



THE PENGUIN POST

THE MAGAZINE ABOUT BOOKS FOR BOOK LOVERS

WOMEN'S MONTH BONUS

THE Femme Fatales of FICTION

Bernardine Evaristo,
Margaret Atwood,
Elif Shafak,
... and more

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FREE
COPY!

INTRIGUING EXTRACT

From Erika Bornman's
Mission of Malice

MONEY ADVICE

The 10 habits
of the wealthy

NATURE ABLOOM

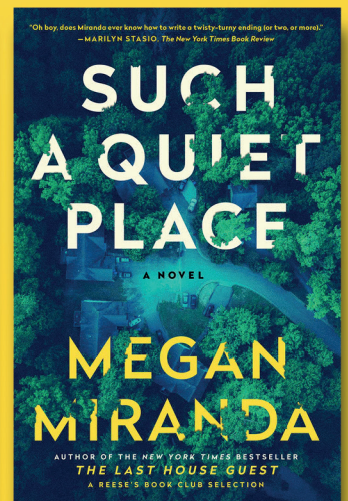
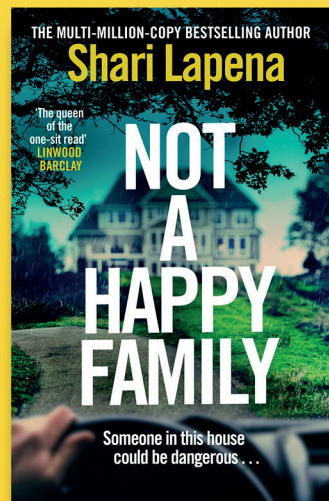
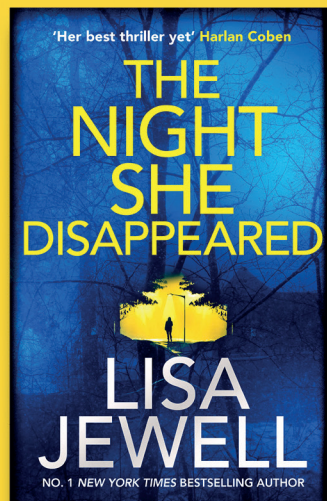
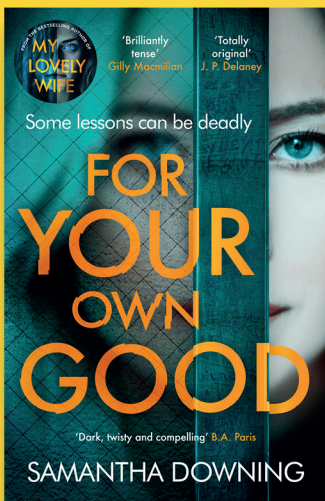
The Hunt for
Gladiolus symonsii

BUON APPETITO!

Recipes for an
Italian feast



Introducing
the **Femme
Fatales**
of **CRIME FICTION**



AVAILABLE NOW

WOMEN IN FICTION

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Contributors Charlie Human, Fiona C. Ross, Leon van Nierop

Welcome!

With National Women's Day on the 9th of August, it would be remiss of us not to

make this issue all about our women authors. Our six-page bonus features interviews with authors Samantha Downing, Lisa Jewell and Shari Lapena around their latest thrillers. We also dip into the books that moved us, including Bernardine Evaristo's Booker-winning *Girl, Woman, Other*, and round up the latest novels out this month, such as Elif Shafak's *Island of Missing Trees* and Pat Barker's *Women of Troy*.

From fiction to food. When it comes to pleasure eating, I'm a total glutton for Italian cuisine, and one of my favourites spots to get it is from one of two Café del Sol restaurants in Joburg. Their porcini and pea risotto is legendary, as is their tiramisu semifreddo. Luckily for us, they've shared their recipes for these, and other delectable dishes, in their gorgeous cookbook, *Our Italian Legacy of Love*, featured in cookery this month. Buon appetito!

Another woman writer we admire this month is Erika Bornman. She escaped a fundamentalist cult in KwaZulu-Natal some thirty years ago, and has since been on a fierce quest to bring its atrocities to light. *Mission of Malice* is her gripping account of that experience, and you can read an extract from it on page 14.

Also in this issue, habits of the wealthy from property investment expert, Laurens Boel, an article from Fiona C. Ross on the hunt for the rare *Gladiolus symonsii*, en 'n eksklusiewe rubriek van Leon van Nierop oor redigering.

So salute to all our unabashedly confident, dynamic and fiery women readers out there, and until next month, happy reading!

Lauren

Lauren Mc Diarmid

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bookscape

news | snippets | what's new

+++++

Everyone's talking about ... MARGARET ATWOOD NON-FICTION COLLECTION TO BE PUBLISHED



Burning Questions: Essays 2004-2021, is an exhilarating collection of non-fiction from the bestselling, double Booker Prize-winning phenomenon that is Margaret Atwood.

This brilliant selection of essays - funny, erudite, endlessly curious, uncannily prescient - seeks answers to *Burning Questions* such as: *Why do people everywhere, in all cultures, tell stories? How much of yourself*

can you give away without evaporating? How can we live on our planet? Is it true? And is it fair? What do zombies have to do with authoritarianism?

In over fifty pieces Atwood aims her prodigious intellect and impish humour at the world, and reports back to us on what she finds. The roller-coaster period covered in the collection brought an end to the end of history, a financial crash, the rise of Trump and a pandemic. From debt to tech, the climate crisis to freedom, from when to dispense advice to the young (answer: only when asked) and how to define granola, we have no better guide to the many and varied mysteries of our universe.

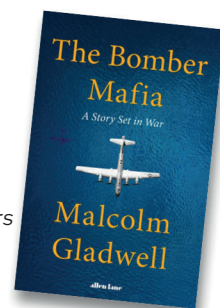
Margaret Atwood says, 'It's been a wild ride so far, the twenty-first century. Many of the questions that have been smouldering for decades have now burst into flames. Unless we can answer them, quickly and effectively, so will we.'

Margaret Atwood is the author of more than fifty books of fiction, poetry and critical essays. Her novels include *Cat's Eye*, *The Robber Bride*, *Alias Grace*, *The Blind Assassin* and the MaddAddam trilogy. Her 1985 classic, *The Handmaid's Tale*, was followed in 2019 by a sequel, *The Testaments*, which was a global number one bestseller and won the Booker Prize. In 2020 she published *Dearly*, her first collection of poetry for a decade.

Burning Questions will be out in March 2022.

DOMINATING THE BESTSELLER LISTS

The Bomber Mafia is a riveting tale of persistence, innovation, and the incalculable wages of war, from Malcolm Gladwell the international bestselling author of *Talking to Strangers* and host of the award-winning podcast *Revisionist History*. Most military thinkers in the years leading up to World War II saw the airplane as an afterthought. But a small band of idealistic strategists had a different view. This "Bomber Mafia" asked: What if precision bombing could, just by taking out critical choke points - industrial or transportation hubs - cripple the enemy and make war far less lethal? In *The Bomber Mafia*, Gladwell delves deep into questions of how technology and best intentions collide in the heat of war.



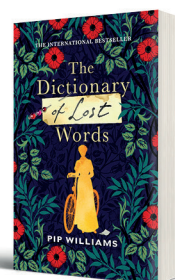
"Some words are more than letters on a page, don't you think?

They have shape and texture. They are like bullets, full of energy,

and when you

give one breath
you can feel its sharp edge
against your lip."

- *The Dictionary of Lost Words* by Pip Williams



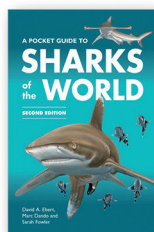
RELEASE RADAR

Don't miss out this month...

**Power Play**

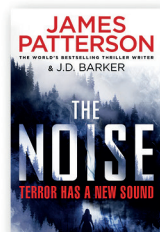
by Tim Higgins

The fast-paced business story of Tesla: Elon Musk's battle to build the mass-market electric car to change the world. A look at how a team of eccentrics and innovators beat the odds... and changed the future.

**A Pocket Guide to Sharks of the World**

by David A. Ebert, Marc Dando & Sarah Fowler

The only field guide to identify, illustrate and describe every known shark species. With lavish images and details on newly discovered species it is an essential resource.

**The Noise**

by James Patterson & J.D. Barker

Young sisters are the only two people to withstand a massive explosion that destroys their community. A team are sent to research the fallout and the girls - why did only they survive?

SUBSCRIBE TO WIN!

One lucky new subscriber could win a hamper of books to the value of R2 000. To enter, scan the code using your phone camera, or visit www.penguinrandomhouse.co.za/competitions Ts & Cs apply. Entries close 31 August 2021.

JOHN BOYNE
in numbers

Ever wondered what's behind the Irish novelist, and author of *The Boy in the Striped Pyjamas*? We break it down.

1971

Born in Dublin, Ireland

19

Novels, six of those for young adults, including *My Brother's Name is Jessica*



54

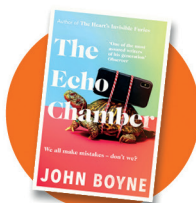
languages that his novels are published in

2012

awarded Ireland's Hennessy Literary 'Hall of Fame' Award for his work

11 million

copies of his bestseller *The Boy in the Striped Pyjamas* sold worldwide



The Echo Chamber will be out in September.



Een minuut met...

Madelein Rust

'n Bloemfonteiner in murg en been, is dié stad die ideale agtergrond vir haar sielkundige riller...



Verwys die trappe in die titel na werklike trappe, of is dit eerder die onderbewuste, en wat alles dáár onder aangaan?

Dit verwys na beide. Daar is regte, egte trappe wat na 'n baie onheilspellende plek lei, maar ook die trappe in die onderbewussyn wat lei na onthou en na die onderskeid tussen regte en vals herinneringe.

Jy het opleiding in die regte én in sielkunde. Hoe gebruik jy dit in jou skryfwerk?

My opleiding in die regte het geskied in die dae toe Latyns nog 'n verpligte vak was, so, behalwe vir my voorliefde vir *medicina forensis* en strafsake, is daar nie veel wat ek kan gebruik nie. Ek gebruik my kennis van abnormale sielkunde om my karakters te vorm en ontwikkel. Een of meer van hulle het gewoonlik 'n klap weg. Ek moet egter geweldig baie navorsing doen. Sielkunde is 'n vakgebied wat gedurig verander, 'n mens moet seker maak jy weet wat aangaan.

En wanneer jy dan 'n hoofkarakter skep wat 'n 'bedrewe knoeier' is, is dit vir jou lekker om bietjie aan die anderkant te speel?

Dit was heerlik om die knoeier te skep. Toe ek die manuskrip vir my man lees, was hy plek-plek geskok in die karakter, maar sy het altyd die belangrikste toets geslaag - hy het, skelmstreke ten spyte, steeds van haar gehou.

25 trappe na benede is nou beskikbaar.



WOMEN IN FICTION

"We should celebrate that many more women are reconfiguring feminism and that grassroots activism is spreading like wildfire and millions of women are waking up to the possibility of taking ownership of our world as fully-entitled human beings."

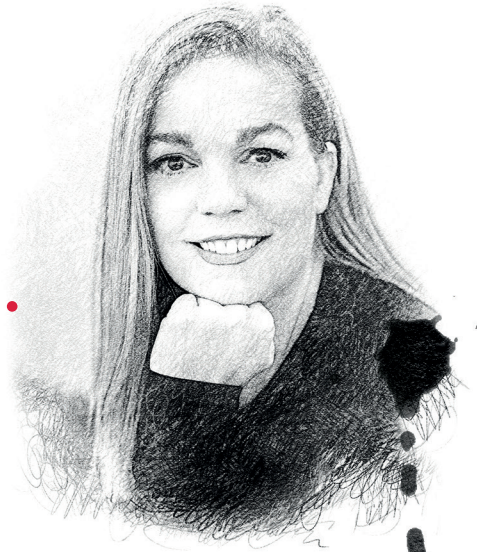
***Girl, Woman, Other* by Bernardine Evaristo, 2019 Booker Prize winner**

From prize-winning novels that open our eyes to the experiences of marginalised women and imagine a dystopia in which women's freedom is not their own, to a retelling of one of our greatest myths, *The Iliad*, from a female perspective and edge-of-the-seat thrillers. These are our favourite books to mark National Women's Day, written by women paving the way in their genres.



Someone needs to be taught a lesson...

Samantha Downing, bestselling author of *My Lovely Wife* and *He Started It*, chats about her latest novel, *For Your Own Good*, a gripping thriller set amongst the teachers, students and families of a prestigious school.



"The idea of a teacher who is not exactly in his right mind is a scary thought, especially because teachers spend so much time with the kids in their class. It was from this germ that *For Your Own Good* grew.

If you look at all three of my books, there's a common theme around the effect adults have on kids. It happened in *My Lovely Wife* with the serial-killing couple and how that affected their kids. It happened in *He Started It* with the Morgan siblings and how their grandfather, and parents, affected them. Now with *For Your Own Good*, I've focused on that theme more directly, showing the impact both parents *and* teachers can have on children.

To do this, I knew I needed multiple perspectives, and the high school setting allowed me just that – points of view from different generations, both the students and the teachers. In this way, it shows more starkly the impact that a teacher like Teddy could have on someone so young.

The high school setting also means that the perspectives and opinions of the students are far more significant. These are kids who aren't too far away from college. They aren't adults, but they know a thing or two, an advantage of having grown up with the internet. That certainly made it easier for me to write Zach, one of Teddy's straight-A students. He's definitely based on guys I've known, just younger.

It might be difficult for people to reconcile

I think people will understand where Teddy's coming from, even if they might not agree with his actions.

Teddy's beliefs with his actions, but at the end of the day, I think he has a point. His students are wealthy and entitled, most have grown up in a bubble, and they do need to be taught a lesson about that. So I think people will understand where he's coming from, even if they might not agree with his actions."



ABOUT THE BOOK

Teddy Crutcher has won Teacher of the Year at the prestigious Belmont Academy. Everyone thinks he's brilliant. Only

you know the truth. They all smile when he tells us his wife couldn't be more proud – though if they stopped to think, they would realise no-one has seen her in a while. They're impressed when he doesn't let anything distract him – even the tragic death of a school parent. Even when the whispers start, saying it was murder. You're sure Teddy is hiding something about what happened that day. You're sure you can prove it. You just didn't stop to think that when it comes to catching a killer, there's no place more dangerous than just one step behind...

For Your Own Good is out now.

What Happened to Tallulah?

Bestselling author of *The Family Upstairs*, Lisa Jewell's latest, *The Night She Disappeared*, has been dubbed her best yet. She chats here about the thriller, which involves a missing woman, an abandoned mansion and a family hiding a terrible secret.

“I had not set out to write about coercive control. I knew from the outset that my character Tallulah was a teenage mum and at first I assumed that she would be a single mum the whole way through the book. But then I found that I kept mentioning her ex, Zach – it was almost as if he was begging to be brought into the story.

When Tallulah finally agrees to have him back, he moves in with her and her mum. From there it seemed almost inevitable that their relationship would break down and as I wrote, Zach started showing more and more signs of coercive control, behaviour that I am familiar with myself, after having been in a five year marriage to a coercive controller in my twenties. I was never sure how far I was going to go with this aspect of the story and I certainly didn't realise at the outset what an important part it would play in the unfolding of Tallulah's disappearance.

Tallulah goes missing after a pool party at a house in the woods nearby called Dark Place. I had not expected this house to be a part of the story, at all. At first the story revolved around the boarding school and Tallulah's pebble-dashed home on a cul de sac. Then I decided that Tallulah was not going to go missing in the grounds of the boarding school, as I'd originally imagined, but rather, after a pool party. I envisaged an extraordinary ancient house, tucked away off a country lane, down a mile-long driveway, owned by the sorts of people who have added a glass box conservatory at the back, put Sonos speakers in every room and arranged piles of fluffy towels in the pool house. I became so fascinated by this beautiful house that I even gave it a fictional Wiki entry with a detailed history!

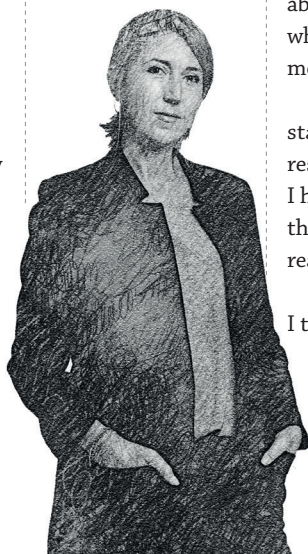
I became so fascinated by Dark Place that I even gave it a fictional Wiki entry. 9

Sophie, one of our narrators in the book, was something of an afterthought. I started writing the boarding school chapters from the point of view of Sophie's boyfriend Shaun, the new headmaster. But as I wrote his first chapter, I realised that actually his girlfriend's perspective might be more interesting. She's younger than him and a city girl at heart, and she has made a major upheaval to her life to follow him here. She didn't have a job, which would give her plenty of free time to investigate the mystery of missing Tallulah, so I thought, maybe she could be a detective novelist! Her job was not really fundamental to the plot in the first draft, which struck me as a waste, so in the second draft I brought her books right into the heart of the story.

The idea for this novel came to me when I was doing a panel event with two other authors and was listening to one of them talking about her first novel, which had been set in a boarding school. As she said the words 'boarding school' I felt the seed for what is now *The Night She Disappeared* land in my head. I had this notion of a kind of homage to Donna Tartt's *Secret History*, a bunch of privileged children and a murder. I created my boarding school, Maypole House, but as the story evolved it became less about the boarding school and more about the whole community; less about a murder and more about a missing girl.

I don't do any research or prep before starting a new novel. The more time I spend researching and planning things, the less time I have to write, and since I'm the sort of person that leaves everything to the last minute, I really do need to just crack on and get into it!

Sometimes I start with a good idea of where I think it's going, and sometimes I start with

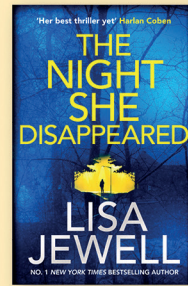


barely any idea at all. I usually have one person I want to write about, I usually have a sense of a location or a house, and I have an idea about the time of year and the feeling I want the book to have.

My last novel, *Invisible Girl*, was set in January, so it was very dark and cold in the UK, the days were short and the nights were long. *The Night She Disappeared* is set in June, so the feeling is very different. The season was important to the plot because it allowed for things like the pool party.

When I finished *The Family Upstairs* in January 2019, I had a feeling that I've never had before when I've typed 'The End' on a novel; the feeling that as I closed the door to that novel, another door had opened to another. Not a sequel as such, but some kind of extended world involving some of the same people. After publication, I kept getting messages from readers saying that they wanted more, that they wanted a sequel, and I began tentatively replying that I was thinking about it. As the months went by, it became more and more clear to me that I was going to write this second book and I started replying to readers in the affirmative. Now it's done, and coming July 2022! I'm still waiting for a title to come to me, though."

The Night She Disappeared is out now.



ABOUT THE BOOK

"Mum, there's some people here from college, they asked me back to theirs. Just for an hour or so. Is that OK?"

Midsummer 2017: teenage mum Tallulah heads out on a date, leaving her baby son at home with her mother, Kim. At 11pm she sends her mum a text message. At 4.30am Kim awakens to discover that Tallulah has not come home. Friends tell her that Tallulah was last seen heading to a pool party at a house in the woods nearby called Dark Place. Tallulah never returns.

2018: walking in the woods behind the boarding school where her boyfriend has just started as a headmaster, Sophie sees a sign nailed to a fence. A sign that says: DIG HERE...

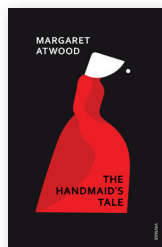
AWARD-WINNING BOOKS THAT MOVED US



Homegoing by Yaa Gyasi

Two sisters with two very different destinies. One sold into slavery; one a slave trader's wife. The consequences

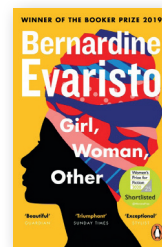
of their fate reverberate through the generations that follow. Taking us from the Gold Coast of Africa to the cotton-picking plantations of Mississippi; from the missionary schools of Ghana to the dive bars of Harlem, spanning three continents and seven generations. An intimate, gripping story of a vivid cast of characters and through their lives the very story of America itself.



The Handmaid's Tale by Margaret Atwood

The Republic of Gilead offers Offred only one

function: to breed. If she deviates, she will, like dissenters, be hanged at the wall or sent out to die slowly of radiation sickness. But even a repressive state cannot obliterate desire - neither Offred's nor that of the two men on which her future hangs. Brilliantly conceived and executed, this powerful vision of the future gives full rein to Atwood's irony, wit and astute perception.



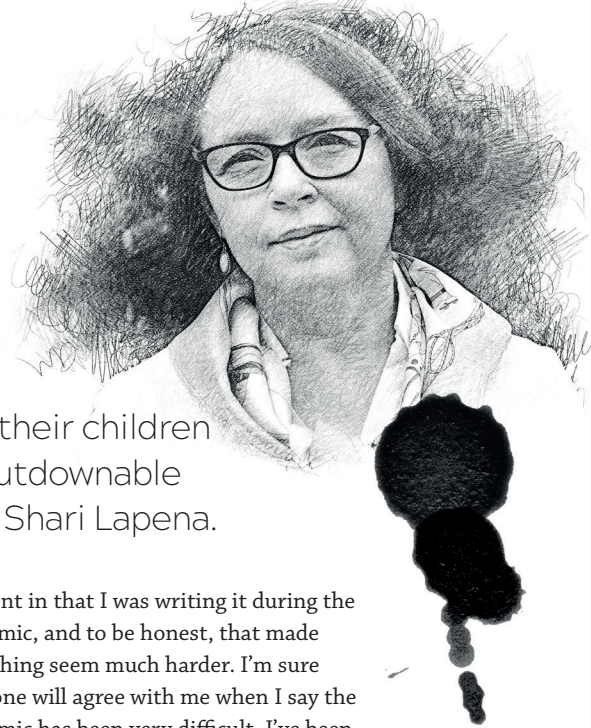
Girl, Woman, Other by Bernardine Evaristo

Teeming with energy, humour and heart, a love song to black

Britain told by twelve very different people. Grace is a Victorian orphan dreaming of the African father she will never meet. Winsome is a young Windrush bride, recently arrived from Barbados. Amma is the fierce queen of her 1980s squatters' palace. Twelve people, mostly black and female, more than a hundred years of change, and one glorious portrait of contemporary Britain.

Of family money ...and murder

When an elderly couple are found murdered, could their children be responsible? *Not a Happy Family* is the new unputdownable thriller from the 'queen of the one-sit read', author Shari Lapena.



“**T**here’s a Tolstoy quote I’ve always loved from my favourite book of his, *Anna Karenina*. It goes, *Happy families are all alike; every unhappy family is unhappy in its own way*. It’s just so true. Each family’s circumstances are unique, and families can go wrong in so many ways. I wanted to tap into that idea – and how the Merton family represents a whole new level of dysfunction. The family is unhappy because of the personalities of its members. They’re all a little... off. One or more of them may be a psychopath and a cold-blooded killer.

I didn’t have a clear idea of where the story would go when I started writing it – I never do – but I began with the idea that an older, very wealthy couple would be murdered, and that they would have some children who wanted their money. I knew that suspicion would automatically fall on the three inheriting children, and I liked the tension of that – the ghastly possibility of a child murdering a parent, the horror of siblings suspecting each other – and more suspects organically appeared. But I didn’t know who the killer was until I had almost finished the book. That’s the way I write – as if it could be any one of a number of different suspects, and even I don’t know which one did it, and then, at the end, the killer becomes clear to me. So the suspense is for me, as well.

So far, all my thrillers have been written from multiple points of view. I love writing this way. I’m able to get right inside the heads of all the characters, and then they drive the story. They do things and say things that move the story along, which is really helpful, because I haven’t planned it out. I rely on my characters for this.

Not a Happy Family is my sixth thriller, but the experience of writing this one was

“**They’re all a little...off. One or more of them may be a psychopath and a cold-blooded killer.**”

different in that I was writing it during the pandemic, and to be honest, that made everything seem much harder. I’m sure everyone will agree with me when I say the pandemic has been very difficult. I’ve been relatively lucky, as I can work from home, but it’s been very difficult for my kids, and I haven’t had any time alone in the house at all. At the beginning I found it hard even to read a book, but then I adjusted, and reading became quite a salvation for me. My writing came back, and I think this book turned out really well, so I’m proud of that. I’m dedicating this book to all the scientists, medical personnel and front-line workers who have worked so selflessly, and at their own risk, for the rest of us during the pandemic.”



ABOUT THE BOOK

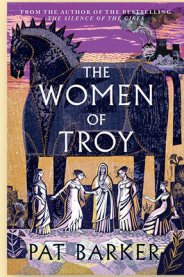
Fred and Sheila Mercer have worked hard their whole lives. And it’s paid off. They have a beautiful house in

the dream neighbourhood and their three adult children have always had everything they could have wished for. The family has had it good. But now, after a family dinner, the Mercers are dead. Murdered. Their children are devastated, aren’t they? Even as they are set to inherit millions. Surely a stranger is responsible and not one of them... Every family has its secrets. This family’s secrets are deadly.

Not a Happy Family is out now.



THIS MONTH'S TOP FICTION



The Women of Troy by Pat Barker

Troy has fallen and the Greek victors are primed to return home, loaded with spoils. Largely unnoticed by her squabbling captors, erstwhile queen Briseis remains in the Greek encampment. She forges alliances where she can - with young, rebellious Amina, with defiant, aged Hecuba, with Calchus, the disgraced priest - and she begins to see the path to revenge... The sequel to critically acclaimed bestseller *The Silence of the Girls*, this is an extraordinary retelling of one of our greatest classical myths from one of the best writers of war fiction.



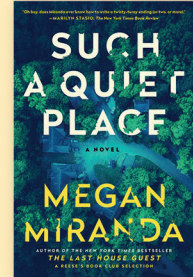
The Paper Palace by Miranda Cowley Heller

As Elle Bishop dives beneath the surface of the freezing water for her morning swim, she's met with the memory of the sudden passionate encounter she had the night before, up against the wall outside the house, as her husband and mother chatted to the dinner guests inside. So begins a story that unfolds over decades of family legacies, love, lies, secrets - and one unspeakable incident in her childhood that lead Elle to the precipice of a life-changing decision. A richly told literary debut about the myriad loves that make up a life.



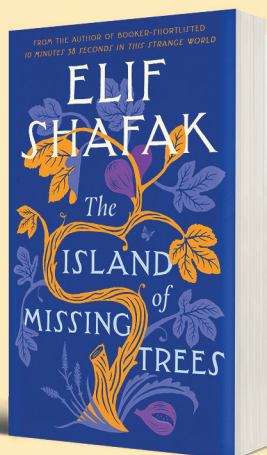
The Tearoom by Gretchen Haley

Meet Tubby Reddy. Proud proprietor of The Tearoom in KwaZulu-Natal. Long-suffering husband of Lynette. And a man with a plan to run away with the love of his life. Tubby must pluck up the courage to confess his feelings to his kitchen assistant, and as soon as she accepts his proposition, it's London, here we come! But just as Tubby is set to embark on his dream life, Lynette delivers a blow that may turn his scheme to ashes. Sprinkled with delicious humour and spoonfuls of South African flavour, *The Tearoom* is a warm tale about that which matters most.




Such a Quiet Place by Megan Miranda

Welcome to the tight-knit community of Hollow's Edge, where everyone has each other's backs. At least, until Brandon and Fiona Truett were found dead... Eighteen months ago, Ruby Fletcher was convicted of murdering the Truetts. Now, freed by mistrial, Ruby has returned. But no one wants her there. As Ruby's return sends shockwaves through the community, terrified residents turn on each other, and it soon becomes clear that not everyone was honest about the night the Truetts died. A twisty locked-box thriller that will keep you turning pages late into the night.



The Island of Missing Trees by Elif Shafak

The taverna is the only place that teenagers Kostas, a Greek Cypriot, and Defne, a Turkish Cypriot, can meet in secret. In the centre of it, growing through a cavity in the roof, is a fig tree. This tree will witness their hushed, happy meetings, their silent, surreptitious departures; and the tree will be there when the war breaks out, when the capital is reduced to rubble, when the teenagers vanish and break apart. Decades later in London, sixteen-year-old Ada Kazantzakis has never visited the island where her parents were born. Eager for answers, she seeks to untangle years of secrets, separation and silence. The only connection she has to the land of her ancestors is a *Ficus Carica* growing in their back garden. A rich, magical tale of belonging and identity, memory and trauma, nature and renewal. 

Redigeerder of oorskrywer?

Daar is 'n fyn lyn tussen die redigering van 'n manuskrip deur kundige leiding te gee en 'n redigeerder wat iets van 'n teks wil maak wat dit nie is nie, skryf Leon van Nierop oor sy ervaring aan die ontvangkant van 'n ander se rooi pen...

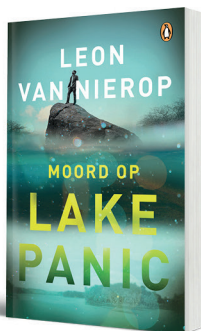
“D ie eerste ding in die drinkwater is lang, woordryke opstelle oor kleinighede waarna skrywers as “anaal” en “puntenerig” verwys. Dus: die verskil tussen 'n skrywer op 'n fout wys of die gedeelte waarin gefouteer is oor te skryf en die storie te verflenter.

Van die beste raad wat ek van redigeerders gekry het was een-sin-kommentare op foute. Nie: “Pharos bladsy x punt y beskryf hierdie woord as...” en dan 'n elle-lange verduideliking oor hoekom die heldin moet “stap” en nie “loop” nie. 'n Oorverduidelikende bladsy gemors terwyl die woord bloot verander kon word met 'n een-sin-verduideliking.

Louis Esterhuizen was geweldig behulpsaam met 'n teks van my deur te voel: “Ek hou hiervan, maar dit kan meer eroties wees.” Dis al wat 'n skrywer nodig het. Penguin Uitgewers se Fourie Botha het na 'n ander teks verwys met ekonomiese kritiek waarmee 'n skrywer kan werk: “Maak die spanningsroman meer *Se7en*”, (die film.) Dit het oneindig baie gehelp. Of Elzebet Stubbe (Penguin) wat skrywers verstaan soos min ander en gemaan het: “Jy moet jou karakters vaskeer anders sink die storie. Hoe is jou besluit.” Dit sonder om voorskrywerig te wees.

Soms kan 'n lang relaas die kleinste detail so oordadig verbrysel, dat dit die skrywer se lus vir skryf blus. Die verskoning is dat die skrywer beskerm word teen “swak resensies”. Ek lees glad nie resensies oor my werk nie. Ek vertrou sekere redigeerders en neem hul kritiek ter harte. Oorvenynige resensies sê dikwels meer van die resensent as die roman. Maar kundige resensies deur 'n betroubare kenner kan ook 'n swak roman ontmasker en kommentaar lewer. Maar moet die skrywer hom daaraan steur? Help dit om 'n volgende roman te verbeter of te inhibeer en kreatiwiteit/ eksperimentering te skaad? Dis die skrywer se besluit.

“Soms kan 'n lang relaas die kleinste detail so oordadig verbrysel, dat dit die skrywer se lus vir skryf blus.”

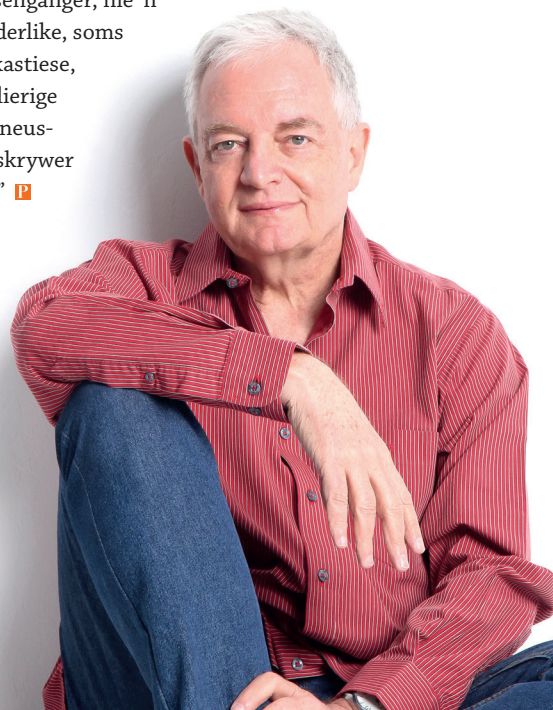


Moord op Lake Panic is nou beskikbaar.

Redigeerders word dikwels met agterdog bejeën. Maar daar moet kontrole wees en beheer toegepas word asook evaluering gedoen word met die regstel van foute. Dit hang net af hoe dit gedoen word! Deur meer te skryf as die skrywer raak selfverheerlikend.

Kommunikeer in ekonomiese, bruikbare kritiek/kommentaar met 'n moontlike oplossing. Byvoorbeeld: Louis Esterhuizen het gewaarsku: “Jy is geneig om ‘soos’ te oorgebruik. Verander daardie gedeeltes liefs in bruikbare metafore.” Genoeg en insiggewend. 'n Ervare en gewillige skrywer wat wil verbeter sal daardie aas gryp en daarna gretig lees of die metafore nou werk of dalk geforseerd geraak het. Hy/sy weet later wie om te vertrou en watter kritiek die storie verryk. Ook watter woordryke besprekings bloot probeer om die roman in 'n Frankenstein-monster te verander, of tekortkominge te verbeter.

Ek bewonder vaardige, taktvolle, kundige redigeerders wat met ekonomiese kritiek/ raad 'n skrywer kan help om sy/haar eie foute raak te sien en sy/haar eie slagysters volgende keer te vermy. Hierdie kort-en-kragtige ope-hartoperasies baat die storie geweldig en maak van die redigeerder 'n hulpvaardige tussenganger, nie 'n hinderlike, soms sarkastiese, boeligerige wysneus-oorskrywer nie.”



10 HABITS OF THE WEALTHY



Property investment expert Laurens Boel says the person you are becoming is based on your current routines. If you want a better financial future, you need to reconsider your habits and patterns. Here is his list of habits of the wealthy, taken from his book *Millionaire in the Making*.

1 THEY HAVE A FINANCIAL PLAN

Wealthy people are serious about financial freedom and usually have a detailed plan and vision board to achieve and sustain it. A vision board is important because it provides an emotional reminder of why we want this freedom, and it helps us overcome our desires for instant gratification.

2 THEY LIVE WITHIN THEIR MEANS

They spend less than they earn and will regularly allocate a sizeable portion of their salary to investments, allowing them to take advantage of compound interest.

3 THEY AUTOMATE MONTHLY SAVING

They know manual saving is hard and therefore leverage systems such as debit orders to automate their saving. This bypasses their drive for spending and autonomously forces the right behaviour.

4 THEY INVEST WITH PRIOR KNOWLEDGE

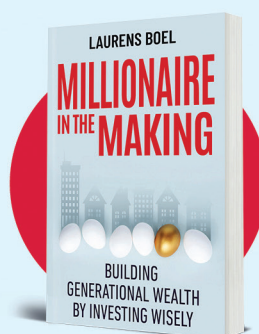
Before embarking on a new investment opportunity, they will read books, use reliable sites for research and get advice from credible experts.

5 THEY TAKE ACCOUNTABILITY FOR THEIR FINANCIAL SITUATION

People who generate wealth know their financial future is their responsibility. Sometimes things happen that can be blamed on others, but the truth is that no one is going to care about your financials as much as you.

6 THEY SPEND SMARTLY

The wealthy often buy material things, but only once they have enough wealth that they can splurge. 'If you can't afford to buy it twice, then don't buy it' is their motto on material spending.



Millionaire in the Making is out now.

7 THEY REVIEW THEIR INVESTMENTS ANNUALLY

Wealthy people will review their investment portfolio on an annual basis and rebalance it to ensure it meets their required risk appetite.

8 THEY GET ADVICE FROM EXPERTS

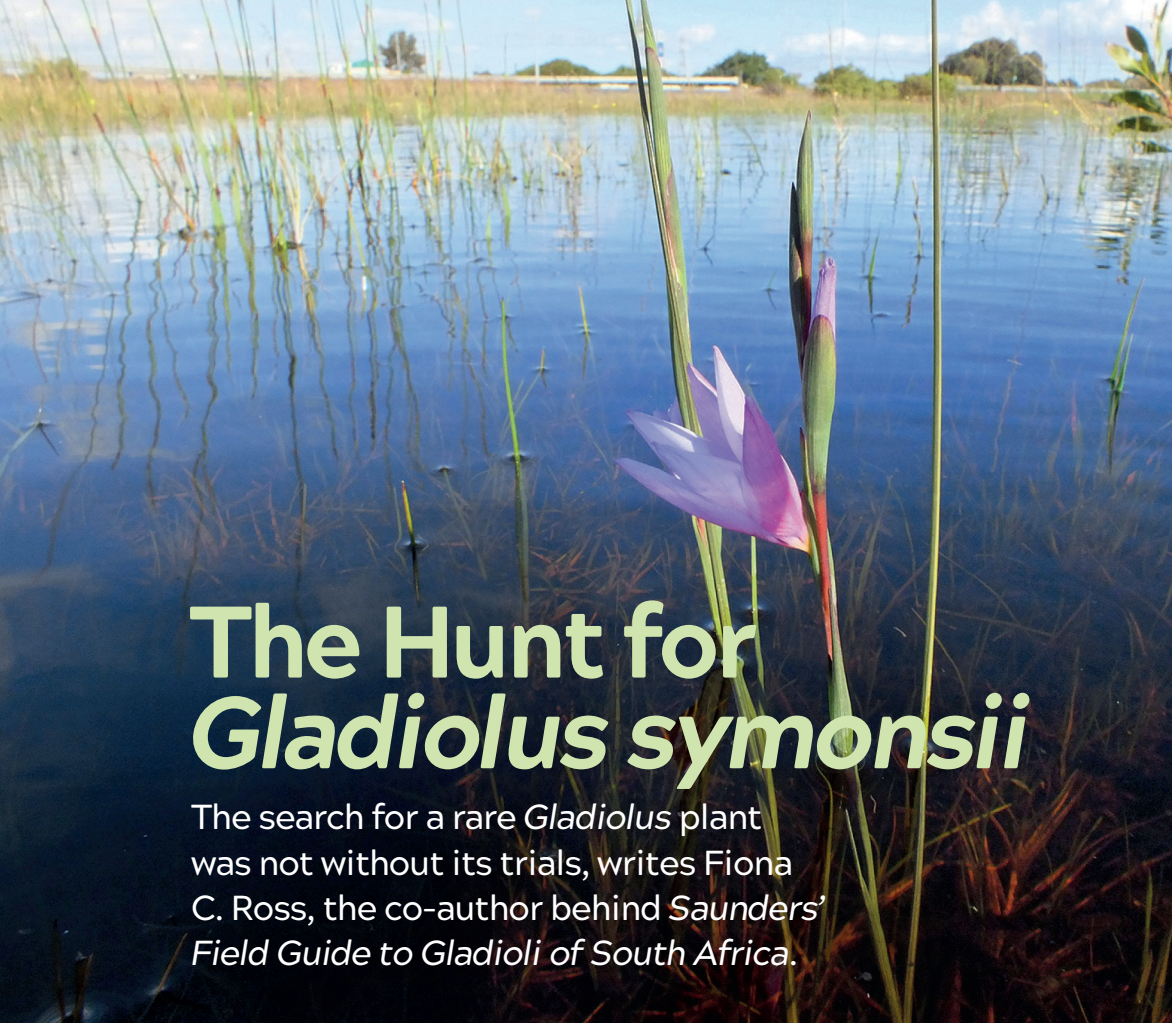
Wealthy people always have multiple trusted and credible advisors or coaches who help them make informed decisions.

9 THEY AVOID PONZI SCHEMES

They run away from get-rich-quick-schemes and take the time to understand an investment before committing to it.

10 THEY DON'T GIVE UP

They don't stop when they are tired; they stop when they are done! Creating financial freedom isn't just a nicety - it's a must. And that is why you never give up. www.laurensboel.com



The Hunt for *Gladiolus symonsii*

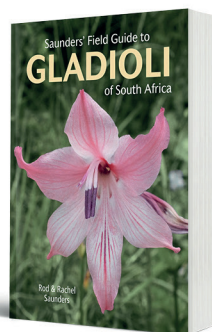
The search for a rare *Gladiolus* plant was not without its trials, writes Fiona C. Ross, the co-author behind *Saunders' Field Guide to Gladioli of South Africa*.

“December 2017, the week before Christmas. A photo of a pale pink, nondescript flower popped into my WhatsApp, with a delighted message from Rachel Saunders – she and her husband Rod had found *Gladiolus symonsii* at last! They had been searching for it for several years without luck, until now.

A few days later, Rachel wrote to her friend Mary Sue Ittner:

“Here is Gladiolus symonsii. A friend who I sent the photo to called it ‘pieperig’ which means piping or squeaky, or basically pathetic!!! He is right, it won’t win a beauty competition, but the poor little thing is so rare!!”

Rare indeed. Known from only six populations, it grows above 1,900 metres in the Drakensberg. It was last formally recorded in 1968. The Saunders had been looking for it since 2014, as part of their quest to photograph all the gladioli species that grow in South Africa. For three years in a row, they visited the locations listed in herbarium



Saunders' Field Guide to Gladioli of South Africa is out now.

records and published sources, but had not found *G. symonsii*.

In March 2017, Rachel began communicating with other botanists, extending her network to try find locations before a fourth trip to KwaZulu-Natal planned for December. That network expanded; another botanist led her to two mountain guides and crew members; Elsa Pooley spoke with Olive Mary Hilliard, whose observations were the last recorded. The Saunders had already visited several of the locations she had identified. Hilliard directed them to another, and finally, not without a strenuous hike and a nasty encounter with an electric storm, the elusive plant was found. It had taken Rod and Rachel four years of searching and an enormous network of generous connections to produce that WhatsApp that so surprised me in 2017.

G. symonsii was the second last of the 166 *Gladiolus* species they sought. It was to be their last. They were still hoping to find *G. uitenhagensis*, when, tragically, they were abducted and murdered in February 2018.

G. uitenhagensis also had not been recorded in many decades. Known from two sites, it flowers



only after fire and then usually briefly. In spring 2018, six months after Rod and Rachel's deaths, Ellie Goossens found it in flower near Steytleville in the Eastern Cape. It was photographed by Tony Dold and confirmed by John Manning and Peter Goldblatt. Dold kindly gave permission for the use of his photographs in the *Saunders' Field Guide to Gladioli of South Africa*.

Thanks to generous donors and a wide network of support, Rod and Rachel's project now has book form. We have chosen 1,300 images from the more than 10,000 photographs in the Saunders' archive. These are accompanied by maps and descriptions of plants, habitats and pollinators.

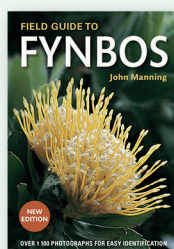
This tale of two elusive plants, neither particularly striking in a species otherwise known for its splendid or unusual flowers, draws attention to what lies behind beautiful photographs and scientific descriptions: networks of detailed knowledge, enthusiasm, dedication, and generosity. Gladioli enchantments are many, and we hope that bulb enthusiasts, like us, feel their pull."

And finally, not without a strenuous hike and a nasty encounter with an electric storm, the elusive plant was found. 9

CLOCKWISE FROM LEFT: *Gladiolus quadrangulus*, *G. symonsii*, *G. equitans* and *G. debilis*; botanists Rodney and Rachel Saunders; co-author Fiona C. Ross



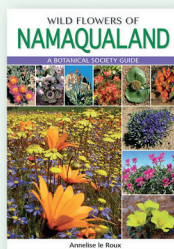
NATURE IN BLOOM



FIELD GUIDE TO FYNBOS by John Manning

The Cape Floristic Region is home to one of the world's richest floras,

and this guide features over 1,000 of the most common and 'showy' plant species from the area. An introduction unpacks the world of fynbos and is followed by a photographic key and descriptions of the fynbos families. Species descriptions are accompanied by photographs, maps, comparisons, and notes on traditional uses.



WILDFLOWERS OF NAMAQUALAND by Annelise Le Roux

Namaqualand is famous for the floral wonderland

it becomes in spring, when seas of bright flowers carpet the land. Astonishingly, the carpet comprises some 3,800 species, of which 28 percent are endemic. This book introduces nearly 600 species, highlighting those most commonly found, most conspicuous, spectacular or interesting, as well as endemics.



ORCHIDS OF SOUTH AFRICA: A FIELD GUIDE by Steve Johnson, Benny Bytebier & Herbert Stärker

This magnificent

guide presents the more than 450 orchid species found in South Africa, including Lesotho and Swaziland. A roundup of orchids in their natural habitat, the book features multiple photos for each species; distribution maps; flowering time-bars; and succinct text, enabling sure identification of these fascinating plants.

Visit www.struiknatureclub.co.za and join our Struik Nature Club to be the first to know about our new releases, special offers and special editions, plus you will be invited to our launches and author events and will stand in line to win great prizes monthly!





Finding My Voice

Controversial KwaSizabantu Mission faces horrific allegations of abuse at the hands of its leaders and its members. In 2000, Erika Bornman became the first person to speak out publicly against this controversial Christian mission station. In an extract taken from her brand new memoir, *Mission of Malice*, Bornman describes the article that started off a chain of events, the likes of which she could not have imagined.



“Life in Sedgefield is wonderful. I love living right by the lagoon and being so close to nature. One of my absolute favourite things is when the lagoon mouth is open and we get in further up the river and float down to the mouth. I spend many precious hours with Samuel’s friends, who become my friends and eventually my second family. Sheila, the mother, is a renowned artist with a heart of gold. She opens her home and her heart to me – as do her kids.

I’m not nearly as enthusiastic about athletic pursuits as Samuel, but I do cycle to work most days. I’m still skinny, but no longer anorexic.

I love food now, though Samuel is very health conscious, so I rarely indulge in treats.

Samuel and I agree that we don’t want children. I am too scared of turning into my mother. Of screwing up my kids despite my best intentions.

I don’t enjoy work, though, that’s the only fly in my ointment of contentment here on the Garden Route. A large part of my job is chasing people who owe money on their timeshare purchases. The vast majority of those I speak to about their debt no longer want what they bought, but the contract they signed is watertight. It distresses me that I earn a living by making people pay for something they no

AERIAL PHOTOGRAPH: Courtesy of Koos Greeff

longer want or can afford. It goes against my grain, but I am trapped. Jobs are few and far between in this tiny village of ours. I could probably find work in a neighbouring town, but I still don't have my driver's licence, so how would I get there and back?

ONE DAY IN MAY 1999, I'm idly paging through a copy of *Femina* when I see an advert for a feature-writing competition. Submit your story and you could win R15 000! Ever since *Cosmopolitan* published my letter pretty much word for word the way I wrote it, I've been dreaming about writing.

It feels as though someone has designed this competition especially for me.

I have a story to tell. It's one I want to tell – one I need to tell. As far as I know, nothing has changed back at KSB, the place where my nieces are growing up.

The knowledge that they're being raised in a community that believes in breaking the spirit of a child unsettles me.

The deadline for the 1 500 words is 31 August. I sit on it. Through June, then July, and by the time August rolls around, I realise I've missed my chance. My procrastination means that now I'll never know if I'm a good enough writer to be published in a magazine. After a sleepless night, I arrive at work on Tuesday 31 August, and go straight to my boss. I ask him if I can please have a few hours to write something important. It's something I absolutely have to do, I say. He has no problem with it, so I sit behind my desk and type furiously. I've been mulling over what I want to say, and now the words just flow straight out:

We had witnessed such beatings before. We were gathered in what they called 'The Upper Room'. She lay whimpering on the carpet, her body and legs pinned down by two elders as their colleague explained to his audience that their 16-year-old friend had sinned and would now receive God's just punishment.

Her whimpers became louder as he led us in the customary prayer before punishment.

Soon she was screaming her repentance as the piece of hosepipe hit her body again and again and again. I didn't count the blows that landed on her back, buttocks and thighs. They beat her until she was silent – her spirit broken.

“Her whimpers became louder as he led us in the customary prayer before punishment.”



Mission of Malice is out now.

A prayer followed that God might forgive her the sin of writing a letter to a boy in her class. We obediently 'Amen-ed' at the close of the prayer and waited for the sermon.

THAT'S HOW I open what I hope will become a published article. I write about my descent into the mire of mind control and how it began when I was nine years old. How fear was my constant companion for the next thirteen years. What KSB taught me about being female:

Male supremacy was an unquestioned fact of mission life. A woman's life revolved around pleasing and placating the males in the community. A woman is a temptress. Full stop. Jewellery, make-up and beautiful clothes were prohibited so as not to lure the men into lustful thoughts. We wore loose-fitting, below-the-knee dresses with sleeves and high necklines. No pants were allowed because somewhere in Deuteronomy it states that women shouldn't wear men's clothing. Any attempt to look pretty was met with censure.

I never saw a boy being beaten publicly; that seemed reserved for girls.

Female inferiority was affirmed in countless ways. Virginity checks were customary when the boarding schoolgirls returned from holiday. Female characters from the Bible were decried as evil – everything designed to teach the woman her place. No contact between the sexes was allowed unless the couple was married. Televisions, radios and any music with a beat in it were prohibited.

I detail my painful rehabilitation into life in the outside world, when I didn't know how to act. How I struggled to make sense of the world. How Erlo and my mother denounced me, but how the kindness of family, friends and Samuel helped me recover.

Muzi only gets a small mention, a single phrase in a longer sentence: 'the kisses my married counsellor bestowed upon me'. I don't know that I'll ever be ready to talk about what he did to me.

Writing takes up most of my day. Just before three o'clock in the afternoon and 1 638 words later, I decide I'm done. I email the document titled 'Running from insanity' to the magazine.

I do not know how big this bombshell I've just unleashed will be.”

BUON APPETITO!

What do you get when you add a little Italian, a little South African and a whole lot of love? A legacy of classic yet contemporary dishes from the legendary Café del Sol family kitchen.

Beetroot Carpaccio

1 kg fresh beetroot
1 punnet fresh strawberries,
thinly sliced
3 oranges, segmented
150 g dolcelatte gorgonzola,
crumbled
Salt and pepper to taste
Extra virgin olive oil to drizzle
A drizzle of balsamic reduction
20 g beetroot shoots

Wash the beetroots in cold water, then bring to the boil in a saucepan with a fitted lid. After approximately 15 minutes, remove the lid, reduce the heat, and simmer until the beetroots are tender.

Refresh the beetroots in cold water, then peel, top and tail them. When cooked, the skin peels off easily, but

wear gloves when handling beetroots. Using a very sharp knife or mandoline slicer, slice them thinly and arrange, overlapped, on a platter.

Scatter the sliced strawberries all over the beetroot. Place the orange segments alongside and crumble the gorgonzola over all.

Season the carpaccio with salt and pepper, then drizzle over olive oil and balsamic reduction.

Sprinkle the beetroot shoots over the carpaccio before serving.

SERVES
4



“This starter has proved to be very popular, and not just with vegetarians! The beetroot and strawberries combine for a delightful sweetness. Paired with savoury and creamy gorgonzola and a burst of citrus, this carpaccio is a winner through and through. The colours also make for a visual delight; after all, we eat with our eyes first!”

Chicken and Chorizo with Red Pepper Purée

SERVES
4

200 g chicken thighs, deboned and chopped
Salt and pepper to taste
50 g butter
50 g leeks, sliced
200 g chorizo, sliced
200 ml red pepper purée (see Mamma's Peperoni below)
300 ml cream
10 g fresh flat-leaf parsley, chopped
A dash of smoked paprika (optional)
Cooked pasta of your choice, but we recommend bronze-cut penne
Grated Grana Padano cheese to serve

Season the chicken with salt and pepper. Set aside.

In a medium saucepan, melt the butter, add the leeks and cook over low heat.

Add the chorizo and chicken and cook through.

Add the red pepper purée and coat the ingredients well. Pour in the cream and allow the sauce to reduce and thicken, then add the fresh parsley.

Add a dash of smoked paprika for a little extra flavour if you like.

Add the drained pasta and mix with the sauce until well coated.

Serve with a generous amount of Grana Padano.

For chorizo, we like Spanish Fort chorizo. It's not too fatty and, in a sauce like this, that is important when it comes to flavour balance.



Tips Our family is fussy when it comes to paprika. It needs to be sweet but hot, and we find that only Spanish or Hungarian paprika offers that true depth of flavour. It might be snobby to prefer imported varieties, but it's all in the name of quality food, right?

Mamma's Peperoni (red pepper purée)

5 red peppers (or a mixture of red and yellow peppers)
Extra virgin olive oil
Salt and pepper to taste
125 ml extra virgin olive oil

Prepare the peppers by first peeling away the skin, removing all the seeds and white pith, and then cutting each pepper into thick slices.

In a saucepan with a fitted lid, heat a splash of olive oil over medium heat and add the peppers, turning

for the first 10 minutes until all are well coated.

Reduce the heat, add salt and pepper and cook, covered, slowly over low heat, turning them every so often until the peppers are super soft, slightly browned and sweet. There will be a beautiful red pepper olive oil infusion in the pan as well.

Blend the mixture to a smooth purée. Pass the purée through a sieve and set aside.

Porcini and Pea Risotto

SERVES
2

1 litre chicken or vegetable broth
20 g porcini dust
A dash of extra virgin olive oil
80 g butter (reserve 50 g for mantecatura at the end)
½ onion, finely chopped
1-2 cloves garlic, chopped (optional)
200 g porcini mushrooms, frozen and sliced
200 g Vialone Nano rice
125 ml white wine
50 g frozen peas (or preferably fresh if you can find them)
10 g fresh flat-leaf parsley, chopped
Salt and pepper to taste
50 g parmesan cheese, grated

Heat the stock in a saucepan and stir in the porcini dust. Simmer slowly and allow it to infuse.

In another saucepan over low heat, add a dash of olive oil and 30 g of the butter. Allow it to melt and then cook the onion until translucent. Add the garlic (if using) and the porcini mushrooms. Allow to cook through.

Add the rice and allow it to toast slightly in the mushroom mixture. Pour in the wine and allow it to cook off.

In another saucepan, blanch the peas and drain, then add to the risotto pan.

Start adding the warm stock, two ladles at a time, allowing it to absorb gradually. Continue adding and stirring until the rice has a slight bite to it.

The risotto should be almost ready when you drag a spoon through it and the mixture comes together slowly, almost soupy.

Add the parsley and season the risotto.

Take the risotto off the stove and add the remaining butter and some of the parmesan cheese, allowing it to absorb and rest.

Serve topped with the remaining cheese.



THE AUTHORS

Not everyone grows up in an Italian family with a Nonna renowned for her cooking, who then taught her daughter and her daughter after her...But this is the story of the Viljoen/Treccani family. For years their mama, Luciana, had catered to make ends meet, and Chiara and Ryan were only too ready to move away from unfulfilling jobs to share the love in the form of food. Pooling their resources, the three of them opened Café del Sol in Johannesburg in 2007. Despite a plethora of challenges, the restaurant flourished and led to the opening of a second one (Café del Sol Botanico), as well as multiple awards.



Tiramisu Semifreddo

4 eggs, yolks and whites, separated
250 ml castor sugar
250 g mascarpone
625 ml cream
8 double shots espresso
125 ml Kahlúa liqueur
12-24 savoiardi (Boudoir) biscuits
100 g dark cocoa to sieve
Grated dark chocolate to garnish

Spray with cooking spray or grease a loaf tin (20 x 10 x 6 cm) and add 2 layers of cling wrap with an overlap (to remove the semifreddo easily when set).

Beat the egg yolks with half the castor sugar until pale in colour. Fold in the mascarpone and mix well. Set aside.

In a separate bowl, beat the egg whites while slowly adding the remaining sugar until stiff peaks form. Gently fold this into the mascarpone mixture when ready.

In a clean bowl, whip the cream until soft peaks form. Gently fold the cream into the mascarpone mixture.

Prepare the espresso. Add the Kahlúa to the coffee and mix well.

Dip the biscuits into the coffee so that the edges absorb the coffee but the insides are still firm. Do not leave them in the coffee too long or they will be soggy.

Arrange a layer of biscuits at the bottom of the loaf tin, cutting them in half if necessary until they fit snugly.

Spoon over half the mascarpone mixture and sieve over some cocoa.

Add a second layer of biscuits, mascarpone and cocoa. Cover well with cling wrap and allow to set in the freezer overnight.

About 15 minutes before serving, remove from the freezer and tug at the overhang of cling wrap to remove it fully from the tin.

Slice the semifreddo and sieve with more cocoa. Garnish with grated dark chocolate. 🍰

SERVES
8-10

“Semifreddo means half-frozen, but it’s fully delicious. Not quite an ice cream and more frozen than pudding, this dessert is a crowd pleaser and can be made well in advance. Think of it as a softer version of ice cream or an ice cream cake.”



Our Italian Legacy of Love is out now.



On my mind Tried Nguni stickfighting yet?

Charlie Human talks about entangling limbs, sticks and myths in his latest spec-fic action thriller *Ancestral*.

“**D**id I tell you the one about the female Nguni stick-fighting John Wick? You know, the one who is grappling with motherhood, corruption, and cultists with machetes? No? OK, I will. But first, let me get my leg out. The clamp around my leg is tight. I try to pry my knee free but it's trapped. Sweat beads on my forehead, my breathing is ragged. My heel is being turned and, if I can't get free, the force will arc up my leg and into my knee and shear ligaments from bone.

The knee is a complex joint and vital for mobility. I know this because I've been in this situation before. That time, the lateral collateral ligament, the one on the outside of the knee that stabilises the joint, had torn with the sound of velcro being ripped. My opponent then had stopped with a shocked look on his face.

My opponent now doesn't have the same kind of qualms about snapping ligaments. A lean, wiry Afrikaans woman with short-cropped bleached blonde hair, she's entangled my leg and is going to butcher my knee. There only one way out. I reach down and tap quickly on her foot. Tap, tap, tap. It's the universal signal for submission in jiu-jitsu. Don't hurt me. I give up.

Jiu-jitsu travelled from the feudal samurai of Japan to rich Brazilians fighting on Rio beaches and then on into the cages of mixed martial arts, broadcast worldwide, and helping to make MMA one of the fastest-growing sports in the world. Martial arts and media go hand-in-hand. *Enter The Dragon* brought kung-fu into the mainstream, *The Karate Kid* put a dojo in every strip mall, *Ong Bak* ignited interest in Thai martial arts and *The Raid* put Indonesia's Silat on the map. Nguni Stickfighting; our only indigenous martial art. A cultural practice but

“Clementine is a warrior and also a parent; complementary occupations. Having a kid is like tearing your lateral collateral ligament.”

also a deep warrior tradition that goes back to the impis of Shaka. Will it have a turn?

In my novel *Ancestral*, Clementine Khoza is a modern warrior trained in the way of stick and shield. Like most of my characters, she occupies a liminal space; half Afrikaans, half Zulu, a female practitioner of a traditionally masculine martial art, living in a country entangled by gangsters and kleptocrats, a country where we are tapping out every day. Tap, tap, tap. Don't hurt us. We give up.

In their article *Half'n Half: Mytho-Historical and Spatial Entanglements in Charlie Human's Apocalypse Now Now and Kill Baxter*, Olivier Moreillon and Alan Baxter propose that “speculative fiction gives an easier way to envisage possible solutions to the socio-political complexities at play in present South Africa, which are less difficult to swallow than what realist fiction might be (plausibly) able to offer.”

Yes. And also I like writing weird stuff.

Clementine is a warrior and also a parent; complementary occupations. Having a kid is like tearing your lateral collateral ligament. It limits your mobility. It destabilises you. But it also somehow becomes engraved in your central nervous system and etched into your bones. A genetic link across generations.

Ancestral is a novel that asks questions. Can Nguni stickfighting be the next big thing? What is the strange genetic resonance that binds you backwards to your ancestors and forwards to your kids? How do we navigate this liminal space in South African history? Honestly, I don't know if it's possible to answer these questions. But if I can write about a stick fighter with a boerboel dog sidekick fighting gangsters, monsters and cultists then why not try?”

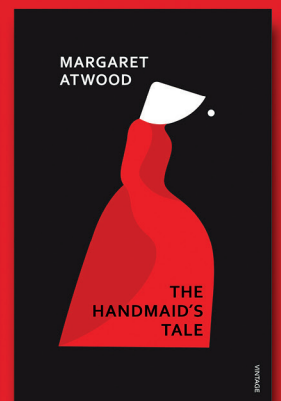
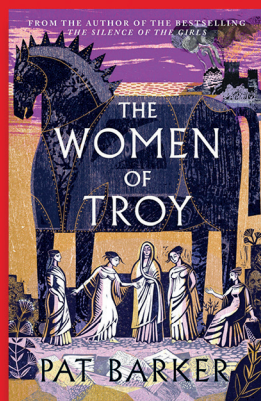
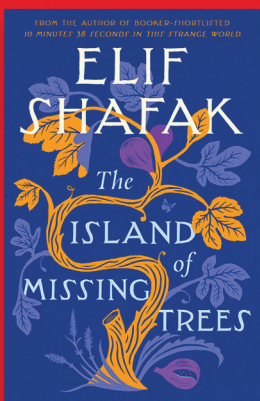


Ancestral is out now.



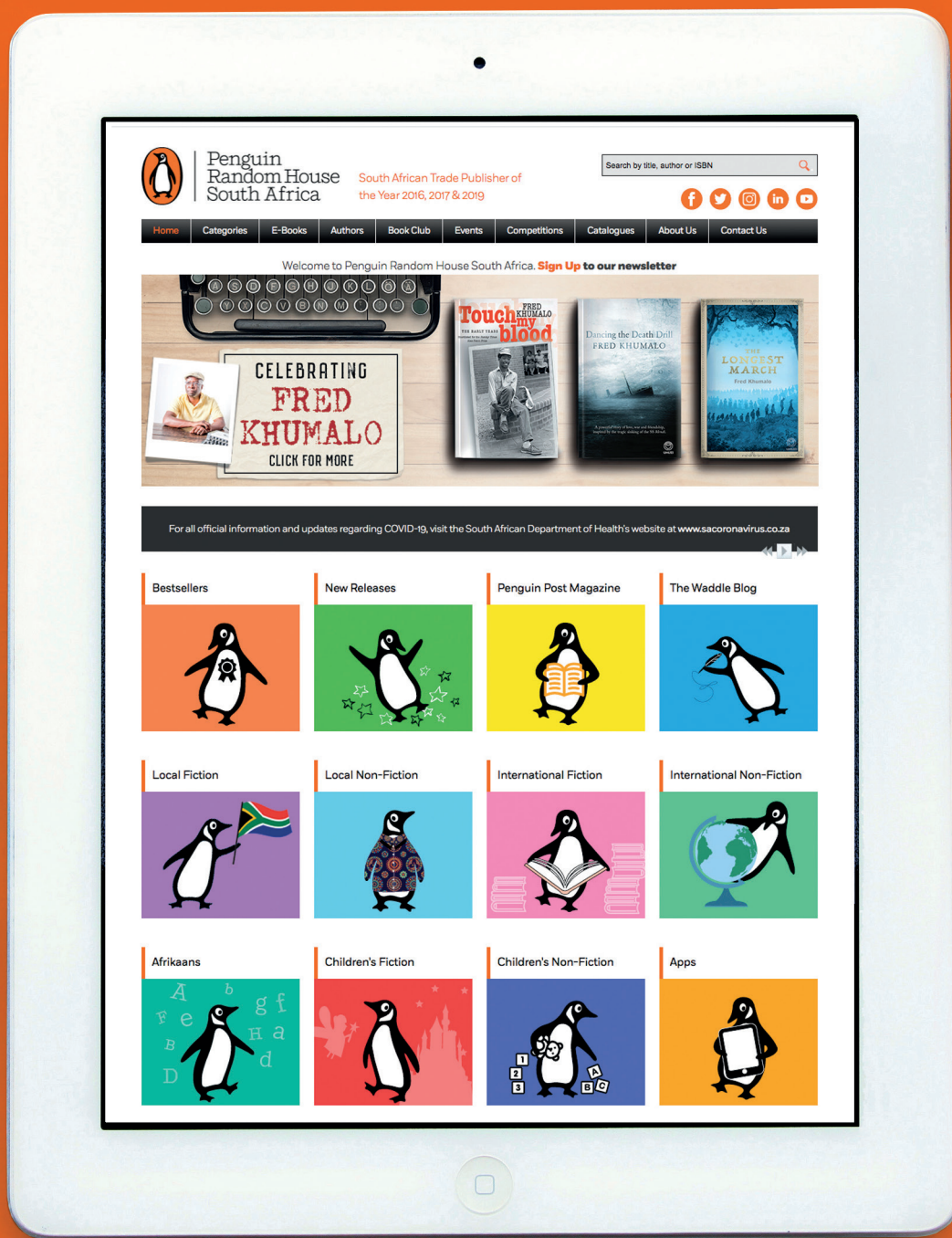
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