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Critically examines influential novels in English by eminent black female writers Studying these writers' key engagements with nationalism, race and gender during apartheid and the transition to democracy, Barbara Boswell traces the ways in which black women's fiction criticality interrogates narrow ideas of nationalism. She examines who is included and excluded, while producing alternative visions for a more just South African society. This is an erudite analysis of ten well-known South African writers, spanning the apartheid and post-apartheid era: Miriam Tlali,

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Lauretta Ngcobo, Farida Karodia, Agnes Sam, Sindiwe Magona, Zoë Wicomb, Rayda Jacobs, Yvette Christiansë, Kagiso Lesego Molohe, and Zukiswa Wanner. Boswell argues that black women's fiction could and should be read as a subversive site of knowledge production in a setting, which, for centuries, denied black women's voices and intellects. Reading their fiction as theory, for the first time these writers' works are placed in sustained conversation with each other, producing an arc of feminist criticism that speaks forcefully back to the abuse of a racist, white-dominated, patriarchal power.

The Love Song of André P Brink is the first biography of this major South African novelist who, during his lifetime, was published in over 30 languages and ranked with the likes of Gabriel García Márquez, Peter Carey and Aleksandr Solzhenitsyn. Leon de Kock's eagerly awaited account of Brink's life is richly informed by a previously unavailable literary treasure: the dissident Afrikaner's hoard of journal-writing, a veritable chronicle that was 54 years in the making. In this massive new biographical source – running to a million words – Brink does not spare himself, or anyone else for that matter, as he narrates the ups and downs of his five marriages and his compulsive affairs with a great number of women. These are precisely the topics that the rebel in both politics and sex skated over in his memoir, *A Fork in the Road*. De Kock's biographical study of the author who came close to winning the Nobel Prize for Literature not only synthesises the journals but also subjects them to searching critical analysis. In addition, the biographer

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measures the journals against additional sources, both scholarly and otherwise, among them the testimony of Brink's friends, family, wives and lovers. The Love Song of André P Brink subjects Brink's literary legacy to a bracing scholarly re-evaluation, making this major new biography a crucial addition to scholarship on Brink.

Wilbur Smith has lived an incredible life of adventure, and now he shares the extraordinary true stories that have inspired his fiction. I've been writing novels for over fifty years. I was lucky enough to miss the big wars and not get shot, but lucky enough to grow up among the heroes who had served in them and learn from their example. I have lucked into things continuously. I have done things which have seemed appalling at the time, disastrous even, but out of them have come another story or a deeper knowledge of human character and the ability to express myself better on paper, write books which people enjoy reading. Along the way, I have lived a life that I could never have imagined. I have been privileged to meet people from all corners of the globe, I have been wherever my heart has desired and in the process my books have taken readers to many, many places. I always say I've started wars, I've burned down cities and I've killed hundreds of thousands of people - but only in my imagination! From being attacked by lions to close encounters with deadly reef sharks, from getting lost in the African bush without water to crawling the precarious tunnels of gold mines, from marlin fishing with Lee Marvin to near death from crash-landing a Cessna airplane, from brutal

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school days to redemption through writing and falling in love, Wilbur Smith tells us the intimate stories of his life that have been the raw material for his fiction. Always candid, sometimes hilarious and never less than thrillingly entertaining, On Leopard Rock is testament to a writer whose life is as rich and eventful as his novels are compellingly unputdownable.

Identity, belonging and voyages of personal discovery are but some of the themes inventively explored in Antjie Krog's first full-length work to appear in English since the publication of *Country of My Skull*. In times of fundamental change, people tend to find a space, lose it and then find another space as life and the world transform around them. What does this metamorphosis entail and in what ways are we affected by it? How do we live through it and what may we become on our journey towards each other, particularly when the space and places from which we depart are – at least on the surface – vastly different? Ranging freely and often wittily across many terrains, this brave book by one of South Africa's foremost writers and poets provides a unique and compelling discourse on living creatively in South Africa.

When a stranger is captured by the Guards of the House and Garden where she has worked all her life as a slave, sixteen-year-old Claidi helps him escape and sets

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out with him to journey to his home city through the dangerous Waste.

After Cooper Blake wakes from a serious car accident to find himself in the company of an attractive, tormented ghost, he keeps his visions to himself until he discovers that two of his peers also hide supernatural abilities.

Drawing on firsthand experience, distinguished South African writer Lauretta Ngcobo depicts the lives of rural women in South Africa, paying homage to the extraordinary courage and remarkable endurance of these unsung heroines of the struggle against apartheid. Set in the barren Sabelweini Valley in the 1950s to 1980s, the novel centers around one young woman, Jezile, whose political consciousness deepens as state laws threaten her earnings and her land. Arrested along with hundreds of others and sentenced to six months hard labor in prison, Jezile returns home to find her child dying of starvation. When her husband is arrested for stealing milk to save the child, Jezile must fight to ensure her family's survival.

It is 1998. The South African Truth and Reconciliation Commission is trying to make sense of over thirty years of human rights violations. In London, Lally, a white South African émigré, goes to dinner with Pim - a long-forgotten childhood friend -

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and his latterday English family. For Lally, adult existence has by choice remained transient, uprooted; a life of little consequence estranged from its own origins. But it is becoming clear that history will reach out, even to the inconsequential, and for Lally to seek out the truths of the child she must breach the hermetic safety of adult refuge. Moving between contemporary London and the rural South Africa of twenty years earlier, *The Beneficiaries* traces both the young woman's search for knowledge and self in a society that disallows individuality and the older woman's journey beyond apathy and disillusionment towards the renewal of vitality and hope. Exploring the shifting relations between memory, forgetting and denial, when the truth comes in many versions, and the inexorability of memory as the most merciless personal truth, *The Beneficiaries* is ultimately about the possibility of healing, in a nation and a human soul.

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