

## Black Diamond Zakes Mda

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.

Short stories portray the struggles of people to endure the oppressive conditions of life in the black townships of South Africa

At the instigation of the sciologist, 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.

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.

Development Communication Through Theatre

Four Works

Cion

The Madonna of Excelsior

Little Suns

Storytelling and Social Commentary in a Comparison of Zakes Mda's *Ways of Dying* (1995) and *Black Diamond* (2009)

*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.*

*Dog Eat Dog is a remarkable record of being young in a nation undergoing tremendous turmoil, and provides a glimpse into South Africa's pivotal kwaito (South African hip-hop) generation and life in Soweto. Set in 1994, just as South Africa is making its postapartheid transition, Dog Eat Dog captures the hopes—and crushing disappointments—that characterize such moments in a nation's history. Raucous and darkly humorous, Dog Eat Dog is narrated by Dingamanzi Makhedama Njomane, a college student in South Africa who spends his days partying, skipping class, and picking up girls. But Dingz, as he is known to his friends, is living in charged times, and his discouraging college life plays out against the backdrop of South Africa's first democratic elections, the spread of AIDS, and financial*

difficulties that threaten to force him out of school. 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.

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]

*Dance of Life*

*Queen B.E.E.*

*The Novels of Zakes Mda in post-apartheid South Africa*

*Halley's Comet*

*And the Girls in Their Sunday Dresses*

*When People Play People*

**Black Diamond**Penguin Random House South Africa

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.

The poems in this new volume by Abdourahman A. Waberi are introspective and inquisitive, reflecting a deep spiritual bond--with words, with the history

of Islam and its great poets, with the landscapes those poets walked, among which Waberi grew up. The sage yearns here for the simplicity of each individual moment to somehow become eternal, for the histories and people that are part of him--his mother, his wife, his unborn child, the sacred texts that ground his being--to come together harmoniously within him, and to emerge through his words. Lyrical and personal, but with powerful historical and cultural resonances, these poems are the work of a master at the height of his powers.

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.

Memoirs of an Outsider

Our Lady of Benoni

Justify the Enemy

Uncommon Wealths in Postcolonial Fiction

Wayfarers' Hymns

Fools, Bells and the Habit of Eating

*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' decendants 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 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 Amersfoort*, 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.

For nearly four decades, Maryse Condé, best known for her novels *Segu* and *Windward Heights*, has been at the forefront of French Caribbean literature. In this collection of essays and lectures, written over many years and in response to the challenges posed by a changing world, she reflects on the ideas and histories that have moved her. From the use of French as her literary language--despite its colonial history--to the agonies of the Middle Passage, at the horrors of African dictatorship, and the politically induced poverty of the Caribbean to migration under globalization, Condé casts her unflinching eye over the world which is her inheritance, her burden, and her future. Even while paying homage to her intellectual and literary influences--including Frantz Fanon, Leopold Sedar Senghor, and Aimé Césaire--Condé establishes in these pages the singularity of her vision and the reason for the enormous admiration that her writing has garnered from readers and critics alike.

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."

#### A Novel

*The Zulus of New York*

*Invest Your Way to Wealth*

*Rachel's Blue*

*Ways of Dying*

*Becoming Human in South Africa*

'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.

*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.*

*Peter Handke, a giant of Austrian literature, has produced decades of fiction, poetry, and drama informed by some of the most tumultuous events in modern history. But even as these events shaped his work, the presence of his mother—a woman whose life spanned the Weimar Republic, both world wars, and the postwar consumer economy—loomed even larger. In Storm Still, Handke's most recent work, he returns to the land of his birth, the Austrian province of Carinthia. There on the Jaunfeld, the plain at the center of Austria's Slovenian settlement, the dead and the living of a family meet and talk. Composed as a series of monologues, Storm Still chronicles both the battle of the Slovene minority against Nazism and their love of the land. Presenting a panorama that extends back to the author's bitter roots in the region, Storm Still blends penetrating prose and poetic drama to explore Handke's personal history, taking up themes from his earlier books and revisiting some of their characters. In this book, the times of conflict and peace, war and prewar, and even the seasons themselves shift and overlap. And the fate of an orchard comes to stand for the fate of a people. "Numerous pleasures await the reader who delves into the fabric of Peter Handke's prose. . . A subtle writer of unostentatious delicacy, Handke excels at fiction that, as it grows, coils around itself like wisteria. . . This is where the French New Novel might have gone if pushed."—Paul West, Washington Post Book World*

*In Blind Spot, Myriam Tadessé exposes the difficulty, even the impossibility, for France to truly understand and celebrate the lived realities of mixed or biracial French citizens. What the French word métis — which translates to 'half-breed' or 'mixed-race' — hides is how central the notion of race actually is in a society that claims to repudiate it. The French film and theatre world, in which Tadessé has made her career, appears unable to confront the individuality of the performers. They are required to correspond to categories — often based on race — that don't allow for biracial identities. This classification not only contradicts France's asserted ideals but also views as anomalies those who defy ethno-racial assumptions. Drawing on her personal experiences as a biracial Ethiopian-French woman and her family history, Tadessé explores the realities of life for mixed-race individuals in France through her searing and honest memoir. Praise for Blind Spot 'Myriam Tadessé's memoir combines formal innovation with a candid look back on her life and the harrowing experiences she's had with discrimination in her chosen field — and in French society as a whole. Blind Spot feels like a distillation of its author's life, and a powerful testament to her day-to-day reality.' — Tobias Carroll, Words Without Borders*

*Coloured Identities in Southern Africa*

*Burdened by Race*

*Native Life in South Africa*

*The Sculptors of Mapungubwe*

*The Whale Caller*

*A Novella for Youth*

*Two very different women meet during a long wait to buy subsidized rice and*

discover they have more in common than their poverty; an old man and child share a last, loving waltz; a cynical, disabled gangster learns humanity from a committed social worker; and a young girl finds her missing father and her role in the political struggle. This collection of three plays and one cine poem captures the essence of Zakes Mda's method as a dramatist. In most of the works, the characters have no names: they come onto the stage with no identity - except perhaps for the kind of clothes they wear - and slowly reveal themselves. What the reader experiences is a slow but intimate process of revelation (on the part of the characters) and discovery (on the part of the audience or readers).

*The Exploded View*, from the masterful South African novelist Ivan Vladislavić, tells the story of four lives intertwined through the sprawling infrastructure on the margins of Johannesburg: a statistician taking the national census, an engineer out on the town with city officials, an artist interested in genocide, and a contractor who puts up billboards on construction sites. Arcing across distance and time, Vladislavić deftly explodes our comfortable views and brings us behind the curtains of the city while subtly expanding our notions of what is possible in the novel form. 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!

Sally Gilmartin can't escape her past. Living in the idyllic English countryside in 1976, Sally is haunted by her experiences during the Second World War. She also suspects someone is trying to kill her. With mounting fear, Sally confides with her daughter Ruth; a woman struggling with her own past. Sally drops a bombshell. She is actually Eva Delectorskaya, a Russian émigré recruited as a spy by the British prior to the Second World War. For the past thirty years, Eva has led a second life hiding from the ghosts of her past. Eva reveals her secret to her daughter through a series of written chapters for a planned book. As Ruth delves into her mother's writing, she learns the shocking truth. Eva was recruited in Paris prior to the Second World War, following the death of her brother Kolia; also a British spy. Taught by an enigmatic spymaster named Lucas Romer, Eva learned the art of espionage and was made part of a unit specializing in media manipulation. Above all, she was taught 'Rule Number One' of spying: trust no one — a rule broken when she and Romer began a dangerous love affair. The affair had tragic consequences. In 1941, Eva and Romer were assigned to the United States. They were given the task of manipulating the American media into motivating the public to support entry into the war on the Allied side. While in New York, Eva's affair with Romer set in motion events that culminated in her betrayal and her flight from the British Secret Services. She found eventual refuge in a new life as Sally Gilmartin. Thirty years later, Eva's identity unravels with her confession to her daughter. Ruth struggles with the truth, and her own recent past fills her with self-doubt and insecurity. A failed relationship in Germany resulted in a son and an eventual return to England. Her mother's confession leads Ruth to the realization

*that her mother is entangling her in one final mission — a showdown with Eva's past betrayer. Restless twists and turns through the double life of one remarkable woman. Through Eva's life, William Boyd asks the intriguing question — How well do we truly know someone?*

*Dog Eat Dog*

*Red Ink*

*Restless*

*History, Culture, Politics*

*Shades of Black*

*Naming the Dawn*

***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.***

***The essays collected in Uncommon Wealths in Postcolonial Fiction "follow the money" to illuminate literature's keen awareness of the multiple and often conflicting meanings of wealth and commons in formerly colonized spaces.***

***Burdened by Race showcases recent innovative research and writing on coloured identity in southern Africa. It brings new levels of understanding to coloured self-identification and manifestations of colouredness across the region, using interlinking themes and case studies from South Africa, Zimbabwe, Zambia and Malawi to present analyses that challenge and overturn much of the conventional wisdom around this identity.***

***A work of impassioned political propaganda, exposing the plight of black South Africans under the whites-only government'***

***A Play***

***The Exploded View***

***The South Africa Reader***

***Melville 67***

***We Shall Sing for the Fatherland and Other Plays***

When Lucy Khambule receives an unexpected call from a convicted serial killer, nicknamed The Butcher by the media, her life takes a dramatic turn. The Butcher Lucy to tell his story. Intrigued by his approach Lucy decides to take this opportunity to fulfill her dream of writing a book.

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, in turn, subjected to ribald satire. This play cuts into a virtuoso style of theatre that cannot 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 several elements derived from classical poetry with a modernist sensibility that synthesizes Brechtian and Absurdist features of theatricality, using characters as types and archetypes. Above all, in this work there is a profound exploration of what it means to operate in a politically charged landscape that defines post-apartheid South Africa with its complex 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 socially constructed. The cultural discourse of patriarchy and the 'regime of truths' regarding female ideals and taboos defining female sexuality, its obligations, and its custodianship are the focus of this play.

An enchanting novel of magical realism from a new voice, Kenyan author Wanjik?g?g?. Victoriana is a country ruled by an Emperor-for-Life who is dying from an illness not officially acknowledged in a land where truth and facts are decided by the Emperor. The elite goes along with the charade. Their children are conditioned to conform to a land of truthful lies, where reality has uncertain meaning. Mumbi, a rebellious child of the capital of Westville, and her brother are sent to live in rural Hippoland. But what was meant to be a punishment turns out to be a glorious discovery of the magic of magic, best captured in the stories their eccentric aunt Sara tells them. Most captivating to the children is the tale of a porcelain bowl supposed to possess healing powers. Returning to Westville as an adult, Mumbi spreads the story throughout the city and to the rest of the country. Exhausted by years of endless bleak lies, the people are fascinated by the mystery of the porcelain bowl. When word of its healing powers reaches the Emperor himself, he commands Mumbi to find it for him--with dramatic consequences for her in Victoriana. Captivating and enchanting, Seasons in Hippoland plays with the traditions of magic realism. Every image in this novel is a story, and every story is a call for resistance to anyone who tries to confine our imagination or corrupt our humanity.

The South Africa Reader is an extraordinarily rich guide to the history, culture, and politics of South Africa. With more than eighty absorbing selections, the Reader offers many perspectives on the country's diverse peoples, its first two decades as a nation, and the forces that have shaped its history and continue to pose challenges to it, particularly violence, inequality, and racial discrimination. Among the selections are folktales passed down through the centuries, statements by seventeenth-century Dutch colonists, the songs of mine workers, a widow's testimony before the Truth and Reconciliation Commission, and a photo essay featuring the acclaimed work of S. Mofokeng. Cartoons, songs, and fiction are juxtaposed with iconic documents, such as "The Freedom Charter" adopted in 1955 by the African National Congress and its

and Nelson Mandela's "Statement from the Dock" in 1964. Cacophonous voices—slaves and indentured workers, African chiefs and kings, presidents and revolutionaries—invite readers into ongoing debates about South Africa's past and what exactly it means to be South African.

Storm Still

Black Diamond

Seasons in Hippoland

The Heart of Redness

Sometimes There Is a Void

Blind Spot