridled study in grotesquerie, reflecting a belief, traceable throughout Mda’s work, that government by those who inherit a revolution is almost inevitably, in the first decade or two, hijacked by the smart operators. The Bells of Amerfoort, with its graphic portrayal of the isolation imposed by exile, picks up on the themes of the other two plays but adds to them the concept of “healing,” both of the soul and of the land.

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.

This book examines the history of southern Africa, including an overview of each of the countries that comprise that area of the continent.

Originally planned as a fact-based book on the pre-colonial history of the Eastern Cape in the true tradition of history, this ground-breaking book focuses on epistemological and foundational questions about the writing of history and whose history counts. Whose History Counts challenges the very concept of ‘pre-colonial’ and explores methodologies on researching and writing history. The reason for this dramatic change of focus is attributed in the introduction of the book to the student-led rebellion that erupted following the #RhodesMustFall campaign which started at the University of Cape Town on 9 March 2015. Key to the rebellion was the students’ opposition to what they dubbed ‘colonial’ education and a clamour for, among others, a ‘decolonised curriculum.’ This book is a direct response to this clarion call.

African Art from the Paul and Ruth Tishman Collection

Africans
A Little History of Art
Little Suns
Cion

#DiscourseCafe , / #Diskoerskafee

Gilded New York

A thrilling journey through 100,000 years of art, from the origins of mark making to art’s pivotal role in culture today Why did our ancestors make art? What did art mean to them and what does their art mean for us today? Why is art even important at all? Charlotte Mullins brings art to life by focusing on those who made it, from teenage prodigies to nonagenarians. This little history introduces us to overlooked artists, busts a few art history myths, and celebrates global networks of art, from Japan and India to South America and the Middle East. Mullins shows us the first artworks ever made and early masterpieces such as the Terracotta Army and Nok sculptures. She tells the story of the Renaissance, from Giotto to Michelangelo, and introduces us to subsequent leading artists such as Artemisia Gentileschi, Rembrandt, and Hokusai. Through the turbulence of the twentieth century, we see artists group together and break apart and meet trailblazers including Käthe Kollwitz, Pablo Picasso, Frida Kahlo, and Jacob Lawrence. More recently contemporary artists such as Ai Weiwei and Shirin Neshat create art as resistance as they address today’s urgent issues. This extraordinary journey through 100,000 years celebrates art’s crucial place in understanding our collective culture and history.

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 Camugou, who left for America during apartheid, has returned to Johannesburg. Disillusioned by 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 Camugou 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.

This book considers the political potential of affective experiences of desire as reflected in contemporary South African literature. Jason Price argues that definitions of desire deployed by capitalist and colonial culture maintain social inequality by managing relations to ensure a steady flow of capital and pleasure for the dominant classes, whereas affective encounters with animals reveal the nonhuman nature of desire, a biopower that, in its unpredictability, can frustrate regimes of management and control. Price wonders how animals’ different desires might enable new modes of thought to positively transform and resist the status quo. This book contends that South African literary works employ nonhuman desire and certain indigenous notions of desire to imagine a South Africa that can be markedly different from the past.

From the birth of Islam in the seventh century to the voyages of European exploration in the fifteenth, Africa was at the center of a vibrant exchange of goods and ideas. It was an African golden age in which places like Ghana, Nubia, and Zimbabwe became the crossroads of civilizations, and where African royals, thinkers, and artists played celebrated roles in the globalized world of the Middle Ages. Drawing on fragmented written sources as well as his many years of experience as an archaeologist, the author reconstructs an African past that is too often denied its place in history. He looks at ruined cities found in the mangrove, exquisite pieces of art, rare artifacts like the golden rhinoceros of Mapungubwe, ancient maps, and accounts left by geographers and travelers

The Zulus of New York

Ways of Dying

Genetic Afterlives

Development Communication Through Theatre

The Whale Caller

The Art of Africa

When People Play People

This book considers the key critical interventions on short story writing in South Africa written in English since the year 2000. The short story genre, whilst often marginalised in national literary canons, has been central to the trajectory of literary history in South Africa. In recent years, the short story has undergone a significant renaissance, with new collections, literary scene, and subgenres such as speculative fiction, erotic fiction, flash fiction and queer fiction expanding rapidly in popularity. This book examines the role of the short story genre in reflecting or championing new developments in South African writing and the ways in which traditional boundaries and definitions of the short story in South Africa have been re-interventions, including scholarly articles, interviews and personal reflective pieces, the volume traces some of the aesthetic and thematic continuities and discontinuities in the genre and sheds new light on questions of literary form. Finally, the book considers the place of the short story in twenty-first century writing and interrogates the ways in which the short story is transitional. The perfect guide to contemporary short story writing in South Africa, this book will be essential reading for researchers of African literature.

This debut book of poetry from the Plimpton Award-winning author of Census “displays an otherworldly virtuosity . . . coolly seductive and skillfully wrought” (DeSales Harrison, Boston Review). Called “A young genius” by the Chicago Tribune, Jesse Ball has won acclaim for his novels and poetry combining skillful attention to form with a deeply resonant humanity. The published volume of poetry, March Book. With perfect line breaks, tenderly selected words, and inventive pairings, Ball leads us through his fantastic world. In five separate sections we meet beekeepers and parsons, a young woman named Anna in a thin linen dress, and an old scribe transferring the eponymous March Book. We witness a Willy Loman-esque worker that which might have passed only to be told that there’s nothing between him and “the suddenness of age.” While these images achingly inform us of our delicate place in the physical world, others remind us why we still yearn to awake in it every day and “make pillows with the down / of stolen geese,” “build / rooms in terms of the hours of the day.” Taking up the idea that teaching is a political act, this collection of essays reflects on recent trends in cocriticism and the implications for pedagogy. Focusing on a diverse set of literature and media, the book also provides background on historical and theoretical issues that animate the field of postcolonial cocriticism. The scope is broad, encompassing not only subjects such as environmental degradation as a result of colonial practices. Considering both the climate crisis and the crisis in the humanities, the volume navigates theoretical resources, contextual scaffolding, classroom activities, assessment, and pedagogical possibilities and challenges. Essays are grounded in environmental justice and the project to decolonize the classroom. America and issues such as queer ecofeminism, disability, Latinx literary production, animal studies, interdisciplinarity, and working with environmental justice organizations.

South Africa has a uniquely rich and diverse theatre tradition which has responded energetically to the country’s remarkable transition, helping to define the challenges and contradictions of this young democracy. This volume considers the variety of theatre forms, and the work of the major playwrights and theatre makers producing work in democratic South Africa. One, before concentrating on the work of individual playwrights in Part Two. Through its wide-ranging survey of indigenous drama written predominantly in the English language and the analysis of more than 100 plays, a detailed account is provided of post-apartheid South African theatre and its engagement with the country’s recent history. Part One offers six overviews of South African theatre forms. These include consideration of the work of artists such as Barney Simon, Mbongeni Ngema, Phyllis Klotz; the collaborations of William Kentridge and the Handspring Puppet Company; the work of Magnet Theatre, and of physical and popular community theatre forms. Part Two features chapters on twelve major playwrights, including Athol Fugard, Reza de Wet, Lara van Graan and Brett Bailey. It includes a survey of emerging playwrights and significant plays, and the book closes with an interview with Aubrey Sekhabi, the Artistic Director of the South African State Theatre in Pretoria. Written by a team of over twenty leading international scholars, The Methuen Drama Guide to Contemporary South African Theatre is a unique resource of different disciplines, as well as theatre practitioners.

The Golden Rhinoceros
Relations and Networks in South African Indian Writing
Sometimes There Is a Void
Three Satires

Whose History Counts

Biopolitics and the Resistance to Colonization

A Novel

In African countries there has been a surge of intellectual interest in foregrounding ideas and thinkers of African origin—in philosophy as in other disciplines—that have been unjustly ignored or marginalized. African scholars have demonstrated that precolonial African cultures generated ideas and arguments which were at once truly philosophical and distinctively African, and several contemporary African thinkers are now established figures in the philosophical mainstream. Yet, despite the universality of its themes, relevant contributions from African philosophy have rarely permeated global philosophical debates. Critical intellectual excavation has also tended to prioritize precolonial thought, overlooking more recent sources of home-grown philosophical thinking such as Africa’s intellectually rich liberation movements. This book demonstrates the potential for constructive interchange between currents of thought from African philosophy and other intellectual currents within philosophy. Chapters authored by leading and emerging scholars: recover philosophical thinkers and currents of ideas within Africa and about Africa, bringing them into dialogue with contemporary mainstream philosophy; foreground the relevance of African theorizing to contemporary debates in epistemology, philosophy of language, moral/political philosophy, philosophy of race, environmental ethics and the metaphysics of disability; make new interventions within on-going debates in African philosophy; consider ways in which philosophy can become epistemically inclusive, interrogating the contemporary call for ‘decolonization’ of philosophy. Showing how foregrounding Africa–its ideas, thinkers and problems—can help with the project of renewing and improving the discipline of philosophy worldwide, this book will stimulate and challenge everyone with an interest in philosophy, and is essential reading for upper-level undergraduate students, postgraduate students and scholars of African and Africana philosophy.

Relations and Networks in South African Indian Writing explores recent writing by a variety of South African authors of Indian descent. The essays highlight the sociality and patterns of connectedness that are being forged between South Africa’s hitherto divided communities.

As Zakes Mda’s fifth novel opens, the seaside village of Hermanus is overrun with whale-watchers--foreign tourists 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 has named 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. The two misfits eventually fall in love. But each of them is ill equipped for romance, and their relationship suggests, in the words of The Washington Post, that “the deeper, darker concern here is not so much the fragility of love, but the fragility of life itself when one surrenders wholly to the foolish heart.”

Internationally renowned, Peter Rich’s career represents a lifelong attempt to find a contemporary, yet uniquely African mode of design. This book follows the chronology of his work which emerges from a fascination with African tribal settlements, including his documentation, publication and exhibition of Ndebele art and architecture, and his friendship with sculptor Jackson Hlungwani. It explores what Rich calls “African Space Making” and its forms of complex symmetry; various collaborative community oriented designs of the Apartheid and post-Apartheid period, especially Mandela’s Yard in Alexandra township; and finally, his more recent timber vaulted structures, constructed from low-tech hand-pressed soil tiles derived from his highly innovative and award winning work at Mapungubwe. The book shows how Rich combines these rich African influences, his sensitivity to the local context and his environmental awareness with Modernist principles.

Conversations with Africa

African Beads

Decolonising African Pre-colonial Historiography

Black Jewish Indigeneity in South Africa

The History of a Continent

For Spirits and Kings

A Resource for Educators

In 1997, M. E. R. Mathiva, an elder of the black Jewish Lemba people of South Africa, announced to the Lemba Cultural Association that a recent DNA study substantiated their ancestral connections to Jews. Lemba people subsequently leveraged their genetic test results to seek recognition from the post-apartheid government as indigenous Africans with rights to traditional leadership and land, retheorizing genetic ancestry in the process. In Genetic Afterlives, Noah Tamarkin illustrates how Lemba people give their own meanings to the results of DNA tests and employ them to manage competing claims of Jewish ethnic and religious identity, African indigeneity, and South African citizenship. Tamarkin turns away from genetics researchers’ results that defined a single story of Lemba peoples’ “true” origins and toward Lemba understandings of their own genealogy as multifaceted. Guided by Lemba people’s negotiations of their belonging as diasporic Jews, South African citizens, and indigenous Africans, Tamarkin considers new ways to think about belonging that can acknowledge the importance of historical and sacred ties to land without valorizing autochthony, borders, or other technologies of exclusion.

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

A new novel by a towering presence in contemporary South African literature In 1971, nineteen citizens of Exeelsior 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 Exeelsior is a brilliant depiction of life in South Africa and of the dramatic changes between the 1970s and the present.

The Sculptors of Mapungubwe

The History of Southern Africa

zur Funktion von Intermedialität in den Romanen “The Madonna of Exeelsior” und “The Sculptors of Mapungubwe” von Zakes Mda

Contemporary Trends and Perspectives

Ancient African Civilisation on the Limpopo

Black Diamond

Die Humanität der Künste

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, MN Book Prize), The Heart of Redness (2000, Commonwealth Writers Prize), The Madonna of Exeelsior (2002, one of the Top Ten South African books published in the Decade of Democracy); The Whale Caller (2005); Cion (2007); Black Diamond (2019); 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]

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.

This volume critically examines sources of evidence and material from the archive that historically have been used to tell southern Africa’s pre-colonial story.

Created in conjunction with the Metropolitan Museum of Art, this unique hands-on book and craft kit allows readers to learn bead-making from jewelry art representing five African regions.

She Plays with the Darkness

A Book and Craft Kit

The Methuen Drama Guide to Contemporary South African Theatre

The Tough Alchemy of Ben Okri

Teaching Postcolonial Environmental Literature and Media

The Artfulness of Death in Africa

The Madonna of Exeelsior

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 artists’ 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.

Kristin Ulys is a tough Roodepoot 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 Tum simply does not understand. In Black Diamond, Zakes Mda tackles every conceivable South African stereotype, skillfully (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.

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 non 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 Dvor ák 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; playwrighting 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.

Foragers were present in the Limpopo Valley (South Africa) before the arrival of farmers and not only witnessed but also participated in local systems leading to the appearance of a complex society. Despite numerous studies in the valley, forager involvement in socio-political developments has been, until now, largely ignored.

The Short Story in South Africa

Memoirs of an Outsider

The Architecture of Peter Rich

March Book

Histories of the African Middle Ages

Becoming Human in South Africa

Mapungubwe

In a vast and all-embracing study of Africa, from the origins of mankind to the AIDS epidemic, John Iliffe refocuses its history on the peopling of an environmentally hostile continent. Africans have been pioneers struggling against disease and nature, and their social, economic and political institutions have been designed to ensure their survival. In the context of medical progress and other twentieth-century innovations, however, the same institutions have bred the most rapid population growth the world has ever seen. Africans: The History of a Continent is thus a single story binding living Africans to their earliest human ancestors.

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.

‘Essays by students and former students attached to the FVZS Institute for Student Leadership Development at Stellenbosch University.

‘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

Design, Fashion, and Society

Fools, Bells and the Habit of Eating

Archives of Times Past

Justify the Enemy