

# Index to Volumes 11-15

## Introduction

The present index to volumes 11 to 15 of *JLS* has been compiled specifically to assist researchers by creating a simple and accessible cross-reference system.

## Section 1

This section comprises an alphabetical list of all authors, the titles of their contributions, the relevant summaries, and an indication of the cross-reference categories into which these contributions have been placed. (The creation of appropriate categories is a vexing task, for two reasons. Firstly, finding a balance between categories of exceeding generality or exceeding specificity is not always possible. Secondly, categories of one or two words can never do justice to the complexity and discursive range within each article.) Some articles have been mentioned in three or four categories. It must be stressed that this system of cross-referenced categories is intended to assist the researcher, and not to foreclose on each article. The principal aim of this index is to stimulate interest in the articles themselves.

## Section 2

This section provides a list of all the categories used in the index.

## Section 3

This section provides a list of categories together with a brief reference to all articles which may relate to that category.

**Ilse Muller**  
**Rory Ryan**

## Section 1

### Alphabetical List of Authors

Anderson, Nancy-Ann

1996 Die leë plek: 'n Genologiese onderskeiding. 12(3): 248-274.

**Opsomming**

Literêre kommunikasie vind nie net deur middel van verbaal aanwesige teks-tekens plaas nie, maar ook met behulp van nie-verbale tekens, oftewel leë plekke. Ten einde leë plekke op 'n onderskeidende manier te beskryf en te verklaar, word 'n verklaringsraam vanuit die semiotiese strukturalisme ontwikkel wat, enersyds, die objektiewe identifikasie van die leë plek bemoontlik, en andersyds, die informatiwiteit daarvan in terme van die genrekode meetbaar maak.

**Summary**

Literary communication hinges on both verbal and nonverbal signs or unfilled spaces. With a view to describing these gaps definitively and unambiguously, a frame of reference has been devised from the perspective of semiotic structuralism which not only allows for the objective identification of the gap, but also assesses its informativity in terms of the genre code.

***Semiotics; Genre/Genre Theory***

Baker, Hendia

1996 Minotaur Lost: The Labyrinthine Nature of Time in Post-modern Fiction. 12(3): 297-313.

**Summary**

The article uses the conclusions reached by contemporary science to investigate the postmodern renaissance of the labyrinth. The first part concentrates on spatial labyrinths in the fiction of Umberto Eco and Jorge Luis Borges, as these are precursors of temporal labyrinths, and shows how Newton's laws, which prove the relativity of space, can be used to explain these labyrinths. The second part of the article examines temporal labyrinths in Borges's and Peter Ackroyd's work. Einstein's theory of relativity as well as recent developments in new physics, is used to provide a possible explanation of these labyrinths of temporal relativity. The article shows that the obfuscation and comprehension of both spatial and temporal labyrinths depend on the distinction between inside and outside: inside the labyrinth, there is confusion; outside the labyrinth, the structure can be comprehended. The parallel development in literature and science, in their acknowledgement of the relativity of space and time, becomes apparent from the above.

## SECTION 1

### Opsomming

Die artikel gebruik die gevolgtrekkings van kontemporêre wetenskap om die postmoderne renaissance van die labirint te ondersoek. Die eerste gedeelte konsentreer op ruimtelike labirinte in die fiksie van Umberto Eco en Jorge Luis Borges, aangesien dit die voorlopers van temporale labirinte is, en toon aan hoe Newton se wette, wat die relatiewiteit van ruimte bewys, gebruik kan word om hierdie labirinte te verklaar. Die tweede gedeelte van die artikel ondersoek temporale labirinte in Borges en Peter Ackroyd se werk. Einstein se relatiewiteitsteorie sowel as onlangse ontwikkelings in die nuwe fisika word gebruik om 'n moontlike verduideliking van hierdie labirinte van temporale relatiewiteit te gee. Die artikel toon aan dat die verbystering en begrip van sowel ruimtelike as temporale labirinte van die onderskeid tussen binne en buite afhang: binne die labirint is daar verwarring; van buite af is die labirint verstaanbaar. Die parallelle ontwikkeling in literatuur en wetenskap in hulle erkenning van die relatiewiteit van ruimte en tyd, word gaandeweg uit bogenoemde duidelik.

### **Postmodernism/Postmodern Literature; Borges; Labyrinth**

Bertelsen, Eve

1999 "Serious Gourmet Shit": Quentin Tarantino's Pulp Fiction. 15(1/2): 8-32.

#### Summary

Quentin Tarantino's *Pulp Fiction* (1994a) is a prime instance of post-modern metacinema, a highly eclectic anthology of narratives which oscillate between filmic genres. Tarantino sets up his stories within the regime of the crime film, then overwrites this with the codes of comedy, using humorous conventions to defuse the suspense of the crime thriller and register its elements as comic. These two sets of conventions organise narrative materials in different ways, offering radically different forms of viewer identification and different forms of closure. The whole is organised as a comic *mise en abyme* in which the cultural debris of the text mirrors the subjectivity of its characters, and the fictional predicaments of its protagonists mirror the decoding dilemmas of the film's spectators. *Pulp Fiction* operates as a metatext which at once inhabits and dismantles the conventions of the crime movie and "performs" the cooperative principle of filmic narrativity.

#### Opsomming

Quentin Tarantino se *Pulp Fiction* (1994a) is 'n prima voorbeeld van postmoderne metakinema, 'n besondere eklektiese versameling van narra-tiewe wat tussen filmiese genres ossileer. Tarantino stel sy stories op binne die regime van die misdaadfilm, dan oorskryf hy dit met die kodes van komedie. Hy gebruik humoristiese konvensies om die spanning van die misdaadriller te ontloot en die elemente as komies te registreer. Hierdie twee stelle konvensies organiseer die narratiewe materiaal in verskillende rigtings wat radikaal uiteenlopende vorms van kyker-identifikasie, asook verskillende vorms van beëindiging meebring. Die geheel word georden as 'n komiese *mise en abyme* waarin die kulturele

oorblyfsels van die teks die subjektiwiteit van sy karakters weerspieël, en die fiktiewe penaries van sy protagoniste die dekaderende dilemmas van die film se toeskouers weerspieël. *Pulp Fiction* funksioneer as 'n metateks wat die konvensies van die misdaadfilm enersyds bewoon en dit andersyds terselfdertyd aftakel, en sodoende dié koöperatiewe beginsel van filmiese narratiewiteit verwesenlik.

**Film; Narrative/Narrative Theory/Narratology/Novel**

Bessière, Jean

1995 Paul Ricoeur and Narrative Paradoxes. 11(3/4): 48-58.

**Summary**

The paper examines the paradoxes evident in Ricoeur's theses of literary narrative and points out that these paradoxes have induced subsequent reflection and suggestions for possible solutions. On the one hand, Ricoeur identifies narrative by representing both time and the identity of the subject as relative; on the other hand, he deals with the same narrative, employing a phenomenological or anthropological approach to represent time and the identity of the subject. The narrative can, however, also be read according to a duality which, in itself, constitutes another paradox. The conclusions reached are that, in terms of writing, the singularity of the literary narrative is stressed; in terms of temporality, narrative can be interpreted according to one of three aspects of time; and in terms of representation of action, it is assumed that agents either respond to situations, or act to reveal situations.

Throughout the above brief survey one should constantly be aware of the significance of the intrinsic presence of asymmetric reference pertaining to the subject of the action, the representation of time and of action. This asymmetry, characterising the fictional narrative, provides it with more freedom and a much wider scope.

**Opsomming**

Hierdie artikel gee 'n beskouing oor die paradokse wat in Ricoeur se tesis oor literêre narratief voorkom, en wys daarop dat hierdie paradokse gelei het tot nadenke en voorstelle vir moontlike oplossings. Enersyds identifiseer Ricoeur die narratief deur tyd, sowel as die identiteit van die subjek, as relatief voor te stel. Andersyds gaan hy om met dieselfde narratief vanuit 'n fenomenologiese en antropologiese perspektief in sy voorstelling van tyd en die subjek se identiteit. Die narratief kan, insgelyks, ook gelees word volgens 'n dualiteit wat op sigself weer op 'n paradoks dui. Daar word tot die slotsom gekom dat, in terme van skryf as sodanig, word die besonderheid van die literêre narratief beklemtoon; volgens temporaliteit beoordeel, kan die narratief volgens een van die drie aspekte van tyd vertolk word; en in die geval van die voorstelling van die handeling, word aanvaar dat die subjekte óf op situasies reageer, óf situasies blootlê.

Daar moet gelet word op die belangrikheid van die intrinsieke teenwoordigheid van asimmetriese verwysing rakende die subjek van die handeling, die voorstelling van tyd, en die handeling as sodanig. Die

SECTION 1

fiktiewe narratief word deur asimmetrie gekarakteriseer wat geleentheid bied vir groter vryheid en trefwydte.

**Ricoeur; Narrative/Narrative Theory/Narratology/Novel**

Biermann, Ina

1999 Sound Repetition as Characterisation Mechanism in *The Moor's Last Sigh* by Salman Rushdie. 15(3/4): 324-354.

**Summary**

his article is a stylistic analysis of the description of the act of sighing in *The Moor's Last Sigh* (1995) by Salman Rushdie. The analysis brings together two disciplines: that of phonetics and that of narratology. It offers a description of sound repetition in a passage from the novel in which the act of sighing is elaborately described and metaphorised. The functions of sound repetition in this text include that of onomatopoeic transfer and of mediating the construction of metaphorical relations with regard to the central metaphor of sighing. The analysis further reveals that sighing has implications for narration and characterisation which are discussed in some detail within the context of recent narratological research. The article makes the point that the sound of language communicates in this narrative text in a way expected of poetic texts. This implies on the one hand that the language used in this narrative text has poetic qualities and on the other hand that the notion and occurrence of poetic language use are not genre-bound.

**Opsomming**

Hierdie artikel is 'n stilistiese analise van die beskrywing van die sughandeling ("sighing") in *The Moor's Last Sigh* (1995) deur Salman Rushdie. Die analise bring twee dissiplines byeen: dié van fonetiek en dié van narratologie. In die analise word 'n beskrywing gegee van klankherhaling in 'n uittreksel uit die roman waarin die sughandeling uitgebreid beskryf en gemetaforiseer word. Die funksies van klankherhaling in hierdie teks sluit in onomatopeïese oordrag en die bemiddeling van metaforiese relasies ten opsigte van die sentrale sugmetafoer. Dit blyk verder uit die analise dat sug implikasies het vir vertelling en karakterisering, wat in besonderhede bespreek word in die konteks van die resente narratologiese navorsing. Die punt wat die artikel maak, is dat klank in hierdie narratiewe teks op 'n manier kommunikeer wat gewoonlik van poëtiese tekste verwag word. Dit impliseer aan die een kant dat die taal wat in hierdie narratiewe teks gebruik word, poëtiese kwaliteite het en aan die ander kant dat die begrip en voorkoms van poëtiese taalgebruik nie genre gebonde is nie.

**Narrative/Narrative Theory/Narratology/Novel; Stylistics; Rushdie**

Biermann, Ina & Hubbard, Hilton

1999 Introduction (to special issue on Stylistics). 15(3/4): 288-290.

**Stylistics/Literary Stylistics**

Blumberg, M.

1996 Negotiating the In-Between: Fugard's *Valley Song*. 12(4): 456-469.

**Summary**

*Valley Song* (1995), Athol Fugard's first postapartheid play, is situated in the liminal space of the in-between: between the interregnum and the post-election era, between the decaying apartheid structures and the uncertainty of a fledgling democracy, between the stifling entrapment of old ways and the energy and enthusiasm of youth. The play demonstrates some new initiatives in structure and thematic concerns but is undeniably part of Fugard's oeuvre and retains many attributes of earlier plays. The conventional two-hander here incorporates an unusual facet since the playwright takes on two roles: a white Author, whom he makes little attempt to disguise both in the biographical accuracy of the play and in his interviews, as well as an old "coloured" man, Buks, whose seventeen-year-old granddaughter, Veronica, forms, in my reading, the focus of the play. In *Valley Song* the engendering of Veronica's voice and the performance of her vision placed in tandem with the question of landownership, emphasize the degree to which they are embedded in issues of class, race, and locale. The negotiation of these boundaries exemplifies the problematics and potential for empowerment in South Africa.

**Opsomming**

Athol Fugard se eerste postapartheid toneelstuk *Valley Song* (1995) is gesitueerd in die ondefinieerbare ruimte van die tussenin: tussen die oorgangstydperk en die post-verkiesing era, tussen die verkrummelende apartheidstrukture en die onsekerheid van 'n demokrasie-in-wording, tussen die versmorende verstrengeldheid van die ou weë en die energie en geesdrif van die jeug. Alhoewel nuwe inisiatiewe in die struktuur en tematiese opset te bespeur is, bly die toneelstuk onteenseglik steeds deel van Fugard se oeuvre, want wesenskenmerke van vroeëre toneelstukke is duidelik herkenbaar. Die konvensionele dubbelspel het egter 'n buitengewone faset in dié opsig dat die dramaturg self 'n dubbeldoorrol vertolk: enersyds dié van die blanke skrywer wie se werklike identiteit weinig verdoesel word in die biografiese akkuraatheid van die toneel asook in die onderhoudvoering, andersyds dié van 'n ou "kleurling"-man, Buks, wie se sewentienjarige kleindogter, Veronica, myns insiens, die spil is waarom die toneelstuk draai. In *Valley Song* is dit Veronica se stem wat gehoor word, en die uitvoering wat aan haar visie gegee word, tesame met die stryd oor grondbesitterskap wat beklemtoon in watter mate die spitspunte van klas, ras en plek betrek word. Die onderhandelinge rakende hierdie grense is voorbeelde van die problematiek rondom en die potensiaal vir magsbeding in Suid-Afrika.

***Drama Theory/Dramatic Suspense; South African Literature in English***

SECTION 1

Byrne, Deirdre

1999 Samuel Delany Writes Difference: Desire and Style in *Stars in my Pocket like Grains of Sand*. 15(1/2): 160-175.

**Summary**

This article explores the intersection of transgressive sexual desire, literary convention and the boundaries of style in the Epilogue to Samuel Delany's science fiction masterpiece, *Stars in my Pocket like Grains of Sand* (1986). My argument has three parts. First, I discuss themes of gender and transgression in Delany's autobiography, *The Motion of Light in Water* (1988). Second, I examine Delany's subversion of the codes of Romantic poetry in the Epilogue of *Stars in my Pocket like Grains of Sand*. Finally, I explore markers of gender and power in Marq Dyeth's speech in the Epilogue, where Delany uses his viewpoint character to plead eloquently that erotic desire should be valorised over public interests. I conclude that Delany radically undermines the possibility of closure in terms of gender, literary tradition and desire.

**Opsomming**

In hierdie artikel ondersoek ek die raakpunt van oortredende seksualiteit, literêre konvensies en stylbeperkings in die Epiloog van Samuel Delany se wetenskapfiksie meesterstuk, *Stars in my Pocket like Grains of Sand* (1986). My betoog het drie dele. Eerstens bespreek ek die temas van gender en oortreding in Delany se outobiografie, *The Motion of Light in Water* (1988). In die tweede plek verken ek Delany se omverwerping van Romantiese poësiecodes in die Epiloog van *Stars in my Pocket like Grains of Sand*. Ten slotte ondersoek ek tekens van gender en mag in Marq Dyeth se toespraak in die Epiloog, waar Delany sy standpuntkarakter gebruik om te pleit dat erotiese begeerte voorkeur moet geniet bo die openbare belang. Ter afsluiting beweer ek dat Delany die moontlikheid van ontknoping in terme van gender, literêre tradisie en begeerte radikaal ondergrawe.

**Gender; Genre/Genre Theory**

Carusi, Annamaria

1997 Authors and Moral Responsibility: The Case of Jane Austen. 13(3/4): 303-316.

**Summary**

Taking Edward Said's reading of *Mansfield Park* as its point of departure, the paper firstly considers Said's implicit attribution of moral responsibility for the novel's complicity with imperialism to Jane Austen herself, secondly discusses the question that this raises for the theory of discourse which informs Said's reading and some of the ways in which these questions could be addressed, and lastly considers the status of blaming practices within literary contexts.

**Opsomming**

Hierdie artikel neem Edward Said se vertolking van *Mansfield Park* as vertrekpunt en beskou eerstens die feit dat Said Jane Austen self

aanspreeklik hou vir haar roman se verweefdheid met imperialisme, en deurdink tweedens dat dit die teorie van diskoers te berde bring wat Said se vertolking informeer, asook sommige van die wyses waarop hierdie vrae aangespreek kan word. Laastens neem dit die status van beskuldigende praktyke binne literêre kontekste onder die loep.

***Narrative/Narrative Theory/Narratology/Novel; Interpretation Theory; Austen***

Chapman, Michael

1997 The South African Story: Identities at the Crossroads. Panel Discussion: Literary Historiography. 13(1/2): 210-223.

**Summary**

Using several commentaries on my study *Southern African Literatures* (including those of panellists at the Conference "Literary Studies at the Crossroads") as a point of departure, the article attempts to consider - by analogy - the question of whose story, perhaps whose identity, is relevant to South Africa of the 1990s. It is argued that literary studies - indeed, cultural studies - needs to pursue methods of comparison and translation in breaking beyond the linguistic-ethnic enclaves of the past towards complex understandings of what might constitute a South African identity.

**Opsomming**

Hierdie artikel neem as uitgangspunt verskeie kommentare op my studie *Southern African Literatures* (insluitende dié van deelnemers aan die paneelbespreking by die konferensie oor "Literary Studies at the Crossroads") en probeer om analogies die vraagstuk te benader van wie se verhaal, en wie se identiteit, in die Suid-Afrika van die 1990s ter sake is. Daar word aangevoer dat literatuurstudies - en ook kultuurstudies - meer van vergelykende metodes en van vertaling gebruik moet maak om te kan losbreek uit die linguisties-etniese enklawes van die verlede vir 'n meer komplekse insig in wat moontlik as 'n Suid-Afrikaanse identiteit kan geld.

***Cultural Studies/Culture Theory; Historiography/Literary Historiography***

Cilliers, Louise

1996 Techniques Used in Creating Dramatic Suspense in Roman Comedy and a Modern Thriller. 12(4): 367-383.

**Summary**

Theatre productions and thrillers have one important quality in common: the success of both depends on the author's ability to arouse and maintain the spectator's/reader's interest. In this article the phenomenon of dramatic suspense and some of the techniques used to create suspense in a thriller and in Roman comedy are discussed. The qualities shared by Frederick Forsyth's *The Day of the Jackal* (1971) and the comedies of Plautus and Terence, include a plot structure containing an initiating event with a potentially significant outcome, a perspicuous but stereotyped plot,



## SECTION 1

the dual goal of escape and entertainment, a predetermined time, date and place for the climax and various strategies of delaying the expected event. A comparison of the various techniques employed to generate and maintain suspense, also reveals the different approaches of Plautus and Terence in this respect, and sheds some light on the reason for Plautus's popularity and Terence's less enthusiastic reception amongst contemporaries.

### **Opsomming**

Teateropvoerings en spanningsverhale het een belangrike eienskap gemeen: beide se sukses hang in 'n groot mate af van die skrywer se vermoë om die toeskouer/leser se belangstelling te prikkel en te behou. In hierdie artikel word die verskynsel van dramatiese spanning behandel asook sekere van die tegnieke wat gebruik word om spanning in 'n spanningsverhaal en in die Romeinse komedie te verwek. Die eienskappe wat Frederick Forsyth se boek *The Day of the Jackal* en die komedies van Plautus en Terentius gemeen het, sluit in 'n plotstruktuur wat 'n aanvangsgebeurtenis het met 'n potensieel belangwekkende gevolg, 'n deursigtige maar stereotipe plot, die tweeledige doel om vermaak en ontsnapping van die werklikheid te verskaf, 'n voorafbepaalde tyd, datum en plek vir die klimaks, en verskeie strategieë om die verwagte gebeurtenis te vertraag. Die vergelyking van die onderskeie tegnieke om spanning te genereer en te behou, bring verder die verskillende benaderings van Plautus en Terentius na vore en werp ook in 'n mate lig op die rede vir Plautus se gewildheid en Terentius se minder entoesiastiese resepsie onder tydgenote.

### ***Drama/Drama Theory/Dramatic Suspense***

Coetzee, Ampie

1996 My Birthright Gives Me a Servitude on This Land: The Farm Novel within the Discourse on Land. 11(1/2): 124-143.

#### **Summary**

From the early nineteenth century to as recently as 1993 narratives that can be characterised as farm novels (a distinct genre in Afrikaans, the "Plaasroman") have been produced consistently in Afrikaans and English canonised prose. The genealogy of this literary form, as well as the meaning of "origin" and "emergence", is discussed. The discursive formation identified is that of land and the ownership of land; and the farm novel is read as a narrative statement together with land laws, events, social and economic changes and political upheavals within this broader discourse. Why does this type of novel keep recurring? Because a "unity", a meaning, has never been constructed? A brief historical look at land and possession resulted in the attempt to describe the canonical "unity" of the farm novel for inscription into the discourse on land and power, and to search for the meaning which the writers sought in a continuity with the past. This mapping for meaning would have to take into account the narrator, focalisation, the didactic, style, the gender of the author, and ultimately also the literary historian's search. Within a wider context than

only the literary, the farm novel can be read as part of another discourse which has just begun, that of the dispossessed, constituting once again a search for meaning.

### **Opsomming**

Vanaf die vroeë negentiende eeu tot so onlangs as 1993 word steeds narratiewe binne die Afrikaanse en Engelse gekanoniseerde prosa geproduseer wat as plaasromans gekarakteriseer kan word. Die genealogie van hierdie literêre genre, sowel as die betekenis van “oorsprong” en “ontstaan”, word bespreek. Die diskursiewe formasie geïdentifiseer is dié van grond en grondbesit, en die plaasroman word gelees as ‘n narratiewe uiting saam met landwette, gebeurtenisse, sosiale en ekonomiese ontwigtings en politieke veranderings binne hierdie groter diskoers. Waarom keer hierdie soort narratief gedurig terug? Omdat ‘n “eenheid”, ‘n betekenis, nog nooit gekonstrueer is nie? Vanaf ‘n kort historiese oorsig van grond en grondbesit word daar ‘n poging aangewend om die “eenheid” van die plaasroman te inskryf binne die diskoers van land/grond en mag, en van die soektog na betekenis wat die skrywers daarvan in ‘n kontinuïteit met die verlede nagestreef het. Hierdie kartering van betekenis moet in ag neem die verteller, fokalisasie, die didaktiese, styl, die geslag van die outeur, en uiteindelik ook die literatuurhistorikus se soektog. Binne ‘n breër konteks as slegs die literêre, kan die plaasroman dan gelees word as deel van ‘n ander diskoers wat pas begin het, die van die onteinde, wat opnuut ‘n soeke na betekenis konstitueer.

### ***Narrative/Narrative Theory/Narratology/Novel; Cultural Studies/Culture Theory; Literary History***

- 1998 “Mits conditie dat sy vee souden brenghen”: Representasies van koloniale kontrakte uit die 17de eeu. 14(1/2): 36-54.

### **Opsomming**

Deur die representasies in hulle reistekste het Europeërs die nuwe wêreld besit. Representasie in die sewentiende eeu was meer as net beskrywings van die ander in tekste; dit het gestaan in ‘n verhouding tot orde en kennis. Daar was ‘n samehang tussen representasie en taal, die natuur, en welvaart en waarde. Die tekens van die merkantiliste van die VOC (Generale Verenigde Nederlantsche Geoctroyeerde Oostindische Compagnie) vir ruil- en handelstransaksies vanaf die eerste beskrywings van ontmoetings met die indigene laat die vraag ontstaan oor die ontmoeting van een stelsel van representasie met ‘n ander. Die patrone van hierdie kontakte word nagegaan ten opsigte van die eerste geskenk- en ruil-“kontrakte”, en die reaksies van die indigene wat betref ruil en waarde. Noodsaak by die eerste besoekers en setlaars is aanvanklik sterker as die begeerte tot welvaart. Onbevredigende transaksies word geskep deur ongelyke ruilhandel en die representatiewe rol van bemiddelaars. Vanuit beskrywings van ruiltransaksies en kontrakte wat gemaak is, kan probeer word om die reaksies van die Khoikhoi te lees, vanuit hul handel en stiltes. Uiteindelike kontrakte en ongelyke ruiltransaksies vind plaas by die verkryging van grond.

## SECTION 1

### **Summary**

Through representations in their travel texts Europeans possessed the new worlds. Representation in the seventeenth century was more than just descriptions of the other; there was a relationship to order and knowledge; and a coherence between representation and language, nature, wealth and value. The signs of the mercantilists of the VOC (Dutch East India Company) for exchange and trade transactions from the first descriptions of encounters with the indigene raise the question of contact between one system of representation with another. The patterns of these contacts are mapped regarding the first gifts and exchange "contracts", and the reactions of the indigene regarding exchange and value. The first visitors' and settlers' necessity is initially stronger than the desire for wealth. Unsatisfactory transactions are made through unequal exchanges and the representative roles of mediators. From the descriptions of exchanges and contracts an attempt can be made to read the reactions of the Khoikhoi - from their actions and silences. The ultimate contracts and unequal exchanges happened with acquisition of land.

### ***Representation; Cultural Studies/Culture Theory***

Conradie, Pieter

1997 Post-Modernisme: Joan Hambidge. 13(3/4): 395-407.

#### **Review Article**

#### ***Postmodernism/Postmodern Literature***

1998 The Story of Eva (Krotoa): Translation Transgressed. 14(1/2): 55-66.

#### **Summary**

This article relates the story of other people's stories about an indigenous woman, Krotoa, renamed Eva, within South African history. The narration of Krotoa is briefly reconstructed, keeping in mind that narrative itself is a temporal construction. The process of reconstruction becomes another version of the story of Krotoa, as well as a review of the nature of cultural remembrance. The ultimate aim is to assess the procedure whereby the story of Krotoa becomes a translation of the Real according to Lacan.

#### **Opsomming**

Hierdie artikel vertel die verhaal van ander mense se verhale van 'n inboorlingvrou genaamd Krotoa, hernoem Eva, binne die konteks van die Suid-Afrikaanse geskiedenis. Die verhaal van Krotoa word kortliks herkonstrueer, terwyl in gedagte gehou word dat vertelling op sigself 'n temporele konstruksie is. Die rekonstruksieproses gee 'n ander weergawe van die verhaal van Krotoa, en terselfertyd 'n oorsig oor die aard van kulturele herinnering. Die einddoel is om die prosedure waardeur die verhaal van Krotoa 'n verplasing van die Reële volgens Lacan word, te evalueer.

**Cultural Studies/Culture Theory; Lacan**

Cruddas, Leora

1996 Desire Deferred: (Re-)Reading Eco's Labyrinths. 12(3): 314-337.

**Summary**

I will explore the operation of the labyrinth both within *The Name of the Rose* (1984) (as Eco's labyrinth) and as a condition of reading (as the labyrinth of discourse). The paper is about this potentially infinite space of conjecture outside of which one can never step. My project is thus similar to that of metaphor. Metaphor does not afford access to truth or meaning: it is both a provisional loss of meaning (because of its dissemination within syntax, its passing through a supplement of syntactic resistance), and a history with its sights set on the reappropriation of literal meaning. So too, the labyrinth as metaphor governs the production and retrieval of meaning, or rather elides the two. The labyrinth may be seen to confound positions of reader and writer: it belongs to none and floats as metaphor and of metaphor, unable to coordinate metaphor with the production of truth. As the dominant metaphor it will not return to the major transcendental signifieds, God or the Sun. Metaphor celebrates the Nietzschean relative status of truth: in this sense using metaphor amounts to anamnesis: recalling to memory that "truth is a mobile army of metaphors" (Derrida 1982: 217).

**Opsomming**

Ek beoog om die funksie van die labirint onder die loep te neem in die konteks van *The Name of the Rose* (1984) (as Eco se labirint) en as 'n voorwaarde vir lees (as die labirint van diskoers). Die artikel handel oor hierdie potensieel oneindige ruimte van veronderstelling waarvan die grense nooit oorskry kan word nie. My projek is dus soortgelyk aan dié van die metafoer. Metafoer verleen nie toegang tot dié waarheid of betekenis nie: dit is tegelyk 'n voorwaardelike verlies van betekenis (as gevolg van disseminasie binne die sintaksis, en die gang deur 'n toevoeging van sintaktiese weerstand), asook 'n geskiedenis gerig op die herwinning van die letterlike betekenis. Insgelyks oorheers die labirint as metafoer die produksie en terugwin van dié betekenis terwyl dit in werklikheid albei elideer. Die labirint mag beskou word as misleidend vir lesers sowel as skrywer: dit behoort aan geeneen nie en dobber as metafoer en van metafoer, hulpeloos om die metafoer met die vaslegging van die waarheid te koördineer. As die dominante metafoer sal dit nie terugkeer na die belangrikste transendentale aangewesenes, God, of die Son, nie. Metafoer onderskryf die Nietzscheaanse betreklike status van die waarheid: in hierdie opsig is die gebruik van die metafoer in werklikheid anamnese: 'n terugroeping van die geheue dat die waarheid inderdaad 'n mobiele leër van metafore is (Derrida 1982: 217).

**Labyrinth; Metaphor; Eco**

SECTION 1

De Jong, Marianne

- 1997 The Morality of Historiography and the Immorality of the Sestigters. Panel Discussion: Literary Historiography. 13(1/2): 246-253.  
**Panel Discussion**

*Historiography/Literary Historiography*

De Kock, Leon

- 1995 The Ruptures of the Particular: Against Generalised Critiques of Generalised Cultural Relativism. 11(3/4): 43-47.  
**Response**

*Cultural Studies/Culture Theory*

- 1997 Becoming Different from Ourselves. Panel Discussion: Literary Historiography. 13(1/2): 223-227.  
**Panel Discussion**

*Historiography/Literary Historiography*

Du Toit, P.A.

- 1999 Vertellershouding, afgelei van die taal en styl van die teks: Hennie Aucamp se "Vir vier stemme". 15(3/4): 459-481.

**Summary**

In literature the importance of the narrator in the narrative is generally recognised. In interpretation the narrator represents a point of convergence for all the other narrative elements. It is obviously important for the reader of literature to be able to gauge the attitude or disposition of the narrator. In written texts it is possible to deduce this attitude from the selection and arrangement of the narrative data, or from the narrative point of view (first- or third-person narration), but also, even especially, from the language and style of the text (language as "the sum total of the structures available to the writer, while style concerns the characteristic choices in a given context" (Traugott & Pratt 1980)).

The text selected as an example for this article is the short story "Vir vier stemme" (from *Volmink* 1981) by Hennie Aucamp. This text forms part of a literary tradition including works by, among others, Charles Dickens, William Faulkner and the Dutch author Louis Paul Boon. In these texts "the same" story is told by more than one narrator. In Aucamp's story there is a first-person narrator (also a character in the story) Toon Lourens, and three third-person narrators who tell their version of the story in succession. This article examines the way in which the attitude of the first-person narrator may be deduced from the language and style of the first subtext, "'n Grap is 'n grap". The focus is on his oral (anecdotal) narrative style, his colloquial field of reference, his sentence structure and the intertextual links of his story with those of other narrators, among others

Herman C. Bosman's Oom Schalk Lourens, as revealed by the implied author.

### **Opsomming**

In die letterkunde word die belangrikheid van die verteller in die verhaaltteks algemeen aanvaar. By interpretasie is die verteller 'n konvergensiepunt waarheen al die ander verhaalelemente herlei kan word. Dit spreek dus vanself dat dit vir die literêre leser belangrik is om die houding of instelling (ingesteldheid) van die verteller te kan peil. By geskrewe tekste is dié houding afleibaar van die seleksie en rangskikking van die verhaalgegewens, van die vertelperspektief (eerste- of derdepersoonsvertelling), maar ook, of veral, van die taal en styl van die teks (taal as die somtotaal van die strukture wat beskikbaar is vir die skrywer en styl as die keuses in die gegewe konteks; vgl. Traugott & Pratt 1980).

Die voorbeeldteks wat vir hierdie opstel gekies is, is die kortverhaal "Vir vier stemme" (uit *Volmink* 1981) van Hennie Aucamp. Die teks sluit aan by 'n bekende literêre tradisie en herinner onder meer aan tekste van Charles Dickens, William Faulkner en die Nederlandse skrywer Louis Paul Boon. Die procédé is dat "dieselfde" storie deur meer as een verteller vertel word. In Aucamp se "Vir vier stemme" is daar 'n karakterverteller, Toon Lourens, en drie derdepersoonsvertellers wat agtereenvolgens die verhaal vertel. In hierdie artikel word nagegaan hoe die houding van die ekverteller afgelei kan word van die taal en styl van die eerste subteks, "'n Grap is 'n grap". Daar word gefokus op sy mondelinge (anekdotiese) vertelstyl, sy lokale verwysingsveld, sy sinstruktuur en sy intertekstuele verbintenisse met ander vertellers, onder meer met Herman C. Bosman se Oom Schalk Lourens, soos onthul deur die implisiete outeur.

### ***Narrative/Narrative Theory/Narratology/Novel***

Encarnación, Hidalgo Tenorio

1999 *The Playboy of the Western World: The Subversion of a Traditional Conception of Irishness?* 15(3/4): 425-458.

### **Summary**

This paper aims to reveal some of the reasons why such a phenomenon as the Abbey Theatre turned out to be more than a chance dramatic failure in the recent history of Ireland. Many of the plays performed there frequently embodied an inversion of the most sacred values of a very restrictive ideological construct that would be known as the Irish nation by the political nationalists. John Millington Synge's linguistic representation of the Irish woman in a comedy like *The Playboy of the Western World* surprised the audience at every turn. The linguistically impolite behaviour of those female characters was impolitely answered by the so-called "Playboy Riots".

### **Opsomming**

Hierdie artikel beoog om sommige van die redes aan die lig te bring waarom 'n fenomeen soos die Abbey-teater meer was as 'n toevallige dramatiese mislukking in die onlangse geskiedenis van Ierland. Baie van

#### SECTION 1

die dramas wat daar opgevoer is het dikwels 'n omkering vergestalt van die heiligste waardes binne 'n baie streng ideologiese konstruksie, wat onder politiese nasionaliste bekend sou staan as die Ierse nasie. John Millington Synge se linguistiese representasie van die Ierse vrou in 'n komedie soos die *The Playboy of the Western World* het die gehoor telkens verras. Die linguistiese ongepoetste gedrag van daardie vroulike karakters is grof beantwoord deur die sogenaamde "Playboy Riots".

**Cultural Studies/Culture Theory; Synge**

Flockemann, Miki

1999 "If I were Her" - Fictions of Development from Cape Town, Canada and the Caribbean: A Relational Reading. 15(1/2): 176-194.

#### **Summary**

A comparative approach to South African texts with those produced in the Americas, notably the African-American and Afro-Caribbean diasporas, is currently still an under-researched area in South African literary studies. It will be argued that what has been referred to as the strategic value of a "diasporic double consciousness" can offer fresh perspectives on fictions of childhood and particularly novels of development (especially the *Bildungsroman*) which track an emerging subjecthood located physically and metaphorically between developing and developed countries. The focus here is on a relational reading of differently situated fictions of childhood, adolescence and young adulthood set in Cape Town, Toronto and New York. An exploration of the fictional strategies employed by Dianne Case, Marlene Nourbese Philip and Jamaica Kincaid will show how the dialectic established between "verbal" and "social" text foregrounds cultural specificity while also offering scope for reassessing both diasporic and local texts.

#### **Opsomming**

'n Vergelyking van Suid-Afrikaanse tekste met dié wat in die Amerikas, veral die "African-American" en "Afro-Caribbean" diasporas geproduseer is, is 'n navorsingsveld in Suid-Afrikaanse literêre studies wat nog nie na behore ontgin is nie. Hierdie artikel maak die stelling dat die strategiese waarde van 'n "diasporiese dubbelbewussyn" 'n nuwe perspektief kan bied van verhale van kinderjare, en veral die *Bildungsroman*, waar die ontwikkeling van die "self" ontbloot word. Hier ontstaan die ontwikkelende self fisies en metafores tussen ontwikkelende en ontwikkelde lande. Die fokus is op 'n leesstrategie waarin tekste uit verskillende geografiese liggings in hulle verband met mekaar gelees word, soos in hierdie geval, verhale van kinder- en jeugjare wat in Kaapstad, Toronto en New York onderskeidelik afspeel. Dianne Case, Marlene Nourbese Philip en Jamaica Kincaid slaag daarin om 'n dialektiese verhouding tussen die "verbale" en die "sosiale" tekste te laat ontstaan, wat kulturele spesifiteit beklemtoon terwyl dit ook ruimte bied vir 'n heroorweging van beide die diasporiese en die lokale tekste.

**South African Literature; Cultural Studies/Culture Theory; Diasporic Literature**

Folks, Jeffrey J.

- 1999 Language and Cultural Authority in Toni Morrison's *Jazz*. 15(1/2): 146-159.

**Summary**

In a novel which focuses on the migration of African-Americans from the rural South to the urban North, Toni Morrison attempts to retrace the mechanism of cultural authority through the representation of repressed speech. In *Jazz* (1992) the author examines the social conflicts of recent African-American immigrants and established middle-class residents of the Northern city. The contestation for cultural authority between these groups is reflected by their assertion of differing linguistic idioms. In Toni Morrison's fiction, the questions of who is enabled to speak, of what may be spoken, and of how the language of the past may be "rewritten" are nowhere more crucial than in *Jazz*. Given the colonial position within American economy of Southern African-Americans, it is not surprising that Morrison should be concerned with reclaiming language as a first step toward cultural assertion.

**Opsomming**

In 'n roman wat op die uittog van die Afro-Amerikaners van die landelike Suid na die stedelike Noorde fokus, strewe Toni Morrison daarna om die meganisme van kulturele outoriteit op te spoor deur die voorstelling van onderdrukte spraak. Die outeur deurskou die sosiale konflikte van onlangse Afro-Amerikaanse immigrante en gevestigde middelklas inwoners van die Noordelike stad. Die mededinging om kulturele outoriteit tussen hierdie groepe word weerspieël in hulle handhawing van verskillende linguïstiese idiome. In Toni Morrison se fiksies is die vrae wie toegelaat word om te praat, of wat gesê mag word, en hoe die taal van die verlede "herskryf" mag word, nêrens meer deurslaggewend as in *Jazz* (1992) nie. As die koloniale posisie binne die ekonomie van die Suidelike Afro-Amerikaners in aanmerking geneem word, is dit nie verrassend dat Morrison gemoeid sou wees met die herwinning van taal as 'n eerste tree na kulturele handhawing nie.

**Morrison; Postcolonial Literature/Postcoloniality**

Gamaroff, Raphael

- 1997 Can the Deconstructive Tour [Surprisingly] Translate us Anywhere? 13(3/4): 379-394.

**Summary**

Jacques Derrida's writing begets *monumental* problems, and also possibilities, for translation/interpretation/communication, which are central problems in linguistics, literature and philosophy. It is playfully argued (the *jeu* continues to enrage serious writers) that



## SECTION 1

translation/interpretation/-communication is the detour, the exile, the abuse, the death of (m)Other. Using an error made by Derrida, the Tourney twists through the detours of confusion between rhetorical excursions and philosophical discourse: of *Babel*. It is this confusion which is the imaginative playground of deconstruction, where every loss is always aGAIN.

### **Opsomming**

Jacques Derrida se werke genereer *monumentale* probleme, asook moontlikhede vir vertaling/vertolking/kommunikasie wat alreeds as sentrale probleme in die linguistiek, letterkunde en filosofie bestaan. Daar word speels geredeneer (die *jeu* irriteer steeds ernstige skrywers) dat vertaling/ vertolking/kommunikasie die ompad, die verbanning, die wangebruik en die dood van "(m)Other" is. Deur 'n fout van Derrida te gebruik, kronkel die Toernee deur die ompaaie van verwarring tussen die retoriese ekskursies en filosofiese diskoers van *Babel*. Hierdie verwarring as sodanig is dan die verbeeldingryke speelgrond van dekonstruksie waar elke verlies altyd 'n bate is.

### ***Derrida; Deconstruction***

Geertsema, Johan

1997 Inventing Innocence: Allochronism and the Politics of the Novel. 13(1/2): 38-61.

### **Summary**

Allochronism, the denial of the simultaneity of the ethnographic other with the representing subject and the consequent placing of that other in another time, is investigated in this article with reference to Paul de Man's examination of the relation between symbol and allegory. Johannes Fabian's discussion of allochronism in terms of the spatialisation of time is related to De Man's conception of the symbol, after which the collusion of allochronism with Empire is examined in terms of both the historicist project and the appearance of the novel. The allochronic invention of the innocence of people "discovered" by European explorers in the New World, is a sign of the inaccessibility experienced by the European explorers to what they found: this invention of innocence is an attempt to account for alterity within the epistemology of Empire. Such an insistence on epistemological innocence may be related to the constitutive ambivalence and resultant duplicity of the (early) novel in relation to its fictionality. In the final section of the essay, Mark Behr's novel, *The Smell of Apples*, is discussed in relation to the epistemological invention of innocence.

### **Opsomming**

Allochronisme, die ontkenning van die gelyktydigheid van die etnografiese ander met die representerende subjek en die gevolglike plasing van daardie ander in 'n ander tyd, word in hierdie artikel ondersoek met verwysing na Paul de Man se studie oor die relasie tussen die simbool en allegorie. Johannes Fabian se bespreking van allochronisme in terme van die verruimteliking van tyd word verbind met De Man se opvatting van die

simbool, waarna die kollusie van allochronisme met Empire ondersoek word in terme van beide die historiese projek en die tevoorskynkoming van die roman. Die allochroniese uitvinding van die onskuld van die mense wat "ontdek" is deur Europese ontdekkers in die Nuwe Wêreld, is 'n teken van die ontoeganklikheid deur daardie Europese ontdekkers ervaar tot dit wat hulle gevind het: hierdie uitvinding van onskuld is 'n poging om alteriteit te verklaar binne die epistemologie van Empire. So 'n aandringing op epistemologiese onskuld mag verbind word met die bepalende dubbelsinnigheid van die (vroee) roman met betrekking tot fiksionaliteit. In die laaste afdeling van die essay word Mark Behr se roman, *Die reuk van appels*, in terme van die epistemologiese ontdekking van onskuld, bespreek.

***De Man; Narrative/Narrative Theory/Narratology/Novel; South African Literature in English***

Gillespie, Gerald

1995 The Relevance of Irrelevance: Games and Puzzles in the Humorous Tradition since the Renaissance. 11(3/4): 62-81.

**Summary**

An encyclopedic drive and ironic self-critical consciousness have informed the humorous tradition in Western narrative from Rabelais, Cervantes, Grimmshausen, and Sterne down to Joyce, Mann and Barth. But also copresent at every major stage in the development of humorous fiction has been a spirit of playfulness that enables dynamic movement toward larger synthesizing vision, as well as the recognition of cultural complexity and error. The ludic principle not only accommodates, but seems to draw creative energies from "irrelevance", from childish games, human folly, and narrative digression - to name but a few manifestations. Remarkable is the extent to which, because of ludic openness, great humorous novels have captured so many essentials of revolutions or crises in Western thought - examples range from the comic enactment of the conflict of humanist and medieval values in Rabelais, over the radical deconstruction of literary structures and languages to express the new subjectivist sense of psychological identity in Sterne, to the polyphonic modernist symposium on the possible directions for humanity in Mann and even a postmodern stocktaking in Pynchon. The ludic principle also appears to link the impressive evolutionary series of humorous-encyclopedic works over the past five centuries insofar as these overtly "play" with their own antecedents and thereby constitute an ongoing self-adjusting textuality.

**Opsomming**

Die humoristiese tradisie in die Westerse verhaalkuns is vanaf Rabelais, Cervantes, Grimmshausen en Sterne tot by Joyce, Mann en Barth deur 'n ensiklopediese dryfkrag en 'n ironiese self-kritiese bewustheid geïnfloreer. Terselfdertyd was daar egter in elke hoofstadium van die ontwikkeling van humoristiese fiksie 'n gees van speelsheid teenwoordig wat dinamiese stuwings in die rigting van ruimer sintetiserende visie, sowel as die erkenning van kulturele kompleksiteit en feilbaarheid moontlik gemaak het. Die beginsel van lighartigheid akkommodeer nie bloot nie, maar put oënskynlik kreatiewe energie uit "irrelevansie", uit kinderspeletjies, uit

## SECTION 1

menslike swakheid en narratiewe afdwaling - om maar 'n paar manifestasies te noem. Merkwaardig is die mate waarin beroemde humoristiese romans daarin geslaag het om, te danke aan lighartige openheid, ruimskoots die essensiële van rewolusies en krisis in die Westerse denke vas te vang. Voorbeelde hiervan wissel van die komiese uitbeelding van die konflik tussen humanistiese en middeleeuse waardes in Rabelais, tot die radikale dekonstruksie van literêre strukture en taal om die nuwe subjektiese sin van psigologiese identiteit in Sterne onder woorde te bring, tot die polifoniese modernistiese simposium oor die moontlike rigtings vir die mensdom tot selfs 'n postmoderne voorraadopname in Pynchon.

Dit wil ook voorkom of die beginsel van speelsheid die skakel vorm tussen die indrukwekkende evolusionêre reeks humoristies-ensiklopediese werke van die afgelope vyf eeue vir die mate waarin hulle openlik "speel" met hulle eie voorgangers en vervolgens 'n aaneenskakelende self-aanpassende tekstualiteit konstitueer.

### ***Humoristic Literature***

Glenn, Ian

1996 Legislating Women. 12(1/2): 145-170.

#### **Summary**

This article scrutinises literary texts by white women explicitly or implicitly calling for legislation to prevent miscegenation and, in particular, to prohibit sexual relationships between white men and women of colour. It maintains that, from Schreiner onwards, this theme recurs in a number of writers and examines how it affects the writers' portrayals of male psychology, of incest, of writing and the world of culture.

The article continues by reflecting on the reactions to these texts and by assessing the manner in which they have been used or misused: by male editors and legislators, by white feminist critics, and by subsequent writers.

#### **Opsomming**

Hierdie artikel neem onder die loep literêre tekste deur blanke vroue wat eksplisiet of implisiet aangedring het op wetgewing om rassevermenging te verhoed, en veral om seksuele verhoudings tussen blanke mans en swart vroue te verbied. Daar word aangevoer dat hierdie tema sedert Schreiner by herhaling terugkeer in 'n aantal skrywers se werk en daar word noukeurig nagegaan watter uitwerking hierdie saak op die uitbeelding van die manlike psigologie, bloedskande, die verhaalkuns en die kulturele wêreld het.

Die artikel ontleed dan reaksies op hierdie tekste en die wyse waarop hulle gebruik of misbruik is: deur manlike redakteurs en wetgewers, deur feministiese kritici en deur latere skrywers.

### ***Gender; Cultural Studies/Culture Theory***

Gräbe, Ina

1995 Voices in Contemporary South African Narrative: An Exploration of Narrative Strategies for Engaging with Current Socio-Political Issues. 11(2): 29-37.

**Summary**

The article comments on the depiction of socio-political issues in a post-apartheid society as reflected in specially selected novels by J.M. Coetzee, I. Vladislavic and M. van Niekerk. A comparative study reveals that the authors, while highlighting the plight of the destitute, the homeless and the socially unacceptable, are simultaneously pinpointing not only the decline, but also the reversal of institutionalised values. The hitherto unconventional approach to contemporary problems places the onus on the reader to come to terms with socio-political issues he or she has, thus far, been hesitant to acknowledge or confront.

**Opsomming**

In die artikel word die uitbeelding van sosio-politieke spitspunte soos tans in postapartheid Suid-Afrika ervaar word, onder die loep geneem. Geselekteerde romans van J.M. Coetzee, I. Vladislavic en M. van Niekerk is vir die doel uitgesonder. 'n Vergelykende studie het aan die lig gebring dat die drie outers hulle enersyds toelê op die verknorsing van die nooddrufte, die daklose en die sosiaal onaanvaarbare, terwyl hulle terselfdertyd die verval en selfs totale omkeer van geïnstansionaliseerde waardes beklemtoon. Hierdie onkonvensionele benadering noop die leser tot selfkennis rakende eietydso sosio-politieke vraagstukke waarvan hy of sy, hetsy bewustelik of onbewustelik, tot duster weggeskram het.

***Postapartheid Literature/Postapartheid Society; South African Literature in English***

Horn, Peter

1997 Paranoia: The Quest for the Univocity of the Phallic Signifier in Kafka's Text and its Readers. 13(3/4): 367-378.

**Summary**

Criticism, writing about a writer and his work, is an interrogation. Interrogations are always undertaken by the court in the name of truth and in the name of knowledge which is power. Günter Mecke builds his deciphering of Kafka on the basis of reading his text as a cipher, as an arbitrarily chosen sign, a secret writing or scrambled text, which he then decodes into a *Klartext*, an uncoded text. Apart from the fact that such a statement presupposes the self-knowledge of such an intention by the author, it also presupposes an exceedingly simplistic model of artistic creativity as a straightforward encoding of that intention into a ciphertext which can be deciphered. However, exposure and avoidance as simultaneous reactions point to a more complex regime of emotions than the metaphor of the cipher allows for. Mecke's approach also assumes a stable definition of the author's identity so that one's personality structure might mark one as a homosexual, even, perhaps, in the absence of any sexual or genital activity at all, and that this identity remains the same over

## SECTION 1

time. What remains troubling is the violence of interpretative uncovering against the narrator, the violence of rendering his closet as spectacle.

### Opsomming

Kritiek, wanneer 'n mens oor 'n outeur en sy werk skryf, kom neer op 'n ondervraging. Die hof onderneem altyd ondervraging in die naam van die waarheid en ter wille van kennis wat die versinnebeelding van mag is. Günter Mecke grond sy ontsyfering van Kafka op die basis dat hy die teks as 'n syfer beskou, as 'n teken wat willekeurig gekies is, 'n geheime skrywe of 'n deurmekaar teks, wat hy dan in 'n *Klarteks*, of ongekodeerde teks, dekodeer. Behalwe dat die bewering die selfkennis van so 'n oogmerk by die outeur veronderstel, veronderstel dit ook 'n uiters simplistiese model van artistieke kreatiwiteit van 'n openhartige enkodering van daardie oogmerk in 'n syferteks wat wel ontsyfer kan word. Nietemin, blootstelling en vermyding as gelyktydige reaksies dui op 'n meer komplekse regime van emosies as wat die metafoor van die syfer toelaat. Mecke se benadering aanvaar ook 'n stabiele definisie van die outeur se identiteit sodat 'n mens se persoonlikheidsstruktuur jou as homoseksueel mag uitwys, selfs in die algehele afwesigheid van enige seksuele of genitale aktiwiteit as sodanig, en dat hierdie identiteit onveranderd bly met die verloop van tyd. Wat wel verontrustend is, is die geweld teen die verteller namate sy vertolkende blootlegging vorder, asook die heftigheid waarmee sy kas as 'n spektakel afgemaak word.

### *Kafka; Interpretation Theory*

Hubbard, Hilton

1999 Love, War and Lexicogrammar: Transitivity and Characterisation in *The Moor's Last Sigh*. 15(3/4): 355-376.

#### Summary

Salman Rushdie's *The Moor's Last Sigh* (1995) is a zestful piling up of stories, "a final scandalous skein of shaggy-dog yarns", but in this diversity there is also thematic unity, brought about most forcefully through the character of Aurora, the narrator's mother - "most sharp-tongued woman of her generation" - and through the counterpoint of her relationship with her husband, the shadowy Abraham. This paper examines transitivity patterns in certain passages of the novel, showing how these lexicogrammatical features underpin the perception that it is Aurora in particular, but other women too, who dominate the narrative - and the men in their lives. More generally, the paper points out the value of transitivity analysis in explicating reader responses to characters in fiction.

#### Opsomming

Salman Rushdie se *The Moor's Last Sigh* (1995) is 'n lewenslustige opeenstapeling van verhale, "a final scandalous skein of shaggy-dog yarns", maar in hierdie diversiteit is daar ook tematiese eenheid, wat op sy kragtigste deur die karakter Aurora, die verteller se moeder - "most sharp-tongued woman of her generation" - teweeggebring word, en deur die kontrapunt van haar verhouding met haar man, die skaduweeagtige

Abraham. Hierdie artikel ondersoek transitiwiteitspatrone in sekere passasies van die roman en dui aan hoe hierdie leksikogrammatiese kenmerke onderliggend is aan die persepsie dat dit Aurora in die besonder is, maar ook die ander vroue, wat die roman - en die manlike karakters - domineer. Op 'n meer algemene vlak belig hierdie artikel die waarde van transitiwiteitsanalise in die eksplisitering van die leser se respons op karakters in fiksie.

***Rushdie; Stylistics/Literary Stylistics***

Huigen, Siegfried

1998 Natural History and the Representation of South Africa in the Eighteenth Century. 14(1/2): 67-79.

**Summary**

In *Imperial Eyes* (1992), Mary Louise Pratt asserts that a "Linnaean watershed" may be identified in the eighteenth-century discourse about South Africa. Before this watershed, a sympathetic depiction of contacts with the indigenes was to have been possible; afterwards, no longer. In this article I attempt to show, by reference to the work of Robert Jacob Gordon and Peter Kolb, that these assertions are difficult to defend, and that, in some respects, the opposite of what Pratt asserts is in fact the case.

**Opsomming**

In haar boek *Imperial Eyes* (1992) beweer Mary Louise Pratt dat 'n "Linnaean watershed" aanwysbaar is in die agtiende-eeuse diskoers oor Suid-Afrika. Vóór hierdie waterskeiding was 'n simpatieke uitbeelding van kontakte met die oorspronklike inwoners moontlik; daarna, nie meer nie. In hierdie artikel probeer ek, deur verwysing na die werk van Robert Jacob Gordon en Peter Kolb, aantoon dat hierdie bewerings moeilik is om staande te hou, en dat, in sommige opsigte, die teenoorgestelde die geval was.

***Cultural Studies/Culture Theory***

Hutchison, Yvette

1996 An Introductory Placing of South African Theatre in the African Context. 12(4): 470-486.

**Summary**

The article provides a broad overview of the forms and elements which have contributed to the progression of drama in Africa, and simultaneously indicates the position of South African drama within this extensive context. Much attention has been devoted to pinpointing existing similarities and differences which may mainly be ascribed to South Africa's unique socio-political character. The conclusions drawn could have a significant bearing on future trends in the development of theatre in Africa as a whole.

## SECTION 1

### Opsomming

Die artikel gee 'n breë oorsig oor die vorms en elemente wat tot die ontwikkeling van die drama in Afrika bygedra het, en dui terselfdertyd aan watter posisie die Suid-Afrikaanse drama binne hierdie wyere konteks beklee. Die wyse waarop die Suid-Afrikaanse drama van die res verskil, asook die raakpunte, word toegelig met verwysing na en met inagneming van Suid-Afrika se eiesoortige sosio-politieke aard. Die gevolgtrekkings wat gemaak word, kan van beduidende betekenis wees vir die toekomstige uitbouing van teater in Afrika in sy geheel gesien.

### **South African Literature in English; Drama/Drama Theory/Dramatic Suspense**

Jacobs, J.U.

1997 Michael Ondaatje's *The English Patient* (1992) and Post-colonial Impatience. 13(1/2): 92-112.

#### Summary

This article approaches Michael Ondaatje's novel, *The English Patient* ([1992]1993b), via its pre-texts, the autobiographical memoir, *Running in the Family* ([1982]1993a), and the novel, *In the Skin of a Lion* ([1987]1988). The article first analyses Ondaatje's interpellation as postcolonial subject in *Running in the Family* and views the generic hybridity of the work in terms of the cultural hybridity of its autobiographical and biographical subjects. The narrative exemplifies the intertextual mode that characterises Ondaatje's writing. In *In the Skin of a Lion*, through the fragmented and contrapuntal narratives of the marginalised characters, Ondaatje illustrates how inhabiting a dominant discourse through mimicry (Bhabha) is a complex strategy of appropriation and resistance. The ostentatious intertextuality of *The English Patient*, it is argued, exhibits "postcolonial impatience": the tension between recognition by postcolonial subjects of the imperialistic narratives by which they are constrained, and their impulse to repossess their own stories, between acknowledgement of inherited cognitive maps and irritation at being blueprinted by these dominant discourses. This postcolonial dynamic of identification and rejection is analysed with reference to the novel's three most important intertexts: Kipling's *Kim*, Herodotus's *Histories*, and Caravaggio's painting, "David with the Head of Goliath".

#### Opsomming

Hierdie artikel benader Michael Ondaatje se roman, *The English Patient* ([1992]1993b), vanuit sy voorafgaande tekste, die outobiografiese memoir, *Running in the Family* ([1982]1993a), en die roman *In the Skin of a Lion* ([1987]1988). Die artikel analiseer eerstens Ondaatje se interpellasie as postkoloniale subjek in *Running in the Family* en bespreek die werk se generiese hibriditeit - en ook Ondaatje se kenmerkende intertekstualiteit - in terme van die kulturele hibriditeit van die outobiografiese en biografiese subjekte. Vervolgens word die gefragmenteerde en kontrapuntale verhale van die gemarginaliseerde karakters in *In the Skin of a Lion* ontleed om te wys hoedat Ondaatje die nabootsing van 'n dominante diskoers (Bhabha) sien as 'n komplekse strategie van toeëiening en weerstand. Daar word

laastens aangevoer dat die pronkerige intertekstualiteit van *The English Patient* 'n "postkoloniale ongeduld" openbaar: die spanning tussen die postkoloniale subjekte se erkenning van die imperialistiese narratiewe wat hulle enersyds aan bande lê, tesame met die drang om hulle eie verhale in herbesit te neem, spanning tussen aanvaarding van 'n koloniale epistemologiese erfenis en verwerping van die bloudruk van sulke diskoerse. Hierdie postkoloniale dinamiek van identifikasie, sowel as weerstand, word ontleed met verwysing na die roman se drie hoof-intertekste: Kipling se *Kim*, Herodotus se *Geskiedenis*, en Caravaggio se skildery, "Dawid met die kop van Goliath".

**Ondaatje; Intertextuality**

Jansen, Ena

1998 The Discourse of Difference in *Reisbrieven uit Afrika en Azië* (1913) by Dr Aletta Jacobs: A Dutch Feminist's Perspective of South Africa and the Dutch East Indies. 14(1/2): 102-115.

**Summary**

The sections on Southern Africa and Indonesia in Dr Aletta Jacobs's travel journal, *Reisbrieven uit Afrika en Azië* (1913), are discussed with reference to conventions of travel literature and to the feminine voice in colonial discourse. The journal was written during a world tour (1911-1912) which Dr Jacobs and Ms Carrie Chapman Catt undertook with the aim of furthering the cause of women's suffrage. According to Dr Jacobs's travel journal they made hardly any attempt to include black and Asian women in their awareness campaign in these two countries and the article puts forward the discourse. This becomes especially apparent in her descriptions of people of mixed race in Southern Africa and of the Indonesian landscape.

**Opsomming**

Die gedeeltes oor Suider-Afrika en Indonesië in dr Aletta Jacobs se reisjoernaal, *Reisbrieven uit Afrika en Azië* (1913), word bespreek met inagneming van konvensies van reisliteratuur en van die vrou se stem in koloniale diskoers. Die reisbriewe is geskryf tydens 'n wêreldreis (1911-1912) wat dr Jacobs onderneem het saam met me Carrie Chapman Catt met die doel om vrouekiesreg internasionaal te bevorder. Uit die joernaal blyk dat die twee dames bykans geen poging onderneem het om swart en Asiatiese vroue in te sluit by hulle bewuswordingsveldtogte nie. 'n Verklaring vir hierdie houding kan gedeeltelik gevind word deur Aletta Jacobs se joernaal te toets aan die konvensies van koloniale diskoers. Haar aansluiting daarby is veral opvallend in haar beskrywings van mense van gemengde ras in Suider-Afrika en van die Indonesiese landskap.

**Travel Writing; Colonial Writing/Colonialism**

Janssens, Marcel

1997 Witnesses and "Truth" in the Multiple-I Narrative. 13(3/4): 334-342.



SECTION 1

***Narrative/Narrative Theory/Narratology/Novel***

John, Philip

1998 Afrikaans Literature and (Metropolitan) Postcolonial Theory: Interrogations from the Margin. 14(1/2): 18-35.

**Summary**

This article criticises proposals made by Rosemary Jolly about the manner in which postapartheid culture in South Africa should be approached to advance the creation of a postcolonial future. Although I provisionally agree with her that binary thinking should be avoided, I criticise the representation of Afrikaans literature on which part of her argument is based. The most important objection is that Jolly can see a role for certain kinds of writers only, namely dissident ones. I show how writers that I categorise as nondissident, nonnationalist, have already given form to the kind of culture envisaged by Jolly.

**Opsomming**

Die artikel lewer kritiek op voorstelle gemaak deur Rosemary Jolly oor die manier waarop kultuur in post-apartheid Suid-Afrika benader moet word om by te dra tot die skepping van 'n postkoloniale toekoms. Alhoewel ek voorwaardelik met haar saamstem dat binêre denke onvanpas is in hierdie nuwe situasie, bevraagteken ek die voorstelling van die Afrikaanse letterkunde in haar betoog. Die belangrikste beswaar is dat Jolly slegs 'n sekere soort skrywer bevoorreg, naamlik 'n dissidente een. Ek dui dan aan hoe skrywers wat ek as nie-dissident, nie-nasionalisties bestempel, reeds vorm gegee het aan die soort kultuurpraktyk wat Jolly in die vooruitsig stel.

***Postcolonial Literature/Postcoloniality; South African Literature in Afrikaans***

Kearney, J.A.

1998 The Boer Rebellion in South African Fiction. 14(3/4): 375-391.

**Summary**

This article explores the construction and interpretation of the 1913-1914 Boer Rebellion in five popular romances by English white writers in South Africa. Inverting Frederic Jameson's conception of resistant form, a utopian vision of a fully democratic South Africa is made to act as arbiter of these novelists' insights/limitations. The wish to promote white unity is shown to be a common theme, developed mainly via a love plot, though with greatly varying degrees of sympathy for Afrikaners provided they are not rebels. Two of the novels exploit anti-German contemporary sentiments. Links with the possibility of a black rebellion are, by and large, discreetly evaded. Although one writer has the courage to promote a blend of pacifism and feminism, and the satirical perspective of another reveals a capacity for larger vision, none of these novels comes anywhere near offering a radical challenge to the stock white conception of South African society.

**Opsomming**

Daar word in hierdie artikel gekyk na die voorstelling en interpretasie van die 1913-1914 Boererebellie in vyf populêre romans deur wit Engelse skrywers in Suid-Afrika. Deur Frederic Jameson se opvatting van weerstand-van-die-vorm om te keer, word 'n utopiese visie van 'n geheel en al demokratiese Suid-Afrika gebruik as 'n maatstaf vir hierdie roman-skrywers se insigte en beperkings. Die verlange na blanke eenheid word uitgelig as gemeenskaplike tema, hoofsaaklik voorgestel in terme van 'n liefdesintrige, maar met 'n wisselende mate van simpatie vir Afrikaners mits hulle nie rebelle is nie. Twee van die romans buit die anti-Duitse sentiment van die tyd uit. Enige moontlikheid van 'n swart rebellie word grotendeels diskreet vermy. Alhoewel een skrywer die moed het om 'n kombinasie van passifisme en feminisme te steun, en die satiriese kyk van 'n ander die vermoë tot 'n omvangryker visie verraa, kom nie een van hierdie romans eers na aan 'n ware uitdaging aan die gekykte blanke opvatting van die Suid-Afrikaanse samelewing nie.

***South African Literature in English; Cultural Studies/Culture Theory***

Keuris, Marisa

1996 Introduction (to special issue on Drama). 12(4): 365-366.

***Drama/Drama Theory/Dramatic Suspense***

Klopper, Dirk

1996 Death, Resistance and Liberation in Peter Horn's "The Plumstead Elegies". 12(1/2): 171-186.

**Summary**

The article focuses on the notions of death, resistance and liberation in Peter Horn's sequence of poems "The Plumstead Elegies". It argues that the process of radical personal and social transformation described in the poems is rendered problematical by employing a conceptual framework that is at once psychoanalytic and Marxist. The dilemma posed by the process of transformation described in the poems is seen to arise from a disjunction between the psychoanalytic view of an inevitable division within the psyche, which suggests that the subject can never fully embrace his or her freedom, and the teleological logic of a Marxism requiring that domination be followed by the singular event of a deliverance.

**Opsomming**

Die begrippe dood, weerstand en bevryding soos dit in Peter Horn se opeenvolgende gedigte "The Plumstead Elegies" voorkom, word in hierdie artikel in oënskou geneem. Daar word konstateer dat die proses van radikale persoonlike en sosiale transformasie soos in die gedigte beskryf, bemoeilik word deur die gebruik van 'n konseptuele raamwerk wat tegelyk psigoanalities sowel as Marxisties is. Die transformasieproses, soos in die gedigte beskryf, se dilemma spruit oënskynlik uit 'n disjunksie tussen die psigoanalitiese siening van 'n onvermydelike tweespalt binne die psige wat veroorsaak dat die subjek hom- of haarself nooit ten volle met vryheid kan

SECTION 1

vereenselwig nie, en die teleologiese logika van 'n Marxisme wat vereis dat oorheersing deur 'n enkele bevrydingsgebeurtenis uitgewis moet word.

**South African Literature in English; Psychoanalysis; Marxism**

Kossew, Sue

1997 Reinventing History: Reimagining the Novel: The Politics of Reading André Brink's *Imaginings of Sand*. 13(1/2): 113-126.

**Summary**

André Brink's most recent novel, *Imaginings of Sand* (1996b), enters into the politics of the novel in a number of important ways. His ideas of a post-apartheid literature includes the need to "address the silences of the past" and to appropriate this past/history through "imaginative understanding" in the form of fiction. The implications of this link between the stories of fiction and those of history, and of his taking on the issue of the silenced woman's voice through his female narrator, are relevant to the ongoing discussion of the direction and ideology of a postapartheid literature. This paper argues that these issues are in themselves problematic and that a novel which aims to address them necessarily becomes itself messily involved in these problems of reading and of possible exclusionary practices.

**Opsomming**

In sy mees resente roman, *Imaginings of Sand* (1996b), betree André Brink die politiek van die roman op verskeie belangrike maniere. Sy opvatting rakende postapartheid letterkunde omvat die drang om die swye van die verlede aan te spreek en om die verlede/geskiedenis met verbeeldingryke begrip as fiksievorm in te span. Die skakeling tussen verhale wat bloot fiksie is enersyds, en verhale uit die geskiedenis andersyds, asook die feit dat Brink 'n vroulike verteller gebruik om die spitspunt te belig van die vrouestem wat tot dusver tot swye gedoem was, hou wye implikasies in vir die volgehoue diskoers oor die rigting en ideologie van 'n postapartheid letterkunde. Hierdie artikel konstateer dat die spitspunte as sodanig reeds onteenseglik problematies is en dat 'n roman wat daarop gemik is om spitspunte aan te spreek, noodwendigerwys self verstrengel sal raak in die probleem van lees as sodanig, en van moontlike uitsluitende praktyke.

**South African Literature in English; Postapartheid Literature/Post-apartheid Society**

Kruger, Alet

1996 "Bless Thee, Bottom, Bless Thee! Thou Art Translated!" The Shakespearean Phase in South Africa: A Socio-Cultural Perspective. 12(4): 408-428.

**Summary**

It is argued that the beginnings of modern national literary systems, and that of minority languages in particular, can often be traced back to translations of so-called "classics" such as Shakespeare texts. South Africa is no exception. Almost all the South African languages (Afrikaans,

Northern Sotho, Southern Sotho, Tsonga, Tswana, Venda, Xhosa and Zulu) went through a phase in which translations of Shakespeare's plays appeared. No Shakespeare translations have yet appeared in Ndebele and Swati. By taking the socio-cultural conditions under which the translations have been produced into consideration, it is shown how the literary and theatrical systems of the receiving cultures determined what kind of Shakespeare translation would be integrated into the domestic repertoire: page translations, i.e. translations in which no attempt is made at acculturating the "other", or stage translations, i.e. translations that completely acculturate the original work.

## SECTION 1

### Opsomming

Daar word beweer dat die aanvangsmoment van hedendaagse nasionale literêre sisteme, en spesifiek dié van minderheidstale, dikwels teruggevoer kan word na vertalings van sogenaamde “klassieke” werke soos Shakespeare-tekste. In hierdie opsig is Suid-Afrika geen uitsondering nie. Byna al die Suid-Afrikaanse tale, naamlik Afrikaans, Noord-Sotho, Suid-Sotho, Tsonga, Tswana, Venda, Xhosa en Zulu, toon ‘n fase waarin vertalings van Shakespeare se toneelstukke in hierdie tale voorkom. Geen Shakespearevertalings het nog in Ndebele en Swati verskyn nie. Met inagneming van die sosio-kulturele omstandighede waaronder die ver-talings geproduseer is, word daar gewys hoe die literêre en teatersisteme van die ontvangende kulture bepaal het watter soort Shakespeare-vertalings in die inheemse repertoire opgeneem is: “boekvertalings”, d.i. vertalings waarin geen poging tot akkulturasie van die “ander” aangewend is nie, of “verhoogvertalings”, d.i. vertalings wat die oorspronklike werk totaal verkultureel en eie besit maak.

### ***Shakespeare; Translation; Cultural Studies/Culture Theory***

Larsen, Svend Erik

1997 Landscape, Identity and Literature. 13(3/4): 284-302.

#### Summary

The article discusses the landscape as initially being part and parcel of God's creation, and also territory within boundaries defined by law. This subsequently led to the development of a national identity firmly rooted in the soil. The author regards the functions of the national landscape as providing a common unity to people and place, promoting their common origin, and finally naturalizing both unity and origin. Special reference is made to Isak Dinesen's *Out of Africa* and *Winter's Tales* as furnishing examples of the meaning of the landscape, and the meaning in the landscape. Structures in the landscape such as the social structure, the sexual structure and the structure of symbolic values are scrutinized. In conclusion, the author poses the question as to whether a national identity is indeed possible without a national landscape.

#### Opsomming

Die artikel wys daarop dat die landskap aanvanklik deel van God se skepping was, en ook ‘n gebied binne grense soos deur wetgewing bepaal. Die gevolg hiervan was dat ‘n nasionale identiteit as’t ware uit die grond ontspring het. Die nasionale landskap, volgens die skrywer, voorsien dus ‘n gesamentlike eenheid vir mense en van plek, terwyl dit terselfdertyd die idee van hulle gesamentlike oorsprong bevorder en uiteindelik eenheid sowel as oorsprong naturaliseer. Daar word in die besonder verwys na Isak Dinesen se *Out of Africa* en *Winter's Tales* wat voorbeelde verskaf rakende die betekenis van die landskap, en die betekenis in die landskap. Strukture wat in die landskap voorkom, soos byvoorbeeld die sosiale struktuur, die seksuele struktuur en die struktuur van simboliese waardes word onder die loep geneem. Ten slotte bevraagteken die outeur of ‘n nasionale identiteit sonder ‘n nasionale landskap wel moontlik is.

**Landscape; Cultural Studies/Culture Theory**

Liebenberg, Wilhelm

1996 Fokalisering: Bottelnek of filter? 12(1/2): 187-206.

**Opsomming**

Daar word getoon hoedat Mieke Bal se gebruik van die term "fokalisering" van dié van Genette verskil en hoedat dit tot verwarring en drogargumente lei wanneer kritici en teoretici nie mooi tussen die twee onderskei nie. Daar word voorgestel dat die woord "filter" gebruik word vir Bal se nosie van fokalisering, terwyl die fokalisering waarvan Genette praat beter as 'n "bottelnek" van informasie beskryf kan word. Omdat dieselfde instansie in 'n verhaal as beide bottelnek en filter kan funksioneer, is dit narratologies sinvol om 'n duidelike onderskeid tussen die twee te maak.

**Summary**

It is shown how Mieke Bal's use of the term "focalisation" differs from that of Genette and how confusing the two has led to misrepresentation and false argument. It is proposed that the word "filter" be used for Bal's notion of focalisation whilst Genette's focalisation be defined as a "bottleneck" of information. Since it is possible for the same character in a novel to function as both bottleneck and filter, a clear terminological distinction between the two is imperative.

**Focalisation; Narrative/Narrative Theory/Narratology/Novel**

Malan, Charles

1995 The Politics of Self and Other in Literary and Cultural Studies: The South African Dilemma. 11(2): 16-28.

**Summary**

It is argued that, in postapartheid South Africa, the entrenched politics of self and other regulate not only the institutional possibilities of adapting to the dramatic socio-political transformation, but also the social and cultural construction of otherness. Some of these dilemmas are traced to the relationship between construction, reconstruction and deconstruction within cultural and literary studies. Some comparative investigations that indicated the need for transformation are discussed and related to the new government's Reconstruction and Development Programme (RDP) as a "master narrative", and to research as "storytelling". It is suggested that the new dilemmas of being othered and the lack of institutional transformation in tertiary education may be countered by new methodologies for comparative and cultural studies.

**Opsomming**

Daar word geredeneer dat die ingeburgerde politiek van self en ander in 'n postapartheid Suid-Afrika sowel die institusionele moontlikhede van aanpassing by die dramatiese sosiaal-politieke omwenteling as die sosiale en kulturele konstruksie van andersheid bepaal. Sommige van

SECTION 1

hierdie dilemmas word herlei na die verhouding tussen konstruksie, herkonstruksie en dekonstruksie in die kultuur- en literatuurstudie.

Malan, Charles

1995 The Politics of Self and Other in Literary and Cultural Studies: The South African Dilemma. 11(2): 16-28.

**Summary**

It is argued that, in postapartheid South Africa, the entrenched politics of self and other regulate not only the institutional possibilities of adapting to the dramatic socio-political transformation, but also the social and cultural construction of otherness. Some of these dilemmas are traced to the relationship between construction, reconstruction and deconstruction within cultural and literary studies. Some comparative investigations that indicated the need for transformation are discussed and related to the new government's Reconstruction and Development Programme (RDP) as a "master narrative", and to research as "storytelling". It is suggested that the new dilemmas of being othered and the lack of institutional transformation in tertiary education may be countered by new methodologies for comparative and cultural studies.

**Opsomming**

Daar word geredeneer dat die ingeburgerde politiek van self en ander in 'n post-apartheid Suid-Afrika sowel die institusionele moontlikhede van aanpassing by die dramatiese sosiaal-politieke omwenteling as die sosiale en kulturele konstruksie van andersheid bepaal. Sommige van hierdie dilemmas word herlei na die verhouding tussen konstruksie, herkonstruksie en dekonstruksie in die kultuur- en literatuurstudie. Enkele vergelykende ondersoeke wat die noodsaaklikheid van verandering aangedui het, word in verband gebring met die regering se Heropbou- en Ontwikkelingsprogram (HOP) en met navorsing as "storie vertel". Daar word aan die hand gedoen dat die nuwe dilemmas van "ge-ander" word en die gebrek aan institusionele verandering in tersiêre inrigtings, die hoof gebied kan word met die nuwe metodologieë van vergelykende en kultuurstudies.

***Cultural Studies/Culture Theory; South African Literature in Afrikaans***

Marais, Michael

1997 Introduction (to special issue on Politics of the Novel): The Novel and the Question of Responsibility for the Other. 13(1/2): 1-20.

***Narrative/Narrative Theory/Narratology/Novel***

Maree, Cathy

1998 Theatre and the Struggle of Memory Against Forgetting in Spain, Latin America and South Africa. 14(3/4): 299-321.

### Summary

This article examines and compares ways in which theatre has confronted the legacy of gross human rights abuses perpetrated in Spain (the Franco era from 1939 to 1975), Argentina (the military juntas from 1976 to 1982), Chile (the Pinochet regime from 1973 to 1989) and South Africa (the apartheid era from 1948 to 1994). A critique is given on the problem of aestheticising atrocities: Should theatre represent the unrepresentable? Is a social science text the only appropriate site for recording such horrors? Does a stage production not risk transforming the real practice of torture into a fiction? The five play-texts chosen for analysis and discussion are shown to respond to these questions in different ways.

### Opsomming

Hierdie artikel ondersoek en vergelyk die wyse waarop die teater die erfenis van die growwe skending van menseregte konfronteer wat in Spanje (die Franco-era van 1939 tot 1975), in Argentinië (die militêre juntas van 1976 tot 1982), in Chile (die Pinochet-bewind van 1973 tot 1989) en in Suid-Afrika (die apartheidsera van 1948 tot 1994) plaasgevind het. Kritiek word gelewer op die problematiek om wreedhede esteties voor te stel: Moet die teater dit voorstel wat nie voorgestel kan word nie? Is 'n sosiaalwetenskaplike konteks die enigste gepaste wyse om sulke gruweldade te boekstaaf? Bestaan daar nie die risiko dat 'n verhoogproduksie die werklike marteling in fiksie sal omskep nie? Daar word aangetoon hoe die vyf verhoogtekste wat vir analise en bespreking gekies is, verskillend reageer op hierdie vrae.

### ***Drama/Drama Theory/Dramatic Suspense; Representation***

Maus, Derek

1999 Kneeling Before the Fathers' Wand: Violence, Eroticism and Paternalism in Thomas Pynchon's *V.* and J.M. Coetzee's *Dusklands*. 15(1/2): 195-217.

### Summary

In their fictional critiques of colonialism/imperialism, both Thomas Pynchon and J.M. Coetzee emphasize the ways in which the colonial powers misrepresent their intent through the conscious misuse of metaphorical language, especially that surrounding the paternal relationship. Pynchon's *V.* (1966) and Coetzee's *Dusklands* (1974) address the issue by presenting a number of settings in which such a distortion of language occurs. These disparate sections within the works span more than two hundred years of history, illustrating the longevity of such an approach on the part of European colonizers as well as the growing violence associated with this strategy.

This article examines the manner in which Pynchon and Coetzee deal with the subject of colonialism, primarily using Georges Bataille's *Eroticism: Death and Sensuality* (1986) and Keith Booker's *Literature and Domination* (1993) to derive a critical formula concerning the linkage between the desire for domination, violence and the metaphor surrounding various forms of love. This formula is then used as the filter



## SECTION 1

through which the two aforementioned novels are read, isolating instances in both authors' writing that demonstrate the specific ways in which colonial powers intentionally blur, or thoroughly obscure, the line between fatherly and sexual love to justify their efforts at political and cultural supremacy.

### Opsomming

Sowel Thomas Pynchon as J.M. Coetzee beklemtoon in hulle fiksionele kritieke die wyse waarop die koloniale magte hulle bedoelings wanvoorstel deur doelbewuste misbruik van metaforiese taal; spesifiek die taal wat gebruik word in die konteks van die vaderlike verhouding. Pynchon se *V.* (1966) en Coetzee se *Dusklands* (1974) spreek hierdie punt aan deur 'n aantal agtergronde te skets waarteen hierdie verdraaiing van taal plaasvind. Hierdie uiteenlopende afdelings binne dié twee werke omvat meer as twee honderd jaar se geskiedenis, wat die langlewendheid van hierdie benadering van die Europese koloniseerders en die groeiende geweld wat met hierdie strategie geassosieer word, illustreer.

Hierdie artikel ondersoek die wyse waarop Pynchon en Coetzee die onderwerp kolonialisme behandel, deur hoofsaaklik na Georges Bataille se *Erotism: Death and Sensuality* (1956) en Keith Booker se *Literature and Domination* (1993) te verwys om 'n kritiese formule aangaande die skakeling of verband tussen die strewe na oorheersing, geweld, en die metafoor rondom die verskillende vorms van liefde af te lei. Hierdie formule word dan aangewend as 'n filter waardeur die twee genoemde werke gelees word deur voorbeelde uit te lig wat aantoon op watter wyse die koloniale magte opsetlik die skeidslyn tussen vaderlike en seksuele liefde laat vervaag, of verbloem, om hulle pogings om politieke en kulturele heerskappy te handhaaf, te regverdig.

### Coetzee; Colonial Writing/Colonialism

Meintjes, Godfrey

1998 Postcolonial Imaginings: An Exploration of Postcolonial Tendencies in André Brink's Prose Oeuvre. 14(1/2): 166-193.

#### Summary

At the outset, the article briefly comments on the notion of "postcoloniality" and uses Boehmer's description as a working definition in order to trace some postcolonial tendencies in André Brink's prose oeuvre. The article provides an overview of the oeuvre and indicates that the novels under discussion form part of a postcolonial discourse. The analysis shows that the earlier postcolonial texts in the oeuvre, as *littérature engagée* are explicitly positioned against neocolonial oppression. The links between ecocentricity and postcoloniality in the oeuvre are explored and it is indicated how, in *Imaginings of Sand* (1996), colony, coloniser and colonised fuse into one. The concern with Africa itself is furthermore indicated as a link with the postcolonial novelists of Africa. The article shows how the later postmodernist texts in the oeuvre, instead of representing a flight from political dimensions, indeed support Hutcheon's

view that there are strong links between postmodernism and post-coloniality. The oeuvre is characterised as part of a “continuing process of resistance and reconstruction” (Ashcroft et al. 1996: 2). Human suffering is indicated as a central concern in Brink’s novels and the oeuvre is considered to represent postcolonial (African) humanism.

#### **Opsomming**

Die konsep “postkolonialiteit” word kortliks bespreek en Boehmer se beskrywing van hierdie begrip word as vertrekpunt gebruik om postkoloniale aspekte in die prosa van André Brink uit te wys. In die oorsig van die oeuvre word aangetoon dat die tekste onder bespreking deel van ‘n postkoloniale diskoers word. Die oorsig toon aan dat die vroeëre postkoloniale tekste in die oeuvre as *littérature engagée* spesifiek teen onderdrukking geïmposisioneer word. Die analise ontgin die verbande wat in hierdie oeuvre bestaan tussen postkoloniale tekste en ekologie-gerigte tekste en toon aan hoe, in *Sandkastele* (1995), die kolonie, die koloniseerder en die gekoloniseerde verenig word. Die belangstelling in Afrika self, word aangedui as ‘n verband tussen hierdie oeuvre en die postkoloniale skrywers van Afrika. Die artikel toon vervolgens hoedat die latere postmodernistiese tekste in die oeuvre juis politieke dimensies ontgin en sodoende word Linda Hutcheon se siening dat sterk bande tussen die postmodernisme en postkolonialiteit bestaan, ondersteun. Die oeuvre word gekenskets as synde deel van ‘n “continuing process of resistance and reconstruction” (Ashcroft et al. 1996: 2). Daar word aangetoon dat ‘n besorgdheid oor menslike lyding sentraal staan in hierdie oeuvre en in dié opsig word aangetoon dat Brink se prosa-oeuvre verteenwoordigend is van postkoloniale (Afrika)-humanisme.

#### ***Brink; Postcolonial Literature/Postcoloniality***

Merrington, Peter

1999 “State of the Union”: The “New Pageantry” and the Performance of Identity in North America and South Africa, 1908-1910. 15(1/2): 238-263.

#### **Summary**

A new performance genre, the “new pageantry”, was “invented” in England in 1905 and rapidly became recognised throughout England, North America and the British dominions as an effective means of celebrating centenaries and inaugural moments such as the establishment of Union in South Africa in 1910. The Quebec Tercentenary Festival adapted such a performance for the tercentenary celebrations in the summer of 1908; and this model was then employed for the celebration of Union in Cape Town, in October 1910. The question of “reconciliation” between *Quebécois* and English-speaking Canadians was compared with the need for reconciliation between the Boers and the English-speaking South Africans in that same decade.

The genre of the “new pageantry”, the civic, national, and imperial reticulations by which the genre was performed and propagated, and the peripheral events that accompanied the more important performances,

## SECTION 1

afford a composite and three-dimensional model of period national and colonial (or imperial) identity and values. The paper traces some of the symbolism that was identified with the “new pageantry”, including the period emphasis on the Elizabethan age, the neo-Hegelian imagery associated with imperial Freemasonic practices, and a tropology that represents the international network of empire as a “family” of states, “races” and nations. As a form of illusion, theatrical performance is seen as providing, in Raymond Williams’s terms, a “subjunctive” mode of national or civic identity. The historical episodes depicted in the “new pageantry” form a canonical popular history for the “dominions”, and they reify particular ethnic stereotypes - not only of North American “first nation” tribes, and of South African aboriginal peoples, but also of comparisons between English, French, Portuguese, Boer, Protestant, Catholic, and other colonial “types”. The genre is thus seen to have served in the formation of a colonialist national “public history” and “heritage”. The derivation of “pageantry” from *pagus* or field, and *pangere*, to cultivate, establish and pledge, helps to emphasise an extended understanding of the genre, as figuring the broader colonial enterprise: battlefields, mission fields, fields of endeavour, fields of discourse on which the nation solemnly re-enacts chosen moments in order to selectively lift these from the realm of historical accident and locate them within a desired narrative of historical “destiny”.

### Opsomming

In 1905 het daar ‘n nuwe uitvoerende genre, te wete die “nuwe praalvertoning”, (“new pageantry”) in Engeland ontstaan wat spoedig dwarsdeur Engeland, Noord-Amerika en die ganse Britse Ryk groot byval gevind het as ‘n effektiewe manier om eeufeste en inwydingsgeleenthede, soos die totstandkoming van die Unie van Suid-Afrika in 1910 te vier. In die somer van 1908 is Quebec se derde eeufes deur ‘n sodanige skouspel herdenk wat toe as model gedien het vir die feesviering van Uniewording in Oktober 1910 in Kaapstad. Die kwessie van “versoening” tussen die Franssprekende en Engelssprekende Kanadese, is vergelyk met die noodsaaklikheid van ‘n rekonsiliasie tussen die Boere en die Engelssprekende Suid-Afrikaners binne dieselfde dekade.

Die genre van die “nuwe praalvertoning”, die burgerlike, nasionale en imperiale netwerke waardeur die genre uitgevoer en gepropageer is, en die gepaardgaande perifere gebeurtenisse wat deel van die belangriker opvoerings uitgemaak het, verskaf ‘n saamgestelde en driedimensionele model van dié era se nasionale en koloniale identiteit en waardes. Hierdie artikel is ook gemoeid met die naspeuring van die simboliek wat met die “nuwe praalvertoning” gepaardgaan, insluitende die beklemtoning van die Elisabethaanse era, die neo-Hegeliaanse beeldspraak wat met imperiale Vrymesselaarspraktyke verband hou, en ‘n tropologie wat die internasionale netwerk van die Britse Ryk as ‘n “familie” van state, rasse en nasies versinnebeeld.

Teateropvoerings het, as ‘n vorm van illusie, volgens Raymond Williams se siening, tot ‘n “aangevoegde” wyse van nasionale en burgerlike identiteit bygedra. Die historiese episodes het in die skouspel ‘n vorm van kanonieke gewilde geskiedenis vir die dominiums gebied;

asook sekere etniese stereotipes bekeer - nie net Noord-Amerikaanse "eerste nasie"-stamme nie, of Suid-Afrikaanse boorlinge nie, maar het ook vergelykings tussen die Engelse, die Franse, die Portugese, die Boere, die Protestante, die Katolieke en ander koloniale "tipes" getref. Die genre word dus beskou as bydraend tot die vorming van 'n koloniale nasionale "openbare geskiedenis" en "erfenis". Die Engelse woord "pageantry" (praalvertoning) is afgelei van *pagus* of "veld", en *pangere*, "om te kweek, te vestig" en te waarborg, en dit dra daartoe by om 'n omvattende begrip van die genre te beklemtoon as kensketsend van die breëre koloniale onderneming: slagvelde, sendingvelde, beyweringsvelde en redevoeringsvelde waarop die nasie plegtig sekere geselekteerde momente weer meemaak om sodanige gebeure uit die domein van historiese toevalligheid te lig en dit binne die gewenste narratief van geskiedkundige "lotsbestemming" te plaas.

***Drama/Drama Theory/Dramatic Suspense; Cultural Studies/Culture Theory***

Murray, Sally-Ann

1996 English Studies and Cultural Power: Towards a Recognition of Mediated Practices. 12(1/2): 64-83.

**Summary**

This paper suggests that the shifts of content and practice which characterise South African English studies are attributable to certain multicultural imperatives, the least acknowledged of which is the mass media. Yet I do not perceive English and cultural studies to be synonymous. While recognising that the "literary" is a category constructed in conflictual relation to other discourses, I argue for an English studies which, unlike many cultural studies critiques, admits the validity of people's imaginative, emotional and aesthetic investments in their responses to culture. The term "mediated" is used to designate not only forms such as televisual and print media, but the mediated nature of our identities as students and teachers as they relate to pedagogic practice.

**Opsomming**

Hierdie referaat suggereer dat die inhoud- en praktykverskuiwings wat Suid-Afrikaanse Engelse studies kenmerk, toegeskryf kan word aan sekere multikulturele imperatiewe waarvan die massamedia die minste erkenning ontvang. Dog beskou ek nie Engelse en kultuurstudies as sinoniem nie. Terwyl ek toegee dat die "literêre" 'n kategorie is wat in konflikverhouding met ander diskoerse gekonstrueer is, argumenteer ek ten gunste van 'n Engelse studie wat, anders as in die geval van baie kultuurstudiekritieke, die geldigheid van mense se verbeeldingryke, emosionele en estetiese betrokkenheid by kultuur erken. Die begrip "bemiddeling" word gebruik om nie alleen die invloed van vorms soos televisuele en gedrukte media aan te dui nie, maar verwys ook na die bemiddelende aard van ons identiteit as studente en dosente wat betref pedagogiese praktyk.

SECTION 1

**Cultural Studies/Culture Theory; Media Studies**

Nas, Loes & Marx, Lesley

- 1999 Introduction (to special issue on American Studies). *Margins, Middles and Metropolises*. 15(1/2): 1-7.

**American Studies**

Nemoianu, Virgil

- 1995 J.F. Cooper, East European and African-American Intellectuals: Relativising Cultural Relativism. 11(3/4): 14-42.

**Summary**

The bulk of the article examines three cases of literary, intellectual, and cultural debate: the interracial implications of the "Leatherstocking" pentalogy (1823-1841) of J. Fenimore Cooper, the discussion inside the community of African-American intellectuals (late nineteenth to late twentieth century) as to the best positioning of their ethnic community inside the surrounding ethno-cultural majority, and the debates (primarily on finding a "third way", a kind of mediation) of a small Eastern European society regarding its rapport to the dynamically evolving West.

These three examples (deliberately chosen so as to be totally different from one another in their sources and shapes) have much in common. They indicate that the differences between cultures and races are not absolute, but rather relative. They show convincingly that there are common human reactions to the process of "modernization" (rationalism, alienation, industrial urbanization, breakup of traditional bonds of kinship and community, etc.). Such reactions are not reduced to either recalcitrance and adversity, nor to mere enthusiastic approval. Most often they search for negotiated solutions of compromise: among the chief mediating forces are particularly those of aesthetic production and of religious faith.

Diversity and cultural relativism, the author concludes, can be beneficial energies, but only on the condition that they understand dialectically their own limitations and relativity. In this way we can hope for the gradual emergence of a new, more democratic, and broader kind of humanism. The careful study of past historical responses can be helpful in our grasp of current uncertainties and aporias.

**Opsomming**

Die artikel ondersoek hoofsaaklik drie voorbeelde van literêre, intellektuele en kulturele debat: die interrasige implikasies van die *Leatherstocking* pentalogie (1823-1841) van J. Fenimore Cooper, die bespreking in die binnekring van die African-American intellektueles (laat negentiende tot laat twintigste eeu) oor die beste posisionering van hulle etniese gemeenskap binne die omringende etnies-kulturele meerderheid, en die debatte (primêr ingestel op die verkryging van 'n derde wyse as 'n soort bemiddeling) van 'n klein Oos-Europese gemeenskap rakende hulle rapport met die dinamies evoluerende weste.

Bogemelde drie voorbeelde (opsetlik gekies vir die feit dat hulle radikaal van mekaar verskil met betrekking tot herkoms sowel as formaat) het in werklikheid veel gemeen. Hulle dui aan dat verskille tussen kulture en rasse nie absoluut is nie, maar eerder as relatief beskou moet word. Hulle bewys onteenseglik dat daar algemene menslike response is op die proses van modernisasie (rasionalisme, vervreemding, industriële verstedeliking, disintegrasië van tradisionele en gemeenskapsbande). Hierdie reaksies kan nie sondermeer afgemaak word as onwilligheid om verandering te aanvaar, of as vyandigheid nie. Nog minder kan dit gereduseer word tot geesdriftige goedkeuring. Merendeels konstitueer dergelike reaksies 'n soeke na onderhandelde kompromisoplossings waarvan die hoofver-soeningsmagte uit estetiese produksie en godsdienstige geloof bestaan.

Die skrywer kom tot die slotsom dat diversiteit en kulturele relativisme as wedersyds voordelige energie beskou moet word, mits hulle beperkinge en relativisme dialekties verstaan word. Sodoende kan ons hoop op die geleidelike totstandkoming van 'n nuwe, meer demokratiese en omvang-ryker humanisme. 'n Deeglike studie van geskiedkundige response kan grootliks bydra tot ons eie insig in huidige onsekerhede en aporias.

#### **Cultural Studies/Culture Theory**

Newman, Judie

1997 Spaces in Between: Hester Prynne as the Salem Bibi in Bharati Mukherjee's *The Holder of the World*. 13(1/2): 62-91.

##### **Summary**

In its frame tale, Bharati Mukherjee's *The Holder of the World* (1993) excavates links between seventeenth-century Massachusetts and precolonial Mughal India through the quest of a 1990s asset hunter for a lost diamond, the Emperor's Tear. In the inset tale, Indians (Native Americans) are replaced by Indians (from the subcontinent) as the heroine (based on Hawthorne's *Hester Prynne*) moves from New England to the Coromandel Coast and the court of the Moghul emperor Aurengzeb. Transactions between cultures are at the heart of the novel, which draws upon research into the trade between Colonial America and the East, reversing the direction of exploration and discovery. Mukherjee moves beyond the boundaries of the conventional historical novel, marrying *The Scarlet Letter* with virtual reality techniques, creating a fictional space which corresponds to her conception of transnational identity. In the frame tale a researcher is engaged with the problem of constructing an interactive model of historical reality, inputting a mass of data to recreate the experience of the Salem Bibi in terms of immersive virtual reality. The novel therefore both restores the history which Hawthorne occluded in *The Scarlet Letter* and in the frame tale implicitly questions the neo-historicist assumption that an increase in information will lead to an increase in the determinacy of meaning. Reconstruction is signalled as provisional and indeterminate in the mixture of the historically verifiable with the imagined, in the residual mysteries left unsolved in the plot, and in the emphasis on

## SECTION 1

semiotic collapse established in the concentration on the “travelling name”.

### **Opsomming**

In die raamverhaal delf Bharati Mukherjee se *The Holder of the World* na skakels tussen die sewentiende eeuse Massachusetts en voorkoloniale Mughal Indië deur die soektog van 'n batejagter na 'n verlore diamant, genaamd die Keiser se Traan. In die insetverhaal, word die Indiane (boorling Amerikaners) vervang met Indiërs (vanaf die subkontinent) wanneer die heldin, baseer op Hawthorne se *Hester Prynne* van New England verskuif na die Coromandelkus en die hof van die Mogulkeiser, Aurengzeb. Die onderhandelinge tussen die kulture vorm die kern van die roman wat as bronnemateriaal die navorsing oor die handel tussen Koloniale Amerika en die Ooste benut, dog die rigting van die ondersoek word in trurat gegooi. Mukherjee beweeg buite die grense van die konvensionele historiese roman deur *The Scarlet Letter* aan die tegnieke van verbeelde werklikheid te koppel en daardeur 'n fiktiewe ruimte te skep wat met haar konsep van transnasionale identiteite ooreenstem. In die raamverhaal word 'n navorser aangestel om die probleem van 'n interaktiewe model van geskiedkundige werklikheid te behartig, met die invoering van 'n massa data om die Salem Bibi te herskep in terme van versoonde verbeelde werklikheid. Die roman herstel derhalwe die geskiedenis wat Hawthorne in *The Scarlet Letter* okkludeer het en, in die raamverhaal word die neohistoriese aanname implisiet bevraagteken dat 'n toename in inligting noodwendig tot 'n toename in betekenisbepaling sal lei. Rekonstruksie word begroet as voorwaardelik en onbegrensd in die mengelmoes van die historiese verifieerbare met die verbeelde, in die residuele onontrefelde geheime in die plot, en in die beklemtoning van die semiotiese verval soos bevestig in die konsentrasie van die “reisende naam”.

### ***Narrative/Narrative Theory/Narratology/Novel; Cultural Studies/Culture Theory***

Noyes, John

1997 Departing, Returning and Longing for Home - Narration and the Pathos of Nation. 13(1/2): 21-37.

#### **Summary**

The emergence of the novel as an expression of modern nationalism was possible because it revitalized the themes of departure and return that lay at the heart of older forms of narrative. These revitalized themes were used to define subjectivity in terms of territory. The changing relations of subjectivity, territory and narrative that align nationalism and the novel, also preprogramme the novel with the strategies of narrative that will later be so widely discussed under the heading of postmodernism. This set of narrative strategies thus works to define subjectivity on the boundary between nomadic and sedentary life. The novel as a form of narrating the nation is based on nomadic experience, but erases this experience in a celebration of sedentary life.

### **Opsomming**

Die opkoms van die roman as 'n uiting van moderne nasionalisme het moontlik geword omdat dit temas van vertrek en terugkeer wat die ouer vorme van die narratief so na aan die hart gelê het, weer lewe ingeblaas het. Hierdie herlewende temas is gebruik om subjektiwiteit in terme van territoriale gebied te definieer. Die wisselende verhoudings van subjektiwiteit, territoriale gebied en narratief wat nasionalisme en die roman in lyn hou, preprogrammeer ook die roman met die strategie van narratief wat later so omvattend onder die vaandel van postmodernisme bespreek is. Hierdie stel narratiewe strategieë dien dus om die subjektiwiteit op die skeidslyn tussen die nomadiese en die sedentêre leefwyse te definieer. Die roman as 'n wyse waarop die nasie in narratiewe vasgelê word, is baseer op nomadiese ervaring, maar dit wis dié ervaring uit om die sedentêre leefwyse te huldig.

### ***Narrative/Narrative Theory/Narratology/Novel; Postmodernism/Post-modern Literature***

Olivier, Bert

1996 Schopenhauer and Beckett: Towards a Literature of the Un(re)presentable. 12(3): 338-353.

### **Summary**

The present article explores the relationship between Schopenhauer's philosophy of the will, Beckett's literary art (particularly drama) and the notion of the un(re)presentable or the sublime as reformulated by Lyotard. An attempt is made to show that Beckett's work, which has been called postmodern, may be read as an exemplification of what Lyotard terms the modern or nostalgic sublime, recognizable by its allusion to unrepresentable "missing contents". It is further argued at length that the "missing contents" in this case are the Schopenhauerian will, understood to be the unrepresentable, irrational, abysmal ground of being, and that an analysis of some of Beckett's work reveals a clear similarity between its "musical structure" and that of the metaphysical notion of the will.

### **Opsomming**

Die huidige artikel ondersoek die verband tussen Schopenhauer se filosofie van die wil, Beckett se literêre kuns (veral drama) en die begrip van die onvoorstelbare of die sublieme soos geherformuleer deur Lyotard. Daar word gepoog om aan te toon dat Beckett se werk, wat al as postmodern gesien is, verstaan kan word as die beliggaming van wat Lyotard die moderne of nostalgiese sublieme noem, wat weer herkenbaar is aan die suggestie van 'n onvoorstelbare, "afwesige inhoud". Daar word verder geargumenteer dat die "afwesige inhoud" in hierdie geval die Schopenhaueriaanse wil is, in die sin van die onvoorstelbare, irrasionele, afgrondelike grond van syn, en dat 'n analise van Beckett se werk 'n duidelike ooreenkoms tussen die "musikale struktuur" daarvan en dié van die metafisiese begrip van die wil na vore bring.

### ***Postmodernism/Postmodern Literature; Representation***



SECTION 1

Olivier, Gerrit

1995 Afrikaans and South African Literature. 11(2): 38-48.

**Summary**

The dichotomy between the ideal of a South African literature and the continued separate existence of different literatures in South Africa necessitates analysing the concept "South African literature" somewhat further. This is done by analysing N.P. van Wyk Louw's ideas on national literature and the establishment of Afrikaans literature in the institutional sphere. Against this background it is argued that a further investigation into the history of different literatures in South Africa would be a more rewarding exercise than premature attempts at establishing a tradition of "South Africanness".

**Opsomming**

Die teenstelling tussen die ideaal van 'n Suid-Afrikaanse letterkunde en die voortgesette bestaan van verskillende letterkundes in Suid-Afrika wys op die noodsaaklikheid om die konsep van "Suid-Afrikaanse letterkunde" verder te analiseer. Dit word onderneem deur 'n ontleding van N.P. van Wyk Louw se idees oor nasionale letterkunde en die vestiging van die Afrikaanse letterkunde in die institusionele sfeer. Teen hierdie agtergrond word geredeneer dat 'n verdere ondersoek na die geskiedenis van verskillende letterkundes in Suid-Afrika 'n vrugbaarder onderneming sal wees as voortydige pogings tot die daarstellings van 'n tradisie van "Suid-Afrikaansheid".

**South African Literature**

Oyegoke, Lekan

1998a The Dynamics of Postcoloniality in Literature: An African Perspective. 14(1/2): 7-17.

**Summary**

This article attempts an examination of the issue of postcoloniality as a theory of literature with special reference to the African literary experience. It reviews some of the fears raised in respect of postcoloniality as it is at present propounded and practised; for example, the tendency to adopt in its argument some of the false premises of "discredited" older theories from which it seeks to distance itself. I try to show in this paper that postcoloniality can play a positive role in the aesthetics of African writing on account of its peculiar dynamics.

**Opsomming**

In hierdie artikel word gepoog om postkolonialiteit as literatuurteorie te ondersoek met spesiale verwysing na die "Afrika Literêre Ervaring". Die artikel spreek voorts die bedenkinge aan wat daar bestaan ten opsigte van die voorstelling en toepassing van die postkolonialiteit soos dit tans gedoen word. Die artikel distansieer homself verder van byvoorbeeld die neiging wat daar bestaan om vooropgestelde aannames van ouer, "gediskrediteerde" teorieë te gebruik. Ek poog om aan te toon dat die

postkoloniale tydperk vanweë die besondere dinamiese aard daarvan , 'n positiewe rol kan speel in die estetika van die Afrikaliteratuur.

***Postcolonial Literature/Postcoloniality; African Literature***

- 1998b Survival Roads and Narrative Strategies: Some Comments on African Writing. 14(3/4): 270-280.

**Summary**

This article attempts to highlight a few notable features of African writing which formulate themselves into survival and narrative strategies not only on the parts of fictional personages and milieus but also those of literary traditions, conventions, and the story-tellers themselves. Different aspects of the landscape, such as the road, river, forest, etc., are often of metaphysical and aesthetic value in the writing, and these elements are handled in an exciting manner by romantic, realist and magic-realist writers such as Amos Tutuola, Wole Soyinka, Chinua Achebe, and Ben Okri. This article draws attention to some of the general trends by illustrating with specific examples from a few of the authors mentioned above and others.

**Opsomming**

Hierdie artikel poog om enkele kenmerke van die Afrika-literatuur uit te lig wat geformuleer word in oorlewings-("survival") en narratiewe strategieë - nie slegs deur die fiktiewe personasies en milieus nie, maar ook deur literêre tradisies, konvensies en ook die storievertellers. Verskillende aspekte van die landskap, soos die pad, die rivier, die woud ens., het dikwels metafisiese en estetiese waarde in dié literatuur, en hierdie elemente word op 'n prikkelende wyse aangewend deur romantiese, realistiese en magies-realistiese skrywers soos Amos Tutuola, Wole Soyinka, Chinua Achebe, en Ben Okri. Die artikel vestig die aandag op sommige van die algemene tendense, deur spesifieke voorbeelde uit die werke van 'n paar van bogenoemde, asook ander outeurs, toe te lig.

***African Literature***

Pakendorf, Gunter

- 1998 "Ons hele volksverhaal": Writing Afrikaner Nationalism on the Periphery. 14(1/2): 136-165.

**Summary**

The article looks at the construction of an Afrikaner national identity in W.A. de Klerk's *Die Gésel van Namaland*, an Afrikaans novel for juvenile readers published in the early fifties. Dealing with the Nama uprising in colonial Namibia, the novel is fundamentally concerned with interpreting a part of Namibian history as the paradigm of the pioneering history of the Afrikaners. Mediated by an avuncular narrator, it is a tale of adventure and romance in which Afrikaner identity is given the appearance of a natural fact. National identity becomes the intertext which is reinforced by a host of subsidiary texts drawn from Afrikaner mythology and history. Like most colonising narratives the text operates with binary oppositions, but the

## SECTION 1

proximity of the Nama, Afrikaans-speaking, Christian inhabitants of the land constantly threatens the hegemony and exclusivity of the nationalist discourse. In this process, language, history and divine selection become important foci of the discourse. Yet what is disguised as a conflict between Christianity and barbarism is in effect a struggle for possession and control of the land in which nationalism is inscribed as the ideology of the dominant group.

### Opsomming

Die artikel handel oor die konstruksie van 'n Afrikaner-identiteit in W.A. de Klerk se *Die Gésel van Namaland*, 'n Afrikaanse jeugboek uit die jare vyftig. Die roman, wat oor die Nama-opstand in die koloniale tydperk in Namibië handel, is in wese daarop gerig om 'n deel van Namibië se geskiedenis as die paradigma van die pioniersgeskiedenis van die Afrikaners te interpreteer. Dit is 'n avontuur- en liefdesverhaal wat deur 'n ouer manspersoon aan jeugdige vertel word, waardeur die voorkoms van natuurlikheid aan die Afrikaner verleen word. Nasionale identiteit word dus die interteks wat deur 'n aantal ondergeskikte tekste, hoofsaaklik uit die Afrikaner-mitologie en geskiedenis, gerugsteun word. Soos die meeste koloniserende verhale opereer die teks met binêre opposisies, maar die hegemonie en eksklusiwiteit van die nasionalistiese diskoers word gedurig bedreig deur die aanwesigheid van die Nama wat soos die protagoniste Afrikaanssprekendes, Christene en boere is. In hierdie proses word taal, geskiedenis en uitverkorenheid belangrike fokuspeunte van die diskoers. Maar wat as 'n konflik tussen Christelike en barbaarse magte voorgestel word, blyk op die ou einde 'n stryd om besit van die land te wees - 'n stryd waarin nasionalisme as die ideologie van die heersende groep ingeskryf word.

### South African Literature in Afrikaans

Patchay, Sheena

1998 "Re-Telling histories" in *The Unbearable Lightness of Being* and *The Book of Laughter and Forgetting*. 14(3/4): 245-252.

### Summary

This article explores the various strategies that postmodern fiction uses to interrogate traditional historical representation. I argue that by blurring the boundaries between history and fiction, and the private and the public, postmodern fiction creates narrative space for histories of the Other to be explored and "reconfigured".

### Opsomming

Hierdie artikel ondersoek die verskillende strategieë wat die postmoderne fiksie aanwend om tradisionele historiese voorstelling onder die loep te neem. Ek voer aan dat die postmoderne fiksie, deur die grense tussen geskiedenis en fiksie, en tussen die private en die openbare te laat vervaag, narratiewe ruimte skep vir geskiednisse van die Ander ("the Other") om ondersoek en herstruktureer te word.

**Postmodernism/Postmodern Literature; Representation**

Peeters, Leopold

1995 Paul Ricoeur and Narrative Paradoxes. 11(3/4): 59-61.  
**Response**

**Ricoeur; Narrative/Narrative Theory/Narratology/Novel**

Praeg, Leonhard

1996 Berta Smit: Die huis van stilte. 12(1/2): 207-228.

**Opsomming**

“Vertaling is reeds die ver-*andering* van wat herhaal word”. *Inleiding*: die bydrae van postmodernisme tot interkulturele kommunikasie; die ander/self vraagstuk is hier die problematisering van die geskiedenis deur die effek daarvan; *Juffrou Sophia*: die naam wat vra na haar *self* as histories gekonstrueerde voornaamwoord; *Die Geskiedenis (I)*: was altyd een van die penetrasie van Afrika as antwoord op Die Stem; *Hulle en Ons*: voornaamwoorde as effek van hierdie dialoog tussen *Verbum* en *vox*; *Die Geskiedenis (II)*: die de-ontologisering van die geskiedenis en die insig: voornaamwoorde is retoriek; *Die vlug binne-toe*: die huis van stilte is geïnterioriseerde self; *Die politiek van stilte*: die huis van stilte is outokolonisasie, is apartheid; *Vraag na Issa*: is die vraag na die ander self buite die huis van stilte; *Die Geskiedenis (III)*: is soos die Kantiaanse wet - on(her)kenbaar behalwe in ons/hulle as historiese en konkrete manifestasies van die effek daarvan; *Issa se imitatio Christi*: post-outokolonisasie is 'n voorwaarde vir postmoderne dialoog tussen die ander/self; *Konklusie*: afwysing van 'n metafisika van verlossing.

**Summary**

“Vertaling is reeds die ver-*andering* van wat *herhaal* word”. *Introduction*: the contribution of postmodernism to intercultural communication; the question of the other/self is the interrogation of history by its effect; *Juffrou Sophia*: is the name interrogating her *self* as historical construct; *History (I)*: Die Stem: as untranslatable a meaning as the auto-colonisation that marked the reply to “the call”; “*Us*” and “*Them*”: are effects of this dialogue between *Verbum* and *vox*; *History (II)*: The de-ontologising of history and the separation of ontology from rhetoric; *The Flight Inward*: “Situated within, especially with reference to the body; inner: opposed to outward .... Proceeding toward the inside” (Funk et al. 1951: 704); *The Politics of Silence*: the flight inward is the house of silence, is the auto-colonisation inscribed in the untranslatable apartheid; *Questioning Issa*: is interrogating the other self outside the house of silence; *History (III)*: is similar to the Kantian law in its inaccessibility - I can only confront history/the law through the other who, like myself, is a manifestation or representation thereof; *Issa's Imitatio Christi*: post-outocolonisation is a condition for postmodern dialogue between the other/self; *Conclusion*: Rejection of the metaphysics of redemption and total understanding: the desire to be exhaustively translatable and/or to translate rapaciously.

SECTION 1

**Postmodernism/Postmodern Literature; South African Literature in Afrikaans**

Prins, Mike

1996 Reza de Wet herlees Alba Bouwer. 12(4): 487-501.

**Opsomming**

Hierdie artikel probeer indringend ingaan op die intertekstuele wisselwerking tussen Reza de Wet se drama *Diepe grond* en die kinderverhale van Alba Bouwer. Hierdie wisselwerking behels drie soorte relasies: beaming, transformasie en ondermyning. Die konsep "diepe grond" in die titel van die drama, kasteroliedrink en raas as manifestasies van 'n outoritêre en onsimpatieke ouerlike gesindheid, vlooië (luise) as iets wat nie noodwendig rede tot skaamte hoef te wees nie, die afwesige vader en moeder, reën en water as religieuse simbole, die "doodmaak" van die ouers en ander opvoeders, lyfstraf en die erotiese as afkeurenswaardig is gegewens uit Bouwer se verhale wat beaam en uitgediep word in *Diepe grond*. In die geval van die volgende vind transformasie plaas: van prosa na drama, van die graf van 'n geliefde vyand na dié van gehate ouers, van die aantrek van die ouers se klere as kinderspel tot as voorbereiding vir 'n gruwelike moord, van eiers uithaal as handeling vol kinderlik-onskuldige plesier tot simbool van die verlies van 'n positief ervaarde erotiek, van die konkrete rivier van Rivierplaas tot die rivier as simbool van die kragte van die onbewuste. Die outoritêre ouerlike gesagshandhawing in Alba Bouwer se verhale word in *Diepe grond* ondermyn en wel deeglik "gestraf". Ander voorbeelde van ondermyning is: Alie se behaaglike pap-eterie word aggressief afgekeur en die ordelike boerdery op Rivierplaas word as steriel gefokaliseer.

**Summary**

This article attempts to take a close look at the intertextual relationship between Reza de Wet's drama *Diepe grond* and the children's stories of Alba Bouwer. This relationship entails three aspects: confirmation, transformation and undermining. The concept "deep soil" in the title of the drama, the drinking of castor oil and scolding as manifestations of an authoritarian and unsympathetic parental attitude, fleas (lice) as something that need not be considered as cause for embarrassment, the "missing" father and mother, rain and water as religious symbols, the "killing" of the parents and other educators, corporal punishment and censuring of the erotic are signifiers from Bouwer's stories which are confirmed and exploited in *Diepe grond*. In the case of the following transformation takes place: from prose to drama, from the grave of a beloved member of the enemy to that of the hated parents, from the donning of parents' clothes as a children's game to the same as preparation for a harrowing murder, from gathering eggs as an act filled with childlike innocence and pleasure to a symbol of the loss of a positively experienced eroticism, from the concrete river of Rivierplaas to the river as symbol of the powers of the subconscious. The maintenance of authoritarian parental discipline in Alba Bouwer's stories is undermined and "punished" thoroughly in *Diepe grond*. Further examples of the undermining of signifieds in the intertext are: Alie's obvious enjoyment of

her porridge is aggressively censured and the orderly farming on Rivierplaas is focalised as sterile.

**South African Literature in Afrikaans**

Robinson, Rensia

1999 Metapoësie as digterlike leesstrategie. 15(3/4): 482-519.

**Opsomming**

Die taalgedrag van die gedig boei sowel die kompetente leser as die digter. In hierdie artikel word die moontlikheid ondersoek dat T. T. Cloete se gedig "Leopold" gelees kan word as metapoësie. Genoemde gedig kom voor in die bundel *Idiolek* (1986: 63). Hiervan kan afgelei word dat die aandag gevestig sal word op eiesoortige individuele taalgedrag. In die geval van die genoemde gedig betrek dit die poëtolek van die Nederlandse digter J.H. Leopold (1865-1925). Dit blyk dat die beskouing van poësie as 'n viering van die potensiaal van die taal, manifesteer in tekslinguistiese strategieë. Gevolgtrekkings word hieruit gemaak aangaande 'n bepaalde digterlike styl. Die doel van die artikel is om aan die hand van 'n spesifieke voorbeeld die aandag te vestig op die funksionering van poëtiese meta-linguistiek as interpreterende en skeppende leesproses.

**Summary**

Linguistic strategies in a poem intrigue competent readers as well as poets. In this article the analysis of the poem "Leopold" by the Afrikaans poet T.T. Cloete investigates the possibility of metapoetics. The poem appears in a volume entitled *Idiolek* (1986: 63). From this title it can be inferred that attention will be focused on distinctive individual linguistic expression. In Cloete's poem it becomes evident that the poetic style of the Dutch poet J.H. Leopold (1865-1925) is under scrutiny. It will become evident that the celebration of poetry as a maximum exploitation of language can be identified as a distinctive poetic style. The aim of the article is to draw attention to the functioning of poetic metalinguistics as an interpretive and creative process of reading.

**Poetry; South African Literature in Afrikaans; Interpretation Theory**

Roos, Henriette

1995 Assimilation and Transformation of African and European Literary Traditions in the Present-Day South African Novel. 11(2): 1-15.

**Summary**

It is argued that texts published in South Africa during the past five years are a literary reflection of transcultural movements characteristic of the South African socio-political scene today. Throughout the broad spectrum of South African literature, key motifs and themes recur which dramatise this phenomenon. Translations of popular local works, the prominence of women authors, introduction of elements of oral narrative, the innovative

## SECTION 1

use of folk tales as well as topical matters and historical facts in stylised form, are but a few of the manifestations suggesting the emergence of a common South African trait in what has always been an extremely fragmented literary world.

### **Opsomming**

Die argument in hierdie beskouing is dat werke wat die afgelope vyf jaar in Suid-Afrika gepubliseer is, op literêre wyse die transkulturele aard van die hedendaagse sosiopolitieke toneel reflekteer. Oor die hele spektrum van die Suid-Afrikaanse letterkunde kom daar sekere sleutelmotiewe en temas voor wat so 'n verskynsel verbeeld. Die toenemende vertaling van gewilde werke vir die plaaslike mark, die prominente rol van vroue outeurs, die ontginning van orale vertelelemente, die gebruikmaking van sprokies maar ook van aktuele en historiese feite, suggereer almal hierdie nuwe gemeenskaplikheid binne 'n literêre wêreld wat nog altyd tradisioneel inherent verdeeld en gefragmenteerd was.

### ***South African Literature; Cultural Studies/Culture Theory***

Russel, Paitra D.

1999 The "Idea of Africa" and the Business of Blackness: South Africa's Transatlantic Connections. 15(1/2): 264-277.

### **Summary**

This article explores some of the ideological assumptions at work behind African-Americans' imaged and imagined presence in postapartheid South Africa. The enduring ideological and material connections between black South Africans and African-Americans are part of a long history of interaction. That history is clearly represented in ongoing African-American reclamations of cultural connectedness with Africa, in which various sites on the continent act as a potential source for African-American cultural salvation. In the wake of South Africa's nominal triumph over apartheid, African-American involvement has shifted away from activist political involvement toward corporate presence, and South Africa is viewed as a site for African-American economic salvation through the provision of new markets for the consumption of American goods. This shift suggests an increasing disjuncture between the interests of African-American corporate elites and the ongoing political struggles of the majority of blacks within and beyond South Africa.

### **Opsomming**

In hierdie artikel word sommige van die ideologiese aannames wat agter die Afro-Amerikaners se voorgestelde en gewaande teenwoordigheid in postapartheid Suid-Afrika aan die orde is, verken. Die voortdurende ideologiese en materiële verbintenis tussen swart Suid-Afrikaners en Afro-Amerikaners vorm deel van 'n lang geskiedenis van interaksie. Sodanige geskiedenis word duidelik versinnebeeld in die deurlopende Afro-Amerikaanse opeising van 'n kulturele verbintenis met Afrika, waardeur verskeie terreine op die kontinent as 'n potensiële bron van Afro-Amerikaanse kulturele behoud beskou word. Na Suid-Afrika se nominale

triomf oor apartheid het die Afro-Amerikaanse betrokkenheid verskuif van aktivistiese politieke intervensie tot korporatiewe teenwoordigheid. Suid-Afrika se ligging maak hom hiervolgens by uitstek geskik vir Afro-Amerikaanse ekonomiese redding deurdat nuwe markte beskikbaar gestel moet word vir die verbruik van Amerikaanse goedere. Hierdie klemverskuiwing sinspeel op 'n toenemende ontwrigting tussen die belange van die Afro-Amerikaanse korporatiewe elite en die onafgebroke politieke strugle van die meerderheid swartes binne en buite Suid-Afrika.

***Postapartheid Literature/Postapartheid Society; American Studies***

Ryan, Rory

1996 The Social Life of Literature: Cultural Studies, Cultural Ethnography and the Future of Literary Studies. 12(1/2): 1-39.

**Summary**

This study moves, by way of brief comments on the historical shaping of the discipline of literary studies, to an investigation of the methodological and disciplinary coherence of cultural studies. In turn, this leads to some remarks concerning cultural ethnography and its attendant epistemological constraints. The essay concludes with some thoughts in favour of a repositioning of literary critical activity.

**Opsomming**

Dié studie beweeg, by wyse van kommentaar oor die historiese vorming van die dissipline literêre studies, na 'n ondersoek van die metodologiese en dissiplinêre koherensie van kulturele studies. Dit lei verder tot 'n paar opmerkings oor kulturele etnografie en die epistemologiese beperkings daaraan verbonde. Die artikel sluit af met gedagtes ten gunste van 'n herposisionering van literêre en kritiese aktiwiteite.

***Cultural Studies/Culture Theory; Literary Studies***

Sarinjeive, Devi

1998 Reading Paradigms, Toni Morrison, *Beloved*. 14(3/4): 281-298.

**Summary**

This paper, which focuses on Toni Morrison's novel *Beloved* (1987), begins with commentary on how reading paradigms can lead to mis-readings and distortions, particularly when used to mediate marginal texts. In response to that, in the discussion that follows on *Beloved*, a reading is given to show how, in spite of linguistic and textual givens and conventional literary and critical practice, Morrison creates a text that requires an adjustment of the "Self/Other" reading paradigm if it is to be read satisfactorily. It is also shown how in the process she corrects standard representations of the black self and through that her own writerly identity as a black female presence in conventional literary and critical practice.



## SECTION 1

### Opsomming

Hierdie artikel, wat fokus op Toni Morrison se roman *Beloved* (1987), begin met kommentaar oor hoe leesparadigmas kan lei tot verdraaiing en verkeerd lees veral wanneer hierdie paradigmas gebruik word as bemiddeling in marginale tekste. In reaksie tot bogenoemde word daar in die bespreking van *Beloved* wat volg 'n interpretasie aangebied wat aantoon hoe Morrison, ten spyte van linguistieke en tekstuele gegewe en konvensionele literêre en kritiese praktyke, 'n teks skep wat 'n aanpassing van die "self/ander"-leesparadigma vereis indien dit na behore gelees moet word. Daar word ook gewys hoe sy terselfdertyd die standaardvoorstelling van die swart self korrigeer en hierdeur ook haar eie skrywersidentiteit as swart vroulike teenwoordigheid in die konvensionele literêre en kritiese praktyk.

### *Morrison; Interpretation Theory*

Schalkwyk, David

1996 Knowledge, Ethics and the Limits of Language: Wittgenstein and Lyotard. 12(1/2): 86-111.

### Summary

This article investigates the concepts of the unsayable, the unrepresentable, and the unrepresentable in the early and the later Wittgenstein and in the work of Lyotard. It compares the ethics of Wittgenstein's injunction in the *Tractatus*, that we must keep silent about that whereof we cannot speak, with Lyotard's attempt to form an ethics around the unrepresentable through the "differend". Taking Lyotard's acknowledgement of his debt to the later Wittgenstein's conception of the incommensurability of language games and his anti-humanist critique of Wittgenstein's "anthropomorphism" as its point of analysis, it argues that Lyotard fails to account for what Wittgenstein would call the "grammar" of the ethical by excluding the agency of the human subject through a dogmatic anti-humanist theory. Lyotard's reduction of the grammatical to the theoretical thus produces a differend at the heart of his own ethical project.

### Opsomming

Hierdie artikel ondersoek die konsepte van die nie-sêbare, die ontoonbare, en die onrepresenteerbare in die vroeë en later werke van Wittgenstein en Lyotard. Dit vergelyk die etiese dimensie van Wittgenstein se opdrag in die *Tractatus*, dat ons moet swyg oor dit waaroor ons nie kan praat nie, met Lyotard se pogings om, d.m.v. die "differend", 'n etiek rondom die ontoonbare te skep. Dit neem as uitgangspunt beide Lyotard se erkenning van die invloed van Wittgenstein se standpunt oor die onmeetbaarheid van verskillende taalspele, sowel as Lyotard se teenhumanistiese kritiek op Wittgenstein se sogenaamde "antropomorfisme". Lyotard se dogmatiese teenhumanistiese teorie, waardeur die menslike subjek gereduseer word tot die middel van taalspele, kan nie rekening hou met Wittgenstein se konsepsie van die "grammatika" van die etiek nie. Lyotard se reduksie van die grammatiese tot die teoretiese skep dus 'n differend in die hart van sy eie etiese projek.

**Wittgenstein; Interpretation Theory**

- 1999 From the Globe to Globalization: Shakespeare and Disney in the Postmodern World. 15(1/2): 33-65.

**Summary**

Both Disneyland and the New Globe Theatre in London, which purports to be a faithful copy of Shakespeare's Globe, are informed by specific concepts of historical authenticity, reconstruction and entertainment. Using the chance conjunction of the Globe Theatre and Disneyland Paris during the author's holiday in Europe, this article offers a comparative study, in terms of both theory and personal experience, of the nature of these two cultural institutions in a postmodern world.

**Opsomming**

Beide Disneyland en die "New Globe Theatre" in Londen (wat voorgee om 'n presiese kopie van Shakespeare se Globe Theatre te wees), is gebaseer op spesifieke konsepte van historiese egtheid, rekonstruksie en vermaak. Hierdie artikel gebruik die geleentheid van 'n toevalige sameloop van die Globe Theatre en Disneyland Paris, gedurende die skrywer se vakansie in Europa, om, in terme van persoonlike ervaring sowel as teorie, 'n vergelykende ontleding van die twee kulturele instellings in 'n postmoderne wêreld te gee.

**Shakespeare; Postmodernism/Postmodern Literature; Cultural Studies/Culture Theory**

Schmeling, Manfred

- 1995 Narrative, Perspective and Cultural Otherness. 11(3/4): 85-96.

**Summary**

The article endeavours to link two existing fields of research, namely that of narratology and that of comparative "imagogy" which is primarily concerned with experiencing the foreign. It deliberates on how the narrative perspective as a characteristic element of the text is interrelated with and interdependent on the projection of the foreign which may be ambivalently interpreted as being either hostile or congenial. Special attention is devoted to the particular function of the letter as a narratological technique for conveying that which is alien. In conclusion, the article touches on the narrator's point of view stemming from social, cultural or historical strangeness.

**Opsomming**

Die artikel trag om twee bestaande navorsingsterreine, naamlik dié van die narratologie en dié van die vergelykende imagogie wat gemoeid is met die ervaring van die uitheemse, met mekaar te versoen. Dit bepeins hoe die narratiewe perspektief as 'n onderskeidende eienskap van die teks inter-verhoudelik tot en interafhanklik van die ambivalente vertolking van die vreemde is, wat òf as vyandig òf as welwillend ervaar kan word. Die rol wat briewe, as 'n besondere narratiewe tegniek om die vreemde tuis te

SECTION 1

bring, speel, kry ook aandag. Ten slotte, verwys die artikel na die verteller se gesigshoek wat gekleur word deur die sosiale, kulturele of historiese ongewone.

***Narrative/Narrative Theory/Narratology/Novel; Cultural Studies/Culture Theory***

Scholtz, Marius

1995 A Story of a Story of *Story of O*. 11(2): 49-65.

**Summary**

The article reviews and interprets the *Story of O* in an effort to clarify what constitutes the O or Zero of the identity and nature of man and life/reality. It soon becomes evident that defining the authentic O is well-nigh impossible as all sign systems, or texts, are, in the final analysis inadequate, as the origin and essence of identity and life remain elusive and inscrutable. The symbols employed, relevant either to conscious life or to unconscious existence, attempts to reveal O, but cannot succeed unequivocally. Despite the imposing influence wielded by knowledge and reason, man remains insecure and uncertain.

**Opsomming**

Die artikel bespreek en interpreteer die *Story of O* in 'n poging om te verduidelik presies wat die O of Zero van die mens se identiteit en aard, asook lewe/werklikheid, konstitueer. Dit blyk spoedig dat die outentieke O nie sondermeer gedefinieer kan word nie, aangesien alle simboolsisteme of tekste, op stuk van sake ontoereikend is omdat die oorsprong en essensie van identiteit en lewe ontwykend en onpeilbaar bly. Die simbole wat ingespan word, hetsy relevant tot die bewustelike lewe of die ontbewustelike bestaan, poog om O te onthul, maar slaag nie onomwonde daarin nie. Ten spyte van die effektiewe bydrae wat kennis en rede maak, bly die mens wankelend en onseker.

***Interpretation Theory; Narrative/Narrative Theory/Narratology/Novel***

Segers, Rien

1997 Inventing a Future for Literary Studies: Research and Teaching on Cultural Identity. 13(3/4): 263-283.

**Summary**

This paper examines two questions namely, how to describe cultural identity and how to relate cultural identity to literary studies. By way of introduction, a distinction is drawn between globalization and nationalization. Special mention is made of Appadurai's suggestion that globalization consists of five cultural flows. The question arises as to which will be the stronger force in the near future: nationalization or globalization.

The author defines cultural identity by citing many examples to prove his point. He ponders the question of the relationship between literary studies and the study of literal and cultural identity. New perspectives are offered in conclusion.

**Opsomming**

Die artikel fokus op twee aspekte naamlik, hoe om 'n kulturele identiteit te omskryf, en hoe om kulturele identiteit met literêre studies in verband te bring. Daar word, ter inleiding, onderskeid getref tussen globalisasie en nasionalisasie, met spesiale verwysing na Appadurai se siening dat globalisasie deur vyf kulturele strominge gekenmerk word. Die vraag ontstaan watter die grootste impak in die toekoms gaan hê: nasionalisasie of globalisasie.

Die skrywer definieer kulturele identiteit aan die hand van verskeie tersaaklike voorbeelde. Hy bespiegel oor die verband tussen literêre studies en die studie van literêre en kulturele identiteit. Nuwe perspektiewe word ten slotte voorgestel.

***Cultural Studies/Culture Theory; Literary Studies***

Serudu, Maje S.

1997 South African Vernacular Literatures and Chapman's *Southern African Literatures*. Panel Discussion: Literary Historiography. 13(1/2): 235-246.

**Panel Discussion**

***South African Literature***

Sey, James

1996 Technology, Science Fiction and Psychopathology in the New Millennium. 12(1/2): 112-123.

**Summary**

This paper argues two imbricated points. Firstly, it is concerned to take issue with overly enthusiastic predictions many commentators are making that we are entering a "posthuman" era in history, brought about by the relationship we have to contemporary information technologies which threaten to make human intersubjective exchange at the physical level obsolete. Theorizing about the superseding of the human, I will argue, has both a science-fictional and a millennial character, a problematic status for any epistemological claims such thinking would wish to make. The second and related point of the argument is to suggest an alternative reading of the cultural consequences of information technology. Such a reading focuses on the renegotiation of natural versus cultural forces in the human psyche due to the imbrication of the human with its technology, and suggests that what is most human about us, is what is perhaps most "pathological" about our psyches - that is, what exceeds or escapes assimilation both to consciousness and to technological elements in our culture.

**Opsomming**

Die argument in hierdie referaat behels twee verwante sake. In die eerste plek sê dit die oorentoesiastiese voorspellings van verskeie kommentators dat ons 'n postmenslike era in die geskiedenis binnegaan, die stryd aan.

## SECTION 1

Dié era sou die gevolg wees van die verhouding waarin ons staan tot kontemporêre informasietegnologieë wat dreig om menslike, inter-subjektiewe interaksie op 'n fisiese vlak onmoontlik te maak. Ek sal argumenteer dat die teoretisering van die oorskryding van die menslike beide 'n wetenskapfiksionele en 'n millenniale karakter het, wat 'n problematiese status veroorsaak vir enige epistemologiese beweringe wat sodanige denke sou wou maak. Die tweede en verwante deel van die argument behels 'n alternatiewe lesing van die kulturele gevolge van informasietegnologie. Dié lesing fokus op die herverstaan van die verhouding tussen natuurlike en kulturele kragte in die menslike psige as gevolg van die ineenvlegting van die menslike met sy tegnologie, en stel voor dat dit wat die mees menslike omtrent ons is moontlik ook die mees "patologiese" omtrent ons psiges is - naamlik dit wat die assimilering van beide die bewuste en van tegnologiese elemente in ons kultuur oorskry, of daarvan ontsnap.

### **Cultural Studies/Culture Theory; Science Fiction**

Short, Mick

1999 Graphological Deviation, Style Variation and Point of View in *Marabou Stork Nightmares* by Irvine Welsh. 15(3/4): 305-323.

#### **Summary**

This article examines the use of graphological deviation as an indicator of viewpoint in the opening of *Marabou Stork Nightmares* (1995) by Irvine Welsh. A detailed interpretative summary of the novel is provided to help "place" the passage analysed and make clear the unusual narrative structure (three interweaved "levels" of narration, all produced by the same narrator). In this context, graphological deviation in the novel's opening is seen to be (i) a marker of style shifts which helps the reader "navigate" from one narrative level to another and, (ii) at the same time, constitutes a symbolic representation on the page of movements up and down from one level of narration to another. The patterns seen in detail in the opening to the novel are reflective of its main body. The paper also includes a brief, more general indicative discussion of the relationship between the stylistic markers of viewpoint and narratological concepts like focaliser and reflector.

#### **Opsomming**

Hierdie artikel ondersoek die gebruik van grafologiese afwykings as 'n aanduiding van perspektief ("viewpoint") in die aanvangsgedeelte van *Marabou Stork Nightmares* (1995) deur Irvine Welsh. 'n Uitgebreide interpretatiewe opsomming van die roman word gegee om die gedeelte wat ontleed word, te help "plaas" en om die ongewone narratiewe struktuur (drie ineengevlegte "vertelvlakke", wat al drie deur dieselfde verteller geproduseer word). In hierdie konteks word grafologiese afwyking in die roman se aanvangsgedeelte beskou as (i) 'n merker van stylverskuiwings wat die leser help om van een narratiewe vlak na 'n ander te "navigeer" en (ii) terselfdertyd stel dit op die bladsy 'n simboliese

representasie daar van bewegings op en af van een vertelvlak na 'n ander. Die patrone wat in detail gesien word in die aanvangsgedeelte van die roman weerspieël dit wat in die res van die roman gebeur. Die artikel sluit ook 'n kort meer algemene bespreking in van die relasie tussen die stilistiese merkers van perspektief ("viewpoint") en narratologiese konsepte soos fokaliseerder en reflekteerder.

***Stylistics/Literary Stylistics; Narrative/Narrative  
Theory/Narratology/ Novel***

Simpson, Paul

1999 Pedagogical Stylistics and Literary Evaluation. 15(3/4): 510-528.

**Summary**

This article is about pedagogical stylistics in general and about the critical evaluation of fictional narrative in particular. It examines levels of narrative organisation in a passage from Ernest Hemingway's novella *The Old Man and the Sea* ([1952]1976) and makes specific reference to patterns of speech and thought presentation in the extract. A basic teaching programme is outlined which is designed to encourage students' awareness of the way modes of speech and thought presentation function in narrative. The programme is also designed to enable students to place their stylistic analyses of the text against literary-critical commentaries on the same text, thereby problematising the connections between stylistic analysis and literary evaluation.

**Opsomming**

Hierdie artikel gaan oor pedagogiese stilistiek in die algemeen en oor die kritiese evaluasie van fiksionele narratiewe tekste in die besonder. Dit ondersoek vlakke van narratiewe organisasie in 'n gedeelte uit Ernest Hemingway se novelle *The Old Man and the Sea* ([1952]1976) en verwys spesifiek na patrone in die aanbieding van spraak en van gedagtegang in die uittreksel. 'n Basiese onderrigprogram word uiteengesit wat ontwerp is om studente aan te moedig om raak te sien hoe maniere van spraak- en gedagteaanbieding in narratiewe tekste funksioneer. Die program is ook ontwerp om studente in staat te stel om hulle stilistiese analises van die teks te vergelyk met literêre-kritiese kommentare van dieselfde teks, waardeur die verbintnisse tussen stilistiese analise en literêre evaluasie geïntegreer word.

***Stylistics/Literary Stylistics; Narrative/Narrative  
Theory/Narratology/ Novel***

Sonderling, Stefan

1998 The Politics of a Cultural Controversy: Langenhoven and Pornography in 1930.14(3/4): 322-347.

**Summary**

The earliest public debate on pornography in South Africa was conducted on the pages of the Cape newspaper, *Die Burger*, at the beginning of

## SECTION 1

1930. This debate between C.J. Langenhoven, well-known author, journalist and politician, and a young literary scholar, is considered by literary scholars to be merely a polemic among men of letters that reflects Langenhoven's conservative morality and his dislike of literary academics. However, cultural polemic involves much more than a controversy about artistic tastes or personal morality. Culture is a battleground on which various political and ideological causes engage one another and important social issues are debated. This article explores the connections between Langenhoven's literary position and his role in Afrikaner nationalist politics and suggests that central to the polemic is a battle over the definition of an identity for a new nation for which linguistic and racial exclusivity have become the primary marks of distinction.

### **Opsomming**

Die eerste openbare debat oor pornografie in Suid-Afrika is gevoer in die Kaapse koerant, *Die Burger*, aan die begin van 1930. Die geskil tussen C.J. Langenhoven, bekende skrywer, joernalis en politikus, en 'n jong letterkundige word beskou as 'n polemieë tussen skrywers wat Langenhoven se konserwatiewe sedes en afkeer in akademiese gewaad weerspieël. Kulturele polemieë is egter veel meer as 'n geskil oor artistieke smaak en persoonlike moraliteit. Kultuur is 'n gevegsterrein waar verskeie politieke en ideologiese kwessies mekaar die stryd aansê en waar belangrike maatskaplike kwessies gedebatteer word. Hierdie artikel ondersoek die verbintenis tussen Langenhoven se letterkundige posisie en sy rol in die Afrikaner nasionalistiese politiek en stel voor dat hierdie polemieë die stryd oor die definisie van 'n identiteit vir 'n nuwe nasie vir wie taalkundige en raseksklusiwiteit die primêre kenmerk geword het, weerspieël.

### ***South African Literature in Afrikaans; Cultural Studies/Culture Theory***

Spurlin, William J.

1999 Queer Identity and Racial Alienation: The Politics of Race and Sexuality in James Baldwin and in the "New" South Africa. 15(1/2): 218-237.

#### **Summary**

This essay (re-)examines the critical reception of African-American writer James Baldwin in the early 1960s, a reception that is itself marked as an interpretive act. The rhetorical and cultural tropes used to read and interpret queer identity and the relation of these tropes to early-1960s cultural conversations and institutional discourses on pre-Stonewall queer culture and pre-*DSM-III* medical and psychoanalytic discourses on homosexuality operative at the time in the United States are analyzed, as are the tropes used to read African-American identity as they informed American civil rights discourses and the concomitant discourses of black struggle and resistance. While references are made to such texts by Baldwin as *Another Country* (1962), *Giovanni's Room* (1956), and *The Fire Next Time* (1963), the primary focus is not on Baldwin's homosexuality per se, or on gay or racial themes in his texts. Rather, the

emphasis is on reading the *cultural lenses* and *rhetorical practices* that informed interpretations of African-American and queer identity in Baldwin and in his work in the early 1960s, and the ways in which a variety of oppressions, while not reducible to one another, may intertwine.

The essay also examines Baldwin's reception among African-American critics and intellectuals in the United States Black Power movement in the 1960s, particularly Eldridge Cleaver, who made rhetorical use of the same cultural tropes of pathology and abject gender in reading homosexuality, arguing that homosexuality alienated Baldwin from his African heritage. Through comparative analysis and through examining race through nationalist constructions of sexuality and gender, the essay analyzes how similar cultural tropes used to read homosexuality operate in homophobic discourses in southern Africa, which are more readily mobilized with reference to emerging lesbian and gay movements among Africans, and ignore the politics of sexuality as a site of decolonization.

### **Opsomming**

Hierdie essay (her)-ondersoek die kritiese ontvangs in die vroeë sestigs, van die Afro-Amerikaanse skrywer, James Baldwin; 'n ontvangs wat op sigself as 'n beduidende vertolkende handeling beskou kan word. Die retoriese en kulturele trope wat ingespan is om die homoseksuele identiteit te lees en te interpreteer, die relasie van hierdie trope tot kulturele gesprekke en institusionele diskoerse in die vroeë sestigs, die pre-Stonewallse homoseksuele kultuur en pre-*DSM-III* mediese en psigo-analitiese diskoerse oor homoseksualiteit op daardie tyd in die VSA, word geanaliseer. Die beeldspraak wat gebruik is om Afro-Amerikaanse identiteit te lees, word ontleed, aangesien dit die Amerikaanse burgerregte diskoerse geïnformeer het, asook soortgelyke diskoerse tydens die swart struggle en die gepaardgaande verset. Alhoewel Baldwin na sodanige tekste verwys soos *Another Country*, *Giovanni's Room* en *The Fire Next Time*, is die primêre fokus nie op Baldwin se homoseksualiteit per se nie, of op die gay of rassistiese temas in sy tekste nie. Wanneer die kulturele lewe en retoriese praktyke egter gelas word, kan dit gebeur dat die geïnformeerde vertolkings van Afro-Amerikaanse en queer identiteit in Baldwin en in sy werk gedurende die vroeë sestigs, asook die verskeie vorme van onderdrukking wat weliswaar nie van die een na die ander herleibaar is nie, tog met mekaar verweef raak. Die essay ondersoek ook Baldwin se ontvangs in die geledere van die Afro-Amerikaanse kritici en die Black Power-beweging in die VSA gedurende die sestigs. Die klem val veral op Eldridge Cleaver, wat retoriese gebruik maak van dieselfde kulturele trope van patologie en verwerpe geslag in die lees van homoseksualiteit en aanvoer dat laasgenoemde Baldwin van sy Afrika-erfenis vervreem het. Met behulp van vergelykende analise en deur ras te beskou vanuit 'n perspektief van rasionalistiese konstruksies van seksualiteit en geslag, ontleed die essay hoe soortgelyke kulturele trope wat aangewend word om homoseksualiteit te lees in homofobiese diskoerse in Suidelike Afrika wat geredeliker gemobiliseer word met verwysing na ontluikende homoseksuele bewegings onder Afrikane, en ignoreer die politiek van seksualiteit as 'n terrein van dekolonisasie.



SECTION 1

**Baldwin; Cultural Studies/Culture Theory**

Strike, Norman

- 1995 Narrative, Perspective and Cultural Otherness. 11(3/4): 97-99.  
**Response**

**Narrative/Narrative Theory/Narratology/Novel; Cultural Studies/Culture Theory**

Strydom, Leon

- 1996 Op soek na 'n toereikende genre-teorie. 12(3): 241-247.  
**Opsomming**

In dié navorsingsplan word die gebrek aan spesialisasie in genologiese ondersoek aan ontoereikende sistematiesing gewyt. Dit is die voorneme om die probleem interdisiplinêr te benader, naamlik, in terme van die strukturalisme, die semiotiek en die kognitiewe teorie. Ten einde 'n model te kan ontwikkel wat die objektiewe identifikasie en verklaring van generiese aanwesigheid in literêre kommunikasie verseker, lyk dit essensieel om eers onderskeid te tref tussen godsdiens, kuns en wetenskap as episteme, en dan die onderskeidende reëls en strategieë van poëtiese, narratiewe en dramatiese kommunikasie eksplisiet te maak.

**Summary**

In this research plan the absence of specialisation in genological investigation is attributed to inadequate systematisation. The problem will be approached interdisciplinary, that is, in terms of structuralism, semiotics and cognitive theory. In order to develop a model which guarantees the objective identification and explanation of generic presence in literary communication, it seems essential to start by distinguishing between religion, art and science as epistemes, and only then to explicate the distinctive rules and strategies of poetic, narrative and dramatic communication.

**Genre/Genre Theory; Interpretation Theory**

Swanepoel, Chris

- 1995 Literary Studies in South Africa: Problematizing an Africanist's Perspective. 11(3/4): 1-13.

**Summary**

This opening address looks at a number of issues complicating the Africanist's understanding and vision, against the background of the country's recent political past and its implications for education in general and the study of African-language literature in particular. These include the comparative "imperative", the oral-written interface and the transitional text, canonicity and possibilities of understanding arising from colonial and postcolonial readings of Southern African literature. However, a century-

old oral genre - the *Difela tsa ditsamayanaha* - cautions against decontextualized, uncritical applications of theory. The challenge probably lies in translating problems into opportunities.

**Opsomming**

Die openingsrede kyk na 'n aantal vraagstukke wat die Afrikanis se begrip en visie kompliseer, teen die agtergrond van die land se onlangse politieke verlede en die implikasies vir onderrig in die algemeen en die studie van die literatuur in Afrikatale in die besonder. Dit sluit in die vergelykende "imperatief", mondeling-geskrewe raakvlakke en die oorgangstekes, kanon-vorming en verklaringsmoontlikhede wat uit 'n koloniale en postkoloniale lesing van die Suider-Afrikaanse literatuur na vore kom. 'n Eeu-oue mondelinge genre - die *Difela tsa ditsamayanaha* - waarsku egter teen gedekontekstualiseerde, onkritiese aanwending van teorie. Die uitdaging is waarskynlik dat probleme in geleentheid omskep behoort te word.

**South African Literature; Oral Literature**

Thosago, Cleopas

1998 A Postcolonial Reading of Colonial Strategies in Shakespeare's Plays. 14(1/2): 194-212.

**Summary**

This paper aims at highlighting the postcolonial features inherent in some of Shakespeare's plays by adopting what Ashcroft, Griffiths and Tiffin call "symptomatic reading" in their seminal work on postcolonial discourse, *The Empire Writes Back* (1989). Instead of concentrating on the metaphoric meaning of the texts, an interpretation of Shakespearean plays will be suggested which reveals not only the colonial ideologies and other discursive formations that the plays contain, but also the postcolonial strategies which, though at times implicit, feature prominently in these texts.

**Opsomming**

Hierdie artikel wil die postkoloniale eienskappe belig wat inherent is aan sommige dramas van Shakespeare. Dit word bewerkstellig deur die toepassing van wat Ashcroft, Griffiths en Tiffin "symptomatic reading" noem in hulle belangwekkende boek oor postkoloniale diskoers, *The Empire Writes Back* (1989). In plaas daarvan om op die metaforiese betekenis van die tekste te konsentreer, sal 'n interpretasie van Shakespeare se dramas voorgestel word wat nie net die koloniale ideologieë en ander diskursiewe strategieë ontbloot nie, maar ook die postkoloniale strategieë wat - alhoewel soms net geïmpliseer - prominent in hierdie tekste voorkom.

**Shakespeare; Postcolonial Literature/Postcoloniality**

## SECTION 1

Townshend, Dale

1997 Transgression, Writing and Violence in Romantic Gothic Fiction, 1794-1820. 13(1/2): 151-189.

### Summary

This article is divided into three sections. Section one, in a self-conscious act of critical aggression, approaches a range of Gothic narratives, including Ann Radcliffe's *The Mysteries of Udolpho* ([1794]1980), Matthew Gregory Lewis's *The Monk* ([1796]1980), Mary Shelley's *Frankenstein: Or, The Modern Prometheus* ([1818]1980) and Charles Robert Maturin's *Melmoth the Wanderer* ([1820]1989) with the metaphysical distinction between "Nature" and "Culture" at hand. Such an endeavour reveals the extent to which Romantic Gothic fiction characteristically involves the central narrative dynamic of an Edenic transgression and subsequent fall from the hallowed bounds of nature into the depraved realms of cultural engagement. Section two, however, in seeking to deconstruct this Edenic metaphor at work in the texts, proceeds to demonstrate the play of textuality operative in Gothic invocations of the Nature:Culture binary opposition. The absolute conceptual differences between the two states upon which the texts' central narrative dynamic rests is underwritten by the deconstructive play of *écriture*. Through an application of the metaphors of violence and aggression employed by Derrida across his *oeuvre*, section three of this paper seeks to provide a rereading of Gothic violence as any narrative attempt to suppress the text of *différance* at work - or play - in the texts at hand.

### Opsomming

Die onderhawige artikel bestaan uit drie afdelings. Die eerste afdeling, in 'n selfbewuste handeling van kritiese aggressie, benader 'n reeks Gotiese narratiewe, onder meer Ann Radcliffe se *The Mysteries of Udolpho* ([1794]1980), Matthew Gregory Lewis se *The Monk* ([1796]1980), Mary Shelley se *Frankenstein: Or, The Modern Prometheus* ([1818]1980) en Charles Robert Maturin se *Melmoth the Wanderer* ([1820]1989) aan die hand van die metafisiese onderskeiding tussen "Natuur" en "Kultuur". Sodanige onderneming openbaar die mate waarin Romantiese Gotiese fiksie kensketsend die sentrale narratiewe dinamiek van 'n Edense oortreding en die daaropvolgende sondeval vanaf die gewyde natuur-grense tot die gebied van die ontaarding van kulturele verbintenis, betrek. Afdeling twee, daarenteen, in 'n poging om hierdie Edense metafoor wat aan die tekste onderliggend is, te dekonstrueer, gaan voort om die rol van die tekstualiteit in werking te demonstreer in die Gotiese invokasies van die Natuur:Kultuur binêre opposisie. Die volstreekte konseptuele verskille tussen die twee gesteldhede waarop die tekste se sentrale narratiewe dinamiek gegrond is, word deur die dekonstruktiewe spel van *écriture* onderskryf. Deur die toepassing van die metafore van geweld en aggressie wat Derrida deur sy *oeuvre* ingespan het, trag afdeling drie om die herlees van Gotiese geweld voor te hou as enige narratiewe poging om die teks van *différance* aan die werk - of aan die speel - in die tekste ter hand, te onderdruk.

**Gothic; Derrida**

- 1998 Work and Text in the Later Writings of Roland Barthes. 14(3/4): 392-430.

**Summary**

This paper investigates the use to which the categories of "work" and "Text" are put in the later writings of Roland Barthes. The paper proceeds to argue that despite Barthes's vehement repudiation of the foreclosing effects of a theoretical *oeuvre*, his later publications, including, inter alia, *S/Z* (1970), *Empire of Signs* (1970), *The Pleasure of the Text* (1973), *Roland Barthes by Roland Barthes* (1975) and a number of anthologised essays, are linked by their overriding preoccupation with the central distinction between "work" and "Text". The paper then turns to an analysis of the metaphors self-consciously employed by Barthes as a means of undermining the metaphysical imperatives of language in his elaboration of the Theory of the Text. Having outlined this extensive rhetorical system, however, the paper employs a close reading of Derrida's "White Mythology: Metaphor in the Text of Philosophy" (1982) in order to demonstrate the complex dynamic in which Barthes's use of metaphor in the Theory of the Text is implicated: far from functioning simply as a means of circumventing the imperatives of metaphysical discourse, Barthes's use of metaphor involves both the entrenchment and subversion of logocentric meaning; in Barthes's own terms, the features of the so-called Barthesian work return even in the self-proclaimed site of Textuality. The Barthesian rhetorics of metaphor thus straddles the discursive possibilities of both meaning and nonmeaning, work and Text alike. The paper then proceeds to argue that this *aporia* is fundamental to the shift from work to Text advocated and indeed "performed" across Barthes's later writings; through demonstrating how the epistemological slide from the former to the latter is frequently executed through Barthes's playful collapse of the work/Text distinction itself; here again, work returns to the site of Textuality even as the play of Textuality disrupts the monologism of the Barthesian work. In this way, the argument differs substantially from Barbara Johnson's deconstruction of Barthes's *S/Z* in "The Critical Difference: Barthes/Bal-Zac" (1980), arguing that the collapse of the work/Text divide does not function as a point of departure for a deconstructive critique of Barthes so much as a self-conscious and skilfully employed strategy for the enactment of the Barthesian transition from work to Text.

**Opsomming**

Hierdie artikel ondersoek Roland Barthes se gebruik van die kategorieë "Werk" en "Teks" in sy latere werke. Daar word aangevoer dat Barthes se heftige repudiëring van die afsluitende uitwerking van 'n teoretiese oeuvre ten spyte, sy latere publikasies, onder andere *S/Z* (1970), *Empire of Signs* (1970), *The Pleasure of the Text* (1973), *Roland Barthes by Roland Barthes* (1975), asook 'n aantal geantologiseerde essays, aaneenskakel deur hulle oorheersende preokkupasie met die sentrale onderskeid tussen "werk" en "Teks". Voorts analiseer die artikel die metafore wat Barthes in sy uiteensetting van die Teorie van die Teks gebruik om die metafisiese imperatiewe van taal te ondergrawe. Na die oorsig van dié omvattende

## SECTION 1

retoriese sisteem, word 'n noukeurige ontleding van Derrida se "White Mythology: Metaphor in the Text of Philosophy" (1982) gebruik om die komplekse dinamiek aan te toon waarin Barthes se gebruik van die metafoor in die Teorie van die Teks geïmpliseer word; eerder as om bloot die metafoor te gebruik om die imperatiewe van die metafisiese diskoers te vermy, kom Barthes se aanwending van die metafoor neer op verskansing sowel as omverwerping van logosentriese betekenis: die kenmerke van die sogenaamde Barthesiaanse werk slaan terug selfs in die terrein van Tekstualiteit. Die Barthesiaanse retorika van die metafoor staan dus weerskante van die diskursiewe moontlikhede van sowel betekenis en nie-betekenis, werk en Teks eweseer. Die artikel voer verder aan dat hierdie *aporia* ten grondslag lê aan die verskuiwing van werk na Teks, soos voorgestaan en geïmplementeer in Barthes se latere werke; deur aan te toon hoe dié epistemologiese verskuiwing dikwels plaasvind deur Barthes se speelse mislukking van die werk/Teks-onderskeid - ook hier keer werk terug na die terrein van Tekstualiteit selfs terwyl die spel van Tekstualiteit die monologisme van die Barthesiaanse werk ontwrig. So verskil die argument wesentlik van Barbara Johnson se dekonstruksie van Barthes se S/Z in "The Critical Difference: Barthes/Balzac" en word aangevoer dat die mislukking van die werk/Teks-onderskeid nie soseer fungeer as 'n uitgangspunt vir 'n dekonstruktiewe kritiek van Barthes nie, maar eerder as 'n strategie wat kundig aangewend word vir die bepaling van die oorgang van werk na Teks.

### **Barthes; Derrida**

Trimarco, Paola

1999 An Analysis of Lexical Opposition: Le Guin's "The Ones Who Walk Away from Omelas". 15(3/4): 407-424.

#### **Summary**

The creation of contrasting worlds within a given text is a common literary technique in fictional prose. While such contrasts are invoked by some sort of "textual" parallelism, the term "parallelism" in literary stylistics is usually reserved for the specific study of text units, namely sentences in prose and lines in poetry. Furthermore, studies in fictional prose have approached textual parallelism with focus on narrative style or organisation of text, and not the stylistic effects at the lexical level. To examine such parallelism in terms of lexis, one needs to visit semantic theories, where the terminology to describe lexical opposites exists; it does so, however, apart from literary studies, and subsequently, requires expansion. Thus, this paper examines lexical opposition in fictional prose by offering a taxonomy based primarily on D.A. Cruse (1988) and applying it to the parallelism found in Ursula Le Guin's short story "The Ones Who Walk Away From Omelas". Specifically, following a discussion of the general features of language found in the Le Guin text, this study focuses on the use of adjectives as lexemes of semantic opposition.

### **Opsomming**

Die skepping van kontrasterende wêreldes binne 'n gegewe teks is 'n algemene literêre tegniek in fiksionele prosa. Hoewel sulke kontraste deur een of ander soort "tekstuele" parallelisme opgeroep word, word die term "parallelisme" gewoonlik in literêre stilistiek gereserveer vir die spesifieke studie van tekseenhede, naamlik sinne in prosa en versreëls in poësie. Daarbenewens het studies in fiksionele prosa tekstuele parallelisme benader vanuit 'n fokus op narratiewe styl of teksorganisasie en nie vanuit die stilistieke effekte op die leksikale vlak nie. Om sulke parallelisme op grond van leksis te ondersoek, is dit nodig om semantiese teorieë in aanmerking te neem, waar die terminologie bestaan om leksikale opposisie te beskryf; hierdie beskrywing sluit egter literêre studies uit en gevolglik benodig dit uitbreiding. Hierdie artikel ondersoek dus leksikale opposisie in fiksionele prosa deur 'n taksonomie aan te bied wat hoofsaaklik gebaseer is op D.A. Cruse (1988) en dit toe te pas op die parallelisme in Ursula Le Guin se kortverhaal "The Ones Who Walk Away from Omelas". Na 'n bespreking van die algemene kenmerke van die taal in die Le Guin-teks, fokus hierdie studie spesifiek op die gebruik van adjektiewe as lekseme van semantiese opposisie.

### ***Stylistics/Literary Stylistics; Narrative/Narrative Theory/Narratology/ Novel***

Van der Linde, Gerhard

1996 Rationality and Knowledge in Complex Systems: The Case of Stanislaw Lem. 12(3): 275-296.

#### **Summary**

The article focuses on two "detective novels" by Stanislaw Lem, analysed in terms of chaos theory, which states that complex systems are not merely disorderly, but can generate a kind of order. Lem's fictions exemplify the failure of rationality to solve problems within the context of infinite networks of random variables. This, however, does not imply a rejection of rationality or objective knowledge as such; rationality and the quest for objective truth remain implicit to the detectives' investigations.

#### **Opsomming**

Die artikel is 'n analise van twee "speurverhale" deur Stanislaw Lem in terme van chaosteorie. Volgens chaosteorie is komplekse sisteme nie bloot ongeordend nie, maar kan hulle 'n soort orde genereer. Lem se verhale illustreer die onvermoë van rasionaliteit om tot 'n probleemoplossing te kom binne die konteks van oneindige netwerke van ewekansige veranderlikes. Dit impliseer egter nie die verwerping van rasionaliteit of objektiewe kennis as sodanig nie; rasionaliteit en die soeke na objektiewe waarheid bly onderliggend aan die speurders se ondersoek.

### ***Narrative/Narrative Theory/Narratology/Novel; Chaos Theory***

SECTION 1

Van der Westhuizen, P.C.

- 1996 Groot eend in 'n klein dammetjie: Aspekte van die parodie en postmodernisme in Charles F. Fourie se drama *Die eend* (1994). 12(4): 384-407.

**Opsomming**

Die parodie streef, onder meer, daarna om die hoë kunswerk te dekonstrueer tot 'n lagwekkende onderwerp om aan te toon dat niks aangaande die kuns heilig is nie. Tog illustreer die parodie ook die transponeringsvermoë waaroor kuns beskik. Só bevind die karakter Anton Tsjechov hom byvoorbeeld op Afrikabodem in Charles Fourie se *Die eend* (1994), 'n parodie op Anton Chekhov se *The Seagull* (1896). Die estetiese reïnkarnasie van Anton Chekhov skep 'n interessante metatekstuele kunstgreep waardeur die parodiese teks selfrefleksief van binne beskou kan word. Dit impliseer alreeds dat die sekondêre teks van sy eie sowel as van die primêre teks se status en beperkinge bewus is. Gevolglik is hierdie artikel hoofsaaklik geïnteresseerd in die spesifieke wyse waarop *Die eend* as nuwe of sekondêre teks op die basis van die beroemde oorteks, *The Seagull*, tot stand kom.

**Summary**

The parody strives, among other things, to deconstruct the sublime work of art to something ludicrous, thus indicating that nothing about art is sacrosanct. At the same time the parody also illustrates the transposability of art. For instance, in Charles Fourie's *Die eend* (1994) - a parody based on *The Seagull* (1896) by Anton Chekhov - the character Anton Tsjechov finds himself on African soil. The aesthetic reincarnation of Anton Chekhov creates an interesting metatextual device through which the parodic text can be looked at self-reflexively from the inside. This already implies that the secondary text is aware of its own as well as the primary text's status and limitations. Consequently, this article is mainly interested in the specific way in which *Die eend* comes into being as the new or secondary text, based on the famous original text, *The Seagull*.

***Intertextuality; South African Literature in Afrikaans***

Van Gorp, Hendrik

- 1995 Problems of Comparative Reception Studies: The Case of the Gothic Novel (1700-1825). 11(3/4): 100-111.

**Summary**

The paper focuses on the way a popular English narrative genre, i.e. the Gothic Novel, has been received and appreciated/depreciated in various documents at the end of the eighteenth century, covering not only the words themselves, but especially all kinds of so-called metatexts (literary criticism of the time, translations, abridgements, imitations, parodies, etc.). The comparative approach of this "reception history" in France and Germany combines intertextual and institutional aspects.

### **Opsomming**

In deze bijdrage wordt nagegaan hoe een populair verhalend genre, t.w. de Gothic Novel (griezelroman) aan het einde van de achttiende eeuw werd ontvangen en "gewaardeerd" in diverse documenten. Naast de romans zelf werden bij het onderzoek allerlei "meta-teksten" betrokken, gaande van de toenmalige literaire kritiek in de tijdschriften, over vertalingen, bewerkingen, bekorte versies e.dgl. tot heuse parodieën. Deze vorm van comparatieve "receptie-studie" in Frankrijk en Duitsland tracht intertextuele en institutionele aspecten van het fenomeen te combineren.

### **Gothic; Reception Studies**

Van Niekerk, Annemarie

1998 A Woman Who Made Her Mark in History but Remained Marginalised in the Documents of History: Petronella van Heerden. 14(3/4): 348-374.

#### **Summary**

This article investigates the contribution of Petronella van Heerden in the general context of feminist historiography and in the specific context of feminist literary historiography. This is followed by a discussion of the methodology of feminist historiography, which is an approach that focuses on the experiences and roles of women as told in diaries, autobiographies and oral sources, that have been neglected by traditional historiography. The emphasis of feminist literary historiography on a historical-critical, rather than an aesthetic-critical rediscovery of lost women's texts, is explored. In the light of this theoretical framework follows an exploration of the work of Petronella van Heerden - a woman who, at the turn of the century, did groundbreaking work in the field of medicine and contributed significantly to the genre of Afrikaans women's autobiographical writing. The theoretical exposition is followed by the life-story of Petronella van Heerden with emphasis on her medical, cultural and political contributions. Her autobiographical works, *Kerssnuitsels* (1962) and *Die sestiende koppie* (1965), are then examined from the following literary perspectives: as autobiographies, as examples of regional literature, as historical-sociological writings, as realist and magic-realist writings and finally as feminist writings.

#### **Opsomming**

In hierdie artikel word die bydrae van Petronella van Heerden ondersoek in die algemene konteks van feministiese historiografie en in die spesifieke konteks van feministiese literêre historiografie. Die metodologie van feministiese historiografie - wat op die ervarings en rolle van vroue soos meegedeel in dagboeke, outobiografieë en mondelinge bronne fokus en deur die tradisionele historiografie afgeskeep is - word bespreek. Hierna volg 'n verduideliking van feministiese literêre historiografie se histories-kritiese eerder as esteties-kritiese herontdekking van vergete vroueskryfde. In hierdie lig word die werk van Petronella van Heerden ondersoek - 'n vrou wat teen die draai van die eeu baanbrekerswerk op mediese



SECTION 1

gebied en ook 'n belangrike bydrae tot die genre van die Afrikaanse vroue-outobiografie gelewer het, maar grootliks afwesig is in die geskiedskrywing van die Afrikaanse literatuur. Na die teoretiese verantwoording volg die lewensverhaal van Petronella van Heerden met 'n fokus op haar mediese, kulturele en politieke bydrae. Hierna word haar outobiografiese werke, *Kerssnuitsels* (1962) en *Die sestiende koppie* (1965) vanuit die volgende literêre perspektiewe ondersoek: as outobiografieë, as voorbeelde van streeksliteratuur, as histories-sosiologiese geskrifte, as literêr-realistiese en magies-realistiese geskrifte en laastens as feministiese geskrifte.

***South African Literature in Afrikaans; Gender; Autobiography***

Van Vuuren, Helize

1997a Michael Chapman's *Southern African Literatures*. 13(1/2): 190-209.

**Review Article**

***South African Literature***

1997b Panel Discussion on Literary Historiography. 13(1/2): 231-234.

**Panel Discussion**

***Historiography/Literary Historiography***

Van Wyk, Johan

1997 Panel Discussion: Literary Historiography. 13(1/2): 227-230.

**Panel Discussion**

***Historiography/Literary Historiography***

1998 "Volcano Needing Constant Watching": South African White Labour and Socialist Culture 1900-1924. 14(1/2): 116-135.

**Summary**

This paper explores the forgotten legacy of white labour and socialist culture from the first two decades of the twentieth century in South Africa. It investigates the strike, marches and processions in terms of carnival and an oral and public culture in which the trade union leader or party leader as orator, on the one hand, and the Red Flag as song and banner, on the other, played an important role. The focus then shifts to the newspapers and the doggerel which appeared in the newspapers with special emphasis on the themes of empire, civilisation and reason. The paper concludes that much of the spontaneity which marked this popular movement, was destroyed by the increasing centralised control of the Comintern and directives from Moscow.

### **Opsomming**

Hierdie artikel ondersoek die vergete erfenis van 'n wit arbeids- en sosialistiese kultuur in die eerste twee dekades van die twintigste eeu in Suid-Afrika. Dit ondersoek die stakings, opmarse en optogte as deel van 'n karnaval-, mondelinge en publieke kultuur waarin die vakbond- en partyleier as orator, aan die een kant, en die Rooi Vlag, as lied en as banier, and die ander kant, 'n belangrike rol gespeel het. Die fokus verskuif dan na die koerante en die rymelary wat in die koerante verskyn het met die klem op die temas van empire, beskawing en rede. Die artikel kom tot die gevolgtrekking dat die spontaneïteit kenmerkend van hierdie vroeë periode vernietig is met die toenemende gesentraliseerde beheer deur die Komintern en die voorskrifte in Moskou.

### **Cultural Studies/Culture Theory**

Verdonk, Peter

1999 The Liberation of the Icon: A Brief Survey from Classical Rhetoric to Cognitive Stylistics. 15(3/4): 288-290.

#### **Summary**

The inextricable link between classical rhetoric and poetics manifests itself in the different emphases that their theoretical principles have received through the centuries. Thus, due to a complex of political and sociocultural factors, the late classical period and the Middle Ages placed all emphasis on the ornamental component *elocutio* (the ancestor of stylistics), while the Renaissance fully restored the logical components *inventio* and *dispositio*. Next the Romantics expectably revolted against rhetoric because by then it had again been reduced to a set of artificial stylistic prescriptions. Surprisingly, our century has witnessed a revival of rhetoric in its full scope. However, the most remarkable fact in this chequered history is that neither rhetoric nor poetics has ever given the reader any role in the process of meaning production. This situation remained unaltered through the centuries and even the influential literary theories formulated in the first three decades of our century perpetuated this passivity of the reader. Similarly, this century's major formalist linguistic theories ignored the reader in the process of signification. As a true interdisciplinary, the "new stylistics" of the sixties followed suit by also disregarding the reader. At long last, the seventies witnessed the rise of literary and linguistic theories which get involved in real world contexts in which meanings are negotiated between speaker/writer and listener/reader. Modern stylistics also changed tack and switched from a formalist approach to a wide range of sociopragmatic and cognitive approaches.

#### **Opsomming**

Die onlosmaaklike band tussen klassieke retoriek en poëtika manifesteer homself deur die verskillende beklemtonings wat hulle teoretiese beginsels deur die eeue ontvang het. Die laat-klassieke periode en die Middeleeue het aldus as gevolg van politiese en sosio-kulturele faktore al die klem geplaas op die ornamentele komponent *elocutio* (die voorvader

## SECTION 1

van die stilistiek), waar die Renaissance die logiese komponente *inventio* en *dispositio* ten volle in ere herroep het. Daarna het die Romantici, soos te wagte, in opstand gekom teen retoriek omdat dit teen daardie tyd rereduseer is tot 'n klomp kunsmatige voorskrifte. Verrassend genoeg het ons eeu 'n herlewing van retoriek in sy volle omvang beleef. Die mees uitstaande feit in hierdie wisselvallige geskiedenis is egter dat nóg retoriek nóg poëtika ooit aan die leser enige rol toegeken het in die proses van betekenisproduksie. Die situasie het onveranderd gebly deur die eeue en selfs die invloedryke literêre teorieë wat in die eerste drie dekades van ons eeu geformuleer is, het hierdie passiwiteit van die leser voortgesit. Die belangrikste formalistiese linguïstiese teorieë van hierdie eeu het ook die leser geïgnoreer in die betekenisgewingsproses. As 'n ware interdisipline het die "nuwe stilistiek" van die sestigerjare hierdie neiging voortgesit deur ook die leser buite rekening te laat. Uiteindelik was daar in die sewentigerjare die opkoms van literêre en linguïstiese teorieë wat betrokke geraak het in regte wêreldkontekste waarin betekenis tussen spreker/skrywer en luisteraar/leser onderhandel word. Moderne stilistiek het ook van koers verander en van 'n formalistiese benadering oorgeskakel na 'n wye verskeidenheid sosio-pragmatiese en kognitiewe benaderings.

### **Stylistics/Literary Stylistics; Rhetoric**

Vermeulen, H.

1996 The Lacanian Gaze, Pieter Fourie's *Ek, Anna van Wyk* and the Afrikaner Psyche in Crisis. 12(4): 429-455.

#### **Summary**

The purpose of this article is to theorise from a Lacanian perspective Fourie's *Ek, Anna van Wyk* (1986) as a theatrical sign of the Afrikaner nationalist's psychic and socio-political crisis during the early eighties. At the same time the essay aims to indicate the fruitfulness of this approach for the analysis of drama in relation to its society. The first section marks the point of departure of this article. The second section provides a broad outline of its composition. The third part functions as a theoretical exposition of the Lacanian gaze. Silverman's "political contestation" and some other theoretical concepts such as master narratives, god-terms, the Name-of-the-Father, ego ideal, acoustic mirror, the subject of speech, the Symbolic, Imaginary and the Real are also touched upon. Section four analyses *Anna* with the conceptual tools prepared in the third part. In terms of this analysis, section five relates *Anna* in broad outline to the socio-political background of its inception.

#### **Opsomming**

Die doel van hierdie artikel is om Fourie se *Ek, Anna van Wyk* (1986) te teoretiseer vanuit 'n Lacanese perspektief, en wel as 'n teatermatige teken van die Afrikaner Nasionalis se psigiese en sosio-politieke krisis gedurende die vroeë tagtigerjare. Terselfdertyd poog die essay om die vrugbaarheid van hierdie benadering vir die analise van drama in verhouding tot sy gemeenskap aan te dui. Die eerste afdeling stip die vertrekpunt van die artikel aan. Die tweede gedeelte sit die samestelling

daarvan in breë trekke uiteen. Die derde afdeling bevat 'n teoretiese uiteensetting van die Lacanese blik. Silverman se "politieke betwisting" en 'n aantal ander teoretiese konsepte soos meester-narratiewe, die Naam-van-die-Vader, ego-ideaal, akoestiese spieël, die subjek van spraak, die Simboliese, Imaginêre en die Werklike word ook aangeraak. Die vierde gedeelte analiseer *Anna* aan die hand van die konseptuele werktuie wat in die derde afdeling voorberei is. Vanuit die perspektief van hierdie analise word *Anna* in afdeling vyf in breë trekke in verband gebring met die sosio-politieke agtergrond ten tye van die stuk se ontstaan.

**Lacan; South African Literature in Afrikaans**

- 1997 The Subtext of Pieter Fourie's *Donderdag se mense* and the Demise of Afrikaner Nationalism. 13(3/4): 343-366.

**Summary**

This article explores from a Lacanian, socio-critical and historical perspective the subtext of Fourie's drama *Donderdag se mense* (1989), as it pertains to a certain type of Afrikaner during the collapse of Afrikaner nationalism in the late eighties. The first section highlights Stanislavski's idea of a subtext. The second section provides an outline of *Donderdag's* manifest text. Sections three, four, five and their subsections deal with some of the play's action units in terms of their psychological, existential, socio-historical and ideological subtexts. The reception of the play is addressed in the concluding remarks. This essay is the last of three complementary articles about Pieter Fourie's trilogy, *Ek, Anna van Wyk, Die koggelaar* and *Donderdag se mense* (cf Vermeulen 1996b; 1996c).

**Opsomming**

Hierdie artikel ondersoek vanuit 'n Lacanese, sosiaal-kritiese en historiese perspektief die subteks van Fourie se drama *Donderdag se mense* (1989), en wel soos dit verband hou met 'n sekere tipe Afrikaner tydens die ondergang van Afrikaner-nasionalisme in die laat tagtigerjare. Die eerste afdeling belig Stanislavski se idee van 'n subteks. Afdeling twee vat die gemanifesteerde teks van *Donderdag* saam. Afdelings drie, vier, vyf en hul onderafdelings handel met sommige van die stuk se handelingseenhede aan die hand van hul sielkundige, eksistensiële, sosio-historiese en ideologiese subtekste. Die ontvangs van die stuk word belig in die slotopmerkings. Die essay is die laaste van drie komplementerende artikels oor Pieter Fourie se trilogie, *Ek, Anna van Wyk, Die koggelaar* en *Donderdag se mense* (cf. Vermeulen 1996b; 1996c).

**Lacan; South African Literature in Afrikaans**

Viljoen, Hein

- 1995 The Irreverence of Relevance. 11(3/4): 82-84.

**Response**

**Humoristic Literature**

SECTION 1

Viljoen, Louise

- 1998 Introduction (to special issue of Colonial Discourse and Postcolonial Theory): Postcolonial Crosstalk. 14(1/2): 1-6.

***Postcolonial Literature/Postcoloniality; Colonial Writing/Colonialism***

Watson, Greg

- 1999 Something Will Come of Nothing: An Empirical Model of Negation for Prose Literature. 15(3/4): 377-406.

**Summary**

One manner in which a writer involves the reader with a text is through the use of negative language. The reader becomes involved on two levels: firstly at a linguistic level, a negative message needs extra time to decode, and secondly, at an emotional level, we must come to terms with the emotional response the negative message has incurred. Therefore, explicitly negative language engages linguistic, psychological and cognitive processes, which force the reader to become involved with the text in question, as he attempts to decipher the underlying propositions.

This study reviews previous research on negative language, both linguistic and psycholinguistic, defines explicit and broad negation and offers a method for measuring these forms of negation. This method is then applied to a representative corpus of the early prose fiction of Mudrooroo, a prominent Australian author. The results obtained show that he has shifted in style across his early prose fiction, with respect to negation. By examining the use of negation in Mudrooroo's novels we will see how integral a part it plays in the interaction between reader and text. Negation can bring to the fore that which may not be and as a result may give "nothing" an actual substance. This article will show how explicit and broad negatives are simple, separable elements that engender complex cognitive effects, and that they provide us with a means for isolating and studying one aspect of how a writer may influence a reader's mind.

**Opsomming**

Een manier waarop 'n skrywer die leser by 'n teks betrek, is deur die gebruik van negatiewe taal. Die leser raak op twee vlakke betrokke: eerstens, op 'n linguistiese vlak het 'n negatiewe boodskap ekstra tyd nodig om gedekodeer te word, en tweedens, op 'n emosionele vlak moet 'n mens met die emosionele reaksie rekening hou wat die boodskap laat plaasvind het. Daarom betrek eksplisiet negatiewe taal linguistiese, psigologiese en kognitiewe prosesse wat die leser dwing om by die teks onder bespreking betrokke te raak, in 'n poging om die onderliggende proposisies te ontsyfer.

Hierdie studie gee 'n oorsig van vorige navorsing oor negatiewe taal, sowel linguisties as psigolinguisties, definieer eksplisiete en wye ontkenning ("negation") en bied 'n metode aan waarvolgens hierdie vorme van ontkenning gemeet kan word. Hierdie metode word dan toegepas op 'n verteenwoordigende korpus van die vroeë fiksionele prosa van Mudrooroo, 'n prominente Australiese skrywer. Die resultate wat verkry is,

toon aan dat hy met betrekking tot ontkenning 'n stylverskuiwing gemaak het in sy vroeë fiksionele prosa. Deur die gebruik van ontkenning in Mudrooroo se romans te ondersoek, sal ons sien hoe 'n integrale rol dit speel in die wisselwerking tussen leser en teks. Ontkenning kan dit wat nie mag wees nie na vore bring en kan gevolglik aan "niks" 'n daadwerklike substansie gee. Hierdie artikel sal aantoon hoe eksplisiete en wye negatiewe vorme eenvoudige, skeibare elemente is wat komplekse kognitiewe effekte laat ontstaan en dat hulle ons in staat stel om een aspek van hoe 'n skrywer 'n leser kan beïnvloed te isoleer en te bestudeer.

***Interpretation Theory; Linguistics***

Wiehahn, Rialette

1995 Comparative Reception Studies of the Gothic Novel. 11(3/4): 112-115.

**Response**

***Gothic; Reception Studies***

Wilkinson, Jennifer

1997 On Being a Fictional Character. 13(3/4): 317-333.

**Summary**

Reference, names and truth in fictional contexts are philosophically puzzling because unlike the case in ordinary situations, there are no such things as fictional characters to which we can refer, about which we can make truth claims and which can be named, and yet, the language we use about fictional characters seems to be meaningful in the same way as the language we use to talk about actual existent people and events. Although fictional realism, in claiming that fictional characters and events are like real ones in that they have properties, has the advantage that it can accommodate reference, truth and names for fictional characters it does so at the cost of ontological expansion. Furthermore, since the differences between radical and nonradical completeness are ignored by fictional realists, the Law of Excluded Middle is breached. This article, after examining a paradigm example of fictional realism and exposing its weaknesses, argues that if fictional characters are explained, not as *having* their properties but as being the total of their properties, ontological expansion is avoided, the Law of Excluded Middle can be retained and reference, truth and names in fictional contexts maintained.

**Opsomming**

Verwysing, benoeming en waarheid in fiktiewe kontekste is filosofies versluierd; anders as in gewone omstandighede, bestaan fiktiewe karakters nie en ons kan hulle nie benoem, daarna verwys en waarheidsaansprake oor hulle maak nie. Tog skyn die taal wat ons vir fiktiewe karakters gebruik, op dieselfde wyse betekenisvol te wees as die taal wat ons gebruik om oor werklike bestaande mense en gebeure te praat. Fiktiewe realisme se aansprake dat fiktiewe karakters en gebeure soos die werklikes is weens die feit dat hulle eienskappe het, het die voordeel

## SECTION 1

dat dit verwysing, waarheid en benoeming vir fiktiewe karakters kan insluit, ten koste van ontologiese uitbreiding. Aangesien fiktiewe realisme die verskille tussen radikale en nie-radikale volledigheid ignoreer, word die Wet van die Uitgeslote Derde oortree. Hierdie artikel ondersoek 'n paradigma van fiktiewe realisme en toon die swakhede daarvan aan. Dit voer voorts aan dat indien 'n mens sou aanneem dat fiktiewe karakters nie eienskappe besit nie, maar die geheel van hul eienskappe is, ontologiese uitbreiding vermy word, die Wet van die Uitgeslote Derde sowel as verwysing, waarheid en benoeming in fiktiewe kontekste behou kan word.

### **Fictionality**

Willies, Wally

1998 Playing Dangerously: Risking Salvation with Stories. 14(3/4): 235-244.

#### **Summary**

The central question of this paper is "in what sense do stories obscure the compellingly private?" The argument is as follows: The genesis and meaning of human consciousness are essentially enigmatic. Although stories are evidence that human consciousness explores itself by narrative means, the teasing corollary is that the exploration is never complete. Far from being an activity which involves mere enjoyment, the creating of stories involves reaching into areas of great tension, dealing initially with bafflement and incoherence. Tolerance and technique are crucial in approaching the central yet overwhelming tensions implied in the narrative structure of a specific story. Put provocatively, the structures do not expose the meaning at stake, but obscure what the writer could not accommodate for various reasons which may include artificial agendas based on personal persuasion, or may reflect fear, alarm or whatever compels the maintenance of privacy. The point to be made, however, is that the notion of survival, as the purpose and meaning of story-telling, is paradoxical. The act of creativity goes beyond the need for survival and risks the loss of the essential. The greater the risk, the greater the impact of the art.

#### **Opsomming**

Die sentrale vraag waarmee hierdie artikel gemoed is, is "in watter sin verdoesel stories die dwingend persoonlike?" Die argument lui as volg: Die oorsprong en betekenis van menslike bewussyn is in wese enigmaties. Alhoewel stories bewys is daarvan dat die mens sy bewussyn op 'n narratiewe wyse verken, is die tergende afleiding dat hierdie verkenning nooit voltooi word nie. Eerder as 'n aktiwiteit wat bloot gaan om genot, behels die skep van stories ook die delf na areas van hoë spanning, en het dit aanvanklik te make met verbasing en onsamehangendheid. Toleransie en tegniek is noodsaaklik in die benadering van die sentrale en ter-selfdertyd oorweldigende spanninge wat geïmpliseer word in die narra-tologiese struktuur van 'n bepaalde storie. Meer uitdagend gestel: die strukture ontbloot nie die betekenis waaroor dit gaan nie, maar verberg eerder dit wat die skrywer om verskeie

redes nie kon akkommodeer nie. Hierdie redes mag moontlik insluit kunsmatige agendas gebaseer op persoonlike oortuiging; of vrese, verontrusting of wat ookal die behoud van privaatheid noodsaak, reflekteer. Die slotsom waartoe gekom word is egter dat die idee van oorlewing, as die doel en betekenis van storievertelling, paradoksaal van aard is. Die daad van kreatiwiteit strek verder as die behoefte om oorlewing en waag die verlies van die noodsaaklike. Hoe groter die risiko, hoe groter is die impak van die kuns.

***Narrative/Narrative Theory/Naratology/Novel; Representation***

Wilson, Rita

1998 Personal (Hi)stories. 14(3/4): 253-269.

**Summary**

For many contemporary women writers, the impulse to narrate is both natural and inescapable. Often their writing attempts to find "a solution to a problem of general human concern, namely the problem of how to translate knowing into telling, the problem of fashioning human experience into a form assimilable to structures of meaning that are generally human rather than culture-specific" (White 1987: 1).

This paper examines the novels of Rosetta Loy and attempts to show how public "history" has insinuated itself into her individualistic re-evocations of the past. In the asphyxia of inner experience, Loy is able to explore more deeply what is "subjective" and what is "objective", creating vibrant portraits of contemporary reality which transcend the regional context in which they are located.

Particularly interesting is her representation of "negative" and "positive" time. The latter is a movement in the direction of "creative evolution", time as the begetter of all things, the permanent possibility of creation. Temporal progression is thus identified with human progress. Yet, chronological time also carries humanity inexorably towards death. And it is in this unresolved interplay of positive progress and negative transitoriness that Loy's narratives reveal what is denied or marginalised in public histories.

**Opsomming**

Die impuls om te vertel is vir baie hedendaagse vroulike skrywers natuurlik en ook onvermybaar. Hulle poog dikwels in hulle werke om 'n oplossing te vind vir 'n probleem van algemeen menslike belang, naamlik die probleem hoe om kennis oor te sit in verhaal, die probleem om menslike ervaring te omskep in 'n vorm wat assimileerbaar is met die strukture van betekenis wat algemeen menslik eerder as kultuur-spesifiek is (White 1987: 1).

Hierdie artikel ondersoek die romans van Rosetta Loy en poog om aan te toon hoe die algemene geskiedenis sigself in haar individualistiese heroproeping van die verlede geïnsinueer het. In die asfiksie van innerlike ervaring is Loy daartoe in staat om die "subjektiewe" en die "objektiewe" inniger te ondersoek, en skep sy lewendige beelde van die kontemporêre werklikheid, wat die regionale konteks waarin hulle gelokaliseer is, transendeer.



## SECTION 1

Haar uitbeelding van “negatiewe” en “positiewe” tyd is veral belangwekkend. Laasgenoemde is ‘n stap in die rigting van “kreatiewe evolusie”, tyd as die verwekker van alle dinge, die permanente moontlikheid om te skep. Temporale progressie word dus gelyk gestel aan menslike progressie. Nogtans voer chronologiese tyd die mens ook medoënloos tot die dood. In hierdie onopgeloste wisselwerking van positiewe vooruitgang en negatiewe verganklikheid onthul Loy se verhale die gebeure wat in algemene geskiedenis ontken of gemarginaliseer word.

### **Representation; Narrative/Narrative Theory/Narratology/Novel**

Wittenberg, Hermann

1997 Imperial Space and the Discourse of the Novel. 12(1/2): 127-150.

#### **Summary**

This paper uses insights of recent theories of space as a basis for an investigation into the relationship between imperialism and the discourse of the metropolitan novel. J.M. Coetzee's novel *Foe* and its intertext *Robinson Crusoe* are examined in the light of these notions. *Foe*, it will be argued, is a critical engagement with spatialised structures of power such as imperialism, which seek to establish the dominance of a Western, rational, male subjectivity over colonised domains. Novelistic narrative is a key discursive feature of this dominance and in this sense the metropolitan novel is complicit with imperialism. *Foe*'s critique of imperial spatial arrangements therefore takes the form of an intervention in the archive of the novel: a rewriting of *Robinson Crusoe* in a radically different register.

#### **Opsomming**

Hierdie artikel benut die insigte van resente teorieë oor ruimte as basis vir ‘n ondersoek na die verband tussen imperialisme en die diskoers van die metropolitaanse roman. J.M. Coetzee se *Foe*, met *Robinson Crusoe* as interteks, word in die lig van hierdie nosies onder die loep geneem. Daar sal aangevoer word dat *Foe* in ‘n kritiese verbintenis verkeer met ruimtelike strukture van mag, soos imperialisme, wat daarna streef om die dominansie van ‘n Westerse, rasionele, manlike subjektiwiteit oor gekoloniseerde domeine te bepaal. Die narratief in romans is ‘n deurslaggewende diskursiewe kenmerk van hierdie dominansie en in hierdie sin is die metropolitaanse roman ‘n medepligtige van die imperialisme. Die kritiek op *Foe* se imperiale ruimtelike ordening, neem dus die vorm aan van ‘n ingryping in die argief van die roman: ‘n herskryf van *Robinson Crusoe* in ‘n radikaal andersoortige register.

### **Coetzee; Narrative/Narrative Theory/Narratology/Novel**

Woodward, Wendy

1998 Dis/Embodying Transcendence in the Early-Nineteenth Century: Ann Hamilton, Mary Moffat, the London Missionary Society and God. 14(1/2): 80-101. **Summary**

Early-nineteenth-century Christianity in relation to Ann Hamilton and Mary Moffat provides a rich site for the consideration of embodiment, the feminine speaking subject and the divine. I argue that Ann Hamilton claimed agency through her particular experience of the lived body, which tended to contradict the Cartesian soul/body split of Western culture. She wrote reports of Lattakoo to the London Missionary Society (LMS) in London, asserted her rights to celibacy in marriage, and had, as her confidante, a Khoisan woman, Fransinna. None of these actions endeared her to Mary Moffat (or her husband, Robert), whose subjectivity and embodiment were fixed within the discursive construction of Christianity at the time. Both the Moffats became almost obsessively involved in legislating Hamilton's sexuality within her marriage, until she was forced to leave the mission station and the LMS.

#### **Opsomming**

Die vroeë negentiende eeuse godsdiens, en veral Ann Hamilton en Mary Moffat se ingesteldheid daarop, bied 'n ryk bron van navorsing vir die beoordeling van verpersoonliking van godsdiens en die vroulike stem. Ek voer aan dat Ann Hamilton, as gevolg van haar persoonlike ervaring van die lyflike (wat neig om die Westerse Kultuur se Cartesiaanse opvatting van verdeeldheid tussen liggaam en gees te weerspreek), verteenwoordigende gesag geëis het. Sy het verslae oor Lattakoo aan die "London Missionary Society" (LMS) in Londen geskryf, haarself die reg toegeëien om selibaat binne haar huwelik te leef en het 'n Khoisanvrou, Fransinna, as vertroueling gehad. Hierdie optrede het haar geensins gewild gemaak by Mary Moffat (of haar eggenoot, Robert) nie. Robert se subjektiwiteit en lyflikheid het binne die aard van die destydse Christelike beskouing geval. Beide die Moffats het (totdat Ann Hamilton gedwing is om die sendingstasie en die LMS te verlaat), byna obsessief betrokke geraak daarby om Ann Hamilton se seksualiteit binne haar huwelik te legitimeer.

#### ***Gender; Cultural Studies/Culture Theory***

Zyngier, Sonia

1999 Stylistics in the EFLit Classroom: Using Free Indirect Discourse. 15(3/4): 529-549.

#### **Summary**

This article approaches literary discourse from a functional pragmatic perspective which sees literature as an act of communication. From this angle and from an understanding of context of language use, Free Indirect Discourse (FID) can be considered as the mode of speech and thought presentation which best expresses the poliphony of voices in a text and, by implication, the multiplicity of perspectives which modern writing has been exploring for various reasons. Although not a modern invention, nor specific to English, this mode of writing can be very helpful to the English as a Foreign Literature (EFLit) learner. In the light of recent developments in linguistics, the present study reviews some theoretical models, discusses the stylistic implications of FID in an EFL context, and demonstrates how language and literature can be integrated from a

## SECTION 1

functional perspective in a class intended for sensitising both language and literature learners to the perception, description, and creation of FID.

### **Opsomming**

Hierdie artikel benader literêre diskoers vanuit 'n funksionele pragmatiese perspektief wat literatuur beskou as 'n kommunikasiehandeling. Vanuit hierdie hoek en vanuit 'n begrip van konteks van taalgebruik, kan Vrye Indirekte Diskoers (VID) beskou word as die wyse waarop spraak en gedagtes weergegee word wat die polifonie van stemme in 'n teks die beste uitdruk. By implikasie geld dit ook vir die meervoudigheid van perspektiewe wat die moderne skryfkuns om verskeie redes ontgin. Hoewel dit nie 'n moderne uitvindsel is of spesifiek is aan Engels nie, kan hierdie wyse van skryf vir die Engels as 'n Vreemde Literatuur (EFLit)-leerder baie nuttig wees. In die lig van onlangse ontwikkelings in die linguistiek gee hierdie studie 'n oorsig van sommige teoretiese modelle, bespreek die stilistiese implikasies van VID in 'n EFL konteks en demonstreer hoe taal en literatuur geïntegreer kan word vanuit 'n funksionele perspektief in 'n klas wat bedoel is om sowel taal as literatuurleerders te sensitiseer vir die persepsie, beskrywing en skepping van VID.

***Stylistics/Literary Stylistics; Narrative/Narrative Theory/Narratology/Novel***