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Sindiwe Magona The First Decade
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Includes no. 53a: British wartime books for young people.

By means of contextualized readings, this work argues that autobiographic writing allows an intimate access to processes of colonization and decolonization, incorporation and resistance, and the formation and reformation of identities which occurs in postcolonial space. The

book explores the interconnections between race, gender, autobiography and colonialism and uses a method of reading which looks for connections between very different autobiographical writings to pursue constructions of blackness and whiteness, femininity and masculinity, and nationality. Unlike previous studies of autobiography which focus on a limited Euro American canon, the book brings together contemporary and 19th-century women's autobiographies and travel writing from Canada, the Caribbean, Kenya, South Africa,

Australia and New Zealand. With emphasis on the reader of autobiography as much as the subject, it argues that colonization and resistance are deeply embedded in thinking about the self.

Under apartheid, black South Africans experienced severe material and social disadvantages occasioned by the government's policies, and they had limited time for entertainment. Still, they closely engaged with an array of textual and visual cultures in ways that shaped their responses to this period of ethical crisis. Marshaling

forms of historical evidence that include passbooks, memoirs, American “B” movies, literary and genre fiction, magazines, and photocomics, Black Cultural Life in South Africa considers the importance of popular genres and audiences in the relationship between ethical consciousness and aesthetic engagement. This study provocatively posits that states of oppression, including colonial and postcolonial rule, can elicit ethical responses to imaginative identification through encounters with popular culture, and it asks whether and how they carry over

into ethical action. Its consideration of how globalized popular culture “travels” not just in material form, but also through the circuits of the imaginary, opens a new window for exploring the ethical and liberatory stakes of popular culture. Each chapter focuses on a separate genre, yet the overall interdisciplinary approach to the study of genre and argument for an expansion of ethical theory that draws on texts beyond the Western canon speak to growing concerns about studying genres and disciplines in isolation. Freed from

oversimplified treatments of popular forms—common to cultural studies and ethical theory alike—this book demonstrates that people can do things with mass culture that reinvigorate ethical life. Lily Saint's new volume will interest Africanists across the humanities and the social sciences, and scholars of Anglophone literary, globalization, and cultural studies; race; ethical theories and philosophies; film studies; book history and material cultures; and the burgeoning field of comics and graphic novels.

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***Bulletproof
les littératures africaines en contexte
transculturel***

***The Columbia Guide to South African
Literature in English Since 1945***

***Frauen-Rechtsorganisationen und
geschlechtsspezifische Gewalt in Südafrika
Annual Bibliography of English Language
and Literature***

***Towards a Transcultural Future: Literature
and Human Rights in a 'Post'-Colonial World***

*The book, an academic monograph, is a
comprehensive study of the socio-linguistics*

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of black South African literature in English from its beginnings, grounded in historical and political change as befits a postcolonial approach, with the inherent struggles between language and power. Its innovation is that it traces stylistic devices used by successive generations of black writers back to such sources as African orature, indigenous cultures and languages, and indigenization and creolization of South African languages. "It is the fate of South African literature to be political. For better or worse, South African writers, some of whom have now acquired international reputations, have been

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held hostage to apartheid, which has imposed its own brutal and limiting categories even on those who oppose it. Nevertheless, as Black/White Writing: Essays on South African Literature demonstrates, writers of talent have found extraordinarily diverse and creative ways of dealing with the constraints of their historical condition." "In the opening essay Nadine Gordimer attempts to answer the question "For whom do you write?" As a politically committed writer, Gordimer would no doubt like to be read by the oppressed people whose cause she has always championed, but she is forced to recognize

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that South African realities render illusory the cherished concept of the universality of literature." "Gordimer's novels are discussed in three of the articles that follow. Nancy Bazin shows how, in dealing with the theme of interracial sex, Gordimer has become increasingly aware of the silent and largely ignored black woman who forms the third point of the love triangle. Pauline Fletcher argues that behind the political stance of Gordimer's novels lies a distrust of the abstractions of even the most enlightened politics; her subtext celebrates the truth of the body. Nicholas Visser places Gordimer's

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July's People in its historical context and compares it with other novels of future projection by Karel Schoeman and J. M. Coetzee." "Visser's overtly political and historicist study is contrasted by Sarah Heider's essay on Coetzee's Life and Times of Michael K. It is perhaps fitting that Coetzee, who has expressed distaste for the fate of being a South African writer, should receive attention from a critic who, while ignoring the historical context of the novel, demonstrates K's rejection of all attempts to convert his story into the accepted currencies of the social system." "Many black

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women writers from South Africa have also attempted to resist the political imperatives imposed upon writers by apartheid. Their work has in consequence often been called apolitical, and it is only recently that it has been given the consideration it deserves. Elizabeth Taylor examines the often problematical relationship between tradition and the black writer in her discussion of the ways in which black women have had to negotiate between their desire to preserve cultural continuity and their need to resist much in their inherited culture that is oppressive for women. For writers of mixed

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race the relation to tradition is even more problematical, perhaps accounting for the fact that both Bessie Head and Zoe Wicomb went into voluntary exile. Their work does not fall into the category of anti-apartheid writing, but (as Carol Sicherman and Isabella Matsikidze show) it does have a political dimension and it points in the direction that fiction might take in a post-apartheid South Africa." "The volume closes with an essay by Gerald Monsman that takes the reader back to an earlier South Africa, examining Olive Schreiner's writing in the broader context of other stories from an imperialist past." "Two

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*poems by Dennis Brutus open the volume. They speak eloquently of human suffering and the desire for peace."--BOOK JACKET.*Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Essential...this distinctive series presents 120 southern African texts that are rich, evocative. -- Library Journal

Zuid-Afrika

Women and Militancy

Encyclopedia of African Literature

Mother to Mother

New Books on Women and Feminism

African Women Playwrights

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When Apartheid ended, the structure and the character of South African women's rights organizations changed. They were part of the liberation movement, but after the political changes in 1994 they asked for women's rights in the new constitution. They work together with the ANC government, because rape and domestic violence still exist and there is no equality between men and women. This study analyses what women's organizations in South Africa can do and what the background of all these different forms of violence is.

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In literature the ambiguous portraiture of female characters by some male writers and the phallic nature of men's writings have proved a matter of concern to female writers in Africa. For decades within African writing the issue of silencing was interrogated particularly as it addressed the muting and marginalisation of black women by male writers through the script of patriarchy which men follow. In this series we continue the literary and dramatic tradition of feminist concern for womens issues and we review novels, plays and poetry which demonstrate a commitment to exploring the

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challenges facing modern women in changing times and excerpting the issues of gender, feminism, identity, race, history, national and international politics specifically as they affect women. Female Subjectivities collectively answers the need to question and adumbrate the possibilities of literary revisions, showing what it would mean to revise even the Feminist psychoanalyst in a discourse on the subjectivity of women of colour.

In 1856 and 1857, in response to a prophet's command, the Xhosa people of southern Africa

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killed their cattle and ceased planting crops; the resulting famine cost tens of thousands of lives. Much like other millenarian, anticolonial movements—such as the Ghost Dance in North America and the Birsa Munda uprising in India—these actions were meant to transform the world and liberate the Xhosa from oppression. Despite the movement's momentous failure to achieve that goal, the event has continued to exert a powerful pull on the South African imagination ever since. It is these afterlives of the prophecy that Jennifer Wenzel explores in Bulletproof. Wenzel

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examines literary and historical texts to show how writers have manipulated images and ideas associated with the cattle killing—harvest, sacrifice, rebirth, devastation—to speak to their contemporary predicaments. Widening her lens, Wenzel also looks at how past failure can both inspire and constrain movements for justice in the present, and her brilliant insights into the cultural implications of prophecy will fascinate readers across a wide variety of disciplines.

*Literary Legacies of the South African TRC
Toward a Postcolonial Stylistics of Black South*

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African Fiction in English

Essays

Mapping Loss

Women Writing Africa

The Intimate Empire

This book studies a broad and ambitious selection of contemporary South African literature, fiction, drama, poetry, and memoir to make sense of the ways in which these works 'remap' the intersections of memory, space/place, and the body, as they explore the legacy of apartheid.

Wide-ranging and engaging, *Selves in Question* considers the various ways in which

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auto/biographical accounts situate and question the self in contemporary southern Africa. The twenty-seven interviews presented here consider both the ontological status and the representation of the self. They remind us that the self is constantly under construction in webs of interlocution and that its status and representation are always in question. The contributors, therefore, look at ways in which auto/biographical practices contribute to placing, understanding, and troubling the self and selves in postcolonies in the current global constellation. They examine topics such as the contexts conducive to production processes; the contents and forms of auto/biographical accounts; and finally, their impact

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on the producers and the audience. In doing so they map out a multitude of variables--including the specific historical juncture, geo-political locations, social positions, cultures, languages, generations, and genders--in their relations to auto/biographical practices. Those interviewed include the famous and the hardly known, women and men, writers and performers who communicate in a variety of languages: Afrikaans, English, Xhosa, isiZulu, Sesotho, and Yiddish. An extensive introduction offers a general framework on the contestation of self through auto/biography, a historical overview of auto/biographical representation in South Africa up to the present time, an outline of theoretical and

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thematic issues at stake in southern Africa auto/biography, and extensive primary and secondary biographies. Interviewees: Breyten Breytenbach, Dennis Brutus, Valentine Cascarino, Vanitha Chetty, Wilfred Cibane, Greig Coetzee, J. M. Coetzee, Paul Faber, David Goldblatt, Stephen Gray, Dorian Haarhoff, Rayda Jacobs, Elsa Joubert, K. Limakatso Kendall, Ester Lee, Doris Lessing, Sindiwe Magona, Margaret McCord, N. Chabani Manganyi, Zolani Mkiva, Jonathan Morgan, Es'kia Mphahlele, Rob Nixon, Mpho Nthunya, Robert Scott, Gillian Slovo, Alex J. Thembela, Pieter-Dirk Uys, Johan van Wyk, Wilhelm Verwoerd, David Wolpe, D. L. P.Yali Manisi.

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**Gewinnerin des Young Lions Fiction Award 2018
(USA) Gewinnerin des Bridge Book Award in Fiction
2018 (Italien) Gewinnerin des 2017 Kirkus Prize Auf
der »5 unter 35«-Liste der National Book Foundation
»Arimahs beglückende Originalität und ihr
erzählerischer Schwung sind eine helle Glut, die
heftig brennt.« The New York Times Book Review
»Eine funkelnde Geschichtensammlung voller echter
Hingucker.« BBC Eine Frau, die sich verzweifelt
danach sehnt, Mutter zu werden, greift auf
verbotene Magie zurück. Eine amerikanische
Jugendliche und ihre nigerianische Cousine
entdecken in einer verhängnisvollen Nacht sehr
beunruhigende Gemeinsamkeiten. Und in der**

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Titelgeschichte haben Experten in einer von Fluten verwüsteten Welt herausgefunden, wie man die Gefühle der Menschen manipuliert. Lesley Nneka Arimah erzählt bewegende Geschichten über Familie, Liebe, Freundschaft und Heimat in einer immer stärker globalisierten Welt. Sie erforscht die verschiedenen Arten elterlicher Fürsorge, und ihre Porträts von Müttern und Töchtern in Extremsituationen treffen mitten ins Herz. Das vielfach ausgezeichnete Debüt eines international gefeierten literarischen Talents. »Arimah gelingt es, eine Familiengeschichte auf wenige Seiten zu komprimieren, während sie sich geschickt zwischen komischer Distanz und einem einfühlsamen,

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psychologischen Realismus bewegt.« The New York Times »Faszinierend ... Ihre Sätze vibrieren vor Wahrheit ... Die Geburt einer beeindruckenden Autorin.« Boston Globe »Arimah flirtet mit dem Horrorgenre, inszeniert eine Geistergeschichte und erschafft eine fesselnde Form von magischem Realismus, die an Shirley Jackson, George Saunders und Colson Whitehead erinnert. Brennend aktuell und von großer emotionaler Komplexität.« Booklist

**Stories of the South African Transition
Fictional Journeys into Trauma, Truth, and
Reconciliation
An Oral History of South Africa's Cultural and
Educational Exchange with the United States,**

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1960-1999

Sindiwe Magona

Outsmarting Apartheid

Female Subjectivities in African Literature

Despite a stated commitment to cross-cultural solidarity, trauma theory - an area of cultural investigation that emerged out of the 'ethical turn' affecting the humanities in the 1990s - is marked by a Eurocentric, monocultural bias. This book takes issue with the tendency of the founding texts of the field to marginalize or ignore traumatic

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experiences of non-Western or minority groups, and to take for granted the universal validity of definitions of trauma and recovery that have developed out of the history of Western modernity. Moreover, it questions the assumption that a modernist aesthetic of fragmentation and aporia is uniquely suited to the task of bearing witness to trauma, and criticizes the neglect of the connections between metropolitan and non-Western or minority traumas. Combining theoretical argument with literary case studies, Postcolonial

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Witnessing contends that the suffering engendered by colonialism needs to be acknowledged more fully, on its own terms, in its own terms, and in relation to traumatic First World histories if trauma theory is to have any hope of redeeming its promise of cross-cultural ethical engagement.

For the first time, a distinctive collection of plays by African women published in English

Includes both books and articles.

Trauma, Memory, and Narrative in the

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Contemporary South African Novel

Du nègre Bambara au Négropolitain

Postcolonial Witnessing

Please, Take Photographs

Remembering the Nation, Dismembering

Women?

The Companion to African Literatures

Studying postcolonial literatures in English can (and indeed should) make a human rights activist of the reader – there is, after all, any amount of evidence to show the injustices and inhumanity thrown up by processes of decolonization and the struggle with past legacies and present corruptions. Yet the human-rights aspect of postcolonial literary studies

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has been somewhat marginalized by scholars preoccupied with more fashionable questions of theory. The present collection seeks to redress this neglect, whereby the definition of human rights adopted is intentionally broad. The volume reflects the human rights situation in many countries from Mauritius to New Zealand, from the Cameroon to Canada. It includes a focus on the Malawian writer Jack Mapanje. The contributors' concerns embrace topics as varied as denotified tribes in India, female genital mutilation in Africa, native residential schools in Canada, political violence in Northern Ireland, the South African Truth and Reconciliation Commission, and the discourse of the Treaty of Waitangi. The editors hope that the very variety of responses to the invitation to reflect on questions

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of “ Literature and Human Rights ” will both stimulate further discussion and prompt action. Contributors are: Edward O. Ako, Hilarious N. Ambe, Ken Arvidson, Jogamaya Bayer, Maggie Ann Bowers, Chandra Chatterjee, Lindsey Collen, G.N. Devy, James Gibbs, J.U. Jacobs, Karen King–Aribisala, Sindiwe Magona, Lee Maracle, Stuart Marlow, Don Mattera, Wumi Raji. Lesego Rampolokeng, Dieter Riemenschneider, Ahmed Saleh, Jamie S. Scott, Mark Shackleton, Johannes A. Smit, Peter O. Stummer, Robert Sullivan, Rajiva Wijesinha, Chantal Zabus

Since the 1970s, truth and reconciliation commissions have become increasingly popularised as options for addressing historical injustices, especially within the context of dictatorial regimes. Of the many truth commissions to date,

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the South African TRC has been the one that has captured public attention throughout the world, providing a model for subsequent truth commissions. The South African TRC has also constituted and still constitutes an intriguing source for writing. *Literary Legacies of the South African TRC* explores the capacities of fiction for providing the TRC and people ' s testimonies with a productive afterlife, for challenging definitions of trauma, truth and reconciliation, for inviting readers to keep the dialogue about the past open, and to think actively about the strategies adopted in addressing that past and their implications in the present. It explores these capabilities as evidenced in the work of a wide range of writers, some known to international Anglophone readers, including J.M. Coetzee and Nadine

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Gordimer, some less well-known, including Afrikaans-language novelist Marlene van Niekerk, and others from a new generation including Marli Roode, Kopano Matlwa, and Thando Mqgqolozana. The book aims to contribute to discourses of trauma, truth-telling, and reconciliation from a literary perspective, as well as placing emphasis on the profound interconnection between fiction, history, and trauma in conflict and post-conflict areas such as South Africa.

Presents alphabetically arranged entries on authors, works of poetry, drama, and fiction, recurrent themes, and literary theories in twentieth-century African literature.

South African Literature after the Truth Commission
The African Book Publishing Record

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Selves in Question

Black Cultural Life in South Africa

A Current Bibliography on African Affairs

African Research & Documentation

Remembering the Nation, Dismembering

Women? explores the ways in which the
imaginative reconstruction of post-

apartheid South Africa as a 'rainbow

nation' has been produced from images of

women that dismember their bodies and

disremember their historical presence.

From Krotoa-Eva and Sarah Bartmann to

Nongqawuse and Winnie Mandela, author Meg

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Samuelson tackles the figurations of some of the most controversial and significant women in the making of modern South Africa. Drawing on feminist, postcolonial, and post-structuralist theory, and close textual readings of literary and cultural texts produced during the first decade of democracy, her analysis offers a provocative critique of the formation of nationalist and feminist collectivities. The contributions to this volume probe the complex relationship of trauma, memory, and narrative. By looking at the South

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African situation through the lens of trauma, they make clear how the psychic deformations and injuries left behind by racism and col

"Refreshing..." -- African Studies Review

"The entries are knowledgeable, thorough, and clearly written.... Highly

recommended... " --Choice "...an ambitious reference guide to works on African

literature." - African Studies Review

"This comprehensive compendium will be a handy companion for anyone working on African literatures. The entries are

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authoritative and up-to-date, providing reliable information on the hundreds of authors and texts that have contributed to a whole continent's literary flowering."

--Bernth Lindfors A comprehensive introduction and guide to African-authored works, with over 1,000 cross-referenced entries covering classics in African writing, literary genres and movements, biographical details of authors, and wider themes linking African, Afro-Caribbean and Afro-American literatures.

Im Schatten der Apartheid

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English in Africa

Reception, Apartheid, and Ethics

Black/White Writing

British Book News

Afterlives of Anticolonial Prophecy in
South Africa and Beyond

Riots in Literature addresses representations of crowd disorder as manifestations of popular politics, including colonial and postcolonial contexts. The terms used to describe disorder are themselves, of course, contested. Words like “mob,” “demonstration” and “protest,” not to mention “riot” itself, denote a particular perspective based on an elitist taxonomy for dealing with social and cultural

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phenomena in society. Of primary concern is the way in which the text describes and designates crowd behaviour using the language of denigration, metaphors of the primitive and animalistic, brutal images, and silences, and where the mediation of the event is expressed in terms of the binary order/disorder. The contributors to this volume are interested in the analysis of the interaction of official political culture and crowd politics as represented in literature and orature, and how such representations contribute to the discourses of authority and subversion of their period. The essays are wide-ranging and explore the phenomenon of riots in literature through studies of popular risings in Shakespeare; Carlyle and the French Revolution; the Rebecca Riots in Wales; popular ballads and the Indian War of Independence in 1857,

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post-partition riots in India and Pakistan in the 1960s, township violence in South African fiction post-1948, the 1965 Watts riots in Los Angeles in detective fiction and avant garde disturbances in France of the 1920s and 1930s. Throughout the book, these essays focus attention on the tension-filled relationship that is perceived between literature and discourses of power and popular resistance.

Sindiwe Magona's novel *Mother to Mother* explores the South African legacy of apartheid through the lens of a woman who remembers a life marked by oppression and injustice.

Magona decided to write this novel when she discovered that Fulbright Scholar Amy Biehl, who had been killed while working to organize the nation's first ever democratic elections in 1993, died just a few yards away from her own

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permanent residence in Guguletu, Capetown. She then learned that one of the boys held responsible for the killing was in fact her neighbor's son. Magona began to imagine how easily it might have been her own son caught up in the wave of violence that day. The book is based on this real-life incident, and takes the form of an epistle to Amy Biehl's mother. The murderer's mother, Mandisi, writes about her life, the life of her child, and the colonized society that not only allowed, but perpetuated violence against women and impoverished black South Africans under the reign of apartheid. The result is not an apology for the murder, but a beautifully written exploration of the society that bred such violence.

From the outset, South Africa's history has been marked by

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division and conflict along racial and ethnic lines. From 1948 until 1994, this division was formalized in the National Party's policy of apartheid. Because apartheid intruded on every aspect of private and public life, South African literature was preoccupied with the politics of race and social engineering. Since the release from prison of Nelson Mandela in 1990, South Africa has been a new nation-in-the-making, inspired by a nonracial idealism yet beset by poverty and violence. South African writers have responded in various ways to Njabulo Ndebele's call to "rediscover the ordinary." The result has been a kaleidoscope of texts in which evolving cultural forms and modes of identity are rearticulated and explored. An invaluable guide for general readers as well as scholars of African literary history, this comprehensive text celebrates the

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multiple traditions and exciting future of the South African voice. Although the South African Constitution of 1994 recognizes no fewer than eleven official languages, English has remained the country's literary lingua franca. This book offers a narrative overview of South African literary production in English from 1945 to the postapartheid present. An introduction identifies the most interesting and noteworthy writing from the period. Alphabetical entries provide accurate and objective information on genres and writers. An appendix lists essential authors published before 1945.

Was es bedeutet, wenn ein Mann aus dem Himmel fällt

Emerging Traditions

Trauma Out of Bounds

Riots in Literature

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Biko Lives!

Interviews on Southern African Auto/biography

Inspiring oral history of the impact of cultural and educational exchange between South Africa and the United States during apartheid. For almost forty years, under the watchful eye of the apartheid regime, some three thousand South Africans participated in cultural and educational exchange with the United States. Exposure to American democracy brought hope during a time when social and political change seemed unlikely. In the end the process

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silently triumphed over the resistance of authorities, and many of the individuals who participated in the program later participated in South Africa's first democratic elections, in 1994, and now occupy key positions in academia, the media, parliament, and the judiciary. In *Outsmarting Apartheid*, Daniel Whitman, former Program Development Officer at the US Embassy in Pretoria, interviews the South Africans and Americans who administered, advanced, and benefited from government-funded exchange. The result is

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a detailed account of the workings and effectiveness of the US Information Agency and a demonstration of the value of “soft power” in easing democratic transition in a troubled area. “Outsmarting Apartheid is a major contribution to the study of ‘soft diplomacy.’ It is a wonderful picture of how the public diplomacy section of an embassy works and the positive impact it can have on advancing US interests. The detail of daily life under apartheid for South Africans of all races is fascinating and will become more important as memories

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of that period recede.” – John Campbell, author of *Nigeria: Dancing on the Brink, Updated Edition* “This book fills an important void in the literature—it provides great insight, from the point of view of actual participants, in the dismantling of apartheid and the construction of a postapartheid democratic system in South Africa.” – John Mukum Mbaku, author of *Corruption in Africa: Causes, Consequences, and Cleanups*

Why is ecofeminism still needed to address the environmental emergencies and

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challenges of our times? Ecofeminism has a chequered history in terms of its popularity and its perceived value in conceptualizing the relationship between gender and nature as well as feeding forms of activism that aim to confront the environmental challenges of the moment. This book provides a much-needed comprehensive overview of the relevance and value of using eco-feminist theories. It gives a broad coverage of traditional and emerging eco-feminist theories and explores, across a range of chapters,

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their various contributions and uniquely spans various strands of ecofeminist thinking. The origins of influential ecofeminist theories are discussed including key themes and some of its leading figures (contributors include Erika Cudworth, Greta Gaard, Trish Glazebrook and Niamh Moore), and outlines its influence on how scholars might come to a more generative understanding of the natural environment. The book examines eco-feminism's potential contribution for advancing current discussions and research on the

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relationships between the humans and more than humans that share our world. This timely volume makes a distinctive scholarly contribution and is a valuable resources for students and academics in the fields of environmentalism, political ecology, sustainability and nature resource management.

Sindiwe Magona's poems conspire with her. Even years after being written, they still seem warm from her lips, and it is this residue of her telling them that draws you into their confidence. From the languid

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innocence of the poems about her village, to her shattering images of Africa at war, Magona leads you headlong into her fireside circle where archetypes flicker like shadows on a face that has seen, and been. Please, Take Photographs is defiant and tender, horrific and homely, at once irreverent, outspoken and beautiful.

Contemporary Perspectives on Ecofeminism
Student Encyclopedia of African Literature
African Books in Print

Essays on South African Literature

MLA International Bibliography of Books

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**and Articles on the Modern Languages and
Literatures**

**Narratives from Guatemala, India, and
South Africa**

Sindiwe Magona - author, poet, playwright
essayist, storyteller, actor, and
inspirational speaker - has recently retired
from the United Nations in New York after
twenty years and relocated to her home
country, South Africa. She has received
numerous awards in recognition of her work in
women's issues, the plight of children, and
the fight against apartheid and racism.

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Siphokazi Koyana has put this collection together as a celebration of Magona's homecoming and a mark of her achievement. Scholars from three continents - Africa, Europe and North America - have contributed critical analyses of Magona's works, as well as interviews with the writer.

This collection looks at the on-going significance of Black Consciousness, situating it in a global frame, examining the legacy of Steve Biko, the current state of post-apartheid South African politics, and the culture and history of the anti-apartheid movements.

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The most comprehensive reference work on African literature to date, this book covers all the key historical and cultural issues in the field. The Encyclopedia contains over 600 entries covering criticism and theory, African literature's development as a field of scholarship, and studies of established and lesser-known writers and their texts. While the greatest proportion of literary work in Africa has been a product of the twentieth century, the Encyclopedia also covers the literature back to the earliest eras of story-telling and oral transmission, making this a unique and valuable resource

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for those studying social sciences as well as humanities. This work includes cross-references, suggestions for further reading, and a comprehensive index.

The Southern Region

The First Decade

Contesting the Legacies of Steve Biko