

## Coconut Kopano Matlwa

***The essays cover an astonishing range of subject matter, from mental health and plastic surgery to literature, music, political philosophy, performance, popular culture and history. They interrogate the dominance of whiteness, exposing the underpinnings of white privilege and considering its global consequences.***

***Literature has always recorded a history of patriarchy, sexual violence, and resistance.***

***Academics have been using literature to expose and critique this violence and domination for half a century. But the continued potency of #MeToo after its 2017 explosion adds new urgency and wider awareness about these issues, while revealing new ways in which rape culture shapes our everyday lives. This intersectional guide helps readers, students, teachers, and scholars face and challenge our culture of sexual violence by confronting it through the study of literature. #MeToo and Literary Studies gathers essays on literature from Ovid to Carmen Maria Machado, by academics working across the United States and around the world, who offer clear ways of using our reading, teaching, and critical practices to address rape culture and sexual violence. It also examines the promise and limitations of the #MeToo movement itself, speaking to the productive use of social media as well as to the voices that the movement has so far muted. In uniting diverse voices to enable the #MeToo***

***movement to reshape literary studies, this book is also committed to the idea that the way we read and write about literature can make real change in the world.***

***From the beloved author of Because of Mr. Terupt comes the sequel to The Perfect Score, about a lovable group of students at Lake View Middle School and the rewards and challenges of seventh grade. These students are in for a year of secrets, discoveries, and kid power! GAVIN finally joins the football team--a dream come true!--but Coach Holmes refuses to play him for reasons that also threaten to tear Gavin's family apart. When RANDI attends an elite gymnastics camp, she uncovers a startling family connection. SCOTT starts researching an article for the school newspaper and stumbles right into a hornet's nest of lies. With his loser older brother, Brian, out of the house, TREVOR's life is loads better--until he realizes that only he can save Brian from getting into deep trouble. NATALIE's top goals: (1) find out why Mrs. Woods and Mrs. Magenta no longer speak to each other--a mission shared by all the kids--and (2) teach a certain someone an important life skill without anyone knowing. It's tough keeping secrets. And tougher still to deal with the fallout when secrets spill out.***

***From the winner of the Sahitya Akademi Young Writer Award and the Crossword Book Award for Fiction Shortlisted for The Hindu Prize for Literature 2015 'Explores with sharp beauty the mystery at the***

**centre of loving anyone' Sophie Mackintosh, author  
of The Water Cure**

**Evening Primrose**

**Playing in the Light**

**Deprovincialization and Decolonization**

**Apartheid Legacies and Identity Politics in Kopano**

**Matlwa's Coconut, Zoe Wicomb's Playing in the Light  
and Jacques Pauw's Little Ice Cream Boy**

**Little Ice Cream Boy**

**'I really, really loved it' - Marian Keyes 'Absolute**

**heaven - I am cackling out loud!' - Nina Stibbe 'The**

**most exciting new heroine I've read in a very long**

**time' - Katie Fforde Shortlisted for the Comedy**

**Women in Print Prize Blessed adj. [pronounced bles-**

**id] The state of being blessed, often referring to a**

**person, usually female, who lives a luxurious**

**lifestyle funded by an older, often married partner, in**

**return for sexual favours. Young, beautiful and**

**ambitious, Bontle Tau has Johannesburg wrapped**

**around her finger. Her generous admirers are falling**

**over themselves to pay for her Mercedes, her**

**penthouse, and her Instagrammable holidays. It's a**

**long way from the neighbourhood she started out in,**

**and it's been far from easy. Along with making sure**

**she always looks fabulous - because people didn't**

**sacrifice their lives in the freedom struggle for black**

**women to wear the same cheap T-shirts they wore**

**during apartheid - Bontle's also hustling to get her**

**business off the ground. And if that wasn't enough,**

**her ex is still refusing to sign their divorce papers.**

**It's not that she stopped loving him, but he was just**

*so stubborn about wasting his medical degree on treating the poor. Yes, Bontle gets the blues from time to time, who doesn't, the shrink keeps wanting to talk about a past she's put firmly behind her. And what she doesn't think about can't hurt her, can it? English is a language at the centre of research into language contact, because its global spread has resulted in contact with an enormous variety of different languages worldwide, leading to the creation of many new varieties of English, including second language varieties, and also pidgins and creoles. This book takes an original look at what happens when speakers of these different varieties interact with one another. Using her own rich fieldwork data from diverse international and South African contexts, Meierkord proposes an innovative approach to how Englishes merge and blend in such interactions, creating further new forms of English and further changes to the language. Through skilful analyses and descriptions, the book provides fascinating insights into where and who the users of English as a lingua franca are and what English then looks like at the levels of phonetics, morphosyntax, the lexicon and discourse.*

*In this lush, magical thriller for fans of the Raven Cycle and The Hazel Wood, one girl's murder investigation leads her into an ancient magical war. It's been two months since Zara's sister Laila was found lifeless on the village green of the small Irish town Kilshamble, not a mark on her. Vicious rumors circle that she died of an overdose or committed*

***suicide--but an autopsy finds no evidence. Zara believes somebody must know what happened, and she throws herself headfirst into an investigation. But retracing her sister's footsteps takes her to David, a member of an ancient magical faction called the judges. The judges are in the midst of an ancient feud with another faction called the augurs, and Zara quickly finds herself embroiled in a dangerous, twisted game. And if she isn't careful on the path she's treading, she could end up with the same fate as Laila. Riveting, atmospheric, and full of dangerous magic, this lyrical novel set in the world of The Wren Hunt is perfect for readers of Maggie Stiefvater and Melissa Albert.***

***A reprint of the 1933 classic novel, the basis for two film versions, with a new introduction.***

***Born Freeloaders***

***Harmless Like You: A Novel***

***A comparative analysis of identity and belonging in Kopano Matlwa's Coconut and Tony Morrison's The bluest eye***

***Rediscovery of the Ordinary  
Coconut***

The powerful sequel to *Nervous Conditions*, by the Booker-shortlisted author of *This Mournable Body* *The Book of Not* continues the saga of Tambudzai, picking up where *Nervous Conditions* left off. As Tambu begins secondary school at the Young Ladies' College of the Sacred Heart, she is still reeling from the personal losses that have been war has inflicted upon her family—her uncle and sister were injured in a mine explosion. Soon she'll come face to face with discriminatory practices at her mostly-white school. And when she graduates

and begins a job at an advertising agency, she realizes that the political and historical forces that threaten to destroy the fabric of her community are outside the walls of the school as well. Tsitsi Dangaremba, honored with the 2021 PEN Award for Freedom of Expression, digs deep into the damage colonialism and its education system does to Tambu's sense of self amid the struggle for Zimbabwe's independence, resulting in a brilliant and incisive second novel.

A tale of love, loss, identity, and belonging, *No Place to Call Home* tells the story of a family who fled to the United Kingdom from their native Congo to escape the political violence under the dictator, Le MarÃ©chal. The young son Jean starts at a new school and struggles to fit in. An unlikely friendship gets him into a string of sticky situations, eventually leading to a suspension. At home, his parents pressure him to focus on school and get his act together, to behave more like his star-student little sister. As the family tries to integrate in and navigate modern British society while holding on to their roots and culture, they meet Tonton, a womanizer who loves alcohol and parties. Much to Jean's father's dismay, after losing his job, Tonton moves in with them. He introduces the family—via his church where colorful characters congregate—to a familiar community of fellow country-people, making them feel slightly less alone. The family begins to settle, but their current situation unravels and a threat to their future appears, while the fear of uncertainty remains.

This book reflects on the "literary" in literature. Less ideologically construed, more affirmative of literary attachment, the study adopts a style of intimacy – its "tough love" – in a correlation between the creative work and the critical act. Instead of configuring literary works to "state-of-the-nation" issues – the usual approach to literature from South Africa – the chapters keep alive a space for conversation, whether accented inwards to locality or outwards to the

**Anglophone world: the world to which literature in South Africa continues to belong, albeit as a "problem child". A postcolony that is not quite a postcolony, South Africa is richly but frustratingly textured between Africa and the West, or the South and the North. Its literature – hovering on the cusp of its locality and its global reach – raises peculiar questions of reader reception, epistemological and aesthetic frame, and archival use. Are the Nobel laureates Nadine Gordimer and J.M. Coetzee local writers or global writers? Is the novel or the short story the more appropriate form at the edges of metropolitan cultures? Given language, race, and culture contestation, how do we recover Bushman expression for contemporary use? How to consider the aesthetic appeal of two contemporaneous works, one in English the other in isiXhosa, the one indebted to Bloomsbury modernism the other to African custom? How does Douglas Livingstone attach the Third World to the First World in both science and poetry? What has a "born free" novelist, Kopano Matlwa, got to do with the Bard of Avon? In a time of theorisation, is it permissible for Lewis Nkosi to embody literary criticism in an autobiographical journey? How to read the rupturing event – the statue of Rhodes must fall – through a literary sensibility? Alert to the influence of critique, the study is equally alert to the "limits of critique". Reflecting on several writers, works, and events that do not feature in current publications, *On Literary Attachment in South Africa* releases literature to speak to us today, within the contours of its originating energy.**

**With her award-winning debut novel, *Purple Hibiscus*, Chimamanda Ngozi Adichie was heralded by the Washington Post Book World as the “21st century daughter” of Chinua Achebe. Now, in her masterly, haunting new novel, she recreates a seminal moment in modern African history: Biafra’s impassioned struggle to establish an independent republic in Nigeria during the 1960s. With the effortless grace**

of a natural storyteller, Adichie weaves together the lives of five characters caught up in the extraordinary tumult of the decade. Fifteen-year-old Ugwu is houseboy to Odenigbo, a university professor who sends him to school, and in whose living room Ugwu hears voices full of revolutionary zeal. Odenigbo's beautiful mistress, Olanna, a sociology teacher, is running away from her parents' world of wealth and excess; Kainene, her urbane twin, is taking over their father's business; and Kainene's English lover, Richard, forms a bridge between their two worlds. As we follow these intertwined lives through a military coup, the Biafran secession and the subsequent war, Adichie brilliantly evokes the promise, and intimately, the devastating disappointments that marked this time and place. Epic, ambitious and triumphantly realized, *Half of a Yellow Sun* is a more powerful, dramatic and intensely emotional picture of modern Africa than any we have had before.

**Those Who Wait**

**Imitation of Life**

**What We Lose**

**Linguistic Choices in Local and International Contact Situations**

**Whiteness Just Isn't What It Used To Be**

**Entre Ofilwe, jeune fille de milieu aisé, et Fikile issue de la pauvreté, il n'est qu'un point commun : ce sont des coconuts, des gosses noires dehors et blanches dedans. Nées bien après l'Apartheid, ces deux adolescentes par ailleurs très différentes vivent chaque instant du jour en espérant trouver dans le regard des autres le reflet de ce qu'elles pensent être. Au fil d'un dimanche dans un restaurant chic, les dérives parfois naïves de la pensée de ces**



**filles ne tarderont pas à les confronter aux aléas du désespoir. Mais peut-il en être autrement aux portes de l'enfance, dans un monde où les certitudes et le confort sont en voie de disparition ?**

**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.**

**A powerful and timely novel from 'South**

**Africa's Chimamanda Ngozi Adichie' (Bookseller) . 'Heart-wrenching' Grazia . With urgency and tenderness Evening Primrose explores issues of race, gender and the medical profession through the eyes of a junior doctor. 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 healthcare 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 it comes at a high personal cost. 'The best kind of political novel, its turns of emotion are virtuosic. Matlwa's voice is one we need.' Rowan Hisayo Buchanan, author of Harmless Like You 'Slices straight to the heart, deft and clean' Laura Jane Williams, author of Becoming 'A daring and uniquely South African story' Marie Claire, South Africa on Coconut**

**In this magic-tainted noir, a pop star goes missing in a city run by a shaman crime lord who will kill anyone who tries to find her. Original.**

**South African Literature and Culture Interactions across Englishes**

**Zoo City**  
**The Wickerlight**  
**Race Trouble**

It is the story of a young girl growing up in Johannesburg in a space of pure chaos, raised by two addict parents. In reality Christy, otherwise known as Mouse, is raised by Tiger, her older sister. Their childhood is strange, made up of crack excursions to Hillbrow on second weekends at 3am, courtesy of their father, and a dope-smoking mother, Old Lass, who raises the two young girls single-handedly while starting her own business. Tiger and Mouse's worlds are overturned when Old Lass proceeds to marry an alcoholic control freak under an unsuspecting tree, only to get arrested following an invasion by the Hawks. "Children of addicts are curious things. We are deathly serious. We tinker on the edge of the worst case scenario. We are manic in our joy. We mean to dip our toes, but rather dive head first into extremes. We despise drugs ... and people who do drugs. So what then does it say about me when at 16 I fall desperately in love with a boy who perpetually has a joint dangling from his lips? hings even González can't Fix is also a disturbingly brutal story about two sisters, raised by a father who has been sexualising them since they were toddlers. "We are desperate for answers and the knowledge of where to place our discomfort. If it feels like abuse and hurts like abuse, but it

doesn't look like the abuse we read about in magazines, does it even count?" At 16 Christy falls in love with Olive Oil, a dopehead addict, then, at 22, with a much older sado masochist, The Italian, who introduces her to a world of dangerously rough sex. "The book is my attempt at reclaiming my sanity and sexuality, which was colonised a long time ago. It involved countless bowls of pasta, glasses of wine (which best you believe I overthought) and a compulsion to be honest; very honest. Like oh sweet Jesus it hurts to spill your guts. It hurts to be this honest." A book that simply pulsates with edgy originality, that unleashes a Millennial's unapologetic perspective of our world, Christy Chilimigras is a new voice that demands to be read. Not since Kopano Matlwa's Coconut has a book promised to shake perspectives and overturn the way we see things. --Publisher's description.

Imbued with a sense of place, this short story collection captures the vibrancy of Soweto and surrounds. Told with satirical flair, life and death intertwine in these tales where funerals and the ancestors feature strongly. Take a seat under the apricot tree and let a born storyteller enthral you with tales both entertaining and thought-provoking. -- Publisher's description.

Sutton Spencer's ideas for her life were fairly simple: finish graduate school and fall in love. It would be a lot simpler if

she could pinpoint exactly what she should do when she graduates in less than a year. Oh, and if she could figure out how to talk to a woman without feeling like a total mess, that would be great too. Charlotte Thompson is very much the opposite. She's always had clear steps outlining her path to success with no time or inclination for romance. Her burgeoning career in politics means everything to her and she's not willing to compromise it for something as insignificant as love. Fleeting, casual, and discreet worked perfectly fine. When they meet through a dating app, it's immediately clear that they aren't suited for anything more than friendship. Right?

In a world in which many photographers seek to avoid definition, Roger Ballen's photographs define themselves in their defiance of classification and genre: his world stands out as one of a kind. The black-and-white images featured in *Asylum of the Birds* were created exclusively within the confines of a house in a Johannesburg suburb, the location of which remains a guarded secret. The inhabitants of the house, both human and animal - including, most notably, the ever-present birds - are the cast of Ballen's world, performers amidst the theatrical interiors that they create and he orchestrates. The resulting images exist in a space between painting, drawing, installation and photography. They are timeless, psychologically powerful and masterfully

composed.

**Race, Identity and Inequality in Post-Apartheid South Africa**

**Half of a Yellow Sun**

**The Coquette, Or, The History of Eliza Wharton**

**Soweto, Under the Apricot Tree**

**The Nine-Chambered Heart: Free Sampler**

House of Falling Women is the story of a young woman with quixotic ideas about improving the lot of women who finds out that the crusader's cloak is an uncomfortable one. Martha Elive, armed with a university education and a substantial legacy from a Dutchwoman she meets while studying abroad on a scholarship, decides to create an institute for the empowerment of women, only to find that the contradictions to be resolved are more firmly anchored in her psyche than elsewhere. In addition to her unexorcised ghosts and the legacies of a chequered love life, she has to contend with recalcitrant public opinion and moral inertia, the opposition of old-guard reactionaries, and the incomprehension of her small-town parents. House of Falling Women is a poignant, often hilarious story of the search by a group of women for a new place in society in a world where women are dissatisfied with the old values and bewildered by the new.

A National Book Foundation 5 Under 35 Honoree NBCC John Leonard First Book Prize Finalist Aspen Words Literary Prize Finalist Named a Best Book of the Year by Vogue, NPR, Elle, Esquire, BuzzFeed, San Francisco Chronicle, Cosmopolitan, The Huffington Post, The A.V.

Club, The Root, Harper ' s Bazaar, Paste, Bustle, Kirkus Reviews, Electric Literature, LitHub, New York Post, Los Angeles Review of Books, and Bust “ The debut novel of the year. ” —Vogue “ Like so many stories of the black diaspora, What We Lose is an examination of haunting. ” —Doreen St. Félix, The New Yorker “ Raw and ravishing, this novel pulses with vulnerability and shimmering anger. ” —Nicole Dennis-Benn, O, the Oprah Magazine “ Stunning. . . . Powerfully moving and beautifully wrought, What We Lose reflects on family, love, loss, race, womanhood, and the places we feel home. ” —Buzzfeed “ Remember this name: Zinzi Clemmons. Long may she thrill us with exquisite works like What We Lose. . . . The book is a remarkable journey. ” —Essence From an author of rare, haunting power, a stunning novel about a young African-American woman coming of age—a deeply felt meditation on race, sex, family, and country Raised in Pennsylvania, Thandi views the world of her mother ' s childhood in Johannesburg as both impossibly distant and ever present. She is an outsider wherever she goes, caught between being black and white, American and not. She tries to connect these dislocated pieces of her life, and as her mother succumbs to cancer, Thandi searches for an anchor—someone, or something, to love. In arresting and unsettling prose, we watch Thandi ' s life unfold, from losing her mother and learning to live without the person who has most profoundly shaped her existence, to her own encounters with romance and unexpected motherhood. Through exquisite and emotional vignettes, Clemmons creates a

stunning portrayal of what it means to choose to live, after loss. An elegiac distillation, at once intellectual and visceral, of a young woman ' s understanding of absence and identity that spans continents and decades, *What We Lose* heralds the arrival of a virtuosic new voice in fiction.

An important rumination on youth in modern-day South Africa, this haunting debut novel tells the story of two extraordinary young women who have grown up black in white suburbs and must now struggle to find their identities. The rich and pampered Ofilwe has taken her privileged lifestyle for granted, and must confront her swiftly dwindling sense of culture when her soulless world falls apart. Meanwhile, the hip and sassy Fiks is an ambitious go-getter desperate to leave her vicious past behind for the glossy sophistication of city life, but finds Johannesburg to be more complicated and unforgiving than she expected. These two stories artfully come together to illustrate the weight of history upon a new generation in South Africa.

This book draws on the South African experience to develop a theory of race trouble with the central observation that transformation in South Africa has reshaped patterns and practices of encounter and exchange between historically defined race groups. Race continues to feature prominently in these new forms of social interaction and, by participating in them, South Africans are cast once again as racial subjects - advantaged or disadvantaged, included or excluded, colonizers or colonized.

The Blessed Girl



## Asylum of the Birds

A Novel

On Literary Attachment in South Africa

Reading, Writing, and Teaching about Sexual Violence and Rape Culture

From the photograph she keeps beside her bed, Maria Goosen will always remember her son as her 'little ice cream boy', smiling from the frame on a beach in Margate with a cone in his hand. Everyone else knows Gideon Goosen as a monster: a gangster, assassin and murderer, who made a pact with the devil and deserves to live out his days in a solitary cell in Pretoria Central. How is it possible that the son of a decorated, God-fearing security policeman could fall so low? His mother blames it on his friends from the other side of the railway line in Randfontein, others on a leggy prostitute from Nigel who became his obsession. Gideon himself believes everything changed on an autumn morning when the fatal pellets from a pump-action shotgun cut short the life of an anti-apartheid activist in the driveway of his home. Set against the backdrop of the dying days of apartheid, and inspired by a true story and events that really happened, Jacques Pauw's explosive debut novel exposes the raw, seamy underworld of gangsterism and brutality when life was cheap and fear was everywhere.

The terrible thing that steals 14-year-old Mvelo's song leads to startling revelations and a hopeful outcome. Great book club read.

A child wanders too far into the Knysna Forest ... he never returns. Nine years later government officials working on a census find a white child living with a

Coloured family in the mountains beyond the forest. They take him away from the stricken Fiela, who has brought him up as her son, and give him back to his 'original' family. Stunned and helpless, Benjamin waits for Fiela to reclaim him. But, powerless against authority, Fiela never comes. Benjamin has to grow up before he can go in search of the truth ...

“Rowan Hisayo Buchanan’s debut is a beautifully textured novel, befitting the story of an artist.”

—Washington Post  
Written in startlingly beautiful prose, *Harmless Like You* is set across New York, Connecticut, and Berlin. At its heart is Yuki Oyama, a Japanese girl fighting to make it as an artist, and her struggle with her decision to leave her two-year-old son, Jay. As an adult, Jay sets out to find his mother and confront her abandonment.

On Whiteness

The House of Falling Women

The Perfect Secret

Things Even Gonzalez Can't Fix

Epistemic Freedom in Africa

A story of two passionate people who share a shameful past and a tenuous present, this remarkable narrative follows headmistress Mohumagadi--of the elite Sekolo sa Dithlora school for talented black children--and Father Bill, a disgraced preacher, as they are brought together again decades after a childhood love affair expelled them from their communities. Much to the dismay of her students, Mohumagadi hires Father Bill as a teacher, resulting in a battle of wills and wits for the hearts and minds of the children living in the shadow of revolution and change. Entertaining and thought-provoking, this

unique account offers insight into the workings of African culture.

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.

"The title of this book comes from the African adage: "The Black Man's Medicine is the White Man". It implies that black people won't do anything right, unless there is a white man around, or that black people won't be satisfied with anything unless it has been done by a white man.

Black Man's Medicine is about economic freedom. It introduces the idea that SEE (self-economic empowerment) is the new BEE. Most importantly, it insists that apartheid was a terrible and unfortunate part of our shared history but should no longer define our present challenges and myriad opportunities for success. In essence this book is about moving from mud and dust, through the boardroom and on to a new Africa, where people work hard and life is decent. Kuzwayo's self-professed goal is help us see our own, familiar truths differently, just in case they have passed their sell-by date, and to question the righteousness of our rituals and to test the accuracy of our adages"--Publisher description.

Dinah and her sister Lisa are growing up in 1950s South Africa, where racial laws are tightening. They are two little girls from a dissenting liberal family. Big sister Lisa is strong and sensible, while Dinah is weedy and arty. At

school, the sadistic Mrs Vaughan-Jones is providing instruction in mental arithmetic and racial prejudice. And then there's the puzzle of lunch break. "Would you rather have a native girl or a koelie to make your sandwiches?" a first-year classmate asks. But Dinah doesn't know the answer, because it's her dad who makes her sandwiches. As the apparatus of repression rolls on, Dinah finds her own way. As we follow her journey through childhood and adolescence, we enter into one of the darker passages of twentieth-century history.

Frankie & Stankie

White Identity in a Changing South Africa

Evening Primrose: a heart-wrenching novel for our times

Tough Love

A Novel ; Founded on Fact

***The election of 1994, which heralded the demise of Apartheid as a legally enforced institutionalization of whiteness, disconnected the prior moorings of social identity for most South Africans, whatever their political persuasion. In one of the most profound collective psychological experiences of the contemporary world, South Africans are renegotiating the meaning of their social positionalities. In this book, Melissa Steyn, herself a white South African, grapples with what it means to be white, reflecting on events in her past that still resonate with her today. Her research includes discourse with more than fifty white South Africans who are faced with reinterpreting their old selves in the light of***

***new knowledge and possibilities. Framed within current debates of postcolonialism and postmodernism, "Whiteness Just Isn't What It Used To Be" explores how the changes in South Africa's social and political structure are changing the white population's identity and sense of self.***

***Described as a prophet of the post-apartheid condition, Njabulo Ndebele is a prize-winning author, poet and critic and one of the leading lights in South Africa's literary world. These essays, beginning in 1984, were written over the storm years of the democratic struggle and are reprinted here with a new introduction by Graham Pechey.***

***Epistemic Freedom in Africa is about the struggle for African people to think, theorize, interpret the world and write from where they are located, unencumbered by Eurocentrism. The imperial denial of common humanity to some human beings meant that in turn their knowledges and experiences lost their value, their epistemic virtue. Now, in the twenty-first century, descendants of enslaved, displaced, colonized, and racialized peoples have entered academies across the world, proclaiming loudly that they are human beings, their lives matter and they were born into valid and legitimate knowledge systems that are capable of helping humanity to transcend the current epistemic and systemic crises. Together, they are engaging in diverse struggles for cognitive justice, fighting against the epistemic line which haunts the twenty-first century. The***

***renowned historian and decolonial theorist Sabelo J. Ndlovu-Gatsheni offers a penetrating and well-argued case for centering Africa as a legitimate historical unit of analysis and epistemic site from which to interpret the world, whilst simultaneously making an equally strong argument for globalizing knowledge from Africa so as to attain ecologies of knowledges. This is a dual process of both deprovincializing Africa, and in turn provincializing Europe. The book highlights how the mental universe of Africa was invaded and colonized, the long-standing struggles for 'an African university', and the trajectories of contemporary decolonial movements such as Rhodes Must Fall and Fees Must Fall in South Africa. This landmark work underscores the fact that only once the problem of epistemic freedom has been addressed can Africa achieve political, cultural, economic and other freedoms. This groundbreaking new book is accessible to students and scholars across Education, History, Philosophy, Ethics, African Studies, Development Studies, Politics, International Relations, Sociology, Postcolonial Studies and the emerging field of Decolonial Studies.***

***Evening PrimroseQuercus  
#MeToo and Literary Studies***

***The Book of Not***

***Spilt Milk***

***No Place to Call Home***

***Fiela's Child***

***Nakhane Toure's debut novel, Piggy Boy's Blues, is for***

*all intents and purposes a portrait of the M. family. Centred mostly on the protagonist, Davide M., and his return to Alice the town of his birth, the novel portrays a Xhosa royal family past its prime and glory. Davide's journey, from the city to pastoral Alice for peace and quiet, is not what he or the characters living in the forgotten and dilapidated house have bargained for. His return disturbs and troubles the silence and day-to-day practices that his uncle, Ndimphiwe, and the man he lives with have kept, resulting in a series of tragic events. Set mostly in the Eastern Cape (modern and historical) - in Alice and Port Elizabeth, Piggy Boy's Blues is a novel about boundaries, the intricacies of love and how the members of the M. family sometimes fail at navigating them.*

*We Kiss Them with Rain  
Black Man's Medicine*

*Piggy Boy's Blues*