Table of Contents

| Preface | xi |
|---|------|
| Acknowledgements | xxv |
| Illustrations | xxix |
| | |
| Introduction | 3 |
| Definitions 3; terminology 6; the English language 8; postcolonial literary history 10; multiculturalism 12; a comparative approach 13; "a sociological imagination" 15; structure of the book 19 | |
| 1 "Look elsewhere for your bedtime story": | |
| William Plomer and the Politics of Love | 35 |
| Race classification 35; "Immorality" 38; William Plomer 45; Turbott Wolfe 47 | |
| 2 "Life on the black side of the fence": Forced Removals and the Migrant Labour System in Mtutuzeli Matshoba's <i>Seeds of War</i> | 57 |
| Forced removals 57; migrant labour 59; the literary response 61; Matshoba's Seeds of War 64; the historical background 77; Matshoba's version 81 | |
| 3 "An island in a sea of apartheid": Richard Rive's District Six | 87 |
| The Coloureds 87; how was this done? 89; District Six 91; Richard Rive 95; <i>Buckingham Palace District Six</i> 101 | |

| 4 "Literature in an imperfect world": Censorship in South Africa The censor's passage 109; the legislation 112; the 115; a new phase? 122; media restrictions 127 | 109 censorship of literature |
|--|---|
| 5 Of "Undesirability": The Control of Theatre in South Africa During the Age of Apartheid An encounter with the authorities 137; the impositie appeal system 141; other legislation 143; political surveillance 148; statistics 150; the effects on per overseas 151; a theatre of the absurd 153; satire 1 | intervention 148; police formances of plays from |
| 6 "Born out of flames": Matsemela Manaka's Theatre for Social Reco Early career 163; <i>Staffrider</i> 166; <i>Egoli</i> 169; <i>Childre</i> <i>Koma</i> 173; <i>Toro</i> 174; <i>Gorée</i> 174; <i>Blues Afrika Ca</i> ness 177; educating the dispossessed 179 | en of Asazi 171; Siza 172; |
| 7 "Repainting the damaged canvas": The Theatre of Matsemela Manaka The language of the plays 188; visual images 196 dance 198 | 185 D; mime 192; music 195; |
| 8 "The people are claiming their history" Reconstructions of History in Black South A View of history 205; debates and re-evaluations 21 tion of history in "Three Days in the Land of a exercise in political conscientization 219 | frican Writing 205 0; Matshoba's reconstruc- |
| 9 From Soweto to Gorée: A South African Writer in Search of the Afri Crossing borders 223; Sepamla in Senegal 225; Africa 226; Gorée: the play 228; the spiritual journ | Manaka's visits to West |

| 10 "When it's all over, and we all return": Matsemela Manaka's Play <i>Ekhaya – Going Home</i> | 237 |
|---|-----|
| Exile 237; the return of the exiles 239; <i>Ekhaya</i> : the play 241; postscript 254 | |
| 11 Theatre for a Post-Apartheid Society Transition 257; the challenge to theatre 259; change in the theatre 260; theatre under apartheid 261; theatre and social transition 265; new priorities 268; the Performing Arts Councils 270; principles of post-apartheid theatre 273 | 257 |
| 12 Conclusion: "What are South Africans now going to write about?" | 279 |
| Reinventions 279; conferences and festivals 283; Njabulo Ndebele 287; Albie Sachs 293; language 297; the concerns of black writers 302; drama 303; coming to terms with the legacy of the past: Ivan Vladislavić's short story "The WHITES ONLY Bench" 308; the border 313; Greig Coetzee's <i>White</i> <i>Men with Weapons</i> 318; Truth and Reconciliation 320; doing justice to the TRC 327; Paul Herzberg's <i>The Dead Wait</i> 329; <i>Ubu and the Truth</i> <i>Commission</i> 333; final remarks 343 | |
| Appendix: The Intoxicated Octopus and the Garlic-Kissed Prawn: On South African Bibliography The liberation struggle 347; the process of transition 349; transition and | 347 |

Works Cited

literature 350; the challenge for the bibliographer 353

359