

Abstract

By and large, not much research has been done around the effects of cultural and political exile on South African citizens exiled during Apartheid. This study intends, firstly, to explore the effects of estrangement on a second-generation South African exile; and secondly, to explore how theatre and performance practice can assist the exile to inspire liberatory agency to regain a sense of belonging/home. The study is conducted through a performance auto-ethnography research paradigm and methodology. The creative performance work chronicles a South African life in exile in search of belonging/home. Aesthetically, it draws from a variety of theatre and performance influences, but more specifically it is rooted in indigenous Southern African performance genres, namely *iiNgoma* (healing rituals), *iziBongo* (praise poetry), and *iiNtsomi* (storytelling).