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The search for a means to an end to apartheid erupts into conflict between a black township youth and his "old-fashioned" black teacher.

Sophiatown was the 'Chicago of South Africa', a vibrant community that produced not only gangsters and shebeen queens but leading journalists, writers, musicians and politicians, and gave urban African culture its rhythm and style. This play, based on the life history of Sophiatown, opened at the Market Theatre in Johannesburg in February 1986 to great acclaim. The play won the AA Life Vita Award for Playwright of the Year 1985/86. This new edition of the play includes an introduction which sets the work in its historical context.

An Oprah Book Club selection, *Cry, the Beloved Country*, the most famous and important novel in South Africa 's history, was an immediate worldwide bestseller in 1948. Alan Paton 's impassioned novel about a black man 's country under white man 's law is a work of searing beauty. *Cry, the beloved country*, for the unborn child that is the inheritor of our fear. Let him not love the earth too deeply. Let him not laugh too gladly when the water runs through his fingers, nor stand too silent when the setting sun makes red the veld with fire. Let him not be too moved when the birds of his land are singing, nor give too much of his heart to a mountain or valley. For fear will rob him of all if he gives too much. The eminent literary critic Lewis Gannett wrote, " We have had many novels from statesmen and reformers, almost all bad; many novels from poets, almost all thin. In Alan Paton 's *Cry, the Beloved Country* the statesman, the poet and the novelist meet in a unique harmony. " *Cry, the Beloved Country* is the deeply moving story of the Zulu pastor Stephen Kumalo and his son, Absalom, set against the background of a land and a people riven by racial injustice. Remarkable for its lyricism, unforgettable for character and incident, *Cry, the Beloved Country* is a classic work of love and hope, courage and endurance, born of the dignity of man.

In the Johannesburg township of Soweto, a young, black gangster in South Africa, who leads a group of violent criminals, slowly discovers the meaning of compassion, dignity, and his own humanity. Reprint. A South African film, releasing February 2006 by Miramax) (General Fiction)

In 1939, hatred took root in South Africa, where the seeds of apartheid were newly sown. There a boy called Peekay was born. He spoke the wrong language – English. He was nursed by a woman of the wrong color – black. His childhood was marked by humiliation and abandonment. Yet he vowed to survive – he would become welterweight champion of the world, he would dream heroic dreams. But his dreams were nothing compared to what awaited him. For he embarked on an epic journey, where he would learn the power of words, the power to transform lives, and the mystical power that would sustain him even when it appeared that villainary would rule the world: The Power of One.

" A scatological black satire. . . . Triomf may be the signal Afrikaans novel of the 1990s. . . . A daring, vicious and hilarious flight of imagination " (The Washington Post). This is the story of the four inhabitants of 127 Martha Street in the poor white suburb of Triomf. Living on the ruins of old Sophiatown, the freehold township razed to the ground as a so-called " black spot, " they await with trepidation their country 's first democratic elections. It is a date that coincides fatefully with the fortieth birthday of Lambert, the oversexed misfit son of the house. There is also Treapje, master of misrule and family metaphysician; Pop, the angel of peace teetering on the brink of the grave; and Mol, the materfamilias in her eternal housecoat. Pestered on a daily basis by nosy neighbors, National Party canvassers and Jehovah 's Witnesses, defenseless against the big city towering over them like a vengeful dinosaur, they often resort to quoting to each other the only consolation that they know: we still have each other and a roof over our heads. Triomf relentlessly probes Afrikaner history and politics, revealing the bizarre and tragic effect that apartheid had on exactly the white underclass who were most supposed to benefit. It is also a seriously funny investigation of the human endeavor to make sense of life even under the most abject of circumstances. " South Africa as you 've never seen it: a tale of incest and white trash. Funny, feisty, ferociously clever. " —Gillian Slovo, author of *Ten Days " A world-class tragicomic novel, the kind of book that stabs at your heart while it has you rolling on the floor. " —The New York Times Book Review*

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

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, at times, subjected to ribald satire. This play cuts into a virtuoso style of theatre that can in no way 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 satirical elements derived from classical poetry with a modernist sensibility that synthesises Brechtian and Absurdist features of theatricality, using characters as types and montage. Above all, in this work there is a profound exploration of what it means to operate in the politically charged landscape that defines post-apartheid South Africa with its cultural 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 constructed. The cultural discourse of patriarchy and the 'regime of truths' regarding ideals and taboos defining female sexuality, its obligations, and its custodianship are the focus of this play s, and its custodianship are the focus of this play.

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