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**HSS Awards 2019 TEAM**
Busi Pilane • Keketso Phakoe • Musa Maphalakasi • Tebogo Moloa • Vuyo Dlamini • Tlaleng Mofokeng • Kambale Muhongya
The Institute is proud to present the fourth annual Humanities and Social Sciences (HSS) Awards collection. This impressive collection represents the most compelling work by scholars in the HSS in South Africa. The awards continue to advocate for meaningful dialogue in all aspects of what makes us truly South African. Indeed, it is an undeniable fact that as South Africans, we often find ourselves on the edge of a precipice, having to choose between hope and despair. Our challenges are many and varied, ranging from the persistence of racism, the troubling rape culture, poverty, inequality, and uncertainty about land reform. Yet we know that we are a resilient people.

The HSS Awards 2019 collection continues to serve as a platform for unearthing new voices and finding South African stories that cast a light on us as a nation, telling of our struggles as we grapple with a myriad of challenges, but also celebrating our resilience.

I am particularly proud of the fact that much of the content would be suitable for incorporation into higher education curricula. Yet again, these works attest to the fact that a thriving HSS community in South Africa means more innovative ideas, which will go some way towards boosting research and development in the country while contributing to the transformation of our higher education curriculum – in line with the National Development Plan 2030 vision.

A stronger, more relevant higher education system will be achieved by promoting the outcomes of HSS study and thought as these yield an enhanced quality of debate and discussion. The HSS Awards and the celebrated outputs complement the mandate and vision of our collective responsibility of achieving a transformed higher education system.
A growing HSS scholarship
The impressive quality and substantive entries comprise more than 60 books (non-fiction and fiction) and 10 creative collections, depicting a variety of themes. They give us insight into an HSS community of scholars who are engaging in meaningful dialogue with the wider society about pertinent issues of the day. Subjects examined cut across history, sociology, politics, development studies, macroeconomics, inequality studies, gender, hunger and poverty studies, education, land reform, ethics and morality.

The 2019 submissions deliver new texts and narratives that not only showcase South Africa and the diversity of its people, but also delve into the complexities of what makes us human. The content is, on the whole, relevant and captivating.

In the Fiction category, authors are grappling with issues of identity, interwoven with our history and present realities. Reading the submitted novels, poems and short stories was a pleasure, reminds us that, as a society with a rich history and grappling with new social phenomena, we have many compelling stories that should be told and retold.

Fred Khumalo’s Dancing the Death Drill (Umuzi) is a substantive historical fiction based on the true story of black South African soldiers who were on board the ill-fated warship, the SS Mendi, on their way to France to assist in the allied war effort, when it collided with a mail ship and sank. Khumalo retells this part of our South African history by lifting the veil on Africa’s unsung surviving heroes of the SS Mendi. Apart from describing the war and the tragedy of so many lives lost, the writer examines such universal themes as racial politics and the strong bonds of friendship and love.

It is certainly not surprising that the Non-Fiction category is yet again showcasing a solid and compelling collection of outputs.

The focus on the legacy and commemoration of 40 years since Steve Bantu Biko’s cruel death, is represented in this year’s selection of non-fiction titles. The Black Consciousness Reader (Jacana Media) seeks to shed light on the history, culture, philosophy and meaning of Black Consciousness through various voices, who reveal interesting biographical details about Biko. The Testimony of Steve Biko (Picador Africa) gives an account of the meaning of Black Consciousness and what the expression is meant to represent within a South African context. Biko: Philosophy, Identity and Liberation (HSRC Press) is a well-written account of the history of Black Consciousness that adds much-needed intellectual gravitas to the many volumes of work on Biko and Black Consciousness in South Africa.

The Creative Collection proves yet again that this genre is not only about entertainment; the body of work presented here provides much-needed critical social commentary that gives us new insights into the time and place we find ourselves in. Expressed through a variety of media – music, performance, visual art, to name a few – these critiques are rendered even more thought-provoking. In Abénaa / Alzire / Dandara / Tsholofelo, artist Kitso Lynn Lelliott presents a classic work in the form of a combination of history, arts and poetry. She uses these art forms to portray the voices of the marginalised and create a space where the past is infused with the present.

There is no doubt that South Africa enjoys intellectual
Outputs of the HSS Awards attest to the crucial role that the HSS disciplines have to play in unlocking the country’s potential for greater social cohesion.

abundance, however it needs to be nurtured. Outputs of the HSS Awards attest to the crucial role that the HSS disciplines have to play in unlocking the country’s potential for greater social cohesion. It is evident in this year’s submissions. More than ever, South Africa needs agile and well-rounded thinkers who can assess and adapt to change, analyse social phenomena, produce new paradigms and consider the past to better prepare for the future.

A heartfelt “Thank You”

To the 28 HSS Awards 2019 judging panel of acclaimed HSS scholars and contributors, a huge THANK YOU for the many hours spent reviewing and deliberating on the works, which have provoked deep conversations and robust debate – such is the power of writing, performance, creative expression, social interaction, activism, art installation, the dissemination of ideas and so on. It’s all part of the HSS experience, and celebrating these entries serves to enhance that power and enrich one’s exposure to the myriad works that make up these disciplines.

As the NIHSS, we extend our gratitude to the publishers, our indispensable partners in our quest to find new voices and texts. Without their participation and passion for driving our transformative agenda, it would be a lost cause.

PROF SARAH MOSOETS
Chief Executive Officer
National Institute for the Humanities and Social Sciences (NIHSS)
The Humanities and Social Sciences (HSS) Awards: Book, Creative Collection and Digital Contribution 2019 – celebrating outstanding contributions to the HSS by academics, curators and artists based at participating South African universities, working to advance the HSS.

About the HSS Awards
Now in its fourth edition, the HSS Awards reflect the relevance that the Humanities and Social Sciences (HSS) hold for South Africa. The awards serve to acknowledge the outstanding contributions made to these disciplines by academics, curators and artists alike from participating South African universities, all of whom are working hard to advance the HSS.

A primary reason for the establishment of the NIHSS was to assist in building a robust, post-apartheid higher education system through a dynamic HSS component. Hence, these awards promote, recognise and celebrate members of the HSS community who are creating post-apartheid and post-colonial modes of thought, practice and scholarship, and those who are harnessing digital technology as a way to further such aims.

The NIHSS honours such innovative and socially responsive scholarship reflected in the HSS Awards collection.

Publishers
Acknowledgement

The 2019 HSS Awards team would like to thank the following publishers for supporting the awards call by submitting entries:
HSS AWARDS AT A GLANCE

The fourth instalment of the Humanities and Social Sciences celebrate the outstanding contributions to the HSS by academics, curators and artists based at participating South African universities.

THE JUDGING PANEL
- 13 non-fiction
- 7 fiction
- 8 creative collections
- **28 TOTAL**

ENTRIES
- +70
- **+60 books**

3 CATEGORIES
- Creative Collections
- Books: Non-fiction
- Books: Fiction
Fiction
My maiden stint as an NIHSS judge in the fiction category at once demanded my assiduous adjudication and intellectual vulnerability. On the one hand, the sheer brilliance of literature submitted was overwhelming, yet on the other, variegated responses thereto were equally bewildering. With every other judge drawn to one facet of each literary gem, arriving at consensus was a product of unexpected equanimity. Thus will the best of these books undoubtedly shed new insights on the Humanities and human sciences!

— Prof Kgomotso Masemola
The lives of South Africans have always been interwoven in complex ways. There is a long history of division, but also of profound (and often surprising) instances of mutual recognition. Recognition is an exciting anthology of short stories, published in 2017, in which 22 South African writers render these intricate connections. The writers whose stories have been selected use the transformative power of the imagination and the unique appeal of the short story to illuminate aspects of our past and present. Cumulatively, their stories tell of a history tainted by misrecognition but not, finally, bound by it.

Among the contributors are some of our best-known short story writers: Pauline Smith, Herman Charles Bosman, H.I. E. Dhlomo, Can Themba, Nadine Gordimer, Alex La Guma, Miriam Tlali and a host of other eminent writers. There is also a selection of vibrant newer voices: Makhosazana Xaba, Nadia Davids, Mary Watson, Lindiwe Nkutha, Wamuwi Mbao and Kobus Moolman.

Chronologically, the collection ranges from the 1920s to the 21st century. It builds on its predecessor, Encounters, but devotes significant attention to the transitional and post-apartheid years: almost half the stories were published after 1994.

The anthology includes a generous and detailed introduction, written by David Medalie. It traces the motif of recognition, discusses the general characteristics of short stories and the narrative devices used by writers, and includes a brief analysis of each short story. Recognition is bound to elicit in readers an appreciation of context as well as the craftsmanship involved in telling a memorable tale.


HSS Awards Judge’s comments:
“Drawn from the vast quarry of South African writers, this edited anthology is no doubt substantive in its content. The content is well articulated in the sense of the chronological and thematic ordering of the tales. This provides a sense of both continuity and coherence overall. Evidently, with many good writers chosen to populate its pages, the anthology boasts the best that South Africa has to offer.”
**Twin Tongued Azanian Double Speak**

*by Zethu Cakata*

(National Library of South Africa)

_Twin Tongued Azanian Double Speak_ is a volume of poetry that focuses on multiple meanings of being and on a South Africa of great sacrifices and debatable triumphs. It is an accessible read and carries stinging messages that are delivered briefly. This uniquely presented collection is the writer’s first published creative work. It carries unassuming depth and calls the reader to question the South African democratic reality.

The collection serves as a tribute, a memory of love, war and sacrifice. At the same time, a voice emerges that speaks back to fluttering flags and won elections; it is a cry and a call to revisit the original promise of the return of Afrika to Afrika. This double meaning is creatively woven into the poetry in a way that forces the reader to confront the complexities of our country’s negotiated settlement. The work mirrors the spirit of the departed, the impoverished, the ignored and the despondent.

_HSS Awards Judge’s comments:_

“**The collection serves as a tribute, a memory of love, war and sacrifice. At the same time, a voice emerges that speaks back to fluttering flags and won elections; it is a cry and a call to revisit the original promise of the return of Afrika to Afrika.**”
This is a historical novel set in South Africa and France during World War I. Based on, and inspired by, an incident that was rendered insignificant by both historians and successive governments in South Africa, it reimagines the sinking of the SS Mendi, one of the troop ships that transported a total of 25,000 black men over a period of three years (1916 - 1918) to go and serve on the Western Front. In the early hours of 21 February 1917, the SS Mendi, which had travelled for a full month from Cape Town, was in the middle of the English Channel when it collided with another vessel. Within an hour, the SS Mendi had sunk completely, taking the lives of 646 men.

The book does not pretend to be a linear, historical text. Rather, the author uses the Mendi as a springboard from which he launches a conversation on the subject of black men serving in wars that were not theirs and, of course official recognition (or lack thereof) of their selflessness. The author lets us take in the men’s different backgrounds and then begins the artistic expression as he gets us to scratch the surface to find human beings behind it.

While the book challenges orthodoxy on many fronts, it also seeks to celebrate the ordinariness of these extraordinary men of the SS Mendi. The book is also a challenge to historians and citizen activists to revisit the story of the men of the Mendi in all its intricacies: the recruitment process; what really happened when the ship went down; how the survivors fared in France; and, of course, the embarrassing chapter of what happened to those men who came back home after the war, only to be told that, as they had not served in France as proper soldiers, they would not get official recognition even in terms of medals.

The book exposes an injustice, and calls – through the mouths of the characters – for amends. It is, in a sense, a response to novelist George Orwell, who apprehends the role of a writer in society as follows: “My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, … I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work of writing a book, or even a long magazine article, if it were not also an aesthetic experience.”

The book also seeks to encourage more scholarly research into the story of the Mendi and other forgotten slices of South African history.

Fred Khumalo has won numerous awards for his journalistic work and is the author of seven books (three novels, and four non-fiction titles). He holds an MA in Creative Writing from Wits University and was a Fellow at the Nieman Foundation for Journalism at Harvard University (2011-2012). He is a PhD Creative Writing candidate at the University of Pretoria. A stage adaptation of his latest novel, Dancing the Death Drill, ran for three weeks at the Nuffield Theatre, Southampton, UK in July 2018. At the time of writing, the play was due to transfer to the Royal Opera House, London.
**Excerpt:** “I cleared out the room in which I had exhibited my stuffed birds in glass cases. I packed away the birds’ eggs and nests into boxes, as well as the cassettes of bird-call recordings. They made me think too much about Pa, and I didn’t want to think about him. Because then I would hate Annalisa, and a mother must not hate her child.

“They are standing under a karee tree in the back garden, watching a fiscal shrike, when her father, a prison doctor, confesses to Rosaria that he too is a type of hangman. At Pretoria Central, where he issues hanged prisoners’ death certificates, he sometimes also delivers the coup de grâce. But what if those executed were innocent? wonders Rosaria.”

**Synopsis:** Now, years later, shortly after her daughter Annalisa’s mysterious death, Rosaria recalls the barn owl she and her enigmatic daughter reared. That was before Annelisa’s rock music turned her into a cult figure, and before she turned her back on her mother.

Rosaria’s inner torment predates her child’s death. Her troubled past is stirred up further when Annelisa’s daughter makes an appearance – a grandchild of whom Rosaria never knew. But how did her daughter die? And how much of an executioner is Rosaria herself?

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**HSS Awards Judge’s comments:**

“This is a South African story, written with an intensity in prose that veers from the poetic description of birds to demotic interpersonal exchanges in which the sordid secrets of the family are revealed and wrought into a highly readable and absorbing narrative.”

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**Die laksman se dogter (The Hangman’s Daughter)**

*by Gerda Taljaard*

(Penguin Random House South Africa)
In this, her debut novel, the author tells a story that is too often spoken of only in whispers: that of domestic violence. The themes of loss, violence and abuse are represented with dignity and balanced with a powerful lyricism, infusing the titular grace with a double meaning. This novel is relatable in its honest representation of the “ordinariness” of intimate violence, its nuances and complexities: readers are able to recognise themselves, their families and their neighbours.

It is a coming-of-age story about Grace, a girl growing up in a township in 1980s Cape Town during the state of emergency with a distant mother and an abusive father. State-sanctioned violence is deftly interwoven with Grace’s experience of domestic violence.

The author explores the effects of domestic violence on those directly affected, as well as its imprint on successive generations. She also throws into relief the silent complicity of communities in which abused women live – where people pretend not to see or hear violence taking place around them.

Boswell wrote the novel both to highlight the prevalence of domestic violence in South Africa and to educate people. She has conducted workshops on the subject with students at the University of the Witwatersrand and the University of Cape Town, using Grace as an entry point into discussions about violence and precursors to violence in intimate relationships.

Grace – a novel has been critically acclaimed. It is now incorporated into the curricula of two universities: at the University of the Witwatersrand, where it is part of a third-year course on trauma in South African literature; and at Georgetown University in Washington DC, where it forms part of the Gender and Women’s Studies curriculum.

Grace – a novel was selected to feature in the 2018 Frankfurt Book Fair’s WomenList catalogue as one of 30 significant titles from all parts of the world dealing with the position of women, the adversities they face and their emancipation. The catalogue is an initiative of the International Alliance of Independent Publishers.

In addition, the novel won the University of Johannesburg’s Creative Writing Award 2018 for a debut work, was long-listed for the Sunday Times Literary Award 2018, and was one of the Sunday Times’ Best Reads of 2017.
This book is a shelter, a place where slums are not art, they are simply where we live. It’s a place where albinos are not unicorns, they are only beautiful and ordinary. And it’s a place where gays are pained and also completely conventional. In this book, strange choppers fly and Africa is a landscape not simply for the past but for projections of the future,” Sisonke Msimang, head judge of The Gerald Kraak Award.

Pride and Prejudice: the Gerald Kraak Anthology of African Perspectives on Gender, Social Justice and Sexuality is a collection of the short-listed entries to the inaugural Gerald Kraak Prize. The award is named after Gerald Kraak (1956 - 2014), who was a passionate champion of social justice and an anti-apartheid activist. Offering important African perspectives gathered from the continent, this inaugural edition features works of fiction, journalism, photography and poetry which serve as a badge of honour for those who work tirelessly to keep hope alive by working towards lasting change, and for those who continue to love in spite of the fear. The works are multilayered, brave and stirring, and represent a new wave of fresh storytelling.

HSS Awards Judge’s comments:

“This is a collection that, in its admixture of visual textures and literary tropes, enriches the existing body of knowledge around narrative outlay. In its use of photographic images as visual signifiers, it interrogates the run-of-the-mill understanding of the human body in the construction of meanings around sexuality and preferences.”

The Other Foundation is an African trust that advances equality and freedom in southern Africa with a particular focus on sexual orientation and gender identity. It gathers support to defend and advance the human rights and social inclusion of homosexual and bisexual women and men, as well as transgender and intersex people in southern Africa – and it gives support to groups in a smart way that enables them to work effectively for lasting change, recognizing the particular dynamics of race, poverty and inequality, sex, national origin, heritage, and politics in our part of the world. It does this by working both as a fundraiser and a grant maker.
Dikeledi captures, carefully and movingly, the essence of the turbulent days in which it is set. The focus on family drama within an incredibly difficult social situation, the small daily struggles rather than the huge challenges that conventionally make for archival footage, are what sets the novel apart from other literature that deals with the period. This is an evocative and finely detailed novel of ordinary life under apartheid that follows the lives of a family, particularly the women of various generations, who are named Dikeledi, who together form the backbone of the story.

Dikeledi
Child of Tears, No More

ACHMAT DANGOR
A Novel

HSS Awards Judge’s comments:
“ There’s a layered design to the novel. The author blends or makes a collage of past and present whispers of story, history ... in simple yet instantly evocative imagery and colours that tell us it is a book of gravity, reflection, and a silhouette that could be any one of us, someone we know.”

BEST FICTION SINGLE AUTHORED VOLUME

Dikeledi

by Achmat Dangor
(Pan Macmillan)

Achmat Dangor lives in Johannesburg. He has published four novels: Waiting for Leila (1981), The Z Town Trilogy (1990), Kafka’s Curse (1997) and Bitter Fruit (first released in 2001), as well as a three collections of poetry and short story collection, Strange Pilgrimages (2013). He has won many literary awards, including the South African Bosman prize for Kafka’s Curse. Bitter Fruit was shortlisted for the Man Booker Prize for 2004 as well as the 2003 International Dublin Impac Award. Dangor is also an active development professional and has headed up various non-governmental organisations in South Africa, including the Nelson Mandela Children’s Fund and the Nelson Mandela Foundation.
In this, her fourth novel, Angela Makholwa again gives us a deceptively simple yet layered narrative, in which the plot is as memorable as the characters are unforgettable. The story is a fictional account of blesser-blessee relations, a topic that has been in the public eye over the past few years.

**Synopsis:** When you are accustomed to the finer things in life – designer shoes, champagne, VIP lounges, exotic holidays abroad, a luxury penthouse and expensive wheels – what independent young woman in her right mind would want to let them go? Certainly not the beautiful, ambitious and super-streetsmart Bontle Tau, who has used her looks and charm throughout her life to get exactly what she wants. The lifestyle doesn’t come cheap, though. Nor does maintaining the body that allows it (just ask Dr Heinz at the beauty clinic). Luckily, Bontle has a degree in Mencology, and there is no shortage of blessers at her penthouse door, eager to give her all the love and (financial) support she needs.

Papa Jeff may be overweight and getting on a bit, and receiving some unwanted attention from the Hawks; and Teddy may not have fully come through for her on that messed-up tender business; but Mr Emmanuel, the Nigerian businessman with deep pockets and the possibility of conferring “second wife” status – could that be love? Keeping all her boyfriends happy and living a fabulous life is not without its challenges.

With so many people clamouring for Bontle’s attention – from her shebeen queen mother Gladys in Mamelodi, who is taking strain bringing up her teenage brother on her own; to her girlfriends, Iris and Tsholo; not to mention her soon-to-be ex-husband, the ever-patient, ever-loving Ntokozo – Bontle barely has time to post on Instagram these days. Sooner or later, something’s got to give.
Shadow Play
by Alison Lowry
(Jacana Media)

HSS Awards Judge’s comments:
“... We are, as a nation, grappling with issues of sexuality, especially that which is seen as non-normative, and issues of national origin. Both are portrayed so vividly in this novel.”

Shadow Play is a powerful novel of subterfuge, betrayal, risk and deep bonds of friendship formed during a time of struggle and pain while a new nation, determined to rise, faces seemingly insurmountable obstacles.

Synopsis: When confronted with his call-up papers for the apartheid army, with his fellow student activists either scattered or in jail, Matthew chooses exile in Europe. In Amsterdam, he reconnects with his friend Oliver, who is studying music there. As he falls into a different rhythm of life, and as contented as he is in a loving relationship and a job in a music store, the pull of his homeland never leaves him. When he receives an unexpected call from a former activist comrade, he makes a decision that will put at risk everything he has built in his new life. And when he meets Mandla for the first time, he knows there will be no going back.

In the deceptive ease and heady freedom of a cosmopolitan city, where liberal attitudes of Amsterdammers towards politics and sexuality are accepted as the norm, Matthew considers possibilities open to him that would have been impossible even to envision in his home country. But the reality of living as a refugee and an immigrant in Europe begins to intrude and, with it, a new and sometimes disquieting understanding of protest politics and the liberal ideal. For Mandla, directions to a liberated country that were once clear to him and untainted by self-interest and the seduction of power, become blurred at times and increasingly uncomfortable.

Both men are asked to search deep in their hearts when they are asked to make choices that challenge them morally, personally and politically.

Gerald Kraak, until his death in 2014, was the head of the South African office of Atlantic Philanthropies. After studying at the University of Cape Town, during which time he was a student activist in the anti-apartheid movement, he left the country to avoid conscription, taking up residence in Amsterdam. He published two books on South African politics and directed a documentary film on gay conscripts in the apartheid army. His first novel, the acclaimed Ice in the Lungs, which began the story of Matthew and Oliver, and which is continued in Shadow Play, was joint winner in 2005 of the European Union Literary Award. Shadow Play, while technically a sequel to Ice in the Lungs, is a stand-alone novel.

Kraak was in the process of writing it when he died, leaving an unfinished draft in the care of his literary executor. Alison Lowry spent much of her career in commercial publishing. She is the author of two novels, Natural Rhythm and Wishing on Trains, and ghost wrote Steve Hamilton’s best-selling memoir, I Want My Life Back. She currently works as an editor.
Asylum
by Marcus Low
(Pan Macmillan)

BARRY JAMES IS DETAINED IN A QUARANTINE FACILITY IN THE BLISTERING HEAT OF THE GREAT KAROO. HERE HE EXISTS IN TWO WORLDS: THE DISCORDANT AND UNFORGIVING REALITY OF HIS INCARCERATION AND THE LYRICAL, SNOWY LANDSCAPES OF HIS DREAMS. HE HAS CUT ALL TIES WITH HIS PREVIOUS LIFE, HIS HEALTH IS FAILING, AND HE HAS GIVEN UP ALL HOPE. ALL HE HAS TO CLING TO ARE THE MEANDERINGS OF HIS RESTLESS MIND, THE DAILY ROUND OF PILLS AND THE JOURNALS HE RELUCTANTLY KEEPS AS TESTIMONY TO A LIFE ONCE LIVED.

THE NOVEL IS A TIMELY, SEARING VISION OF AN ALL-TOO-Possible WORLD, WHERE MOMENTS OF HUMAN GRACE AND DREAMING GLEAM ALL THE BRIGHTER IN CONFINEMENT. WITH THIS COMPPELLING PARABLE, RICHLY IMAGINED, LOW EMERGES AS A PROFOUND AND WHOLLY ORIGINAL VOICE IN SOUTH AFRICAN LITERATURE.

HSS AWARDS JUDGE’S COMMENTS:
“IN THE AFTERMATH OF HIV/AIDS AND LIFE ESIDIMENI, THIS IS A VERY RELEVANT COMMENTARY ON THE MANNER IN WHICH THE SOUTH AFRICAN GOVERNMENT DEALS WITH PLAGUES.”

MARCUS LOW IS A CAPE TOWN-BASED WRITER AND PUBLIC HEALTH SPECIALIST. HE COMPLETED AN MA IN CREATIVE WRITING AT THE UNIVERSITY OF CAPE TOWN AND IS CURRENTLY PURSUING HIS PHD IN EPIDEMIOLOGY. ASYLUM IS HIS DEBUT NOVEL. LOW PREVIOUSLY WORKED AS POLICY DIRECTOR AT THE TREATMENT ACTION CAMPAIGN (TAC), AND NOW EDITS THE PUBLIC HEALTH MAGAZINE SPOTLIGHT, WHICH FOCUSES ON TUBERCULOSIS AND HIV.
In a world where violent rivalry, and reckless and inconsiderate driving have earned the taxi industry a bad rap, many drivers have had encounters with careless taxi drivers – but how many have actually stopped to consider what it would be like to walk a mile in their shoes? The Last Stop is a compelling novel that gets under the skin of a taxi driver and his life.

Macko is a man adrift, a taxi driver with a corrupt boss and a loving but unreliable girlfriend. He does the long-haul run between Qwaqwa and Johannesburg, but these days there are voices in his head and visions on the road. An outbreak of taxi violence sets off a chain of events that threaten to overwhelm Macko, who, after decades in South Africa, is still seen as a foreigner and at risk of xenophobia. Crime fiction featuring paranormal elements, The Last Stop combines gritty realism with the magical. It shows what happens between people in times of taxi violence and deals with themes of lust, betrayal and revenge. An engaging, clever, interesting and darkly enjoyable read with an incredible plot twist at the end.

The book is dedicated to Mido Macia (1985-2013), a Mozambican immigrant and taxi driver who was killed in the custody of the South African Police Service.

HSS Awards Judge’s comments:

"Credibly shows the impact that bigger socio-economic and political tides of change and inequality have on the lives of ordinary and already historically marginalised citizens – thwarting their efforts to improve their lives."
If I Stay Right Here

Chwayita Ngamlana

was born and raised in Makhanda (formerly Grahamstown). She is an only child who found comfort and companionship in reading and writing from the age of 10. She has a degree in Music and a master’s in Creative Writing. This is her debut novel.

HSS Awards Judge’s comments:

"The narrative perspective of the novel is bold and daring; it entices, seduces and cajoles the reader into an edifice and milieu in which heterosexuality is ignored with full consciousness of its hovering and ubiquitous societal presence. This is an impressive hallmark of the novel. The polemic aspect is subdued by a convincing plot and audacity that the narrator has entrenched in the characters, who walk on it as if ignoring the eyes and critique of a socially conservative reader – sticking a saucy tongue at him/her, without flinching at piercing the red carpet of conservative heterosexual bias with the tip of sharp stilettos."

Shay, a seemingly shy and innocent journalism student, is sent to a female prison to cover a story on an inmate, but falls in love instead. Two months later, Sippy, Shay's love interest, is out of prison and they move in together. On the outside, Sippy is the haunted one in the relationship, but as their love story unfolds, it turns out that Shay has her own secrets. Their vastly different lives make it challenging for them to be the kind of couple they so desperately want to be. Unable to get themselves untangled from the web they've created, Shay and Sip use money, other people and sex to fix things, but is this enough?

This immersive and interesting story – written with no small amount of flair and intensity – is sexually charged and filled with moments of lacerating violence, both emotional and physical. At its heart, it is the story of a woman's inability to let go of that which both nourishes and destroys her.
Compared to the likes of Clockwork Orange by Anthony Burgess, Lauren Beuke’s Zoo City and Andrew Miller’s Dub Steps, Selling LipService is a daring novel. The author introduces readers to a strange assortment of new vocabulary, and in so doing, touches on the familiar danger of the commercialisation of language. Through a linguistically brilliant text, Tammy Baikie has created a world that exposes a society that has been swallowed up by “the ad men”.

Synopsis: Since coming of haemorrh-age, Frith must wear a LipService patch to write or speak. The words that the patch produces are not her own. Scripted by copywriters, they promote one sponsoring brand or another. With them, “You” – a voice in her head that is the patch’s brand persona and her conformist alter ego – appears.

Frith tells us: “I have been repackaged. My cellophane surface is so slick that not even the rain clings to it. But the package contents lie. This is not what I am. The gaudy veneer of bright words that declaim and cajole are not mine, they are yours. I am the perishable rawness beneath.”

Through the noise of You talking a variety of different LipService brands, Frith struggles to find her way back to speaking for herself. She believes her tastures – her ability to taste things she touches – are the key. But other elements of this consumerist society are equally interested in tastures for commercial gain.

HSS Awards Judge’s comments:

“One would like to suggest that the book indeed sheds light on areas of materialist control and an apparent lack of social consciousness. It raises questions about the predominance of economic and capitalist enculturation, and how it pervades not only the use of language, but also how people, as consumers, should think.”

Tammy Baikie is a translator who is qualified with French and German as source languages and dabbles in Russian. After four years living and working in Germany, she returned home to South Africa, where her translation career has continued, with advertising and communications as her field of specialisation. Tammy attended the Suisse summer writing programme in Edinburgh and completed an MA in Creative Writing at Wits University. She was longlisted in the 2010/2011 Fish International Short Story Contest.
In Wolf Trap, book two of The Limbo Trilogy, Paola Dante is trying her best to juggle her project management job with parenting a teen. The truth is that ever since her husband Daniel walked out on their marriage, she’s found it hard to get on with normal life. Now an unlikely and ill-equipped mother, she is all that stands between her adopted daughter, Simone, and the criminal kingpin who wants the teenage girl for his own ends and has set the wolves on her. When a strange cult group appears in the neighbourhood, Paola’s foreboding grows and Simone’s behaviour becomes increasingly erratic. Matters spiral out of control and one day Paola arrives home to find Simone gone.

To save her daughter – and herself – once and for all, Paola will face her every fear, her every mistake, and the past she thought she’d finally processed and left behind.

Somewhat darker and less fanciful than its predecessor, Lady Limbo (although the same delightfully eccentric characters people its pages), Wolf Trap takes Paola from a twisted Wonderland to a far more sobering reality. Now, a mother willing to protect her daughter with wolf-like ferocity, Paola has to face her worst fear – the possible loss of Simone as well as Daniel.

HSS Awards Judge’s comments:

“Set in Camps Bay, the second instalment of this trilogy migrates towards France, sweeping readers along a series of intriguing twists and turns, Despite the plot’s growing complexity, the author maintains her taut, captivating writing style.”

BEST FICTION SINGLE AUTHORED VOLUME

Wolf Trap

by Consuelo Roland

(Jacana Media)
Following on from her debut novel, *What Will People Say?*, the acclaimed author takes us into a world seemingly filled with promise yet bedevilled by shadows from the past. In this astonishing tour de force, Rossouw illuminates the tensions inherent in these new times.

Aaliyah Adams is a political reporter in Parliament and goes by the name of Ali. As Nelson Mandela begins his second year as president, she discovers that his party is veering off the path to freedom and drafting a new economic policy that makes no provision for the poor. She follows the scent of corruption wafting into the new democracy’s politics and uncovers a major scandal. She compiles stories that should be heard when the Truth and Reconciliation Commission gets under way, reliving the recent brutal past.

Her friend, Lizo, works in the presidency, controlling access to Madiba’s ear. Another friend, Munier, is beating at the gates of Parliament, demanding attention for the plague of HIV/Aids that’s stalking the land. Aaliyah lives with her devout Muslim family in Bo-Kaap. Her mother is buried in religion after losing her husband. Her best friend is getting married, piling on the pressure for her to get settled and pregnant. There is little tolerance for alternative lifestyles in this close-knit community.

The Rugby World Cup starts and tourists pour into the suburb, discovering a hidden gem their dollars can afford. Aaliyah is trapped with her family and friends in a tangle of razor-wire politics and culture. Can she break free?

Told with Rossouw’s trademark verve and exquisite attention to language, you will weep with Aaliyah, triumph with Ali and fall in love with the assemblage that makes up this ravishing new novel.

**BEST FICTION SINGLE AUTHORED VOLUME**

*New Times*

*by Rehana Rossouw*

(Jacana Media)

**HSS Awards Judge’s comments:**

“...The story is set in South Africa during the heady days of our new democracy, a time of euphoria, volatility and deep despair. The writer captures the ambience of Cape life in political flux through a protagonist striving to realise what freedom really means for her country and for herself. It’s an evocative tale, told with flair and an intimate knowledge of context.”
This is the Afrikaans translation of Thomas Mofolo’s classic novel, Chaka, written in 1925 and published in Sesotho. It is based on the life of the legendary Zulu king, Shaka.

The novel was first translated by Chris Swanepoel into Afrikaans in 1974, but given the sociopolitical changes that have occurred since then, Swanepoel felt an updated translation was required. “It is common knowledge that literary translations are never fully completed; they go out of print, they become outdated; new insights and understandings emerge, and therefore they regularly require revision,” he says.

The story of Chaka reads as a gripping tale of political power, high drama, action, bloodshed, love and deep sorrow. Swanepoel adds cultural context to Mofolo’s classic historical novel. The book is aimed at people interested in delving into literary works that were originally published in the African languages of Southern Africa.

Swanepoel says that while studying Sesotho at the University of the Free State in the early 1960s, he was introduced to the literary works of Mofolo and developed an admiration for his novel, Chaka. “I soon wished that fellow speakers and readers of Afrikaans literature could share this admiration for Mofolo, the depth of his creative mind and the nobility of his prose, albeit through translation.”

Mofolo’s Chaka has been described as a complex classic, and the linguistic content of this source text has been meticulously translated into Afrikaans. What makes this new edition unusual is the addition of an audio book: the entire text is read by acclaimed poet and writer Antjie Krog.

The book has been published as part of the Unisa Press Flame Series, an initiative that was sparked by the need to publish ground-breaking works which move beyond the scope of traditional publishing categories. Hence, it draws in works that are cutting-edge and that cater for both a new generation of digital narratives as well as an existing print-based readership.

The Chaka book and audio CD fall within the Unisa Flame Series in terms of its scholarly and artistic merit and its multidisciplinary scope. The intercultural contexts of Zulu and Sotho cultures come to the fore in the creative retelling of a classic Zulu legend, cast into Sesotho language and cultural practices. With the addition of the audio book, the link with the oral tradition within African cultures is made.

Listeners of the audio book have the added advantage of hearing Krog – a renowned Chaka scholar and herself an acclaimed poet – whose voice succeeds in subtly conveying nuances within various characters, flowing from her in-depth knowledge of the world of Chaka.
Son is a stunning achievement in post-apartheid writing. The debut novel by South African writer, Neil Sonnekus, Son brims with brio, verve and swagger. Although laugh-out-loud funny at times, it is also achingly poignant and deeply moving. Sonnekus brilliantly captures the so-called noughties with his tragi-comic creation Len Bezuidenhout, a recent divorcee whose quest for sex is as funny as his attempts to tease a hungover narrative from his father, a puritanical old curmudgeon. The two couldn’t be more different – or similar. They are both storytellers, but when the tale Len starts extracting from his old man is slowly revealed, it is anything but funny.

Through scalding humour, caustic wit and brutally frank interrogation into the country’s “post Rainbow Nation” pathology, this stylishly imposing work is one of hilarity, bitter warmth and eventual grace. Son is at times uproarious and unremittingly frank as it exposes politics as a tragic farce. It is both self-deprecating and sensual as it traverses the dark arts of sexual conquest and desire while it simultaneously unearths brutal anxieties around crime, alienation and ageing.

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Can Themba: The Teacher in the Newsroom
A documentary about the life and times of Can Themba.

Featuring:
Nicolai Nkosi, Ndlozi Gwembe, Joe Viljoen, Josephine Kannenth, Don Mabie, Andy Meyi, Alfred Kaspatsa, Phila Nkosi, and many more.

"The son of a bitch had no business to die." Can Themba

Executive Producer: Siphiso Mabola
Director: Samela Ty/docs, Warren Manuela

Creative Collection & Digital Contribution
It is an honour to be a judge on the panel after having entered the awards on two occasions. As an academic and practitioner, I feel that creative outputs with critical engagement are very significant contributions to the HSS in South Africa. I am therefore grateful that I have been able to contribute in some way to the discourse from the judging perspective this year. Scholarship and innovation in the HSS as part of a South African society in transformation is an outlook that is taken seriously by the judges. It was a privilege to have been able to deliberate on creative submissions with a panel of local academics and artists with whom I share a similar vision.

" - Nirma Mahdoo

**CHAIR JUDGE**

Prof Jyoti Mistry
Researcher and filmmaker
University of Gothenburg & Visiting Professor at University of the Witwatersrand

Nirma Mahdoo
Fashion Photographer & Filmmaker, Durban University of Technology
Winner Best Digital Humanities Tool or Suite of Tools
Gold has featured prominently in our civilisation for more than 6 000 years. People continue to be drawn to its colour, its lustre and its enduring qualities as a precious metal. Another reason that gold remains unique is because it is rare. Despite this, gold can be found in relatively high concentrations close to the Earth’s surface as well as underground, mixed in with other metals such as copper, silver and lead. It is sought after and, once extracted, is skilfully worked and jealously guarded.

Since the 1880s, South Africa has been the source of a large proportion of the world’s gold supply. Indeed, Africa’s history glitters with gold as symbol of the continent’s wealth. Archaeologically, the allure of gold has been associated with social status, political wealth and power. It was adapted into jewellery for decoration and ornament, and into coins to be used as currency. Today, it is estimated that the world consumption of new gold produced is 50% in jewellery, 40% in investments, and 10% in industry.

An archeological dig in the 1930s uncovered southern Africa’s earliest known kingdom of Mapungubwe, situated at the northern border of South Africa, joining Zimbabwe and Botswana. From 1220 to 1290, it appears that gold was produced in this kingdom as a symbol of personal power and prestige. Gold jewellery was fashioned for decoration and ornamental purposes. In addition, ceremonial and ritual objects – from animal figurines to bowls, sceptres and other forms – were made from thin gold foil. At Mapungubwe, a person’s status was expressed in their appropriation of gold in life and in death.

The Mapungubwe collection comprises 117 gold bracelets and 139 beaded gold necklaces that are made up of more than 12 000 gold beads. In addition, there are 133 gold coiled anklets, hundreds of gold bangles and more than 40 gold foil forms – the most recognisable of these being animal figurines such as the famous 800-year-old Golden Rhinoceros, as well as other rhino, a leopard, a crocodile, cattle figurines and other animal fragments.

Declared a national treasure, the Mapungubwe Gold Collection provides a glimpse into the wealth, diversity and beauty of a unique heritage. A large portion of the collection is now on public display at the University of Pretoria, where we will continue to execute our stewardship of these prized treasures responsibly and with a sense of national pride. They serve as a constant reminder of our African heritage and as a legacy for generations to come. It is worth noting that the Order of Mapungubwe is South Africa’s highest honour. Instituted in 2002 by the ANC, it is granted by the president of South Africa for achievements in the international area which have served South Africa’s interests.

Sian Tiley-Nel is chief curator of the Mapungubwe Collection and manager of the University of Pretoria Museums. She majored in Applied Anthropology and Archaeology, completed her postgraduate diploma in Heritage and Museum Studies in 2003, and holds an master’s degree in Archaeology. She received honorary status as a Laureatus Conservator in 2011 from the South African Institute for Objects Conservation. She has curated major exhibitions and published widely in both the academic and public domain, and her career at the University of Pretoria has spanned 17 years. She recently completed her PhD on the contested early history of Mapungubwe.
this catalogue marks the escalation of a particular understanding of the social, political and artistic significance of Athlone, a suburb in the Western Cape. Embracing this understanding (not as yet definitive) has implications for the study and practice of imagination, which this catalogue attests to. Essentially, it helps us reach a greater understanding of the productivity of thinking. Athlone requires a collective effort rather than a solitary one, to ensure that all views are expressed and accommodated, even dissenting views.

_Athlone in Mind_ engages diverse artistic practices, cinematic experiments and scholarly essays that challenge set spatial formations and temporal markers. The artists invited to make work for the exhibition were chosen for their diverse artistic practices, creating a composite lens to think about Athlone.

They include Berni Searle, who presents a video projection titled _As the crow flies_. She evokes cinematic processes in new and exciting ways, taking Athlone as the point of departure for her narrative about class and equality in relation to questions of mobility. Husan and Husain Essop offer large-format, high-resolution photographs that both fix and disrupt our view of those who traverse Athlone on a daily basis, and that are staged in day and night scenes.

Zyma Amien confounds our understanding of Athlone as terra firma by using a large, suspended sculpture that floats above the ground and is cast from cement paving slabs.

_Athlone in Mind_ features the most advanced complementary technologies around. The catalogue concept incorporates a number of i-beacon transmitters, able to circulate the website and catalogue created for the exhibition to anyone who uses a smartphone. I-beacons are small, battery-powered sensor devices that wirelessly communicate and transmit data to apps on mobile devices using Bluetooth technology. Once the connection is made, the app on the mobile device is triggered to display content, such as video, voice, images and music emanating from the exhibition. Thus, people who missed the exhibition can immerse themselves in a self-service multimedia experience that they are able to store.

Crucially, the i-beacon transmitters have been placed at sites in Athlone, Langa and Gugulethu, offering downloadable scholarly and creative work. In this sense, the beacons offer a digital bridge to the exhibition by ensuring that the exhibition, the catalogue and the archival content, available through the technologies used, may be accessed in real time, off site.

This is the first occasion where this technology has been deployed so aptly.

Other bespoke technological features created for this catalogue include augmented reality applications, whereby select video clips of the artists talking about their creative processes appear on smartphones when they’re positioned near certain images in the exhibition catalogue. This allows for a constant walking tour and a creative discourse crafted by the artists themselves.
Seedtimes

by Omar Badsha

Seedtimes is a retrospective exhibition of photographic work, drawings and woodcuts produced by renowned documentary photographer and artist Omar Badsha. Encompassing what Professor Ari Sitas calls “the detail that captured the texture of life and the social history of a people”, the exhibition comprises images taken over a period of four decades – the 1960s to the 2000s – and is organised into four sections. The themes revolve around children; politics and the struggle against apartheid; the burden carried by women; and Badsha’s visits to India, Ethiopia and Denmark. Included in Seedtimes are an essay by Professor Sitas and one by writer Imraan Coovadia.

The book Seedtimes is based on this highly acclaimed retrospective exhibition of photographs and artwork. It was published by South African History Online, a non-profit online history and heritage project founded by Badsha in 2000, which has become one of Africa’s largest history websites.
Kahlolo and Letå Atå I for Organ

Alexander Johnson

Kahlolo (judgement) is a composition for the pipe organ performed by Professor Theo van Wyk, head of UP Arts at the University of Pretoria (UP). He commissioned this piece from Professor Alexander Johnson, head of the UP’s department of music in the faculty of humanities. A premiere performance of Kahlolo took place in the St Albans Church in New York, on 13 November 2017. Professor van Wyk also performed the work at the prestigious Westminster Abbey in London in April 2018.

The other work, Letå Atå I (sun awakening), is a composition for the pipe organ that was commissioned by the Southern African Music Rights Organisation (Samro) Foundation for the Creative Arts. It was also composed by Professor Johnson and was performed by distinguished organist Herman Jordaan, winner of the prestigious St. Albans Organ Competition.

Both works are based on my own synthetic scales, and have horizontal and vertical dimensions. In addition, I have woven an Africanised Dies Irae (meaning ‘Day of Wrath’ or ‘Judgement Day’, it refers to a Latin hymn sung in a Mass for the dead) into both these compositions. I created this in 2010 to serve as a slow movement, an African lullaby, in my composition, Imicabango (imaginations), for flute and piano. I have used it in different forms in the past few years.

Throughout my career as a composer, I have always tried to recompose and re-use elements of previous compositions in order to create an element of long-term consistency and unification in my works. I have indicated the registration in both works, but this should merely function as an indication of the intended sound pallet since different instruments are capable of enormous colours and a myriad of registration possibilities. The works are intended to be extremely accessible, and the Sepedi titles should suggest a narrative to the listener.”
This is a compositional work loosely based on Aimé Césaire’s play, A Tempest, an anti-colonial adaptation of Shakespeare’s The Tempest. The work involves an ensemble cast of lyricists, poets, performers and composers from South Africa and India.

The composers involved were Sazi Dlamini from the University of KwaZulu-Natal (UKZN); Reza Khota from the University of the Western Cape (UWC); vocalist/guitarist Tina Schouw; Sumangala Damodaran, an economist and singer from Ambedkar University in Delhi; and composer Jürgen Bräuninger from UKZN. The music CD was produced by Khota and published jointly by the UWC’s Centre for Humanities Research, the University of Cape Town’s Centre for African Studies and South African History Online.

Known as the Insurrections Ensemble, the project was initially conceived across continents in 2011. A dialogue between India and South Africa was opened to express shared rage in response to today’s troubled times. This led to a poetry-music collaboration examining the relationship between word, voice and sound that found its expression in shared social and political concerns. A distinctive sound emerged.

The Storming has moved Ensemble members away from individually composed song-cycles towards a sustained story in the form of a narrative drama. The result is akin to a musical drama, but avoids operatic cadences. It builds on the distinctive elements that the Ensemble have come to be identified with: intense and spontaneous musical improvisation. This project has grown to produce outstanding performances.

The Storming consists of four thematic cycles: of longing, lamentation, resistance and dissonance, and an experimental synthesis of all the moods. Using raga, ngoma/ maskandi and jazz forms, each cycle is animated by a modal element, expansion, contraction and return.

The first cycle found a balance between the music of longing found in kora (West African) music, the Yaman raga (referring to Indian classical music) and the more harmonic work of renowned Zulu choral conductor, Reuben Caluza. The second cycle moved towards a sense of khala, using the Bhairav raga scales (a melodic framework for improvisation akin to Indian classical music); the third moved towards a maskandi-inspired free jazz; and the fourth combined everything, ranging from Bollywood-style music to bebop to ngoma.

We believe The Storming III is a complex work that manages the tension between the whole and its parts by highlighting the acoustic complementarities between the instruments and the fine virtuosity of the performers. It is a unique dialogue between the instruments and sounds of different traditions, and it succeeds in creating dramatic explosions out of its treatment of words.
“Through my work, I attempt to reconstruct the misconceptions that continue to keep black womxn in South Africa’s music industry in a state of socio-economic regression and stagnation. I am concerned with the strategies we can formulate as a way to de-link our bodies from historical beliefs which seek to invalidate and delegitimise them, and, in turn, re-interlink and protect them. This requires a process of undoing the social norms that have become embedded in the minds and experiences of young, up-and-coming, unknown black womxn musicians, who do not come from a privileged background.

“I present new ways of approaching, representing and promoting young black womxn musicians. I make an argument for formulating solutions from a feminist perspective, and from my strength as a young, black and queer singer-songwriter. I believe that the ideas which have manifested within the decolonisation movement and within this generation should be implemented in society and its institutions.”

Rehilwe Mooketsi is a singer/songwriter and second-year BA economics and sociology student at the University of the Witwatersrand. Born and raised in a rural township near Schweizer-Reneke in the North West, she goes by the stage name, Mmadikatara. Her songs centre on themes of queerphobia, fatphobia, romantic love, normative privileges, tolerance and economic problems. She defines her music as new acoustic music, folk rock, township soul and spiritual. She produces her work under her own independent label, Phunya Records, phunya being a Setswana word meaning “to pierce through.”

BEST PUBLIC PERFORMANCE

Baby, don’t go so wild, it’s only money

by Rehilwe Mooketsi
The Last Country

by Kira Erwin, Mpume Mthombeni and Neil Coppen

The Last Country is an immersive, 50-minute theatrical production performed in Durban in 2017. Performances were free of charge as part of a broader research project called Migration, Gender and Inclusion, funded by the Cities Alliance, a partnership of the World Bank and the United Nations Centre for Human Settlements that helps tackle urban poverty in developing countries.

As part of the research component of the project, 30 oral histories of women migrants – hailing from the Democratic Republic of the Congo (DRC), Zimbabwe, Somalia and rural KwaZulu-Natal – were collected. We deliberately included women from African countries, as well as South African women who undertook internal migration from rural areas into the city. The focus on everyday strategies to make the city something like home reminds us that key issues faced by the migrant participants are shared (albeit experienced in different ways) with many South Africans. Importantly, it initiated a dialogue on the lived experiences of women in the city.

Migrant women fieldworkers were trained in oral history methodology so they could tell their stories in their home language. Once translated, these stories were adapted into a form of documentary theatre and brought to life by actresses Mpume Mthombeni, Philisiwe Twijnstra, Nompilo Maphumulo and Zintle Bobi.

The Last Country tells the stories of Ofrah from the DRC, MaThwala from Ndwedwe in KwaZulu-Natal, Aamiina from Somalia, and Aneni from Zimbabwe – of their leaving home and arriving in Durban, where they adopt strategies to recreate a sense of belonging. The script weaves together themes of struggle, pain, humour and hope, while exploring the complexities, commonalities and differences of migrant women.

Actresses and audience were seated together in a large circle to intimately connect to the narratives. The play was performed in theatres and in public venues. Each performance was followed by a facilitated discussion with the audience about what they think this means for living together in our country.

The production was open to the public and also targeted at specific audiences. For example, fieldworkers watched the play and discussed their experiences; senior municipal officials were treated to a performance, as were university drama students, as a way of exploring theatre for social justice.

Our entry submission includes a video of The Last Country and the final research report that outlines how this project was more than just a theatre performance, but also a methodology and advocacy tool for inclusion in the city. It serves as an example of how collaboration between the Humanities and the Social Sciences allows for productive insights through merging research and creative methods. It is also a way to move research beyond academia, and starting a critical dialogue with the public about what it means to live in Durban.
“I am preoccupied with epistemologies (studies of the nature of knowledge, justification and belief) and explore the parameters of varying realities as they are shaped through differing epistemes. I work with history as material and think through ways of entering into engagements with pasts as they are informed by varying knowledge systems.

“Through engaging with narrativising and histories, I interrogate the ways in which knowledge coming from particular spaces, and produced by certain kinds of bodies being privileged, plays into the ways in which gendered and racialised enunciations are elided. I use the idea of elision with reference to processes of disavowing the legitimacy, value or presence of ways of knowing and being that are “othered” as they are different from hegemonic norms.

“I work towards aesthetically and theoretically re-membering elided narratives, reclaiming an agency to articulate the histories that make me/us through dialogue that is always in flux, so they might produce a shape we see fit for ourselves. Over the past few years, these preoccupations have taken the form of video installations in site-specific locations connected by the Atlantic and its histories. These sites have ranged from slave castles on the African Atlantic coast, to forts in the Americas, to grand royal palaces in Europe.

“At the centre of the work is the image of a time-travelling woman who is both ghost and ancestor, a shape shifter who has seen many different iterations of herself as she is constantly reconstituted by the contesting times and histories that form her. As the project travels, it augments, picking up fragments and traces of each place it comes into contact with, changing form in response to each place and its histories. She travels across space and time. Each time the work takes form in a place, her presence in that moment transforms the space – as it transforms her – until she moves on, taking the trace with her to where she goes next.

“I have presented the elements of this project in response to these places of significance and to the production of an ontological order where race and violence function in the way they do. While I have found this work very generative for dealing with the historic traumas that shape my experience in the world, I feel ending my PhD presents a timely juncture to explore new directions.

“I would like to start exploring the idea of trace, the elided and presencing, in a way that loosens its direct contingent on site. I want to think through trace in a more opaque way – as it has informed my practice, but now when those places really only persist as trace, as the work is no longer physically reliant on particular spaces.”
The Spirit of Water

by Magda Minguzzi

In 2017, an exhibition was held at the Nelson Mandela Metropolitan Art Museum in Port Elizabeth. It was part of an international art project, designed to bring attention to our fragile marine environment, under threat by pollution, excessive fishing and encroaching industry.

On 5 and 6 May 2017, 11 artists and art collectives from six coastal cities – Brooklyn (USA), Ouidah (Benin), Port Elizabeth, San Luis Potosí (Mexico), Venice (Italy) and Zadar (Croatia) – produced art performances which took place simultaneously and focused on water-specific issues pertinent to each location. The artists collaborated with local communities to develop these performances under one theme: How do we maintain life on Earth, especially with regard to water, our principal source of life?

The performances were recorded through photographs and videos for exhibition.

The Nelson Mandela Bay (NMB) leg of this exhibition featured a performance produced by artist Dr Magda Minguzzi, together with Chief Margaret Coetzee and Chief Xam Gaob Maleiba, both representing the KhoiSan community of NMB. Dr Minguzzi was assisted by colleagues Ernst Struwig and Lucy Vosloo.

The performance took place at the sacred KhoiSan and Khoi-Khoi fish traps, located in the Cape Recife Nature Reserve. Alongside the fish traps are ancient structures believed to be constructed by the Strandlopers (precolonial hunter-gatherer communities), from whom the Khoi-Khoi people are descended. The location was selected for its significance as a unique heritage site.

As part of the NMB performance, the two KhoiSan chiefs and members of the KhoiKhoi community led the participants in a traditional cleansing ceremony, commemorating how humanity once lived in harmony with nature.

The project represented an important cultural collaboration, occurring through a shared theme of investigation by the local community, artists, nongovernmental organisations and universities across the globe, including the University of Zadar, The National Autonomous University of Mexico (UNAM), Trieste University in Italy, IUAV University of Venice, the University of Southampton in the UK, and others.

In Port Elizabeth, a key aspect of the project was to promote environmental sustainability by engaging all stakeholders, from the KhoiSan and KhoiKhoi communities to academia to the general public. Equally crucial was the project’s aim of drawing attention to the need to preserve indigenous people’s cultural heritage.

Art performance was chosen as the ideal participatory medium for all stakeholders. Its multidisciplinary aspect showed how people worldwide are affected by the environment. The integration of art as a medium of investigation, engagement, research, innovation, teaching and learning was the crux of this project. This was demonstrated both through the active participation, in every phase, of the KhoiSan and Khoi-Khoi communities, of NMMU’s staff and students, and of the wider community, as well as through the dialogues that the project initiated.
The Teacher in the Newsroom

by Siphiwo Mahala

The Teacher in the Newsroom is a film that documents the life and times of Can Themba, the distinguished South African writer and journalist who died in 1967 while in exile in Swaziland. His life, writings and teachings, along with his political struggles and personal joys, are relived through the voices of his former students, mentees, colleagues and public intellectuals.

This dynamic and edifying documentary film, the first of its kind, formed part of Siphiwo Mahala’s PhD on Themba. In it, Mahala deftly weaves together elements of Themba’s life, recreating the sparkle and pathos of Sophiatown and the heyday of Drum, which was proving to be an important platform for emerging African nationalist movements at the time.

Themba’s passion for debate, truth-telling, new ideas and the power of the written word is legendary and shines through in his works, which centre on his attempts to deal with the indignities of apartheid. While Themba passed away more than 50 years ago, his life has been continuously celebrated through his short stories, journalistic articles and theatre. His work, The Suit, remains one of the most popular pieces of short fiction in the history of South Africa.

The Teacher in the Newsroom features interviews with prominent cultural icons, academics and political activists, including poet Don Mattera, journalist Juby Mayet, academic and chair of the Nelson Mandela Foundation, Njabulo Ndebele, as well as the late Nadine Gordimer, Keorapetse Kgositsile and Ahmed Kathrada, among others. They recall Themba’s visionary leadership, his willingness to nurture young talent, his fearlessness in the face of the apartheid regime, his sharp wit and his talent for depicting the complexity and hardships of township life.

The Teacher in the Newsroom is a film that serves as an edifying lesson in history and a fitting tribute to a man who left an indelible mark on South Africa.
Non-Fiction
It has been another year of marvellous books. Our task as a panel was not simply about selecting winners, it was about celebrating great South African writing. This year’s entries and submissions were no different; every book represented all that is best about South Africa’s literary culture: astute, relevant, urgent and thought-provoking.

– Prof Hlonipha Mokoena
“I strongly believe that the Humanities and Social Sciences are vital to society and I am happy to support any initiative that is designed to promote and foster their development. I am also unable to resist any offer involving free books! The judging process has evolved organically as the panels of judges have refined the processes by means of trial and error. We have more submissions than ever, the awards evening has become more glamorous and the profile of the award has risen. The core of the process remains the same, though, as judges confront each other, challenging works and stimulating ideas.”

- Prof Molly Brown
The book addresses the legacy of colonial oppression in which colonial languages devalued the social status of African languages. It is grounded in interdisciplinary studies relating to multilingual perspectives; academic literacy; language as a resource and a right in education; language policy, planning and implementation; language in professional contexts; and language practice.

These scholarly contributions have a direct bearing not only on the intellectualisation of African languages and multilingualism, but also on linguistic human rights and the protection of previously marginalised languages.

The book comprises three themes: language and pedagogy; language policy, planning and practice activities; and language in the professional context.

These themes are united in that they all concern access to resources and issues of social justice.

Along with these themes, critical questions are raised, such as: What kind of justice is meted out where the language of the accused, or of witnesses, is poorly translated into English, or even distorted by the police officers or an appointed interpreter? What is the experience of people seeking medical care in clinics where doctors are unable to communicate with patients in their own language? How do students who are rural speakers of isiZulu or isiXhosa cope with an academic environment dominated by English?

These questions have to do with social justice, linguistic rights and wellbeing. The answers offered in the book show whether we stand at a border that can be safely crossed, or before a barrier that cannot be negotiated.

The authors focus on the centrality of language to our human existence, as well as its importance in the professional context – be it in the provision of quality education or health care, or in recognising linguistic and cultural idiosyncrasies in a diverse society such as ours.

What comes through in the collection of papers that make up this book is the notion of interdisciplinarity. This notion shows how our perception of the real world is mediated through language and cannot be ignored. It also enables researchers in the humanities to address broader questions than just concerns of a single discipline such as African languages or language studies; and this is achieved through drawing on insights, methodologies and theories that are expounded in other disciplines.

All the chapters in the book have been subjected to the required process of anonymous peer-review. Reviewers, drawn from 14 universities locally and internationally, took the time to engage profoundly with the review process.
HSS Awards Judge’s comments:

“An important contribution of the book is that it gives an indication of the sophistication of the analyses of reporters that started more than a half century before independence. The book definitely contributes to our knowledge and understanding of especially the role of the news media in Africa.”

African Muckraking is the first collection of investigative and campaigning journalism written by Africans and about Africa. The editors delved into the history of modern Africa to find the most important and compelling pieces of journalism on the stories that matter.

This collection of 41 pieces of African journalism includes passionate and committed writing on labour abuses, police brutality, women’s rights, the struggle for democracy and independence on the continent, and other subjects. Each of these works is introduced by a noted scholar or journalist, who explains the context and why the journalism mattered.

Highlights include feminist writing from Tunisia in the 1930s, hair-raising exposés of the secret tactics planned by the South African government during apartheid, Richard Mgamba’s searing description of the albino brothers in Tanzania who fear for their lives, and Liberian journalist Mae Azongo’s article on genital cutting which forced her to go into hiding.

This edited collection also features legends of African journalism and writing. There are stories on corruption and brutality by Mozambique’s Carlos Cardoso and Angola’s Rafael Marques; there’s a loving profile of the legendary cameraman Mo Amin and his writing on the Ethiopian famine; there’s Drum magazine’s iconic investigative reporter Henry Nxumalo, who went undercover in South Africa to write about labour conditions on the notorious potato farms of Bethal. Nigerian novelist Okey Ndibe describes Chinua Achebe’s passionate writing on the war with Biafra; Kenyan novelist Peter Kimani describes the Hola Massacre; and Ken Saro-Wiwa warns of the coming war in the Niger Delta.

Like their counterparts all over the world, Africa’s journalists have been imprisoned and some even killed for their work.

This is a must-read for anyone who cares about journalism and Africa.
This path-breaking volume draws on the organising experiences of precarious workers in Ghana, India and South Africa. It identifies innovative responses to the growing informalisation of work. It examines how informal workers and their associations on the one hand, and trade unions of formal workers on the other, can across the divide between them. What makes this volume of ten research-based essays distinctive is that it is the outcome of an on-going research collaboration between scholars in the Global South. The authors and editors did not meet in Berlin, Oxford or Berkeley; the book was conceived, developed and published in the Cape Coast, Ghana, in Guwahati, India, and in Johannesburg, South Africa. Quite often collections of essays with different authors fail to develop a coherent theme, and the reader gets lost in a verbal swamp. This book is different, as Francie Lund argues in her review of the book: The editors and authors achieve a combination of real intellectual coherence; it is well written, in straightforward English, and mercifully free of academic jargon.

The volume develops three different themes. The first is that the shift to the widespread use of precarious work is leading to new forms of innovative organisation and new political subjects such as women in the informal economy. It is not, the volume argues, the end of labour as is widely believed. Instead the volume shows how, for example, home workers, waste pickers and migrant workers are coming together for each other. A second theme is that globalisation is not creating a homogeneous global working class. There is no convergence across the globe; differences between the Global North and South continue and, with the introduction of new technology, inequality is likely to deepen. But, the studies show, there is variation between these three southern countries. In Ghana and India, over 90 per cent of the workforce is informal; in South Africa the figure is about one-third.

A third theme is that new sources of power are being discovered by these precarious workers as they find ways of crossing the divide between the formal and the informal. When workers are self-employed, a strike is not a feasible weapon. The volume shows how self-employed street vendors in India take to the streets to express their grievances against local government restrictions on street trading. Or farm workers of the Western Cape in South Africa make their demands public by occupying the main road between Cape Town and Johannesburg. The book has been well received by development practitioners and university researchers. It is being used in teaching and by the growing community of social scientists interested in an increasingly precarious world of work.
The editors begin by asking the following questions: How do citizens in poor communities benefit from and perceive state interventions? How do citizens in poor communities interact with others in the community to promote the wellbeing of themselves and their families? And, what are the implications of the above for community-based research, policy and practice?

The authors address these questions based on rigorous and multi-faceted research conducted in the poor, urban area of Doornkop, Soweto. They use a range of methodological approaches and theoretical perspectives that broaden our understanding of citizen-community-state interactions in disadvantaged, urban communities in South Africa.

Solutions to poverty and inequality are often designed, implemented and evaluated in a top-down manner, thereby disregarding the views and agency of the poor citizens themselves. Addressing this gap, the authors explore how government assistance, through social grants and services, as well as community support mechanisms, provide solutions to citizens in poor communities and the ways that the citizens perceive and make use of such interventions.

This research study points to the need for more nuanced policy strategies and interventions pertinent to local challenges which also resonate with the global search for solutions in similar contexts. With a fresh perspective that addresses the interconnections between state interventions, community and citizens in sustainable social development, this book provides a case for the importance of conducting community-based research that effectively encourages research findings to support communities to effect positive change.
In 2008, Jacana Media proposed republishing a revised and updated second edition of the entire From Protest to Challenge series, which is a multi-volume account of the struggle to achieve democracy and end racial discrimination in South Africa. Professor Gail Gerhart agreed to oversee the revisions and, within the limits of space and time available, to update the original series to take into account more recent academic work by other authors. Finally in 2017, the six volume series is now completed. Volume 4: Political Profiles, 1882-1990, which profiles over six hundred individual activists who played important political roles during the century before the abolition of apartheid in 1990. Among those included are Albert Luthuli, Steve Biko, Beyers Naudé and Joe Slovo, as well as Ellen Kuzwayo, Jay Naidoo, Robert McBride, P.K. Leballo and Patricia de Lille. From Protest to Challenge Volume 4: Political Profiles, 1882-1990, in Jacana’s second edition of the six volumes of From Protest to Challenge, profiles over six hundred individual activists who played important political roles during the century before the abolition of apartheid in 1990. Among those included are John Dube, Clements Kadalie, Albert Luthuli, Steve Biko, Beyers Naudé and Joe Slovo, as well as Ellen Kuzwayo, Jay Naidoo, Robert McBride, P.K. Leballo and Patricia de Lille.
From the Outside In: Domestic actors and South Africa’s foreign policy

by Chris Landsberg and Lesley Masters

(Jacana Media)

HSS Awards Judge’s comments:

“The content is coherently organized, and solid writing style. It is a solid volume and will be useful for teaching. It is very relevant to policy makers, international relations scholars, and government bodies.”

What is South Africa’s foreign policy, who makes it and why does it matter? These are the varied questions that scholarship has grappled with following South Africa’s triumphant return to the global stage in 1994. In this edited volume, the authors assess the position and input of actors beyond the traditional structures of the Presidency and the department of international relations and cooperation, most notably civil society actors in foreign policy decision-making. In an environment where domestic actors are argued to be found increasingly on the outside of policy decision-making circles, this book brings back into the fold the discussion of the value of participation. In looking at foreign policy through the different standpoints of other government departments, parliament, labour, business, the African National Congress (ANC), civil society and the role of gender, the chapters offer insights into how South Africa’s foreign policy is understood and how these actors seek an input in its direction. It is this engagement that ultimately makes foreign policy matter to all South Africans as the country moves forward in a turbid international environment.
BEST NON-FICTION EDITED VOLUME

Labour Beyond Cosatu: Mapping the Rupture in South Africa’s Labour Landscape

by Andries Bezuidenhout and Malehoko Tshoaedi
(Wits University Press)

Labour Beyond Cosatu is the fifth publication in the Taking Democracy Seriously project which started in 1994 and comprises of surveys of the opinions, attitudes and lifestyles of members of trade unions affiliated to the Congress of South African Trade Unions (Cosatu). This survey was conducted shortly before the elections in 2014, in a context in which government economic policy had not fundamentally shifted to the left and the massacre of 34 mineworkers at Marikana by the South African Police Service had fundamentally shaken the labour landscape, with mineworkers not only striking against their employers, but also their union, the National Union of Mineworkers (NUM). Cosatu leaders had started to openly criticise levels of corruption in the State, while a tectonic shift took place when the National Union of Metalworkers of South Africa (Numsa) was expelled from Cosatu at the end of 2014. In its analysis of the survey, Labour Beyond Cosatu shows that Cosatu, fragmented and weakened through fissures in its alliance with the African National Congress, is no longer the only dominant force influencing South Africa’s labour landscape. Contributors also examine aspects such as changing patterns of class; workers incomes and their lifestyles; workers relationship to civil society movements and service delivery protests; and the politics of male power and privilege in trade unions. The trenchant analysis in Labour Beyond Cosatu exhibits fiercely independent and critically engaged labour scholarship, in the face of shifting alliances currently shaping the contestation between authoritarianism and democracy.

HSS Awards Judge’s comments:
“ This volume provides an important contribution to labour studies and provides new insight into the challenges facing labour”
The book seeks to re-invigorate a concept crucial to the functioning of a future South Africa: the idea of social cohesion. How do we live together rather than apart? By offering original perspectives, the book’s 18 peer-reviewed essays aim to enhance the awareness of a critical citizenry, empowering them with insights that are applicable beyond South Africa.

How, the contributors ask, do we apply this ideal of social cohesion in our daily lives when the diversity of language, religion, culture, race and the economy all too often supersedes our commitment to a common citizenry, be it national or global? How do we create a humane future? Such questions provoke the purpose of these interventions.

The interventions – essays, which are short, incisive, at times provocative – tackle issues that are pertinent to both living together and living apart. These include: limitations in the current use of this buzz phrase, “social cohesion”; poverty and inequality; crime; thinking critically about race in society in order to expose relations of power and inequality; attempts to re-introduce apartheid-era “Bantustan” territories under the rule of non-elected chiefs – in part through legislation that seeks to “rebond” rural dwellers, particularly rural women, to traditional structures of patriarchy, obedience and control; xenophobia; the creative potential of South Africa’s language diversity; the role of the arts and sport; equality/inequality, public pronouncement; South Africa’s foreign policy; new “national” projects; gender-based abuse and sexual violence; a re-imagined education system based on practical and achievable goals; learning from other countries’ successes; and how to heal from the divisions of our past.

The interventions suggested by the contributors identify a society more varied than can be encapsulated in any buzz phrase. In it, we encounter people who, in their diverse identities and commitments, push against inequality and other injustices to strive for a South African future that will be home to all who live in it.

Contributors include leading academics and public figures in South Africa today, such as Ahmed Bawa, Jacob Dlamini, Jackie Dugard, Nicole Fritz, Rajend Mesthrie, Thuto Thipe and others. In focusing on such issues, their essays point towards the making of a future in which a critical citizenry is key to a healthy society.
The issue of land rights is an ongoing and complex topic of debate for South Africans. Rights to Land comes at a time when land redistribution by government is underway. This book seeks to understand the issues around land rights and distribution of land in South Africa and proposes that new policies and processes should be developed and adopted. It further provides an analysis of what went so wrong, and warns that a new phase of restitution may ignite conflicting ethnic claims and facilitate elite capture of land and rural resources. While there are no quick fixes, the first phase of restitution should be completed and the policy then curtailed. The book argues that land ownership and administration is important to rural democracy and that this should not be placed under the control of traditionalist intermediaries. Land restitution, initiated in 1994, was an important response to the injustices of the apartheid era. But it was intended as a limited and short-term process initially to be completed in five years. It may continue for decades, creating uncertainty and undermining investment into agriculture. Rights to Land is published in partnership with Good Governance Africa (GGA).
There is a current revival of Black Consciousness in South Africa, as political and student movements – as well as academics and campaigners working in decolonisation – reconfigure the continued struggle for socio-economic revolution with this ideology at the forefront.

Black Consciousness is also increasingly finding solidarity with similar movements around the world, in particular #BlackLivesMatter in the United States and the black power campaign gaining momentum around the memory of the Mangrove Nine in the United Kingdom. Yet there is still not enough known about the history of Black Consciousness in South Africa, nor its particular solidarity in other parts of the world.

Finding itself at the centre of decolonisation debates and renewed struggles for socio-economic power in the year of the 40th anniversary of Biko’s murder, The Black Consciousness Reader is an essential collection of history, interviews and opinions about the philosophy being revived to finally bring revolution to South Africa. This would be not so much a violent overthrow as a deep change to a nation’s thinking to properly acknowledge its Blackness, and through that its entire past, a broader sweep of its heroes and a wider understanding of its intellectual and political influences. Although Biko would be the most influential personality throughout this history, the book intends to trace the history of Black Consciousness in South Africa also through its other primary personalities and events in politics – predominantly black and woman power – as well as art and music.

Steve Biko, Onkgopotse Tiro, Deborah Matshoba, Don Mattera, Neville Alexander, Florence Ribeiro, the Black Power solidarity movement, Rick Turner, Strini Moodley, the lyrical work of Lefifi Tladi and Dashiki are among the many subjects included in this important work.

HSS Awards Judge’s comments:

“...The timeline at the start and some of the detailed individual encounters with Steve Biko are the most interesting parts of the book. The appendix contains a close and illuminating reading of the Communal Land Tenure Bill and one can only hope that legislators will take note of this incisive commentary.”
It is a great privilege to launch our series with A Working Life, Cruel Beyond Belief, by Alfred Temba Qabula, with a new Foreword by the original translator, BE Nzimande. Qabula was a central figure in the cultural movement among working people that emerged in and around Durban in the 1980s. It was an innovative attempt to draw on the oral poetry developed among the Nguni people over many centuries. Alfred Temba Qabula was a forklift driver in the Dunlop tyre factory in Durban at the time this book was developed. He used the art of telling stories to critique the exploitation of black workers and their oppression under apartheid. He was a grassroots intellectual, best understood as an organic intellectual, a notion developed by the Italian Marxist, Antonio Gramsci. This book, and indeed the entire series, has been made possible by the generous support of the National Institute for the Humanities and Social Sciences (NIHSS). The Institute was established in December 2013 to advance and coordinate scholarship, research and ethical practice in the field of humanities and the social sciences (HSS). Its catalytic projects aim to encourage research in new areas of engaged HSS scholarship. The Hidden Voices Series seeks to publish key texts, books, documents and other materials that were never published under apartheid, or seminal books that have gone out of print. We hope that these recovered, lost or forgotten voices will help reinvigorate the humanities and social sciences, and contribute to the decolonisation of knowledge production in South Africa and indeed throughout Africa.

HSS Awards Judge’s comments:
“"The book captures the spirit of arts, literature and performing art spirt of the 1980s. Further, located the works of Alfred Temba Qabula within this context of the struggle against apartheid, exploitation of works and capitalism. The author profiled Qabula as an organic intellectual, activist and trade unionist of note. “"
This highly professional and well-balanced collection of research-based essays fills an important gap in South Africa’s political development. The debate on the National Question, which began over a century ago, remains unresolved. Tensions that were suppressed and hidden in the past are now out in the open. Despite this, the goal of one united nation living prosperously under a constitutional democracy remains elusive. By revisiting various strands of left thought that have been hidden from the scholarly mainstream, the fourteen contributions to this volume become a catalyst for an enriched debate on the country’s future that takes into account calls for the decolonisation of knowledge production in South Africa. Much to our delight it has been widely used in reading groups keen to re-discover our rich left political traditions. Instead of imposing a particular understanding of the National Question on the authors the editors identified and selected a number of political traditions, and allowed the authors the freedom to define the question as they believed appropriate in other words, to explain what they thought was the Unresolved National Question. The volume is divided into two parts. The first part of the book addresses foundational traditions, which emerged before state repression squashed popular resistance in the 1960s. The second, and larger, part of the book engages with the political ruptures and extensions that emerged within the explosive resurgence of resistance in the 1970s and 1980s. The innovation of Part Two is the way in which the volume brings together Afrikaner nationalism’s apartheid project of promoting ethnic identities to build specific ethnic nations with the rich responses of leading left intellectuals such as Neville Alexander and Martin Legassick on the Trotskyist traditions and Xolela Mangcu on the Black Consciousness Movement. Part Two is especially valuable as it has compact and readable accounts of the key social movements of our time, including a chapter on feminism, two chapters on ethnicity and Zuluness, and another two on workerism and the labour movement. Of particular relevance to contemporary debates is an exceptionally informative concluding chapter on the surprising outcome of the national struggle, namely a constitutional democracy, and the tensions this creates with the foundational tradition of Marxist-Leninism. As United States scholar Marcel Paret writes in a favourable review of the book: In short, The Unresolved National Question provides much to ponder and explore. Using one of the world’s most vibrant hubs of left debate and popular resistance as a laboratory, it raises crucial questions for activists and scholars across the globe.

Edward Webster is research professor in the Society, Work and Development Institute (SWOP) at the University of the Witwatersrand.

Karin Pampallis is an editor and publications manager of the Hidden Voices Project located in the Society, Work and Development Institute (SWOP) at the University of the Witwatersrand.
Between 1981 and 1995, a top-secret chemical and biological warfare programme titled “Project Coast” was established and maintained by South Africa’s apartheid government. Under the leadership of Wouter Basson, “Project Coast” scientists were involved in a number of dubious activities, including the mass production of ecstasy, the development of covert assassination weapons and the manufacture of chemical poisons designed to be undetectable post-mortem. Dis-eases of Secrecy is a retrospective analysis of “Project Coast” and shows how South African governments (past and present) have chosen to deal with the issues of biochemical weapons and warfare. It investigates possibilities for understanding the world of politics by examining how “Project Coast” has been remembered and, in some instances, forgotten by African and international governments. Through their first-hand involvement in the investigation spanning over 20 years, the authors examine how the continuing silences, impunities and stories surrounding “Project Coast” are still relevant for political accountability today. Readers will engage with how what is hidden reveals, and what is revealed hides. In this cleverly constructed book, readers are able to choose their own journey through the story. By taking on the role of investigator, readers are faced with the complexities of transitional justice, reconciliation and scientist developments that might give them a different view of South African politics in an ever-changing world order.

HSS Awards Judge’s comments:
“"The book is a lens for understanding the impact of secrecy on sense-making regarding highly sensitive landscapes, such as chemical and biological weaponry. This book creates a tapestry of knowledge, both empirical and methodological, both of which are magnificent contributions to social science in South Africa."

Brian Rappert is Professor of Science, Technology and Public Affairs in the Department of Sociology, Philosophy and Anthropology at the University of Exeter. His previous books include How to Look Good in War.

Chandré Gould is a senior research fellow at the Institute for Security Studies in South Africa. She investigated Project Coast for the Truth and Reconciliation Commission. She is the author of Secrets and Lies: Wouter Basson and South Africa’s Chemical and Biological Warfare Programme. Gould is a research associate at the Durban Institute of Technology.
HSS Awards Judge’s comments:

This is a charming little book and an enjoyable afternoon read. The focus is on birds in South Africa and the book is written in a very accessible way. This book will primarily be interesting to bird lovers.

BEST NON-FICTION MONOGRAPH

Featherings: True Stories in Search of Birds

by Vernon R.L. Head

(Vacana Media)

This remarkable collection of birding stories, written by some of our most intrepid bird observers, will convert a new generation of South African ornithologists and watchers of wilderness. Birds and their names sing from the pages; owls, Shoebills, sandgrouse, Hooded Pittas, Rhinoceros Hornbills, Brown Kiwis, Rock Doves, Cape Eagle Owls, Greater Flameback woodpeckers, Inaccessible Island Rail, Superb and Beautiful Sunbird, Violet Turaco and the African Crowned Eagle. Contributors include: David Allan, Mark D. Anderson, Mark Brown, Callan Cohen, Susie Cunningham, W. Richard J. Dean, Morné du Plessis, Vernon RL Head, Alan Kemp, David Letsoalo, Rob Little, John Maytham, Adam Riley, Peter Ryan, Claire Spottiswoode, Peter Steyn, Peter Sullivan, Warwick Tarboton, Mel Tripp and Ross Wanless. All author royalties will be donated to the FitzPatrick Institute of African Ornithology to support ongoing ornithological research.
This study of the Iziko South African National Gallery is the first book-length history of the institution from its beginnings to the present. It has two core aims, signalled by the title and subtitle: to be an inclusive history which offers archival detail on the life of the gallery but at the same to maintain as a leitmotif the issues of (1) nationhood in respect of national galleries and (2) the ongoing question of what belongs within an art gallery. These two issues of how a national gallery responds to its national status in formulating acquisition and exhibition policies, and of how it negotiates the changing understandings of what is and is not art form a discursive thread throughout.

The book opens with an extended discussion of some of the key debates outlined above, a discussion in which historical and contemporary examples from South Africa and abroad are offered to flesh out theoretical arguments. Thereafter it is structured chronologically and in terms of the careers of its serving directors. In each chapter within the main body of the book, the two leitmotifs are tacitly or explicitly explored: through their administrative, acquisition and exhibition policies, how did these directors, and their trustees and curatorial staff (the latter non-existent or minimal in number for much of the gallery’s early history) make manifest a sense of the institutions duty toward the nation? And what sense did they convey of how this institution was to be distinguished from other public collections? What did they regard as its social purpose, and who did they envisage as its audience?

As noted throughout the book, major funding constraints were and have been an obstacle for most of the gallery’s history but despite this it is still possible to trace the rise, shift and contestation of significant policies and projects. Throughout them all run the thread of debates concerning nationalism versus internationalism, breadth of scope, national representation and the search for some appropriate balance between the two. Also ever-present are debates concerning how the institution should respond to objects of craft and design, of popular taste, and of practitioners from outside the professional art world. The conclusion to the book proposes a bold foundational analysis of the role of a national gallery in a rapidly-evolving nation such as South Africa. And cognisant of the recent establishment of the Zeitz Museum of Contemporary Art Africa, it considers how the two institutions might best complement each other into the future. Written in as clear a style as possible, the text seeks to address an academic audience but also the general reader; a key founding motivation was that too few academic texts in the humanities reach out to a wider public but that they have a social duty to do so.
KwaZulu-Natal is culturally rich, offering a wide range of writers – writing mainly in English and isiZulu – who are linked through their lives and their writing to this province. The writers include Alan Paton, Roy Campbell, Lewis Nkosi, Wilbur Smith, Credo Mutwa, Marguerite Poland and Gcina Mhlophe.

How better to understand a writer than to know about the places they are linked to? A Literary Guide to KwaZulu-Natal introduces you to the regions and a host of writers through word and image, by linking writers and their works with particular places.

This could include following the route a fictional character charts in a novel, visiting particular settings from a story or tracking down the places linked to a writer, whether a birthplace, home or burial site.

Professor Lindy Stiebel of the University of KwaZulu-Natal’s School of Arts co-authored this book with her former student and research assistant, Niall McNulty. The book is the result of 15 years of research, led by Stiebel, as part of the KwaZulu-Natal Literary Tourism project. It is the first book of its kind for KwaZulu-Natal and is thus a unique contribution to scholarship in the region.

Literary tourism is a way of stimulating economic and social benefits to many communities connected to literary works. It is also a way of understanding historical and contemporary identities in a changing cultural and political South African landscape.

Literary tourists are interested in how places have influenced writing and how writing has created place.

The KwaZulu-Natal Literary Tourism project began as a research project funded by the National Research Foundation from 2002 to 2007. It resulted in a literary archive of local writers and the establishment of trails linking writers and place. Since then, the project has continued through partnerships with local municipalities and the National Arts Council, particularly as regards the trails and linked community guide training.

This work is contained within A Literary Guide to KwaZulu-Natal. While KwaZulu-Natal is not known for “regional writing” characterised by common themes, settings and ideologies, it is nevertheless ripe for literary tourism, given its mix of African, Indian and European influences. By exploring its literary connections, an interest in our cultural heritage is encouraged in visitors and locals.

Readers will be stimulated, for example, to follow Alan Paton in Ixopo; see where Bessie Head was born in Pietermaritzburg; recreate old Zululand through Credo Mutwa’s traditional folk tales; visit the Inanda area, home of Dr John Dube; or walk through the Grey Street Casbah in Durban where Aziz Hassim’s novels are set.

The aim is for readers to learn about literary tourism as a growing niche market, and about the places of KwaZulu-Natal as they are seen through the eyes of its writers.
Ronnie Kasrils insights into Jacob Zuma in A Simple Man, both shocking and revelatory, are vividly illuminated through this story, from their shared history in the underground to Kasrils time as minister of intelligence and his views on South Africa now. Our understanding of Zuma the struggle hero, now perceived as having sold his soul to the devil, becomes clearer through this narrative. This fast-paced, thriller-style memoir outlines the tumultuous years that saw Mbeki’s overthrow and replacement by Zuma, Nkandlagate, the growing militarisation of the police and the Marikana Massacre, the outrageous appointment of flunkies to high office, the state capture report and his relationship with the Guptas. We relive the Schabir Shaik corruption trial, Kasrils relationship with Fezeka Kuzwayo (Khwezi), Zuma’s rape trial accuser, the email and spy tapes saga, conspiracy and betrayal. While Kasrils explains the enigmatic contradictions of Jacob Zuma, he also explains that corruption and the abuse of power does not begin with Zuma. His story points to the compromised negotiations of the 1990s, which he refers to as a Faustian Pact. This is a story told from the inside, and after reading it, you will understand not only the many machinations of power, but also how one man’s struggle for the truth can have such an impact on the political outcomes of the nation.
The apartheid state was at war. It was a conflict intended to stifle demands for freedom, subjugate Southern Africa and benefit the grip on power by the ruling elite. It was a fight for survival intensifying in the two decades before the countries liberation in 1994. While internal resistance grew, the United Nations imposed mandatory sanctions prohibiting the sale of strategic goods such as arms and oil to South Africa. The regime was confronted with an existential threat - isolation. Spanning 50 countries across the globe including France, Great Britain, USA and even sworn enemies such as China and Russia, a covert network was constructed to counter sanctions, illegally suppling Pretoria with guns. Under the cloak of secrecy allies in corporations, banks, governments and intelligence agencies sprung into action. This is an expose of the machinery created in defence of apartheid. They include heads of states, arms dealers, aristocrats, plutocrats, senators, bankers, spies, journalists and members of secret lobby groups. Moving in the shadows they were complicit in a crime against humanity. The motivation for some was ideological as part of the Cold War anti-communism crusade. Others felt kinship with the last white regime in Africa. However most sought to profit from the war and festering injustice. Many have until now relied on lingering silence to erase the uncomfortable truth. It also addresses questions of unsolved murders and domestic complicity by South African business with the apartheid state. This deeply researched book lifts the lid on some of the darkest secrets of apartheid’s economic crimes never before fully investigated. The stories weaves together material collected in over two-dozen archives in eight countries over four years, providing readers with an insight into tens of thousands of pages of newly declassified documents. Interviews with businessmen, politicians, sanctions busters and freedom fighters provides eyewitness accounts of acts of complicity and contrition. The book argues that networks of state capture have been with us for decades. The past and present are interconnected. This must be confronted to deal with persistence of corrupt networks in our democratic political system. In forging its future a new generation needs to grapple with the baffling silence of apartheid era economic crime and ask difficult questions of those who benefitted from it. This book provides the evidence and the motivation to do so.

Hennie van Vuuren is an activist, writer and Director of a the non-profit organisation Open Secrets focusing on accountability for economic crimes and human rights violations. He has worked for the Institute for Justice and Reconciliation, Right2Know, Institute for Security Studies and Transparency International and as a fellow of the Open Society Foundation for South Africa. In 2011 he co-authored The Devil in the Detail: How the Arms Deal Changed Everything.

Apartheid Guns and Money: A tale of profit
by Hennie van Vuuren
(Jacana Media)
Biko: Philosophy, Identity and Liberation

By Mabogo Percy More
(HSRC Press)

HSS Award Judge’s comments:

“It is a timely book that resonates with the current resurgence in the popularity of Biko and his antecedent Fanon. The book is also an important example of how philosophy could be taught in South Africa and so from the perspective of the discipline, it is a necessary book.”

Bantu Stephen Biko was not only considered a brilliant political theorist, but also a formidable and articulate philosopher. And not simply a philosopher in the manner in which Immanuel Kant was a philosopher, but a philosopher of a special kind, an important Africana existential philosopher.

From Biko’s writings, speeches and interviews, the author postulates that philosophy is not a disembodied system of ideas, nor is it a mechanical reflection about the world. Rather, it is a way of existing and acting.

To be a philosopher, especially an Africana existential philosopher, is not just to hold certain views; it is a way of perceiving and a way of being in the world – what Biko himself describes as “a way of life”.

This important perspective on Biko would be of value to many Africana philosophers of existence, African philosophers, political and social thinkers, social scientists, psychologists, cultural critics, political activists, students, critical race theorists and anyone interested in the ideas that Biko presents.
A few years into my career as a medical doctor, I started to notice an alarming trend. Passionate people, who were making a difference in the world, entrepreneurs, human rights activists, NGO and health care workers, change makers, visionaries and artists, moms staying at home to raise future fit children were starting to lose their fire. They were burning out. And it was showing up in all kinds of ways, emotionally, physiologically, in their relationships and at work. Burnout didn’t happen suddenly, it kind of crept up on them and before they knew it, they felt disconnected from the passion that had defined them.

Dr. Ela Manga

We are facing a global personal and collective energy crisis. Being busy and exhausted is becoming a shared narrative of modern living. Energy is not just an expression of our physical health, but also of our mental and emotional functioning. The nature of digitally based modern lives means that our natural energy sources are constantly being tugged at and pulled on. The skill we require now is no longer balance, but rather integration. This requires an awareness of the natural laws that govern energy and ways we can harness stress in a positive way, at the same time staying centred in midst of chaos. This book is about bringing awareness to the basic laws and principles of energy by weaving together the science of western medicine, neuroscience, and eastern philosophy. It is the crystallisation of Dr. Ela Manga’s experience and insights gained in the cutting edge science of mindfulness based energy management. It is relevant for anyone who faces the challenge of supporting health and meaningful relationships while pursuing their passion and vocation.

Breathe

by Ela Manga

(Jacana Media)
The media play a key role in post-apartheid South Africa and are often positioned at the centre of debates about politics, identity and culture. Media, such as radio, are often said to also play a role in deepening democracy, while simultaneously holding the power to frame political events, shape public discourse and influence citizens’ perceptions of reality.

This book provides an exciting look into the diverse world of South African radio, exploring how various radio formats and stations play a role in constructing post-apartheid identities. At the centre of the book is the argument that various types of radio stations represent autonomous systems of cultural activity, and are “consumed” as such by listeners. In this sense, the author argues that South African radio is “broadcasting democracy”.

Broadcasting Democracy will be of interest to media scholars and radio listeners alike.

HSS Awards Judge’s comments:
“ The author argues persuasively that the diverse world of South African radio, in its various formats played an important role in constructing post-apartheid identities. It is an engaging book with a well-articulated content presented in a coherent and innovative way.”

BEST NON-FICTION MONOGRAPH

Broadcasting Democracy: Radio and Identity in South Africa

by Tanja Bosch

(HSRC Press)
When Lauren Segal receives a call from her husband one wintry morning in 2014, the furthest thing from her mind is her biopsy results. For two years she’s been living a cancer-free existence after a double mastectomy that has put her in the clear. The call shatters the foundation of her world: the lump she thought was scar tissue is malignant. Her cancer is back. Cancer: A Love Story is the intimately searing memoir of a four-time cancer survivor. The book magnificently tracks Lauren’s journey to come to terms with the untold challenges of facing the dreaded disease. Forced to face her needle phobia, the author leads the reader into her crumbling world as she confronts the terrors of treatment: from debilitating chemo to nuking radiation. Death is her uninvited companion. But in the midst of her lonely horror, in a quest for deeper meaning, Lauren discovers the unexpected gift of awareness of unanticipated opportunities that cancer presents to confront her unmasked humanity: her fears, strengths and weaknesses. Throughout my arduous journey into the world of cancer, I have discovered that proximity to death brings with it a new proximity to life. I have learned that luck and unluck, happiness and distress, hope and despair are tightly coiled into a life well lived. Lauren’s story removes the enormous stigma that still surrounds breast cancer; it tackles the deep fear surrounding diagnoses and treatment and it encourages us to take control of our health. It ultimately triumphs by showing the reader how a person in any unwanted life situation can come out on the other side. The book also provides vital insights for professionals involved in the care of cancer patients and a hugely informative section on chemo tips for those undergoing treatment.
Confluence tells the story of Piers Cruickshanks and Siseko Ntondini, two men from different backgrounds who formed an unlikely partnership and together embarked on an inspiring journey. Characterised by candour, humour and thoughtful reflection, this book charts the growth of a surprising friendship in the pursuit of a shared goal against tough odds.

In this book, Cruickshanks recounts the true story of his partnership with Ntondini in competing together for gold in the Duzi Canoe Marathon, considered one of the toughest river races in the world. Cruickshanks is a seasoned paddler who has won multiple gold medals in the Duzi, while Ntondini is a paddler who has come up through the ranks of the Soweto Canoe Club and won a silver at the Duzi, but is determined to get the gold.

The two men agree to paddle together and start training towards their gold-medal goal for the 2014 Duzi competition, but in order to get to even the start line, they need to overcome cultural and physical challenges to create a winning combination.

Timed to be released at the same time as Beyond the River, a movie based loosely on their story, this is a book that will have wide-ranging, feel-good appeal.

HSS Awards Judge’s comments:

“This book promotes the notion of doing what you love and loving what you do. The content is fully South African. Narrative style of writing of this book makes it a friendly and easy read. It is well-written with clearly presented arguments.”

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Hostels in South Africa brings alive the current situation of hostels in this country. Historically, people think of them as accommodation for migrant mine-workers and migrants from rural areas working in urban areas. The book provides a space in which we can understand the complexity and the difficulty of a life of a working class black rural-urban migrant trying to make a living in the city. Xulu-Gama addresses the important features of the transformation of hostels from, historically, men-only accommodation to community residential units which is the allocation process. This process is supposed to be an administrative process but it always unfolds as a highly contested and politicised process which often results in people either allocated; displaced or dead = hostel as a space of perplexity. This book, the first of its kind, takes you from the broader South African historical framework, the colonial history of labour migration and the institutionalisation of the single sex workers hostels, bringing it down to the specific issues of the household and housing dynamics in the Community Residential Units of the new South Africa. 24 years into democracy, South Africa's labour market still does not make it easy for rural-urban migrants to find employment. Although there are policies in place for the transformation of these hostels, the book reveals that this is more complex than policy documents. Hostels in South Africa shows the ambiguous but critical role played by social grants, especially in women’s lives, and how difficult it is to sustain households both in the rural and urban settings in challenging times. South African hostels are notorious for violence. This is often in the news, so the book is of interest to journalists and general readers who want to remain updated on current situations in our country. It also provides detailed research on the constant conflicts endured by hostel-dwellers. The transformation process is a complicated change from a patriarchal, men-only accommodation to the more family-orientated accommodation. This book shows how gender and sexuality are centrally constitutive forces in the making of livelihoods at the hostel. This groundbreaking study from the inside of the hostel is an important contribution to the social complexity of hostel transformation. Although the research was done in a hostel in KwaZulu-Natal, it shows that these changes, violence, and gender issues are happening throughout South Africa.
BEST NON-FICTION MONOGRAPH

Inside Apartheid’s Prison

by Raymond Suttner
(Jacana Media)

HSS Awards Judge’s comments:

“This book provides first-hand experience and serves as a peephole into what life was like during apartheid for activists or political prisoners due to political affiliation with any group against the apartheid regime. It provides information which is brought to the light due to a testament by Raymond Suttner who was one of the few white comrades who played a substantive role in bringing apartheid to an end.”

Raymond Suttner, who lives in Johannesburg, is a part-time professor at Rhodes University and an Emeritus Professor at the University of South Africa. Initially a legal academic, he later obtained an interdisciplinary PhD in history, political studies and sociology. During the apartheid era he was jailed for his activities as an ANC underground operative, as described in this re-issued edition. His other titles include The ANC Underground (2008) and Recovering Democracy in South Africa (2015), both published by Jacana Media.

Jacana Media is proud to make this important book available again, now with a completely new introduction. First published by Oceanbooks, New York and Melbourne and University of Natal Press, Pietermaritzburg in 2001, the book was short-listed for the Sunday Times Alan Paton Award in 2002. In the public imagination the struggle that saw the end of apartheid and the inauguration of a democratic South Africa is seen as one waged by black people who were often imprisoned or killed for their efforts. Raymond Suttner, an academic, is one of a small group of white South Africans who was imprisoned for his efforts to overthrow the apartheid regime. He was first arrested in 1975 and tortured with electric shocks because he refused to supply information to the police. He then served 8 years because of his underground activities for the African National Congress and South African Communist Party. After his release in 1983, he returned to the struggle and was forced to go underground to evade arrest, but was re-detained in 1986 under repeatedly renewed states of emergency, for 27 months, 18 of these in solitary confinement, because whites were kept separately and all other whites apart from Suttner were released. In the last months of this detention Suttner was allowed to have a pet lovebird, which he tamed and used to keep inside his tracksuit. When he was eventually released from detention in September 1988 the bird was on his shoulder.
B orn Karoline King in 1980 in Johannesburg South Africa, Sara-Jayne (as she will later be called by her adoptive parents) is the result of an affair, illegal under apartheid’s Immorality Act, between a white British woman and a black South African man. Her story reveals the shocking lie created to cover up the forbidden relationship, and the hurried overseas adoption of the illegitimate baby, born during one of history’s most inhumane and destructive regimes. Killing Karoline follows the journey of the baby girl (categorised as white under South Africa’s race classification system) who is raised in a leafy, middle-class corner of the South of England by a white couple. It takes the reader through her formative years, a difficult adolescence and into adulthood, as Sara-Jayne (Karoline) seeks to discover who she is and where she came from. Plagued by questions surrounding her own identity and unable to fit in Sara-Jayne begins to turn on herself. She eventually returns to South Africa, after 26 years, to face her demons. There she is forced to face issues of identity, race, rejection and belonging beyond that which she could ever have imagined. She must also face her birth family, who in turn must confront what happens when the baby you kill off at a mere six weeks old returns from the dead.

HSS Awards Judge’s comments:

“This is one of those books about South Africa that needed to be written. So much of our conversations about the history of apartheid focus on its effects on adults. The history hardly ever mentions children and infants. Every aspect of life from body image, to alcohol, to hair, to suicide to sex is beautifully described and narrated with a loving sympathy for the author as the “child” and especially for her adopted brother who “falls” by the wayside and doesn’t make the same transition to adulthood.”
Cigarette smoke, great jazz and nights you wished would never end... David Coplan and Óscar Gutiérrez paint the scene of the famous live music club in Johannesburg known as the Bassline. In 1994 a new democracy and a new performance space for live jazz opened for business. This co-occurrence was not planned, but neither was it coincidental. South Africans identified the improvised, interactive foundations of jazz with freedom. After decades of censorship and state repression, audiences were more than ready to be reawakened and performers well primed to emerge from the shadows cast by apartheid. Both listeners and artists were searching for a new jazz of celebration and a simpatico setting in which to create and enjoy it. From the opening night, liberated Johannesburg crowded into the Bassline in the demi-monde of suburban Melville’s 7th Street. Last Night at the Bassline keeps this renowned music venue alive by telling its story. Music historian Professor David Coplan tells the story of Bassline and the journey of its founders Brad and Paige Holmes, giving musicians and jazz fans something to hold on to even after its closure. With more than fifty iconic photographs from Óscar Gutiérrez, this book is more than just a memoir it is a gritty smoky, passionate slice of time. Bassline will always be a reminder of what it feels like to live the impossible.
The ultimate collection of writings amassed over nearly half a century of struggle Z Pallo Jordan has long been the unapologetic moral guardian of the liberation struggle. His writings spanning decades are testament to the power of putting pen to paper and speaking the truth with forceful and eminently readable moral conviction. Letters to my Comrades is the ultimate collection of his piercing and yet embraceable thoughts and inquiries. In many ways this book is strikingly apt for the current historical period. For one thing, it is being published at a time when the current phase of the historical process is astride two separate but conceptually inter-linking periods — the apartheid and the post-apartheid stages. Former president Kgalema Motlanthe This treasure trove of the writings of Jordan could not have been more timely in this critical or should we say unfortunate period of the promise that was the New Democratic Republic of South Africa, and published as it is on the eve of the African National Congress’s general elective congress in December 2017, and interestingly in the aftermath of the watershed municipal elections of 3 August 2016.

HSS Awards Judge’s comments:
“ This book functions as a measure of the intellectual brilliance of Pallo Jordan. It speaks to his many incarnations as an activist, a Marxist scholar, a Minister and a negotiator. Each and every essay in this collection is alive with the vivacity of a thoroughly well-read and confident intellect. ”

Zweledinga Pallo Jordan
is a South African politician, thinker and writer. He was a member of the National Executive Committee of the African National Congress, and was a cabinet minister from 1994 until 2009.

Keorapetse William Kgotsi, also known as Bra Willie is a South African poet and political activist. An influential member of the ANC in the 1960s and 1970s, he was inaugurated as South Africa’s National Poet Laureate in 2006.

Mothobi Mutloatse
is a writer and publisher. He gained experience in journalism with the Golden City Post, Weekend World and The Voice before founding Skotaville. Deeply interested in largely forgotten black literary and historical traditions, he has compiled anthologies of black writing, written short stories and a children’s book.

BEST NON-FICTION MONOGRAPH

Letters to my Comrades: Interventions & Excursions
by Z.Pallo Jordan
(Jacana Media)
Upon encountering historian Laurel Thatcher Ulrich’s quote: “Well behaved women seldom make history” - Malebo knew that she was tired of everyone else but herself having a say on who and what she should be. Appropriating this quote, Malebo boldly renounces societal expectations placed on her as a Black woman and shares her journey towards misbehaviour. Notorious for her outbursts and drug use, iconic musician Brenda Fassie was the epitome of Miss Behaving. She simply did not care enough about social opinion of her to let it dictate how she lived. As much as society adored her, they did not want to raise young women like her. Women are being reared to be responsible homemakers, thoughtful, intelligent, decent young ladies and above all else, respectable women. According to Malebo, it is a norm for a Black woman to live through a society that will prescribe what it means to be a well-behaved woman. Acting like this prescribed woman equals good behaviour. But what happens when a Black woman decides to live her own life and becomes her own form of who she wants to be? She is often seen as misbehaving.

HSS Awards Judge's comments:

“The delivery of the message in this book can be best described as a manifesto for South African black women. This is because of the neglect and how black men fail to hear women, to learn from them and be a part of the change to society. This message is brought home very well by Sephodi.”
Oliver Tambo: A Jacana Pocket Biography

by Hugh Macmillan

(Jacana Media)

HSS Awards Judge’s comments:

“Despite the seriousness of the topic - a biography of one of the greatest leaders of the African liberation struggle, the book was able to present historical facts and political analysis in a free flowing style that is accessible to the lay reader and useful for serious scholar and researchers.”

The Year of OR Tambo: Building a Better Africa and a Better World, recognising the vision of the great anti-apartheid revolutionary, who would have turned 100 in October. The centenary of the birth of OR Tambo falls on 27 October 2017. Hugh Macmillan’s pocket biography traces Tambo’s role as a leader of the legal ANC through the Defiance Campaign, the Congress of the People and the Treason Trial, and his evolution from militant Africanism towards acceptance of the idea of the ANC as a broad church open to people of different racial groups and political persuasions. The freedom enjoyed today in South Africa can be attributed to his political zeal, his unique leadership qualities and the vision that kept the ANC together in exile in the face of great difficulties, and prepared the way for a negotiated end to apartheid and transition to democracy. Oliver Reginald Tambo passed away on the morning of 24 April 1993. His epitaph, in his own words, reads: It is our responsibility to break down barriers of division and create a country where there will be neither whites nor blacks, just South Africans, free and united in diversity. This Jacana Pocket Biography analyses the sources of Tambo’s strength as a leader, emphasising his integrity, his commitment to non-racial democracy, and the importance to him of religion, music and family.

Hugh Macmillan is a historian who has published widely on the history of Southern Africa. He has taught at universities in Zambia, Swaziland and South Africa, and is currently a research associate at the African Studies Centre at the University of Oxford. His most recent books are: The Lusaka Years: The ANC in Exile in Zambia, 1963-94 (Jacana, 2013), and two other contributions to the Jacana Pocket Biography series, Chris Hani (2014) and Jack Simons: Teacher, Scholar, Comrade (2016).
How is ‘race’ determined? Is it your DNA; in the community that you were raised in; in the way others see you; or in the way you see yourself?

In this book, Zimitri Erasmus questions the notion that one can know race with one’s eyes, with racial categories and with genetic ancestry tests. She moves between the intimate probing of racial identities as we experience them individually, and an analysis of the global historical forces that have created these identities and woven them into our thinking about what it means to be “human”.

Starting from her own family’s journeys through regions of the world and ascribed racial identities, she develops her argument about how it is possible to recognise the pervasiveness of race thinking without submitting to its power.

The author’s efforts to interrogate languages of race in ways that critique biological essentialism, while also confronting their resilience in categorising social subjects and explaining human behaviour and social processes, is timeous and relevant, both in the realm of South African scholarship and in enriching public debate.

Equally relevant is the author’s attempt to elaborate a visionary epistemology for transcending debilitating ways of exploring race, and to elaborate views of human potential and relationships (described as “the place of imagination in enabling an embrace of Love, Will and Reason”) that transcend the dualisms and hierarchies that racial discourses set in place.

Drawing on the theoretical work of Frantz Fanon, Sylvia Wynter and others, Erasmus argues for a new way of “coming to know otherwise”, of seeing the boundaries between racial identities as thresholds to be crossed, through politically charged acts of imagination and love.

As work that is topical, theoretically grounded and attentive to enduring racialised categorisation and understandings both in South Africa and globally, the study appeals to academics and students in the Humanities and Social Sciences, and to a broader global readership among those with a specialist interest in South African politics and social processes and race.

HSS Awards Judge’s comments:

“The author uses her own family’s journey in through different regimes of the world and how they see race and how they defer from subscribing to these norms and finding new ways of thinking about what it is to be human. This is an important attribute in the field of humanities. This book opens up a possibility and a different lens of looking at race outside of the social structures.”

BEST NON-FICTION MONOGRAPH

Race Otherwise: Forging a New Humanism for South Africa

By Zimitri Erasmus
(Wits University Press)
Reflecting Rogue is the much anticipated collection of autobiographical essays on power, pleasure and South African culture by Professor Pumla Dineo Gqola. In her most personal book to date, written from classic Gqola anti-racist, feminist perspectives, Reflecting Rogue delivers 14 essays of deliciously incisive brain food, all extremely accessible to a general critical readership, without sacrificing intellectual rigour. These include an essay On the beauty of feminist rage that magically weaves together the shift in gender discourse in South Africa’s public spheres, using examples from #RUReferenceList, #RapeAtAzania and #RememberingKhwezi. Reflecting Rogue takes on both the difficulties and rewards of wilfully inhabiting our bodies in Growing into my body, while Living like a girl uncovers what it means to refuse the adversarial, self-harming lessons patriarchy teaches us about femininity. In My mother’s daughter, my sons mother Gqola explores the themes of fear and envy, while adoration and resentment are unpacked in mother-daughter relationships. She also shares her thoughts of how to raise boys as a feminist a lesson in humour, humility and patience from the inside. Reflecting Rogue comes to a breath-taking end in A love letter to the Blackman who fathered me.

HSS Awards Judge’s comments:
“ As a collection of essays, the book is immensely readable, enjoyable and it is a great summation of an academic’s career so far. The essays in the collection are varied and touch on subjects as varied as motherhood and Alice Walker. There is also an element of historical reckoning since many of the essays deal with recent gender and sexuality controversies in South Africa.”
Rhino Revolution
by Conita Walker
(Jacana Media)

HSS Awards Judge’s comments:
“ This book contributes to popular knowledge and understanding. For the non specialist it offers a fascinating account of the plight of the rhino under serious threat of extinction because of the demand for its horn based on misguided perceptions of its aphrodisiac utility.”

A story of love and life in the African wild. Conita Walker tells the story of the love match that lured her from the world of international air travel to plunge, somewhat naively, into the life of a conservationist. It’s a tale of adventure, mishaps, humour and heartbreak. Conita’s life begins on a remote missionary station; she survives the WWII bombing of Berlin, witnesses the defeat of political systems in both Europe and South Africa, and eventually finds her true mission in the rescue and hand-rearing of black and white rhino orphans. There was a baby hippo to rescue and re-wild too, conservation organisations to found and support, wilderness battles to fight, but it was the rhinos that became her life’s work. Along with Clive, the Walkers commitment to preserving these magnificent creatures continues to this day, and they form an invaluable part of what is now one of the leading private rhino sanctuaries in South Africa. A Rhino in my Garden is an intimate and loving portrait of the life of a conservationist, from the inside. A must-have for all book clubs!
For too long now the world of South African football and the world of books have been kept apart. As soon as a local sports book hits the shelves, we go out in droves, buying them in the thousands as proof of our patriotism and loyalty towards our sports hero. Yet, it seems it is only the rugby and cricket players that are given such esteem. This year Jacana Media is proud to give football fans a chance to honour and celebrate one of their own heroes Teko the General Modise easily one of the best footballers South Africa has ever produced. At the height of his career, Modise was playing for Orlando Pirates, driving an Aston Martin and about to make history in the 2010 FIFA World Cup representing South Africa. The Curse of Teko Modise marks a new era for local sports biographies. Not just an account of historical facts, this is the story of a boy, a nation and the fans of the beautiful game going for their dreams. Detailing his fantastic career, the book also gives readers insight into the shy mid-fielder’s personal life, which is sometimes stranger than fiction. On the football field, Teko’s contribution, class and character will always be memorable. Teko Modise slowly changed from being just another talented young footballer to becoming an iconic and colossal brand and he did it all with guts and determination and by standing on his own two feet. They just don’t make footballers like Teko anymore.

HSS Awards Judge’s comments:

“The literature on South African sport, especially historically black sports, like soccer, presents a glaring gap that requires to be filled. Ironically, black sports has also played a critical role in the struggle against apartheid, but yet very little attention has been given to documenting this genre. Nikolaos Kirkinis’ biography is a fascinating attempt to fill that gap.”

BEST NON-FICTION MONOGRAPH

The Curse of Teko Modise

by Nikolaos Michael Kirkinis

(Jacana Media)
Nigeria and South Africa account for about a third of Africa's economic might, and have led much of its conflict management initiatives over the last two-and-a-half decades. Both account for at least 60 per cent of the economy of their respective sub-regions in West and Southern Africa. The success of political and economic integration in Africa thus rests heavily on the shoulders of these two regional powers, who have both collaborated and competed with each other in a complex relationship that is Africa's most indispensable. Nigeria and South Africa have also sought to give Africa a stronger global voice, while competing as rivals on issues such as peacemaking in Côte d'Ivoire, Libya and Guinea-Bissau. While Nigeria is the most ethnically diverse country in Africa, South Africa is the most racially diverse state on the continent. Both countries have had a tremendous cultural impact on the continent in terms of Nollywood movies and the expansion of South Africa's corporate sector into Africa. This book assesses Nigeria/South Africa relations in the areas of politics, economics, and culture within the context of rivalries and hegemony.

HSS Awards Judge's comments:

“This is a well written and timely book that makes important and innovative points about South Africa and Nigeria. There is a great deal of popular misunderstanding about these two countries, often with violent results. A book that seeks to focus on commonality and complementarity is thus a crucial contribution.”

The Eagle and the Springbok: Essays on Nigeria and South Africa

by Adebajo Adekeye

(Jacana Media)
The Art of Life in South Africa

by Daniel Magaziner

(UKZN Press)

Dan Magaziner is associate professor of history at Yale University, specializing in 19th and 20th century African history. He received his PhD in 2007 from the University of Wisconsin – Madison, and taught at Cornell University before joining Yale in 2011. He is an intellectual historian specialising in South Africa. His first book, The Law and the Prophets: Black Consciousness in South Africa, 1968-1977 (2010) is about the interaction between politics and theology that spurred resistance to white supremacy. This is his second book. At Yale, Magaziner teaches courses on South Africa, modern Africa, political thought, popular culture and the African Diaspora.

From 1952 to 1981, South Africa’s apartheid government ran a school for the training of African art teachers at Ndaleni, in what is today KwaZulu-Natal. The Art of Life in South Africa is about the students, teachers, art, ideas and politics that led to the school’s founding, and that circulated during the years of its existence at a remote former mission station. It is a story of creativity, beauty and community in 20th-century South Africa.

Daniel Magaziner radically reframes apartheid-era South African history. Against the dominant narrative of apartheid oppression and black resistance, this book focuses instead on a small group’s efforts to fashion more fulfilling lives through the ironic medium of an apartheid-era school. There is no book like this in South African historiography.

He traces the trajectories of the idea of art, the politics of culture under apartheid, and especially the lives and experiences of the nearly 1 000 African teachers who trained at the school.

This is the story of a community that made its way through the travails of white supremacist South Africa. It demonstrates how the art that students and teachers made together became the art of their lives.

Lushly illustrated and poetically written, it gives us fully formed lives that offer remarkable insights into black life under segregation and apartheid.

Fundamentally, this book is about how thinking people seized the opportunities their contexts presented to them in order to create satisfying, enriching lives, even amid the depths of apartheid. The book argues that just as art objects are the outcome of the interplay between human creativity, talent and the material world, so too are human lives works of art, revealing of the possibilities and limitations of time and space when it comes to self-expression.

This book proposes a more democratic approach to the study of art, culture and society in 20th-century South Africa.

HSS Awards Judge’s comments:

“Given the focus on art, it allows us to look not only at art education under apartheid, but it further exposes the grimness of apartheid educational system. Its contribution to knowledge production under apartheid is significant. It advances the humanities and social sciences in the arena of the arts.”
Bantu Holomisa is one of South Africa’s most respected and popular political figures. Born in the Transkei in 1955, he attended an elite school for the sons of chiefs and headmen. While other men his age were joining Umkhonto weSizwe, Holomisa enrolled in the Transkei Defence Force (TDF) and rose rapidly through the ranks. As head of the TDF, Holomisa led successive coups against the homeland regimes and then became the head of its military government.

He turned the Transkei into a “liberated space”, giving shelter to ANC and PAC activists, and declared his intention of holding a referendum on the re-incorporation of the Transkei into South Africa. These actions brought him immense popularity and the military dictator became a liberation hero for many South Africans.

When the unbanned ANC held its first election for its national executive in 1994, Holomisa, who had by now joined the party, received the most votes, beating long-time veterans and party stalwarts. He and Nelson Mandela developed a close relationship, and Holomisa served in Mandela’s Cabinet as deputy minister for environmental affairs and tourism.

As this biography reveals, the relationship with Mandela and the ANC broke down after Holomisa testified before the Truth and Reconciliation Commission, among other issues, that former Transkei prime minister Stella Sigcau and her Cabinet colleagues had accepted a bribe from Sol Kerzner in the 1980s in relation to casino rights in the homeland. By that time, Sigcau was a minister in the ANC government, as was Holomisa.

After being expelled from the ANC, Holomisa formed his own party, the United Democratic Movement, with Roelf Meyer. As leader of the UDM, Holomisa has played a prominent role in building coalitions among opposition parties and in leading important challenges to the dominant party.

This biography, written in collaboration with Holomisa, presents an engaging and revealing account of a man who has made his mark as a game changer in South African politics. Alongside that we learn about the man who is generous and is known for helping his family, finding the love of his life and the family politics of being born to a royal family.

Holomisa was a man who led with integrity. He did things his way, without leaning towards a political party or politics, and without letting others influence him – that is what led to his expulsion from the ANC.

Because various structures wanted him to still speak on their behalf, he formed the UDM. Holomisa continues to be a thorn in the ANC’s side as an opposition leader in Parliament.
At the opening of South Africa’s first democratic Parliament in 1994, newly elected president Nelson Mandela issued a clarion call to an unlikely group: white Afrikaans women, who during apartheid straddled the ambivalent position of being simultaneously oppressor and oppressed.

He conjured the memory of poet Ingrid Jonker as “both an Afrikaner and an African” who “instructs that our endeavours must be about the liberation of the woman, the emancipation of the man and the liberty of the child.” More than two decades later, the question is: How have white Afrikaans women responded to the liberating possibilities of constitutional democracy?

With Afrikaner nationalism and official apartheid in demise, have they re-imagined themselves in opposition to colonial ideas of race, gender, sexuality and class?

This book explores this post-apartheid identity through the concepts of *ordentlikheid*, as an ethnic form of respectability, and the *volksmoeder*, or mother of the nation, as enduring icon.

In this way, writes the author, *Sitting Pretty* is part of a larger intellectual project aimed at advancing justice and democracy by critically analysing shifts in post-colonial power relations.

It is the product of original, interdisciplinary research to fill gaps in the Social Sciences and Humanities literature, with the hope of deepening understanding in Women’s and Gender Studies and other new sub-disciplines, such as Critical Whiteness Studies, Queer Studies and Masculinity Studies.

There has been much debate about whether a race or a class lens best clarifies South African society. Gender and sexuality have remained relatively under-researched subjects. Rather than arguing for an either/or position, a multifaceted approach is adopted in *Sitting Pretty*. Gender and sexuality are actively addressed in relation to race and class, bringing multiple differences into sharp focus.

The author relates this to the complexity of identities that individuals occupy and how difference is used and abused in our interactions with one another. She focuses on identity centres that wield oppressive power and writes of the need to understand how such power centres reproduce themselves, in order to undo them.

She analyses these power centres in relation to femininity, a social marker of disempowerment, by focusing on white, Afrikaans-speaking, middle-class, heterosexual women.

In analysing this identity, *Sitting Pretty* illuminates the workings of power to shed light on how apartheid and colonialism are perpetuated, but also resisted and dismantled.

Contributing the concept *ordentlikheid* to the existing literature to make sense of what is called an ethnicised respectability, the book serves as a critique of ways of talking, doing and being in post-apartheid South Africa that re-entrench inequalities.

*Sitting Pretty* goes on to explore ways of eradicating the legacies from the past to advance the human dignity of all.
**“Steve spoke his mind in that court. He could display his intellectual superiority so superbly, and there were times when we, as the audience, would wonder whether Steve himself was the judge and the judge the accused…” – Andile M-Afrika**

The 1976 SASO/BPC trial is rarely mentioned in the same breath as the Rivonia Trial (1956-1961) and the Treason Trial (1963-1964), yet it was perhaps the most political trial of all. The defendants, all members of the South African Students Organisation, or the Black People’s Convention, were in the dock for having expressed their opinions and envisaged a more just and humane society. It was a trial about ideas, but as it unfolded, it became a trial of the entire philosophy of Black Consciousness and those who championed its cause.

On 2 May 1976, Bantu Stephen Biko took the witness stand for the defence in the trial of nine black activists in Pretoria. Although Biko was known to the authorities and was serving a banning order, not much was known about him by anyone else besides his colleagues and the Black Consciousness Movement, as the apartheid government had restricted his movements and communication with individuals.

That was about to change. Biko entered the courtroom known to some, but after his four-day testimony he left as a celebrity known to all.

Millard Arnold’s book is a transcript of Biko’s extraordinary testimony. Aside from its value as a comprehensive record of Biko’s thoughts, it demonstrates his astonishing political agility: as a witness for the defence, Biko had to express his views in a way that would not hurt those on trial for agreeing with him.

The SASO/BPC trial, which took place from 1974 to 1976, played an intrinsic role in the surge of Black Consciousness thought. It was an ideology founded by Biko that relayed the unspoken strength and spirit of the African people, and exhorted them to reclaim their self-confidence.

Biko’s testimony on Black Consciousness during the trial gave traction and new-found understanding to the teachings of this movement. This book focuses solely on Biko’s testimony, stated in his own words – words that ignited the momentum of resistance that could not be stopped.
The cross-cultural usage of a particular cloth type called ‘blueprint’ is central to South African cultural history. Known locally as “seshoeshoe” or “isishweshwe”, among many other localised names, South African blueprint originated in the Far East and East Asia. Adapted and absorbed by the West, blueprint in Africa was originally associated with trade, coercion, colonisation, Westernisation, religious conversion and even slavery, but residing within its hues and patterns was a resonance that endured. The cloth came to reflect histories of hardship, courage and survival, but it also conveyed the taste and aesthetic predilections of its users, preferences often shared across racial and cultural divides.

In its indigenisation, isishweshwe has subverted its former history and alien origins to come to reflect the authority of its users and their culture, conveying resilience, innovation, adaptation and, above all, a distinctive South Africanness.

In this book, Juliette Leeb-du Toit traces the origins of the cloth, its early usage and cultural adaptations, and its emerging regional, cultural and aesthetic significance. In examining its usage and current national significance, she highlights some of the salient features associated with histories of indigenisation.

The book celebrates the emergence of just one of South Africa's many distinguishing aesthetic features. It was important to trace the cloth's significance cross-culturally, but also to highlight its journey from colonially imposed cloth – coupled with imported religion, culture and economic coercion – to its embrace as “South African” by its various peoples.

It is important to note how local communities shared the wearing of isishweshwe at the same time (German settlers and Xhosa wearers; partisan black and white South Africans), foregrounding how their respective attachments to the cloth were vested in shared practical and functional ideals that prevailed, despite the exigencies of the colonial centre, the apartheid state and even in the present post-colonial and decolonising ethos.

In sharing information on the ways in which isishweshwe was imbricated in global and local history, in perceptions by others (colonist) and self-perception, the author explores how values regarding decorum, culture, class and gender became imbricated in the wearing of the cloth, and how these became entrenched, largely by women, but also condoned by men.

This author highlights how this cloth became attached to moments in our former history, and the present, where people associated the cloth (as colonial dress) associated with imported European institutions such as the church and select aspects of its cultural values. She also shows how these days, isishweshwe produced in South Africa is part of the resistance to mainstream fashion and global economics.
The Square Kilometre Array (SKA) radio telescope is set to become the largest telescope on Earth, and also the largest science project in Africa. From September 2011 to August 2012, the SKA featured regularly in the South African media. In *The Stars in Our Eyes*, author Michael Gastrow dissects the representation of the SKA in the South African media in the period under discussion.

Who were the main actors in this unfolding narrative? Who held the stage and who were marginalised? Where did gatekeeping occur and why? What was the relationship between journalists and scientists? How did the story unfold in the social media as opposed to the print media?

Drawing on mass communication theory and science communication theory, *The Stars in Our Eyes: Representations of the Square Kilometre Array Telescope in the South African Media* addresses critical gaps in the literature on science communication, particularly with respect to science communication in an African context.

Michael Gastrow is a senior research specialist at the Human Sciences Research Council in South Africa. His research interest is in skills development, innovation, the public understanding of science, and science communication. He holds a PhD from the School of Journalism at the University of Stellenbosch. He has extensive experience in policy-oriented research at regional, national and international level, having conducted research for organisations such as the European Commission, the Department of Higher Education and Training, the National Research Foundation and others. Gastrow is the author of 12 peer-reviewed scientific papers, and has co-authored another publication with HSRC Press, *Linking Universities and Marginalised Communities*.

HSS Awards Judge’s comments:

“It is very well written, often translating complex scientific ideas into comprehensive language. It goes into detail in analysing the media’s coverage of the SKA, showing how media shaped public opinion and helped make the SKA not just an important scientific contribution but a point of national pride.”
Traces and Tracks: A thirty-year journey with the San

by Paul Weinburg

(Jacana Media)

HSS Awards Judge’s comments:

“Traces and Tracks is the culmination of a thirty-year journey that photographer Paul Weinberg has undertaken with the San of southern Africa, with his first visit to these communities being in 1984. He had previously studied the San at university and was aware of their special relationship with nature, survival skills and their hunter-gatherer existence. Celebrated filmmaker, John Marshall, was Weinberg’s first guide to the San, but nothing could have prepared him for what he was about to see. Many of the San men in Eastern Bushmanland, like in other parts of Namibia and even Angola, had been recruited into the South African army to fight against SWAPO, who at the time were engaged with others in a struggle for independence and liberation. In this first encounter, he witnessed signs of a society under severe pressure, grappling to hold on to their land, way of life, culture and values. The conversion of a people’s way of life that was dependent on the land into cash wages from the South African army presented sad and traumatic scenes. People would in a day or two after being paid blow up their wages on alcohol and often inappropriate consumer goods because of a lack of understanding of the value of modern money.”

BEST NON-FICTION MONOGRAPH

Traces and Tracks: A thirty-year journey with the San

by Paul Weinburg

(Jacana Media)
HSS Awards Judge’s comments:

“This is an excellent book which contributes very significantly because of the depth and detail of the research undertaken. For the first time we have a nuanced, critical yet sympathetic account of Seme’s inestimable contribution to the founding of the ANC. The novelty of the research lies in the way Ngqulunga has excavated the full drama of Seme’s life.”

The Man Who Founded the ANC is the biography of Pixley ka Isaka Seme, which deservedly won the 2018 Alan Paton Award. It is not a hagiography, but a balanced, well-researched account, spelling out Seme’s achievements and not shying away from his failings or the controversies he was involved in. In 1912, just over a year after returning from his studies at Columbia and Oxford, the thirty-year-old Pixley ka Isaka Seme succeeded where others had failed in forming a political organisation that represented all black South Africans. Seme also established a national newspaper, became one of the pioneering black lawyers in South Africa, bought land from white farmers for black settlement at the time when opposition to it was gaining momentum, became an adviser and confidant to African royalty, and was considered a leading visionary for black economic empowerment. And yet, when he became president general of the ANC in the 1930s, he brought it to its knees through sheer ineptitude and an authoritarian style of leadership. On more than one occasion he was found guilty for breaching the law, which partly led to him being struck off the roll of attorneys. This book discusses in detail Seme’s extraordinary life, tracing it back to his humble beginnings at Inanda Mission to his triumphs and disappointments across the continents, in his public and private life. When Seme died in 1951 he was bankrupt and his political standing had suffered greatly. And yet he was praised as one of the greatest South Africans ever to have lived. For all this, he has largely been forgotten. This biography brings the remarkable life of this extraordinary South Africa back to public consciousness.
Speeches that Shaped South Africa is the first book to explore great speeches that have brought about political change in this country. It includes Harold Macmillan’s Wind of Change, Nelson Mandela's speech from the dock, P.W. Botha's Rubicon speech, Desmond Tutu's Rainbow People of God speech, F.W. de Klerk's unbanning of the ANC, Thabo Mbeki's I am an African and Mmusi Maimane's Broken Man speech. Also featured are Bram Fischer, Helen Suzman, Steve Biko, Winnie Mandela, Oliver Tambo, Julius Malema and many others. The book covers past and present shenanigans in Parliament, clandestine broadcasts on Radio Freedom, moving funeral eulogies that celebrate our political giants, and the informal rhetoric of populist crowd pleasers. Accompanying each speech is a commentary that places it in a historical context and explores its effects. Accessible and engaging, this analysis is based on original research and offers fresh insights into events. The book is far more than an anthology of speeches. The speeches themselves make up 70 000 words of the book, and the analysis makes up 77 000 words. It was written for scholars of South African history and politics as well as the interested general reader. Thula Simpson (of the University of Pretoria) wrote of the book: ‘A fascinating, sometimes unsettling exploration of the soul of a nation through the statesmen, activists, prophets, occasional demagogues and even frauds whose words have managed to stir its depths.'
BEST PUBLIC PERFORMANCE 2018

Kafka’s Ape

by Tony Miyambo and Phala Phala
For those who have not seen or read the play, can you tell us about *Kafka’s Ape*?
The play takes a metaphorical view on South African society, highlighting the complexities of identity in a post-apartheid South Africa and in the human race in general. Red Peter, the ape, embarks on a journey ignited by finding a way out of a cage he was confined to after his capture. It’s a journey in which he contests identity that’s based on outward appearance, providing a narrative that interrogates the intricacies of “otherness”.

What have been the some of the biggest challenges in your career as a creator and performer in theatre?
Accessing the theatre houses to stage this work in mainstream theatre circles has been challenging. The play has survived from independent producing and from staging performances in alternative spaces.

How has winning the HSS award influenced your career?
The award has given this work credibility and the show’s public image has grown immensely. In the world of theatre, where shows survive through media reviews and recognition via awards by respected entities/organisations, the HSS award has given *Kafka’s Ape* the backing it required to gain entry into the category of the best theatre works.

How would you describe the Humanities and Social Sciences landscape in South Africa at the moment?
A society that loses its capacity for introspection eventually weakens from within. With the human condition worsening by the day in South Africa, changing or preventing undesirable behaviour by individuals or groups requires an understanding of the trends of strengths, weaknesses, virtues, threats and vulnerabilities at play. Only the Humanities and Social Sciences house the reflexive muscle to study the complexity of situational forces that are operative in behavioural settings. The future of any country lies in the quality of its people.

What advice would you give to aspiring directors who want to pursue a career in theatre?
Theatre only exists in the consistent creation of work and in paying close attention to honing the skills of storytelling. The secret lies in praxis and in finding innovative ways of understanding the business side of this art form.

What future projects do you have in the pipeline following this production?
As *Kafka’s Ape* takes on a world tour to Europe and North America, we are currently developing a new theatrical offering that explores the shades, tones, rhythms and grains of commissions of inquiries in South Africa. This work, titled Commission Continua, will premiere at Season 5 of the Centre for the Less Good Idea, which is an interdisciplinary space for the arts based in Maboneng, Johannesburg.

“"A society that loses its capacity for introspection eventually weakens from within. With the human condition worsening by the day in South Africa, changing or preventing undesirable behaviour by individuals or groups requires an understanding of the trends of strengths, weaknesses, virtues, threats and vulnerabilities at play. “"
How has winning the HSS award influenced your career?
The acknowledgement that my work was, firstly, publishable has hugely influenced my academic and professional career. Then, for one’s work to receive a prize affects you in many wonderful ways. For example, the honour it bestows on your work places significant attention on the book, and winning the HSS award for Best Fiction has given Tjieng Tjang Tjerries and other stories another life in the publication arena.

I am grateful, in my debut in the genre and, of course, in my attempts to write, that my work has been acknowledged in such a special and positive way. Then, of course, the monetary contribution places an author in a position to create again – and this, I think, is the ultimate privilege of winning the HSS: that it gives acknowledgement to the creator and aids in the continuation of creation.

I am currently a lecturer at the University of Johannesburg (UJ), in the Department of Languages, Cultural Studies and Applied Linguistics. I believe that the achievement of this prize definitely contributed to visibility of my academic and professional career.

How would you describe the status/condition of the Humanities and Social Sciences space in South Africa at present?
I believe South Africa is rich in literary sources and there are some yet to be tapped. As a lecturer, I observe that the many literary and social movements that have defined us as people, students, academics and writers are influencing how we narrate ourselves to each other. I believe Creative Writing is the quintessential discipline in facilitating our attempts to define and archive ourselves as a nation. I am excited about the new voices of writing that are rapidly making their mark and shifting us into exciting avenues.

Your debut book/writing has been described as the most original South African work. How did you keep the South African flavour in your work?
At the time, I did not write with the intention to be original. I have often heard authors talk about the desire
to make their story known. The work is, perhaps, in many ways the story of my home. It is also a story of coming home and going home. At the time of writing the book, I was studying at the University of the Western Cape. The urban experience had no place for my rural experiences. In retrospect, perhaps I started to write to make peace, to understand, to question and to find a language for myself. I was writing as a human being trying to make sense of an identity that was now both rural and urban, and whose tongue had to learn how to morph from one language landscape to the next. There were also feelings of loss, and I created this collection of short stories as if to say: “Hear me. I also exist.”

Tell us about your upbringing and how it has influenced your writing.
I was born and raised in Blompark, Gansbaai, a small fishing village in the Western Cape. During apartheid the area was classified a “coloured only scheme”, called Groenewald’s Skema. After 1994, it was changed to Blompark and my parent always jokes about the contradiction of us called a Flower Park instead of something oceanic, but I find it an appropriate name. Every street is named after a different flower, and every street had its own microcosm of culture, identity and expression. As a child, one could say that I lived my life in this bouquet of experiences that coloured into my tongue the language of love, of days gone by, of politics, of the sea, of the fishermen and fisherwomen, and then of my own secret relationship that I had with the landscape.

I had not realised that my body had been recording experiences and that those experiences would one day become stories. Writing this book is the greatest achievement of my life, and thank God I can return home with this book no matter where I am in the world.

I am often asked why there are flowers on the cover. Perhaps it talks of Blompark, but flowers, I’ve learned, are not only there to celebrate a life but also acknowledge a life no longer with us. So, perhaps this is what my upbringing has taught me – to celebrate and acknowledge humanity.

Why did you go with the title, Tjieng Tjang Tjerries?
There is a story in the collection called The Legend of Tjieng Tjang Tjerries. I dedicated this story to my uncle, who was a poet in his own right, only his poetry was performed through his respect for nature and for people. As a child, I would often go with him to the harbour and he would tell me stories of the harbour and his connection to it. Sadly, he passed away when I was 12 years old and his passing was a great loss, especially to me.

I always knew that I would do something to honour this amazing man who said “Tjieng Tjang Tjerries 7-up” when he had a fright. It is believed that he worked on a Chinese boat and learned the language there, but whether this story is true, no one knows…. Of course, when fiction came into play, the story revealed many other hauntings. The scary thing I learned from writing this story was that fiction has the ability to revive the dead.

What’s next after Tjieng Tjang Tjerries – are you working on anything new?
In 2017, I published a collection of poetry called Radbraak through Human & Rousseau and it won the UJ prize for Best Debut. I’m currently in the process of working on a third project, which forms part of my PhD in Creative Writing at the University of the Western Cape.

What book do you like to give to other people?
Nervous Conditions by Tsitsi Dangarembga.
WINNERS OF THE FIRST SOUTH AFRICAN HUMANITIES AND SOCIAL SCIENCES (HSS) AWARDS:

Book, Creative Collection and

Best Non-Fiction Edited Volume
Class in Soweto (UKZN Press) by Peter Alexander, Claire Ceruti, Keke Motseke, Mosa Phadi and Kim Wale

Best Non-Fiction Monograph
Askari (Jacana) by Jacob Dlamini

Best Fiction Single Authored Volume
Tales of the Metric System: Telling South Africa’s History One Day at a Time (Penguin Random House) by Imraan Coovadia

Best Fiction Edited Volume
Adults Only (Mecury) by Joanne Hitchens
Digital Contribution 2016

- **Best Public Performance**: Live Festival by Jay Pather
- **Best Musical Composition/Arrangement**: Insurrections by Sazi Dlamini, Ari Sitas, Sumangala Damodaran, Neo Muyanga and Jurgen Brauninger
- **Best Digital Humanities (DH) Project for Community Engagement**: Popular Education by Shirley Walters and Astrid Von Kotze
- **Best DH tool or suite of tools**: Future Body: Technological Embodiment in Digital Fashion Media by Nirma Madhoo
WINNERS OF THE SECOND SOUTH AFRICAN HUMANITIES AND SOCIAL SCIENCES (HSS) AWARDS:

Book, Creative Collection and

- **Non-Fiction Edited Volume**
  Changing Space, Changing City: Johannesburg after Apartheid (Wits University Press) by Alison Todes, Chris Wray, Graeme Gotz and Philip Harrison

- **Non-Fiction Monograph: (joint-winners)**
  Declassified - Moving beyond the dead-end of race in South Africa (Jacana Media) by Gerhard Maré
  Regarding Muslims: From slavery to post-apartheid (Wits University Press) by Gabeba Baderoon

- **Fiction Single Authored (Novel)**
  What Will People Say (Jacana Media) by Rehana Rossouw

- **Fiction Single Authored (Poetry)**
  A Half Century Thing (Black Ghost Books) by Lesego Rampolokeng
Digital Contribution 2017

Best Public Performance
BodyTech - The Ar(t)chive: co-founded by Jessica Denyschen and Adrienne Sichel

Best Musical Composition
Explorations: South African flute music by Liesl Stoltz

Best Visual Art
Penny Siopis Time and Again, edited and co-edited by Gerrit Olivier and Penny Siopis

Digital Humanities Contributions
South African History Online Website by Omar Badsha
WINNERS OF THE THIRD SOUTH AFRICAN HUMANITIES AND SOCIAL SCIENCES (HSS) AWARDS:

Book, Creative Collection and

Non-Fiction Edited Volume (joint-winners)
Sol Plaatje’s Native Life in South Africa: Past and Present (Wits University Press) by Brian Willan, Janet Remmington and Bhekizizwe Peterson

Hanging on a Wire (Fourthwall Books) by Rick Rodhe and Siona O’Connell

Non-Fiction Monograph
My Own Liberator (Pan Macmillan South Africa) by Dikgang Moseweke

Fiction Single Authored
Tjieng Tjang Tjerries and Other Stories (Modjaji Books) by Jolyn Phillips
Digital Contribution 2018

Best Public Performance
Kafka’s Ape
by Tony Miyambo and Phala Phala

Best Musical Composition
Noem My Skollie
by Kyle Shepherd

Best Visual Art
When the moon waxes red
by Sharlene Khan

Digital Humanities Contributions
Joshua Pulumo Mohapeloa Critical Edition in Six Volumes
by Christine Lucia