

Programme

**GENDERED MODERNITIES
IN
MOTION**



**SOUTH(ERN) AFRICAN
COMPARISONS**

a joint conference of the Gender Studies Committee of the International Comparative Literature Association (ICLA), the Southern Modernities Research Group, Gender Research at the University of Pretoria (GR@UP), the South African Society for General Literary Studies (SAVAL) and the Literator Society of South Africa at the Conference Centre, Hatfield Campus, University of Pretoria,
7-10 April 2015

Words of Welcome and Acknowledgement / Verwelkoming en dankwoord

The conference committee of Gendered Modernities in Motion / South(ern) African Comparisons at the University of Pretoria (UP) wish to welcome you to this exciting opportunity to debate issues about gender, modernity and comparative literature. This conference is a joint initiative of the Southern Modernities Faculty Research Theme at UP, the Gender Studies Committee of the International Comparative Literature Association (ICLA), Gender Research at the University of Pretoria (Gr@UP), the South African Society for General General Literary Studies (SAVAL) and the Literator Society of South Africa.

Organising a conference involves a lot of hard work and depends greatly on the commitment of the many participants and stakeholders. It is therefore appropriate that we should express our gratitude to a number of sponsors and individuals who all contributed towards the organisation of this event. The Andrew W. Mellon Foundation is the main funding body of the Southern Modernities Faculty Research Theme at UP and we gratefully acknowledge their contribution to this conference. The Gender Studies Committee of ICLA also deserves a word of thanks for a generous sponsorship. Prof William Spurlin, chair of the Committee, has been particularly supportive and we thank him for all his hard work.

Dit is danksy 'n borgskap van die Taaldirektoraat van die Noordwes-Universiteit (NWU) dat ons 'n tolkdienst by hierdie kongres kan bied. Die tolke van die Taaldirektoraat en ook prof. Hein Viljoen van SAVAL en die Literatorvereniging van Suid-Afrika word hiermee hartlik bedank vir hul bydraes. Ons kollegas by NWU was deurgaans 'n span toegewyde vennote om die organisasie van die kongres te laat vlot.

The Dean of Humanities at the University of Pretoria, Prof Hennie Stander, and UP colleagues Corena Garnas and Tercia Klopper have supported us throughout the organisation of this conference. UP colleague Sepetla Molapo deserves our gratitude for sharing his experience of Soweto with us during the conference tour. We also thank the UP students who have offered their assistance for the duration of the conference. The University of Pretoria is acknowledged for providing all the necessary services and infrastructural support to make this conference possible. Visual artist Diek Grobler was responsible for the design of the witty and provocative illustration that also features on the cover of this programme booklet. Sarah Godsell, Mthunzikazi Mbungwana, Hanah Foster, Monageng Motshabi and Vangile Gantsho are also thanked for their poetry performance HUMAN4HUMAN that will add value to the proceedings of the conference.

It is our pleasure to welcome participants to this conference, not only from South Africa, but also from a good number of other countries including Belgium, Germany, Nigeria, South Korea, and the United Kingdom. Without your contributions to the academic debate this event would not been possible. We wish you all a pleasant stay in Pretoria and we trust that you will be enriched by the exchange of ideas.

The University of Pretoria Conference Committee,

**Prof Andries Visagie
Dr Martina Vitackova
Dr Polo Moji**

<http://www.up.ac.za/en/faculty-research-themes-frts/article/2042395/gendered-modernities-in-motion>

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**Conference Programme / Kongresprogram
Gendered Modernities in Motion / Geslagtelike moderniteite in
beweging**

SRC Chambers, UP Conference Centre, Hatfield Campus, University
of Pretoria

VSR-raadsaal, UP Konferensiesentrum, Hatfieldkampus, Universiteit
van Pretoria

**Literary and Cultural Interrogations of Gender and Sexuality in a
Time of More Pronounced Transnational Dialogue,
6 - 8 April 2015**

6 April	Conference trip to Soweto and Apartheid Museum with Dr. Sepetla Molapo / Kongresuitstappie na Soweto en die Apartheidmuseum			
	9:00	Departure / Vertrek	Main Entrance to the Hatfield Campus, University of Pretoria / Hoofingang van UP se Hatfieldkampus	
	16:00	Return / Terugkeer	Main Entrance to the Hatfield Campus, University of Pretoria / Hoofingang van UP se Hatfieldkampus	
7 April	8:30 - 9:00	Registration / Registrasie		
	9:00 - 9:30	Words of Welcome / Verwelkoming		
	9:30 - 11:00	Gendered Narratives of Apartheid	Chair / Voorsitter: Polo Moji	
			Karin van Marle	<i>The Death of a Revolutionary – The Gendered Modernities of Nelson Mandela and Winnie Mandela</i>
			Daniel Roux	<i>Writing the Apartheid Prison: Three Memoirs by Women Political Prisoners</i>
			Victoria j. Colis- Buthelezi	<i>Who Sings Their Praises? Black Women's Internationalism</i>

11:00-11:30	Tea and Coffee / Tee en koffie	
11:30-13:00	Queering the Traditions	Chair / Voorsitter: William Spurlin
		Senayon Olaulowa <i>The Human and the Non-human: African Sexuality Debate and Symbolisms of Transgression</i>
		Chipo Zhou <i>Eat your Cake: Emancipation and Individuality in Storytelling</i>
		Metha-Miré Viljoen <i>Verskuiwings in persepsies oor homoseksualiteit in Afrikaanse outobiografiese tekste: Pieter Cilliers se Soeker (2011) ("Shifting Perspectives on Homosexuality in Afrikaans Autobiographical Texts: Pieter Cilliers's Soeker [2011]", presentation in Afrikaans with interpretation into English)</i>
13:00-14:00	Lunch / Middagete	Adler's Restaurant
14:00-15:30	Localized Gender	Chair / Voorsitter: Karin van Marle
		Sanja Nivesjö <i>Negotiating Modernity through Sexual Entanglements of the Urban, the Rural and the International: Phaswane Mpe's Welcome to Our Hillbrow</i>
		William Spurlin <i>Colonial Legacies/Emergent Queerness: Cultural Translation and Queer Politics in Contemporary North African Writing</i>
		Isolde de Villiers <i>Law, Family and Home in Gendered Peri-Urban Geographies</i>
15:30-16:30	Cocktail Function / Skemerkelkie	Foyer of the Lier Theatre, Hatfield Campus, University of Pretoria / Foyer van die Liertheater, Hatfieldkampus van die Universiteit van Pretoria
16:30-18:30	HUMAN4HUMAN Theatre production and panel discussion / Toneelopvoering en paneelgesprek Lier theatre, Hatfield Campus, University of Pretoria / Liertheater Hatfieldkampus van UP	

8 April	9:00-9:30	Registration / Registrasie	
	9:30 - 10:30	Representing Gender	Chair / Voorsitter: Andries Visagie
			James Tar Tsaaior <i>Dialectic of the Text-Context Contest: The Patriarchal Imagination in Nollywood Films</i>
			Stefan van Zyl <i>Lucky Marais: verpersoonliking van kameleontiese manlikheid ("Lucky Marais: Epitome of Chameleonic Masculinity", presented in Afrikaans, interpretation into English)</i>
	10:30-11:00	Tea and Coffee / Tee en koffie	
	11:00-12:30	Bodies of Modernity	Chair: Martina Vitackova
			Peggy C. Cho <i>Desires and Gestures: Transcultural Novelizations of the "Comfort Woman"</i>
			Polo Belina Moji <i>Re-memembering Saartjie Baartman in Bessora's 53cm (1999)</i>
			Andy Carolin <i>Violence, Intimacy and the Black Body in Zanele Muholi's Only Half the Picture (2006)</i>
	12:30-13:30	Lunch / Middagete	Adler's Restaurant
	13:30-15:00	Gendered Texts	Chair / Voorsitter: Isolde de Villiers
			Francois Smith <i>At the Crack of Dawn a Whip: What the Fifty Shades of Grey Phenomenon Reveals about Modern Gender Dynamics</i>
			Martina Vitackova <i>The Multiple and Contradictory Modernities in Agaat by Marlene van Niekerk</i>
Umar Ahmed <i>Gender in Media Discourse: A Corpus-Based Analysis of Linguistic Representation of Women in Male-Authored Articles in Nigerian Newspapers</i>			

15:00-15:30	Tea and Coffee / Tee en koffie		
15:30-16:30	Queer Modernity	Chair / Voorsitter: William Spurlin	
		Andries Visagie	<i>Modernity and Queer Precarity: Wolf, wolf by Eben Venter</i>
		Gibson Ncube	<i>Stuck between Home and Elsewhere: Migration and the Construction of "Gay" Identity in Contemporary North African Novels</i>

**South(ern) African Comparisons. SAVAL-Literator Conference /
Suid(er)-Afrikaanse Vergelyking. SAVAL-Literator-kongres
9 - 10 April 2015**

9 April	08:15-08:45	Registrasie / Registration		
	08:45-09:00	Opening		
	09:00 - 10:30	Voordrae / Presentations	Voorsitter / Chair: Yves T'Sjoen	
			Okkie Vermeulen	<i>"Agter elke man": onderweg na inklusiewe taalgebruik in die Afrikaanse kerklied ("Behind Every Man": Towards Inclusive Language Use in Afrikaans Church Hymns, presentation in Afrikaans, interpretation into English)</i>
			Ihette Jacobs	<i>Relasionaliteit in die outobiografiese poësie van Afrikaanse vrouedigters ("Relationality in the Autobiographical poetry of Afrikaans Woman Poets", presentation in Afrikaans, interpretation into English)</i>
	10:30 - 11:00	Tee en Koffie / Tea and Coffee		
	11:00 - 12:00	Hooflesing / Plenary lecture	Voorsitter / Chair: Louise Viljoen	
Yves T'Sjoen			<i>Lateral and Vertical Literary Movements in a Writer's Career. The Windcatcher and the Poetry by Breyten Breytenbach in Europe and the US</i>	

12:00-13:00	Hooflesing / Plenary lecture	Voorsitter/Chair: Hein Viljoen	
		Ulrike Kistner	<i>The Agentless Sentence. Notes on 'The Function and Field of Speech and Language' in Psychosis</i>
13:00-14:00	Middagete / Lunch	Adler's Restaurant	
14:00-15:30	Voordrae / Presentations	Voorsitter / Chair: Andries Visagie	
		Janien Linde	<i>"'n Nuwe(r) lewegewende 'mite'?" (Leroux, 1980): perspektiewe op wysheid en letterkunde in die moderne tyd ("A New[er] Animating 'Myth'?" (Leroux, 1980): Perspectives on Wisdom and Literature in the Modern Age", presentation in Afrikaans, interpretation into English)</i>
		Bibi Burger	<i>Die moontlikheid van 'n Suid-Afrikaanse "geokritiek" (The Possibility of a South African "geocriticism", presentation in Afrikaans, interpretation into English)</i>
15:30-15:45	Tee en Koffie / Tea and Coffee		
15:45-16:45	Vergadering / Meeting	SAVAL algemene termynvergadering / SAVAL General Term Meeting	

	16:45-17:45	Vergadering / Meeting	Literator algemene termynvergadering / Literator General Term Meeting	
10 April	08:30-10:00	Voordrae / Presentations	Voorsitter / Chair: Ulrike Kistner	
			Lizelle Smit and Riaan Oppelt	<i>Sedes, Sindelikheid en Self(ander)bevekkings – Morality, Manicures and ‘Masterbation’: Mothers, Daughters and Stepchildren in Volksfamily.</i>
			Stephanus A. Cloete	<i>Sexy Comics: A Contemporary Feminist Reading of the Sexual Development of Wonder Woman in Mass Media</i>
	10:00-10:30	Tee en Koffie / Tea and Coffee		
	10:30-11:30	Hooflesing / Plenary lecture	Voorsitter / Chair: Ihethe Jacobs	
			Louise Viljoen	<i>Antjie Krog se bundel Mede-wete / Synapse as ‘n uitdaging tot nuwe maniere van vergelykende lees (“Antjie Krog’s Volume of Poetry Mede-wete / Synapse as a Challenge for New Kinds of Comparative Reading”, presentation in Afrikaans, interpretation into English)</i>
	11:30-13:00	Paneelbespreking / Panel Discussion	Deelnemers/Participants: Hein Viljoen, Louise Viljoen, Willie Burger, Cilliers van den Berg <i>Suid(er)-Afrikaanse Vergelyking / South(ern) African Comparisons</i>	
	13:00-13:15	Afsluiting / Closing Remarks		
13:15-14:15	Middagete / Lunch	Adler's Restaurant		

Abstracts

in chronological order as scheduled in the programme

The death of a revolutionary – The gendered modernities of Nelson Mandela and Winnie Mandela

Karin van Marle, University of Pretoria, South Africa

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Several authors have reflected on Nelson Mandela in light of modernity. Jonathan Hyslop (2008:112) situates the development of the political thought of Mandela (and Ghandi) within the context of Johannesburg as instantiation as a form of modernity. He contends that both Ghandi and Mandela, although they started out from narrow nationalism famously managed to transcend this to approaches that were inclusive, that embraced humanistic values and that had international relevance. (2008:123) His argument is that their approaches of inclusive nationalism founded on universalist values can be traced to their experience with the metropolitanism and cosmopolitanism of Johannesburg. Rita Barnard (2014:5) describes Mandela as ‘a man of the twentieth century, viewed in its global complexity as an era of a radically incomplete and uneven modernity.’ Daniel Roux (2014:205) in similar vein interprets Mandela within the realm of modernity. Mogobe More in his reflection on Mandela laments the descriptions of Mandela as pacifist and peace-maker and is interested in unearthing Mandela’s radical politics and support of violence. He argues that we should distinguish between a pre-Robben island and a post-Robben island Mandela. How does his take relate to those that praise the modern Mandela – the universalist, the humanist, the cosmopolitan. But even further how could we conceive of Winnie Mandela in light of modernity? Could the same claims be made about her? I will draw amongst others on Njabulo Ndebele’s *The cry of*

Winnie Mandela and Lewis Nkosi's *Mandela's ego* in order to explore these questions.

Writing the apartheid prison: three memoirs by women political prisoners.

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One of the functions of the apartheid prison was to reinscribe notions of separate cultures and discrete races in the face of a mass struggle that attempted to remove these barriers. Thus Fatima Meer, writing about her prison experience, comments:

We were all women, but so classified and separated that we could not be women together: we were divided by the impregnable barriers of law and custom, in addition to race. (209)

The category "woman" seemed to extend the possibility of transcending the prison and the apartheid state's divisions, and the writers I will discuss in this paper all test the oppositional power of this collective notion. However, the prison also imposed its own notions of a racialised and class-based femininity, firmly imbricating these notions in the rituals and discipline of the institution. One problem confronted by these prisoners was precisely the problem of extracting the apartheid state's conception of femininity from an empowering, conscious appropriation of shared womanhood. In this sense, the problems collecting around the use and imposition of the idea of womanhood in the apartheid prison opens up to more general questions concerning the use of a culturally burdened collective concept in the practise of subjectivity and citizenship. On the one hand, "woman" is a contested signifier, a site of struggle. On the other, as I will try to show, it is a sign membership, in Raymond Williams's sense of the word as "... describing an individual's positive identification with the society in which he lives." (2002: 75). Prisoners use the term in positive, strategic (and shifting) terms in order to counter the culture of the prison. The paper attempts to show how the apartheid prison, defined by its curtailment of

movement, a place of stasis, can be read as a nexus of interchange where gender is implicated in the production of a particular notion of modernity and global citizenship.

I will discuss three South African prison writers in my conference paper: Caesarina Makhoere, Emma Mashinini and Ruth First.

“Who Sings Their Praises? Black Women’s Internationalism”

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On November 30, 1902 Fanny Jackson-Coppin arrived in Cape Town. A renowned teacher in her own right, she came in her capacity as wife to Bishop Reverend Levi J. Coppin of the African Methodist Episcopal (AME) Church. Nearly a decade later her memoir was published posthumously by husband. So too A. B. Xuma wrote the biography of Charlotte Manye-Maxeke, founder of the ANC Women’s League, and the first black South African woman to attain her PhD. In this paper, using Ula Y. Taylor’s “community feminism”, I explore the ways in which these women were central to an understudied moment in black thought and political activism, yet made simultaneously visible and peripheral in the archives through their relationships with men as wives, sisters, mothers etc. Part of my larger book project, *Empire, Nation, Diaspora: Constituting the Black Archive*, I track the gendered logic of the dominant archive of black modernity through a comparative reading of Jackson-Coppin’s memoir and Manye-Maxeke’s biography.

The Human and the Non-human: African Sexuality Debate and Symbolisms of Transgression

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Siding with the conceptual assumption that in sexuality discourse, there can be no exclusive affirmation of divisive categories of male and female, this paper contributes to the now burning debate by

centralizing cultural, linguistic and spiritual symbolisms which articulate everyday staging of "transgressions" and reinforce the limits of human assumptions of absolute dichotomization in African sexuality discourse. Against this backdrop, the paper privileges everyday and periodic rites of passage among the Ogu-speaking people of South-western Nigeria. It contends that the rites are mediated by human communicative interactions that blur, and in some cases, reverse sexual roles while sometimes investing humanity with neutrality and hermaphroditic orientations, regardless of more popular affirmations to the contrary on the African continent. Relying on an experience of embodied ethnography, I argue that communicative interactions among the Ogu reference the realms of both the spiritual and the secular. Attention is additionally given to interactive and discursive processes that reinforce the necessary interaction of the human and the inanimate, ranging from the environment to the imaginations of divinity both in theistic and pantheistic categorizations. I further argue that the imaginations interface and articulate with parallel symbolisms of transgression in Christian redemptive affirmations. Therefore, while close-reading the textual data that reference the blurring of gender lines in Ogu ontological dynamics, the discussion reinforces how the parallels in Christian spirituality fuse with the indigenous assumptions of sexuality to contest the rigidity of exclusive dichotomization in African and global sexuality discourses.

Eat your Cake: Emancipation and Individuality in Storytelling

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In the 20th century, great strides were made to give women a voice, world over, and as in any struggle, there was no shortage of spilt blood. Nevertheless, women's lives changed radically. Women now have the power to speak for themselves and challenge patriarchal systems, and this has led to postmodern feminist theory evolving to

deconstruct gender boundaries. The changing mentalities regarding gender and cultural roles shook the established social dynamics and yet in many places, specifically in Zimbabwe the first battle is far from over.

In this contribution, I explore the position of the Zimbabwean modern woman, who has fallen back to pre-20th century status because, among other reasons, of a general stigma about women propagated by the behaviour of those in the public eye, specifically in the throngs of political power and influence. A situation that has created a woman stifled into silence and submission by physical and emotional prisons, the oppression created by cultural doctrines and the current socio political state of affairs in the country.

This paper seeks to find a solutions within the same patriarchal society that the established system exists, so that women reject the prevailing reality of their conventional religious, traditional and cultural circumstance perpetuated by the doctrinaire politicking using their own stories in screenplays as the raw materials for a radical cultural reconstruction, in effect, giving them a global voice, that they can relate to.

Shifting perspectives on homosexuality in Afrikaans autobiographical texts: Pieter Cilliers's *Soeker* (2011) (presented in Afrikaans)

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Modernity is a phenomenon that is often associated with movement in the perceptions around issues of gender and sexuality. This paper deals with the shifts in perceptions on homosexuality in Afrikaans autobiographical texts. Pieter Cilliers's autobiography *Soeker* (2011) is discussed to get a grip on the shifts in perceptions on homosexuality in the Afrikaans-speaking communities of South Africa from the 1970s to the first decade of the twenty-first century. This paper involves theoretical aspects of Stephen Greenblatt's New

Historicism; gender theory; and the theory on (sexual) autobiography. The individual's struggle with the social issues of his homosexuality, as well as shifts in perceptions on homosexuality and how it is represented in the family context, the Christian religion and the society are carefully pointed out.

Cilliers found himself in an environment where homosexuality were considered as a taboo, but in a (post)modern world the internet and social media have encouraged an increased awareness of gender and sexuality, it is clear that considerably more literature on homosexuality is appearing. A Marius Crous (2006) state that homosexuality is partially accepted as social reality and he argues that literature is a reflection of imaginative or realistic worlds and thereby strains the reader to participate actively to bring about change. Shifts in the literature is thus noticeable - examples of recent novels in Afrikaans that openly deals with homosexuality are *Score me a gwai* (2013) by Marlize Hobbs, *Vuilspel* (2013) by Bettina Wyngaard and *Wolf-Wolf* (2013) by Eben Venter. *Soeker* (2011), the concise, updated reprint of *'n Kas is vir klere* is about Cilliers's life as a "gay, white, Christian Afrikaner" and its shaky path to self-acceptance. His motivation to pen down his life story was the hope that the text in the Afrikaans context may contribute to the ignorance about homosexuality and what it means to be a gay Christian (and minister). In my opinion *Soeker* encourages the public to remove "the glasses of ignorance" and to look from a new perspective at the matter. *Soeker* is therefore regarded as a text that bears the marks of his time and this paper comes to the conclusion that there are changes in perceptions on homosexuality in the Afrikaans-speaking community.

Negotiating modernity through sexual entanglements of the urban, the rural and the international: Phaswane Mpe's *Welcome to Our Hillbrow*

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There is a preoccupation with gendered urban geographies as sites where modernity is negotiated. The metropolis is seen as the catalyst and incubator of change and progression against the village as a site of tradition. In this paper I will complicate this image by introducing migration as a construct which challenges the gendered dichotomy between city and village in contemporary African fiction. Looking at Phaswane Mpe's novel *Welcome to Our Hillbrow* (2001), I will explore how migration can showcase the complex entanglements of modernity expressed through sexuality ascribed to the city and the village.

Sexuality is the site where conflicting notions of modernity come together and challenge each other in Mpe's novel. Migration is the force that allows this to happen. The village of Tiragalong defines itself against the urban neighborhood of Hillbrow as a space of tradition and purity where the migrants and sexual deviant practices ascribed to Hillbrow do not exist. Conversely, Hillbrowans see the village as a site of backwards and outmoded customs. Migratory practices bring these spaces and their assigned sexual configurations in contact with each other and with other international locations to complicate senses of belonging and narratives of modernity.

In the end, *Welcome to Our Hillbrow* argues for the impossibility of assigning different notions of progression to different spaces and sexual practices: "You have come to understand that you too are a Hillbrowan. An Alexandran. A Johannesburger. An Oxfordian. A *Lekwerekwere*, just like those you once held in such contempt. The semen and blood of *Makwerekwere*¹ flows in your Tiragalong and Hillbrow veins" (122-3)." Mpe's novel helps us contemplate the entanglements of how conflicting notions of modernity emerge in

different spaces where sexuality becomes the battleground for conceptions of personhood and community.

Colonial Legacies/Emergent Queerness: Cultural Translation and Queer Politics in Contemporary North African Writing

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While transnational processes, globalisation, and migratory movement continue to produce multiple forms of biopolitical domination within and across geopolitical borders, the concomitant deconstruction and delocalisation of borders is similarly producing radical transformations of political subjectivity, citizenship, and sovereignty no longer confined to the borders of the nation state. As Ratvica Andrijasevic observes, rather than enclosing geopolitical territories and demarcating a state's external edges, borders have become more discontinuous, porous spaces that do not necessarily map onto fixed geographical demarcations.

With this framework in mind, the proposed paper examines how literature and cultural practices in postcolonial francophone North Africa address same-sex desires in a modernising world where long-established traditions pertaining to sexuality and culture are brought into contact with new forms of gender and sexual difference. Specifically, the paper scrutinises representations of same-sex desire and queerness emerging in recent francophone literature from the Maghreb by gay and lesbian authors from Algeria, Morocco, and Tunisia. The paper analyses and interrogates issues around linguistic and cultural difference and how these works adopt a translational nature. Authors such as Rachid O., Abdellah Taïa, and Nina Bouraoui foreground translation and narrative reflexivity around incommensurable spaces of queerness in order to index their negotiations of multiple languages, histories, cultures, and audiences. These highly complex textual and political strategies, alongside struggles for sexual subjectivity, respond to the fact that all of the writers considered are now living in diaspora, and that Maghrebian

spaces of queerness are now increasingly inflected by globally circulating discourses and embodiments of queerness while simultaneously destabilising cultural norms around gender and sexuality both within North Africa and in the West. The paper will conclude by addressing how migration to the North does not necessarily bring (sexual) liberation, but new forms of (racial) otherness.

Law, family and home in gendered peri-urban geographies

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Zygmunt Bauman, in *Liquid Modernity*, takes up the notion of community and problematizes a communitarian understanding of community always already in terms of the family home because it makes it impossible to trace one's origin, one's reason to exist in another place. In search of fluid understandings of belonging, family, community and home and their complex relationships to law, segregation and exclusion, I read Zoë Wicomb's latest novel *October* and her inter-textual conversation with the novels *Home* by Toni Morrison and *Home* by Marilynne Robinson. *October* is set in peri-urban South Africa and presents a valuable framework for interrogating concepts of family, home, community and belonging and their interaction with the law. I will draw from Doreen Massey's understanding of belonging as a relational politics of the spatial, Iris Marion-Young's ideal of community and politics of difference, and view belonging as a culture of place in step with the theory of bell hooks. Soshanguve in the City of Tshwane is the setting for the currently pending Bultfontein case, initiated in December 2014. On the court papers this case concerns an application for the removal of informal settlements from the farm, and it seems on the surface like it is ultimately a party-political battle between the EFF and Afriforum. The stories that will not be told by the papers, nor by the court record, are narratives of family ties between the informal settlers and subsistence farmers on the same farmland and the

intersecting and gendered power relations between the white, male farm manager and the black, female subsistence farmers. When one heed these narratives this case extends the production of urban space to peri-urban areas and stresses the inter-dependence and mutual influence of the urban and peri-urban. The case therefore exposes some of the elements raised by the question: to what extent have gendered urban geographies become the sites where modernities evolve?

Dialectic of the Text-Context Contest: The Patriarchal Imagination in Nollywood Films

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As a filmic tradition, Nollywood, the Nigerian video film culture means many things to many people. To some, it is a veritable site for artistic and cultural production in Nigeria and Africa. To others, Nollywood is a textual event for the communication of cultural nationalism against Euro-American imperialism. In this regard, therefore, Nollywood purveys a counter-discursive project against Empire and the dominant regimes of the Western order of knowledge and its epistemic violence against others. This makes Nollywood a nationalist revisionist project against the rhythms of misrepresentations perpetrated by Hollywood and a hostile/violent Western media on Africa and its image. It is also imagined by many as an elemental engagement with the postcolonial political establishment in Nigeria and Africa. To many others also, Nollywood represents a dialogic encounter with history as a memory archive and so functions as a sieve for the negotiation of social hierarchies and formations which underwrite modernity within Nigeria's postcolonial existence. In other words, this film tradition constitutes a powerful site for the performance of African modernity in an increasingly globalised world order. While this complex of issues validly constitute the furrow which Nollywood elects to plough, it is also important to engage the Nigerian video film tradition as an

engendered space where gender and sexual politics is enacted. In specific terms, the paper negotiates the materiality of a gendered modernity in Nollywood films against the backdrop of the ruling ideology present in the patriarchal imagination. Having emerged from a dominantly phallic culture, Nollywood privileges patriarchal ideology and its political assumptions in the name of preserving the cultural sanctity and sovereignty of Africa. This patriarchal hegemony institutes gendered hierarchies and tyrannises other modes of sexualities particularly those that are matriarchal and have a minority provenance and orientation. Using selected Nollywood films as analytic paradigms, the paper will interrogate this patriarchal lineament and argue for a democratic spatiality so that other repressed and silenced sexualities can occupy a space where they can enact their energies.

Lucky Marais: epitome of chameleonic masculinity (presented in Afrikaans)

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This paper focuses on the representation of masculine imagoes in Eben Venter's novel *Santa Gamka* (2009) and more specific the multifaceted representation of masculinity in the character of Lucky Marais. The workability of the cognitive narratology as literary approach is also tested by identifying cognitive frames and scripts in the novel. Cognitive frames in narratives are those backdrops against which events take place, while the actions executed by the characters are read as cognitive scripts. These scripts create the projected masculine imagoes of the male protagonist Lucky Marais. When reading a novel especially three cognitive processing possibilities are important: firstly to discard existing ideas and perceptions in order to make room for new ideas and perceptions; secondly to modify existing ideas by means of cognitive information processing in the novel; and lastly the total rejection of new ideas. Irrespective of the

cognitive processes that occur during the reading process, the representation of masculinity in a novel will probably have an effect on the way in which the reader will experience masculinity in future. Venter demonstrates sensitivity and compassion for all the characters in his novels and the hypothetical expectation is that his representation of masculinity will instil sensitivity and compassion in readers. This instilment will most probably create a better understanding of masculinity, as well as humanity, within the cognition of the reader. The most important finding is that it is indeed possible to use cognitive narratology as a literary approach to analyse and interpret novels in order to make valid conclusions – in this case with regard to the complex delineation of multifaceted masculine imagoes as represented by the character Lucky Marais within Eben Venter’s novel *Santa Gamka*.

Desires and Gestures: Transcultural novelizations of the “Comfort Woman”

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Since the first public testimonies by the Korean “comfort woman” (enforced military sex slave) in the early 1990s, Korea’s colonial history took on the face of the female personal tragedy. The personal testimonies of these colonial sex slaves garnered considerable attention in South Korea and abroad, producing discourses conducted around the intertwined notions of colonialism, nationalism, human rights, and women’s rights. While fictions on the topic by Korean authors remained largely restricted to the Korean reading audience, novels published in the late 1990s by Korean American writers Nora Okja Keller and Chang Rae Lee (respectively *Comfort Woman* and *A Gesture Life*) reached a wider international audience. Though different in their approach and style, their novels mediate the surviving women’s stories as inherited historical and genealogical legacies, bearing witness and vicariously mourning loss of lives and agency. For these and other Korean and Asian American

authors invested in the literary representations of the “comfort woman” theme, the transnational and transcultural appropriations of gendered Asian bodies suggest complications and contradictions inherent in creating fictions of real or imaginary homelands. Often, their cultural productions reveal the essentially diasporic condition as ethnic minorities writing for a mainly western audience. This paper examines the writerly choices they make under awareness of a discomfiting relationship the writing subject, object, and material reality especially when the past in those homelands are continuing into the contested present. This study also asks how the fictional and cultural output abroad affects and determines the positioning of the on-going sensitive “comfort woman” issue in South Korea.

Re-memembering Saartjie Baartman in Bessora’s *53cm* (1999)

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Swiss-Gabonese author Bessora writes an autobiographical account of being an illegal alien in Paris, which is dedicated to Saartjie Baartman (pre 1790 –1815). Emblematic of the grotesque hypersexualization, of the African body and its construction as ‘pre’ / ‘less-than’ human, Saartjie Baartman was displayed as ‘the Hottentot Venus’ in London and Paris. Characterized by steatopygia - enlarged buttocks – Baartman’s body was dissected by the anatomist George Cuvier upon her death.

53cm refers to the buttock size of the novel’s heroine, Zara, a ‘gaulologue’- an ethnologist studying the rites and customs of the French Gauls. Zara’s tongue-in-cheek account of being an illegal alien in Paris depicts her quest to obtain the society’s most sacred object – the ‘ca’t de séjou’ (residence permit). I analyze the novel’s depiction of Paris as a modern jungle of ‘citadogènes’ - indigenous city dwellers, whose anatomy and behavior is ironically dissected the narrator. This paper concludes s that the novel can be read as a reversal of the colonial gaze or re-memembering of Saartjie Baartman’s dismembered body.

Violence, intimacy and the black body in Zanele Muholi's *Only Half the Picture* (2006)

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The paper examines the interdependent significations of sex, race and identity in South Africa in which 'corrective' rape and the black, lesbian, working class experience have become mutually defining. The seemingly ubiquitous representations of homophobic violence against the black female body are revealed in the paper through a critical analysis of mainstream media reports. It is within this dominant narrative that I locate Zanele Muholi's collection of photographs entitled *Only Half the Picture* (2006). Described in *The New York Times* as "the foremost chronicler of black lesbians and transgender people in South Africa", Muholi is increasingly receiving critical acclaim for her award-winning photography. What distinguishes Muholi's work from the prevailing representational frame of victimhood is the complex rendering of the body, juxtaposing desire with abjection – simultaneously a site of intimacy and violence. The celebratory eroticism that characterises the collection demands a radical reevaluation of the significance of sex and desire in shaping gendered subjectivities, eschewing the desexualising tendencies of official discourses. I focus on the images in this particular series to show how Muholi disrupts dominant ways of 'being' and 'seeing' black lesbian women. Foregrounding the materiality of the body, these provocative photographs demand an intersectional reading of contemporary race, gender and class politics in the making of the sexual other.

At the crack of dawn a whip: What the *Fifty Shades of Grey* Phenomenon Reveals about Modern Gender Dynamics

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An attempt to come to grips with the unprecedented popularity of the book (and subsequently the film) *Fifty Shades of Grey*. What does the emergence of aberrant sexuality into main stream popular fiction and film say about gender dynamics in our society? Following firstly Michel Foucault's and then Gilles Deleuze's take on the so-called epistemological uncertainty that characterises modernity, as well as their critique of psychoanalysis's presumed phallogocentric discourse - - and reading these two French philosophers critically as well -- it becomes apparent that one would need to negotiate the paradoxical interwovenness of two opposing social forces, namely the questioning as well as the reaffirmation of established gender hierarchies.

**The multiple and contradictory modernities in *Agaat* by
Marlene van Niekerk**

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My current research strives to identify a sufficient theoretical tool that would describe women's writing in post-Apartheid South Africa in its multiplicity and multi-layeredness. Its main object is to demonstrate modernity as simultaneously gendered, localized and subject to time. The key question is how do gender and modernity resonate and take shape in the post-Apartheid women's writing in South Africa, and can the theories of gender help us understand modernity in these texts and vice versa: can theories of modernity help us understand how gender (i.e. post-Apartheid female subjectivity) is represented in the very same texts.

The question is how literature is contributing to contemporary thinking about modernity, and, in particular, how gender in literature is giving shape to a modernity (or, indeed, modernities) that can no longer be limited to a singular trajectory. We have to be aware of mobility and reflexivity of gender, the intersection of gender and modernity, and importantly: contradictory connections between

femininity and modernity. Post-Apartheid time/space of South Africa should be analysed regarding its relation to modernity (striving to and fighting against at the same time), while taking into account that this modernity is essentially gendered. Traditionally, the male-centred theories of modernity have always been the standard, as opposed to the gendered (read: female-centred) margins of modernity. While there definitely is a large scale of representations of “modern femininity” and “female modernities” to map, it is as important to pay attention to women's critical involvement in the construction of their own modernity, and provide a conceptual vocabulary (Giddens, 1991) for thinking about gendered modernities. An example of this paradoxical clash of modernity with traditions, of (female-centred) gendered modernity can be found in the novel *Agaat* (2004) by Marlene van Niekerk which I will use to illustrate my arguments. The female characters in the novel namely find a way somewhere in-between (Bhabha, 1994), pre-modern, modern and post-modern at the same time.

Gender in Media Discourse: A Corpus-Based Analysis of Linguistic Representation of Women in Male-Authored Articles in Nigerian Newspapers

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Research in African literature and cultural studies has shown that women are often represented less positively. It is also observed that male-writers/authors have the tendency to represent women as weak, subordinate and inferior (see Odejide 1996, Mustapha 2012, etc). While most of these studies provide some insights into the representation of women, the findings are often based on data obtained from sources outside print news media. This article critically examines the many complex and subtle ways in which women are linguistically represented in the Nigerian (English) newspapers. It does so by employing the methods of and insights from Feminist Critical Discourse Analysis (FCDA) and Corpus

Linguistics (CL) in analyzing over 200 male-authored newspaper articles on gender and related issues published in five Nigerian national newspapers namely: *The Punch*, *The Guardian*, *Vanguard*, *Daily Trust* and *New Nigerian* from 1999 to 2014 (a period that has witnessed an unprecedented surge in the wave of gendered discourses in the Nigerian print news media). Using Lawrence Anthony's (2014) *Antconc* version 3.4.3w concordance package, collocation profiles of the two selected key terms; *women/woman* and *men/man* are extracted and investigated and results obtained show that women are repeatedly depicted as victims of some cultural and religious practices and their indispensability in the task of nation building highlighted. More importantly, there is a noticeable tendency for male writers/journalists to negatively represent men and overtly condemn their treatment of women, as evidenced by the prevalence of negative discourse patterns surrounding the search term *men/man*. These research findings contest the predominant argument that male-writers/authors portray men more positively and women less positively.

Modernity and queer precarity: *Wolf, wolf* by Eben Venter

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The novels of South African writer Eben Venter explore a variety of issues that beset queer people in relation to modernity as it pertains to Africa, and particularly South Africa. *My Beautiful Death* (2004), published originally in Afrikaans in 1996, was one of the first South African novels to deal with the scourge of AIDS in the queer community. In *Wolf, Wolf* (2013) Venter explores the precarity of queer Afrikaner men in contemporary South Africa. The main character Mattheüs Duiker seems to be dazzled by the prosperity associated with Western modernity and aligns his queer sexuality, and also his business aspirations, with innovation from Europe and the United States. Both his addiction to internet pornography and his naïve belief that his restaurant, inspired by ideas collected during his

travels in Europe, will lead to business success expose him to new forms of vulnerability in postapartheid South Africa that is characterised by a number of divergent and often competing trajectories associated with modernity in postcolonial societies. This paper about queer precarity in *Wolf, Wolf* is an attempt to gain greater clarity about Eben Venter's challenging views about queer men in relation to a greater postcolonial society in motion. Does Venter's novel remain mired in a view of precarity in later modernity, as a condition that Judith Butler (2015), drawing on the work of Isabell Lorey, describes as defined by the sovereign people and the sovereign subject constantly faced with disease, contagions of sexual panic, criminality and the possibility of a variety of invasions? In *Wolf, Wolf* Venter suggests that the lives of queer people who embrace the most contemporary manifestations of modernity in a postcolonial society are more precarious than the position of communities that align themselves with more established trajectories in modern society that have achieved greater consolidation.

Stuck between home and elsewhere: migration and the construction of “gay” identity in contemporary North African novels

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Migration plays a central role in the construction of “gay” identity in the works of contemporary North African writers such as Rachid O. and Abdellah Taïa (Morocco) as well as Eyet-Chékib Djaziri (Franco-Tunisian). These writers' novels reflect a fascinating trans-Mediterranean construction of “gay” identity. Drawing on Deleuze and Guattari's concept of the “becoming body”, this paper situates the migrated “gay” body in tandem with embodiment as a continuous process of becoming. This process of becoming is articulated through the manner in which the body frames itself vis-à-vis spatial settings. The novels of O., Taïa and Djaziri present bodies that are perpetually

torn between a cherished but homophobic Maghreb and a more liberal yet inauspicious France. In a way, this perpetual movement between the privileged yet “unhomely” North and the homely but restrictive South leads to the emergence of innovative responses to divergently constructed and configured gender and sexual identities. Furthermore, the trans-Mediterranean fluctuation is important in subverting and destabilising essentialising and normalising discourses of ethnicity, sexual and gender identity. This fluctuation will allow for an examination of the manner in which bodies are spatially sexed and gendered on both sides of the Mediterranean. These novels demonstrate how the “gay” Arab-Muslim body has the potential of surpassing the limits of discernible and fixed bodily/identity categories. In this manner, they occupy an interstitial space, or “third space” as proposed by Homi Bhabha. The interstitial space also offers a reimagining and shaping of a broad-spectrum of aesthetic, rhetorical and narrative structures in the novels to be considered.

“Agter elke man”: onderweg na inklusiewe taalgebruik in die Afrikaanse kerklied

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In baie Afrikaanse kerke dien die *Liedboek van die kerk* (2001) nog as amptelike sangbundel. Die taalgebruik hierin reflekteer nie ’n inklusiewe spiritualiteit nie en dra dus nie by om die probleem van randfigure in die Afrikaanse erediens nie te oorbrug nie. Ter wille van spirituele welstand is dit ’n kwessie wat aangespreek en ondersoek moet word.

Reeds in 2001 spreek prof. Christina Landman haar teleurstelling uit in die seksistiese taal van die *Liedboek*, maar haar kommentaar word nie positief ontvang nie. Hoewel ’n nuwe sangbundel tans nie in die vooruitsig gestel word nie, het die NG Kerk wel twee kommissies in die lewe geroep met die uitsluitlike doel om nuwe Afrikaanse

kerkmusiek te skep: VONKK en FLAM. Na aanleiding van Landman se besware kontak ek beide kommissies om uit te vind wat hulle standpunt jeens inklusiewe taalgebruik in die nuutskeppinge is. Hoewel hulle simpatiek staan teenoor sulke taalgebruik, sien hulle as't ware nie die werklike "nut" daarvan in nie. Hierdie referaat ondersoek dus die nut van inklusiewe taalgebruik in die Afrikaanse kerklied. Hierdie referaat is by uitstek kritiese kwalitatiewe navorsing met die doel "to not just understand what is going on, but also to critique the way things are in the hopes of bringing about a more just society".

Om die nut van inklusiewe taalgebruik aan te toon, gebruik ek argumente van die feministiese teologie om te wys dat daar steeds erediensgangers is wat uitgesluit word, of te wel, hulle op die marges van die kerkgemeenskap bevind. Hierteenoor ondersoek ek Jesus se inklusiewe evangelie en hoe dit weerspieël behoort te word in die kerk se geloofsuitinge en gevolglik, liedtekste. Inklusiewe taalgebruik in die Afrikaanse lied, redeneer ek, kan een manier wees om Jesus se inklusiewe benadering tot die gemarginaliseerdes van sy tyd in vandag se erediens te reflekteer en kan sodoende aanleiding gee tot 'n groter gevoel van spirituele welstand van alle erediensgangers in die Afrikaanse erediens. Enkele taalkundige implikasies word ondersoek en aangespreek wat aanleiding kan gee tot verdere navorsing.

Relasionaliteit in die outobiografiese poësie van Afrikaanse vrouedigters

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Die referaat is gebaseer op die navorsing vir my PhD-studie, getiteld: “Relasionaliteit in die outobiografiese poësie van Afrikaanse vrouedigters”. Die studie is in hoofsaak gerig op drie begrippe, naamlik outobiografiese liriese (vroue)poësie, relasionaliteit en die etiese implikasies van outobiografiese en relasionele tekste.

Aan die einde van die vorige millennium verskyn *Women, Autobiography, Theory: A Reader* (1998) onder die redaksie van Sidonie Smith en Julia Watson. In die inleiding tot hierdie omvattende versamelwerk stel Smith en Watson (1998:4) dat hoewel die outobiografiese geskrifte van vroue reeds eeue lank geskryf word en deurlopend in die twintigste eeu gepubliseer en wyd gelees is, die kritiese beskouing van vroue-outobiografie as ’n genre op daardie stadium slegs twee dekades oud was. In die literêr-kritiese veld van die Suid-Afrikaanse letterkunde is daar in die afgelope drie jaar twee PhD-proefskrifte oor die outobiografiese poësie van vroue voltooi. In 2011 promoveer Marisa Botha met *Die outobiografiese kode in Antjie Krog se oeuvre* en in 2013 word *Confession, Embodiment and Ethics in the Poetry of Antjie Krog and Joan Metelerkamp* deur Christine L. Weyer voltooi.

Tradisioneel word outobiografiese teorie eerder by die prosa betrek en dikwels ook daartoe beperk, maar navorsing soos saamgestel in Kate Sontag en David Graham se *After Confession: poetry as autobiography* (2001) illustreer dat die bestudering van outobiografie ook in relasie tot die poësie besig is om tot eie reg te kom. Daar sal in hierdie referaat eerstens onderneem word om die aard van outobiografiese poësie en die plek wat vrouepoësie in hierdie genre inneem uiteen te sit. Dit sal inhou dat daar ’n kort oorsig gegee word van outobiografiese letterkunde, met die fokus op poësie, asook ’n oorsig van die ontwikkeling van outobiografiese geskrifte

van vroue en die teoreties-filosofiese onderbou daarvan. Die teoretiese verkenning sal verder uitgebrei word na die ondersoek na die aard van relasionaliteit in terme van die Self-Ander-verhouding. Hierdie verkenning sluit onder meer die teoretisering van Simone de Beauvoir, asook ander perspektiewe op feministiese outonomie, relasionaliteit en relasionele outonomie in.

**Lateral and vertical literary movements in a writer's career.
The Windcatcher and the poetry by Breyten Breytenbach in
Europe and the US**

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"It requires crossing institutional boundaries and redefining north-south relations in terms of greater respect for southern languages and cultures from below." (Call for Papers)

Translations and interviews, performances at international festivals, transnational writer networks and mentions in literary criticism are indications of the local, national or global circulation of writers and texts beyond the boundaries of a national field or a specific language area. The concept of "transnationalism" or "world literature" (P. Casanova 1999, D. Damrosch 2003) is of course too broad for indicating the specific and various moves foreign authors make in a literary field or a national circuit. The way poets and texts position or manifest themselves in an international poly-systemic atmosphere can be of different kinds. S. Shih & F. Lionnet (2005) introduced for this purpose the concept of "minor transnationalism". Relationships and interactions between minority cultures or marginal literatures in a universal perspective, such as Afrikaans and Dutch, can be seen as "lateral" movements. Dutch literature, situated in a language area of about 23 million native speakers, can be considered as in the centre of European literature and in that way Dutch translation can be an access to other language areas in Europe. Beside this "lateral" movement from Afrikaans to Dutch, there can be at the same time a

“vertical” movement to the epicentre of world literature today, i.e. the literary system where English is the dominant *lingua franca*. In this regard my paper presents a case study on the South African poet Breyten Breytenbach (1939). An authorized anthology of his poetry, entitled *The Windcatcher. New and Selected Poems 1964-2006* (Harcourt, New York 2007), is published for the Anglo-American (and European) market. In the same year editions in Afrikaans (*Die windvanger*, Human & Rousseau, Cape Town 2007) and in Dutch (*De windvanger*, Podium, Amsterdam 2007) appeared for South African Afrikaans speaking and Dutch speaking readers in the Netherlands and Belgium. Comparing these three editions makes clear Breytenbach selected other poems for different audiences in north and south although the title of the three editions is similar. Based on the trilingual presentation of his selected poems we can speak of a simultaneous transnational movement in the writer’s career of Breytenbach: a lateral “minor” movement towards the Dutch language area and a “global” movement in the direction of the epicentre of contemporary world literature. It is interesting to study the different images Breytenbach composed of his own poetry for different language areas or in a “more pronounced transnational dialogue”.

The agentless sentence. Notes on ‘The Function and Field of Speech and Language’ in Psychosis

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Eschewing melancholia at the ‘Death of a Discipline’, and preferring not to get tied into legitimations in terms of a Higher Education policy template caught between the rock of applied science and the hard place of applied nationalism, this contribution will examine ‘the function and field of speech and language’ (Lacan) at a site where it seems to have been lost – and is simultaneously ubiquitous: namely psychosis. I will set out to examine thresholds at which language and speech can attain, and lose, a precarious

legibility beyond communicational, discursive, referential, semantic, and semiotic criteria. Of particular interest in this respect is 'the agentless sentence', which I propose to approach from the interface between philosophy of language and philosophy of mind.

“’n Nuwe(r) lewegewende ‘mite’”? (Leroux, 1980): perspektiewe op wysheid en letterkunde in die moderne tyd
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Op 18 Mei 2014 vertel Slavoj Žižek (2014) in geen onduidelike taal aan Paul Holdengräber hoekom wysheid volgens hom “disgusting” is. Die feit dat hy die kwessie enigins opper, laat die idee ontstaan dat dit dalk nodig is om wysheid weer te bestudeer. Tradisionele bronne van wysheid (bv. religie) word oor die algemeen in die moderne tyd met groot agterdog bejeën. Waarom sal iemand dan wysheid wil bestudeer? Waarom sal iemand navorsing wil doen oor die verband tussen letterkunde en wysheid, veral in ’n tyd waar letterkunde en literêre kritiek ook wantrou word? Die laaste aantal jare word sterk uitsprake deur sommige navorsers gemaak oor die relevansie van postmodernisme. Diegene wat ontevrede is met postmodernisme, beweer dat die relativistiese nuwe-effekte daarvan veroorsaak dat “waarde” en “waarheid” as verdag of illusionêr gesien word (Vaessens en Van Dijk, 2011:10). Declan Kiberd (2009:15) glo dat ’n revolusie moet plaasvind waar lesers en skrywers saamwerk om literêre tekste van futiliteit te red. Lesers moenie net soek na stilistiese truuks, retoriese middele en formele eksperimente nie, maar ook na geleefde wysheid. Die resente ontploffing in moraliteitstudies wys daarop dat ’n soeke na “die regte manier om te leef” (Matousek, 2011:4,11) ’n al hoe meer relevante kwessie word. Resente Afrikaanse tekste, soos *In stede van die liefde* (Van Heerden, 2005), *30 nagte in Amsterdam* (Van Heerden, 2008), *Die aanspraak van lewende wesens* (Winterbach, 2012) en *Die sneeuslaper* (Van Niekerk, 2009) weerspieël op verskillende maniere en tot meerdere of mindere mates ’n hernude soeke na ’n bevestiging

of herevaluering van die doel van letterkunde en die bruikbaarheid van juis daardie waardes wat deur postmodernisme afgewys is: opregtheid, oorspronklikheid, waarheid en wysheid. Soos die titel aandui, sal ek poog om aan te toon waarom wysheid in die moderne tyd belangrik is vir die letterkunde, nie net vir die bestudering van die letterkunde nie, maar ook sodat dit vir die “gewone” leser (Kiberd, 2009:11) moontlik kan wees om iets oor die lewe daaruit af te lei.

Die moontlikheid van ’n Suid-Afrikaanse “geokritiek”

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Die invloed van die romantiek, positivisme en imperialisme op die vergelykende letterkunde beteken dat die dissipline geassosieer word met nasionalisme en ’n problematiese objektivering van die “ander” (Guilén, 1993). Ook in Suid-Afrika word ’n vergelykende werk soos Michael Chapman se *Southern African literatures* (1996) gekritiseer omdat dit kulturele verskille, en “différance” in die poststrukuralistiese sin, ignoreer (De Kock, 1997:111-113). Teoretici soos Bassnett (1993) en Spivak (2003) probeer om, in reaksie op die dissipline se konserwatiewe geskiedenis, die vergelykende letterkunde te herdefinieer deur dit in verband te bring met postkolonialisme.

’n Meer onlangse poging om die probleme rondom die vergelykende letterkunde se hantering van die “ander” aan te spreek, is dié van Bertrand Westphal in *Geocriticism* (2011). “Geokritiek” is die vergelykende bestudering van verskillende representasies (nie beperk tot die letterkunde nie) van dieselfde ruimte. Westphal (2011:113) voer aan dat só ’n benadering die binêre opposisie tussen ek en ander ondermyn omdat dit ’n verskeidenheid stemme en perspektiewe in ag neem. Die geokritiek is nie antroposentries nie: dit fokus nie op karakters of outeurs nie, maar op ruimte. In hierdie opsig sluit dit aan by Atwell en Attridge (2012:5) se argument dat

hulle vergelykende benadering in *The Cambridge history of South African literature* (2012) geregverdig is omdat Suid-Afrikaanse literatuur in al die tale 'n gemeenskaplike geskiedenis reflekteer. By geokritiek verskuif die fokus egter van die uitbeelding van gemeenskaplike historiese gebeure na gemeenskaplike ruimtes. In my referaat sal ek ondersoek instel na die potensiale en beperkings van 'n geokritiese benadering vir die Suid-Afrikaanse literatuurstudie. Ek sal veral fokus op my eie PhD-navorsing, wat handel oor die uitbeelding van Kaapstad en Johannesburg in Afrikaans- en Engelstalige romans gepubliseer na 2000.

Sedes, Sindelikheid en Self(ander)bevelekking – Morality, Manicures and 'Masterbation': Mothers, Daughters and Stepchildren in Volksfamily.

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Between 1920 and 1945 the Afrikaans publishing industry invested enormous in morality literature, the guides to “improving” the Self (Hardy and Ruskin), the family and, in so doing, fortifying the nation, insofar as the “nation” (Krüger iii) was white and Afrikaans. The locus of nationalist, heritage and respectability discourses interweaved the topic of the family. This paper examines *Afrikaanse sede literatuur*/Afrikaans morality literature (academic papers, books, newspaper articles, magazines, pamphlets, etc.) published from approximately 1910 to 1966. Our endeavour is to scrutinise the intersection between ‘righteous ‘Native’ (Burger 37) segregation’ and the engirdling of Afrikaner women in the larger framework constructed (and defined) by Afrikaner nationalists in domestic terms as a ‘family’ functioning as a proverbial “house[hold]” (Malan 46).

Integral to the family-as-volk metaphor, and for this patriarchal family and political structure to function, is the position of women as “*huisvrou en moeder*/housewife and mother” (Albertyn 11) and the subjugation of “stepchildren” (Sarah Gertrude Millin) or ‘natives’.

The domestic rhetoric employed by the conscripting members of the Afrikaner 'volk', and by extension 'his' morality writers - to gain their "eie/own" (De Klerk 95) - relies on the concept of 'sindelikheid/ (in this case) purity' that requires their women to be the "toonbeeld van reinheid/paragon of chasteness" (Pauw 5) and accords with the justification to demarcate "aparte woonbuurte/separate residential areas" (Albertyn 6) for white and 'non-white' (not *Wit Rose/White Rose[s]*) citizens. The edict was simple: ensure that the white Afrikaans family was organically whole and in line with the predominant nationalist discourse of a segregated South Africa.

In this thinking, to be white was to be a pioneering African—an Afrikaner—to remain pure, unstained (with gendered underpinnings - feminine), and to practice responsibility and "own"-ership (masculine) of modern South Africa. Afrikaans morality literature is partly motivated by the white man's fear, and we argue that the underlying *angst* surfacing from the literature is geared towards curtailing Afrikaner women's public and economic freedom (essentially creating their "*ware vrou>true conjugal woman*" (De Klerk 1)). This Self, also promoted by morality literature, needed to consolidate notions of respectability, purity, responsibility and the identity of a master race against the 'otherness' of 'non-white' South Africa, the 'step-children' incapable of self-care and in need of 'guidance' and patriarchal oversight by the fortified Self comprised of Self (the individual) and Family (nation). In truth, as we know, this nationhood merely presupposed a nation when in fact the 'nation' was splintered irreparably before it could even become (one). Our questions (and subsequent discussions) then become: what is the selfhood created through this kind of literature? Who were those who wrote and who were those who read?

Sexy Comics: A contemporary feminist reading of the sexual development of Wonder Woman in mass media.

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Wonder Woman was created by William Marston in 1942 to be a feminist icon, to usher in a new type of woman he believed should govern the world. Feminists like Gloria Steinem and Lillian S. Robison also often argued that Wonder Woman is a distinctly feminist role-model. The purpose of this paper is to challenge this notion, by comparing Wonder Woman's actions and portrayals to contemporary feminist theories. For this study, Camille Paglia's theories regarding sexuality and gender, as well as Judith Butler's theories concerning the performativity of gender, was used to illustrate that Wonder Woman is not, nor has ever been, a feminist role-model from the 1940s up to now. This study found that she perpetuated and reinforced certain female stereotypes and was only a vehicle for patriarchal values and ideals.

Wonder Woman has been around for more than 70 years and is often used as an icon for feminism. Comic book characters are very popular at the moment and films based on these characters often yield great financial rewards. These films usually portray male figures as protagonists, while the female figures are there to titillate the audience.

Wonder Woman will be introduced in the upcoming Superman/Batman feature film which has been said will lead into a Wonder Woman feature film produced by Warner Brothers. These types of films are in most cases based on popular comic book storylines as well as popular portrayals of the comic book characters that star in them. Female comic book heroes are portrayed much differently than their male counterparts. This study attempts to illustrate these problems by way of analysing past portrayals of Wonder Woman in all media.

Antjie Krog se bundel *Mede-wete* / *Synapse* as 'n uitdaging tot nuwe maniere van vergelykende lees

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In haar bydrae tot die onlangse verslag oor die stand van die vergelykende literatuur as dissipline (<http://www.acla.org/about/state-discipline-report>), beweer Rebecca Walkowitz dat literêre tekste toenemend die wêreld binnekom in verskillende tale, byvoorbeeld wanneer oorspronklike tekste en vertalings gelyktydig gepubliseer word. Wat haar betref, vereis dit 'n manier van lees wat sy “foreign reading” noem: 'n manier van lees wat sal wegbeweeg van die ou aanname dat literêre tekste aan een taal behoort, wat ons sal toelaat om na te dink oor hoe literêre tekste in meer as een taal funksioneer en hoe hulle op verskillende maniere gelees en gebruik word in literêre en nieliterêre kulture, hoe hulle tale binnegaan, verander, vermeng en verlaat. Sy beweer verder dat dié soort lees ons sal herinner daaraan dat tale in verhouding met ander tale bestaan en dat literêre tekste geproduseer word binne die spanningsveld van daardie verhouding. Dit is 'n soort lees wat aandag gee aan dié elemente in 'n teks wat aan alle tale behoort en dié wat nie so maklik van taal verwissel nie. Hierdie referaat behels 'n ondersoek na Antjie Krog se Afrikaanse bundel *Mede-wete* wat gelyktydig met *Synapse*, die Engelse vertaling daarvan, verskyn het aan die einde van 2014. Die referaat gaan na op watter wyse die gelyktydige verskyning van die Afrikaanse en Engelse weergawes van die bundel, die inhoud van die bundel, die poëtiese strategieë wat daarin gebruik word en die vertaling daarvan gesien kan word as 'n uitdaging aan kritici en komparatiste om nuwe vorme van lees te ontwikkel wat moontlik verdere gewig kan gee aan Walkowitz se begrip “foreign reading”.

Antjie Krog's volume of poetry *Mede-wete / Synapse* (2014) as a challenge to new kinds of comparative reading

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In her contribution to the recent report on the state of the discipline of comparative literature (<http://www.acla.org/about/state-discipline-report>), Rebecca Walkowitz argues that literary texts increasingly enter the world in different languages, for example when 'original' texts are published alongside one or more translations into other languages. According to her, this requires what she calls a "foreign reading": a kind of reading that shall moves away from the idea that literary texts belong to one language, that will enable us to think about the way in which texts function in more than one language, the different ways in which they are read and used in literary and non-literary cultures, how they "enter, alter, mix, and depart languages". She also states that this kind of reading will remind us of the fact that languages exist in relation to other languages and that literary texts are produced within the tensions that form part of those relations. It is a kind of reading that devotes attention to those elements in a literary text that exist across languages as well as those that "do not move languages easily". This paper focuses on Antjie Krog's Afrikaans volume of poetry *Mede-wete* published at the end of 2014 alongside *Synapse*, its translation into English. It explores the way in which the simultaneous publication of the Afrikaans and English versions of the volume, its content, the poetic strategies it employs and its translation can be seen as a challenge to literary critics and comparatists to develop new kinds of reading which can possibly give further credence to Walkowitz' concept of "foreign reading".