Section 1

Alphabetical List of Authors

Adeeko, Adeleke

1991 Differences in Memoriam: De Man, Derrida and Literary Semiology. 7(1): 1-20.

Opsomming

Poststrukturalistiese denke bevraagteken die gebaar waarmee linguisties-gebaseerde semiologie elemente van taal gelykstel aan linguistisiteit self. In plaas daarvan om literatuur te begryp as bloot 'n linguistiese transformasie, waarby die gebrek aan 'n "wêreldse" inhoud dit afpen as 'n "spesiale" gebruik van taal, span Paul de Man en Jacques Derrida hierdie spesifieke eienskap in om die "waarhede" van taal te bepaal. Onbetwisbaar soos dit is dat geen ander vorm van diskoers so "basisloos" is en in so 'n mate aan 'n onvermoë ly om rigting te gee aan materiaal as literatuur nie, heg daardie einste faktor sy/haar lot aan taal en *omgekeerd*. Literatuur, soos linguistiek, deel geen *organies noodsaaklike* eienskap met die omgewing wat dit skep en verbruik nie. Omdat literatuur onbeskroomd die formaliteit van alle tekens aankondig, kan dit regmatig daarna streef om die paradigma van semiologie genoem te word.

Summary

Post-structuralist thought queries the gesture by which linguistics-based semiology equates elements of language with linguisticity itself. Instead of conceiving literature as a mere linguistic transformation whose lack of "worldly" contents marks it off as a "special" use of language, Paul de Man and Jacques Derrida employ this particular characteristic to assess the "truths" of language. Incontestable as it is that no other discourse form is as "baseless" and incapable of directing material life as literature, that very factor ties its destiny to language and *vice-versa*. Literature, like linguistics, shares no *organically necessary* property with the environment that creates and consumes it. For unabashedly announcing the formality of all signs, literature can legitimately aspire to being called the paradigm of semiology.

Allegory/Allegoresis; Deconstruction; Rhetoric; Semiotics

Barnard, Lianne

1991 "Allegoriese" lesing van *Lady Anne*. 7(1): 21-37.

Summary

In this article an "allegorical" reading of Antjie Krog's *Lady Anne* is attempted. The allegorical point-for-point similarities between Antjie and Anne include thematic (feminism and revolution), structural (both characters have concluding poems) and narratological (a "story" of concern about injustice supplanted by despair about art's function) resemblances. This allegorical process could be explained as the succession of abstract ideas; the portrayal of these ideas in a text; the retrieval of these ideas by the reader and then the potential application of these ideas in the life of the reader. This model of interpretation as allegorical provides an inadequate explanation of especially the metafictional elements of *Lady Anne* and therefore postmodernist critics such as De Man (allegory as the incomprehensible nature of the text); Jameson (the inevitable use of known explanatory models in the interpretation of texts) and Derrida

(the term "différance" enables a synthesis of the viewpoints of De Man and Jameson) are used to develop a reading strategy in which a comparison may be drawn between Antjie's "reading" of Anne and my reading of *Lady Anne* in terms of the three non-consecutive stages of context, interpretation and patterning.

Opsomming

In hierdie artikel word 'n "allegoriese" lesing van Antjie Krog se *Lady Anne* onderneem. Die allegoriese punt-vir-punt parallelle tussen Anne en Antjie sluit in tematiese (feminisme en revolusie), strukturele (albei personasies het eindgedigte) en narratologiese ('n "storie" van sensitiwiteit vir onderdrukking, opgevolg deur wanhoop oor die rol van kuns) ooreenkomste. Hierdie proses van allegorisering kan verklaar word as die opeenvolging van abstrakte idees van die skrywer; die uitbeelding daarvan in die kunsteks; die herwinning van die idees deur die leser en die uiteindelike moontlike toepassing van die idees in die lewe van die leser. Hierdie model van interpretasie as "allegories" word as onvoldoende beskou vir die verklaring van die metafiksionele elemente in *Lady Anne* en daarom word postmoderne kritici soos De Man (allegorie as die oninterpreteerbaarheid van die teks), Jameson (allegorie as die onontkombaarheid van bekende verklarende modelle by die lees van 'n teks) en Derrida (die begrip "différance" bied 'n sintese van die posisies van De Man en Jameson) gebruik om 'n leesstrategie te ontwikkel waarbinne 'n vergelyking tussen Antjie se "lees" van Anne en my lees van *Lady Anne* in terme van drie nie-chronologiese fases, naamlik konteks, interpretasie en patroonvorming, kan plaasvind.

Allegory/Allegoresis; Autobiography

Bosman, Brenda

1993 "Head Tells Stories": A Scandalous Emancipatory Strategy. 9(1): 14-23.

Opsomming

Bessie Head het nie net gedurende haar lewe by die outobiografiese gegewens wat verband hou met haar oorsprong gebly nie, maar dit is ook in haar fiksie ingeskryf soos blyk in *A Question of Power* en *Maru*. In Suid-Afrika, haar land van oorsprong, was die "waarheid" van haar weergawe van oorsprong die onderwerp van hewige akademiese debatte. Head se weergawe word ondersoek as 'n paradoksale emansiperende strategie wat haar in Suid-Afrika se mees banale rassistiese metafoor vasvang, en haar ook in staat stel om te beding vir haar bemagtiging.

Hierdie artikel ondersoek die rassistiese diskoers van voor-apartheid Suid-Afrika wat Bessie Head se verhaal van haar oorsprong opgelewer het, en wat steeds dien as sub-teks tot kontemporêre diskoers. Die twee vroeëre verhale, *Maru* en *A Question of Power*, word ondersoek as herinskrywings van Head se verhaal, waarin die konflik tussen rassistiese identiteit en subjektiwiteit 'n sentrale tematiese kwessie is. Die verhale word beskou as getuienis van sowel die mag van ideologie om die materiële en diskursiewe subjek te beïnvloed as van Head se stryd om 'n stem te verkry as vroue-skryfster van gemengde afkoms in Afrika.

Summary

The autobiographical material relating to Bessie Head's origins was not only adhered to by her in her life but is also inscribed in her fiction, notably in *A Question of Power* and *Maru*. The "truth" of her story of origins has been the subject of heated academic exchanges in South Africa, her country of origin. Head's story is examined

as a paradoxical emancipatory strategy which both locks her into South Africa's most banal racist metaphor and also releases her to negotiate her empowerment.

The paper examines the racist discourse of pre-apartheid South Africa which produced Bessie Head's story of her origins and which continues to operate as a sub-text to contemporary discourse. The two early novels, *Maru* and *A Question of Power*, are examined as re-writings of Head's story, in which the conflict between racial identity and subjectivity is a central thematic concern. The novels are read as testimonies both to the power of ideology to affect the material and discursive subject and to Head's struggle to find her voice as a woman writer of mixed ancestry in Africa.

Feminist Theory; Autobiography

Botha, Elize

1988 "...'n skone spieël, gekraak, gebreek ...": Breyten Breytenbach se "bespieëlende notas van 'n roman": *Mouroir* (1983) as versplintering van 'n tradisie. 4(4): 404-416.

Summary

Breyten Breytenbach's *Mouroir* (1983) is read as a literary event within the tradition of the Afrikaans novel ("tradition" to be understood according to T.S. Eliot's usage). Reconstructions are attempted of this "tradition", of the state of the Afrikaans novel in 1983, and of the experience of the reader of *Mouroir*, ca. 1983. *Mouroir* is found to subvert ("crack") the conventions of the novel as a genre, as well as the tradition of the Afrikaans novel. Thereby it becomes part of a spate of narrative texts, ca. 1983, which can be regarded as postmodernistic.

Opsomming

Breyten Breytenbach se *Mouroir* (1983) word gelees as literêre gebeurtenis binne die tradisie van die Afrikaanse roman ("tradisie" soos deur T.S. Eliot gebruik). Daar word dus rekonstruksies gemaak van dié "tradisie", van die stand van die Afrikaanse roman rondom 1983, en van die waarskynlike leeservaring van die leser van *Mouroir*, ca. 1983. *Mouroir* word bevind as 'n poging om die konvensies van die roman as genre én die tradisie van die Afrikaanse roman te ondermyn (te "versplinter"). Daarin sluit dit egter aan by ander verhalende tekste in Afrikaans wat, rondom 1983, as postmodernisties beskou kan word.

Postmodernism; South African Literature in Afrikaans

Bowker, Veronica

1985 Fugard: Deconstructing the Context. 1(3): 78-89.

Opsomming

Fugard, 'n uitgesproke anti-teoretikus wat hoogs krities staan teenoor 'n sogenaamde akademiese benadering tot die literatuur, openbaar in *Notebooks: 1960-1977* 'n Derridiaanse en dekonstruktiewe bewustheid van die self-inkriminering en valsheid wat diep in alle taalvorme skuil, ook in sy eie. Aangesien, volgens Derrida, selfs ons verhouding met taal alreeds as 'n teks funksioneer, vervaag die grense tussen Fugard se literêre tekste en die sosio-kulturele en politieke situasie waarin hulle ontstaan (ekstra-teks), tot wat genoem kan word Fugard se konteks. 'n Dekonstruksie van Fugard se konteks behels dus in die onderhawige studie twee aspekte: die dekonstruksie deur Fugard van die ekstra-teks en die self-dekonstruksie binne sy werk.

Hierdie benadering tot Fugard se werk werp sodanige lig op dekonstruksie as 'n onderneming, dat wat voorheen deur sommige beskou is as negatief en ondermynend, nou moontlikhede bied vir verheldering: dekonstruksie sou die botsende sienings van kritici wat die universele in Fugard se werk soek en die wat te min van die plaaslike (polities, ens.) daarin vind, kon versoen. Derrida vestig die aandag op die noodsaak vir dekonstruksie om dit te ontbloot wat deur opposisie-belaaide raamwerkstrukture soos bv. regeringsbesluite onderdruk word. Nie-konfronterende de-konstruksie van die aanspraak tot 'n ondubbelsinnige oorheersing deur enige spesifieke betekenismodus sou kon lei tot sinvolle politisering van Fugard se dramas binne die Suid-Afrikaanse konteks.

Summary

Notebooks: 1960-1977 shows Fugard, an avowedly anti-theoretical and anti-academic artist, to be a close reader who like Derrida and other deconstructionists reveals the self-incrimination and duplicity in the intimate recesses of all language, including his own. As, according to Derrida, our very relation to language already functions like a text, the boundaries between Fugard's literary texts and the general socio-cultural and political situation from which his texts emanate (extra-text) blur into what can be called Fugard's context. Thus, in deconstructing Fugard's context, the present study looks at both the deconstruction by Fugard of the extra-text and the self-deconstruction in Fugard's work. It concludes with the suggestion that deconstruction, considered by some as a negative enterprise sinning against common sense and patience, could offer a way of resolving the conflict in the critical evaluation of Fugard between those who seek the universal in his work, and those who maintain he should be more specifically regional or political. Derrida's experience of the necessity for deconstruction to expose what has been suppressed in opposition-rich framework structures such as government decrees, suggests the possibility of meaningful politicization of Fugard's plays within the South African context by means of the non-confrontational de-construction of the claim to unequivocal domination of one mode of signifying over another.

Deconstruction; South African Literature in English

1989 Textuality and Worldliness: Crossing the Boundaries. A Post-modernist Reading of Achebe, Conrad and Lessing. 5(1): 55-67.

Opsomming

Postmodernisme se opposisionele diskoers beklemtoon o.a. die noodsaak vir 'n indringende kritiek van die oordadigheid waartoe 'n ongekwalifiseerde geloof in die rede lei. Hierdie behoefte skep 'n ruimte vir Chinua Achebe se soort radikale interpretasie van Joseph Conrad se *Heart of Darkness*, waarin hy die outeur beskuldig van 'n soort NAZI-rassisme, wat verantwoordelik is vir die dehumanisering van Afrika en die opsweep van mens teen mens. Achebe se krasse benadering tot Conrad word in die eerste plek binne die postmodernistiese raamwerk van Said se kultuurteorie geplaas deur middel van 'n ondersoek van die komplekse verhouding tussen die teks en die wêreld in Conrad se roman, waarna dit benader word binne die breër konteks van tekste deur nie-Afrika skrywers, soos Doris Lessing, deur wie Afrika-ruimte op verskillende maniere gebruik word.

Summary

In its oppositional discourse postmodernism emphasises, among other things, the

need for an incisive critique of the excesses to which an unqualified belief in reason has led. This need opens up a space for responses to literature such as Chinua Achebe's reading of Joseph Conrad's *Heart of Darkness*, in which he accuses the author of being a NAZI type of racist, guilty of the dehumanization of Africa and the setting of men against each other. Achebe's "hard look at Conrad" is firstly placed within the postmodernistic framework of Said's theory of culture by means of an investigation of the complexity of the relationship between the text and the world in Conrad's novel; and then within the wider context of texts by non-African writers, such as Doris Lessing, who have made different kinds of use of African space.

African Literature in English; Southern African Literature in English; Postmodernism

Bowyer, Alan

1993 "Narrating the Nation": Homi Bhabha and Gustav Frenssen. 9(3/4): 250-265.

Opsomming

Die volgende referaat is gemoeid met 'n poging om die relasie tussen die verhaalkuns en die nasie te beskryf in terme van 'n "psigodinamiek van lees". Hierdie projek is geformuleer in 'n referaat getiteld "Writing and the Narrative" vir die spesiale uitgawe van die *Tydskrif vir Literatuurwetenskap* oor "Lees/skryf/skrif" (te verskyn in *JLS/TLW* 10(1) Maart 1994). In laasgenoemde referaat verskaf ek 'n definisie van die verhaalkuns as 'n vorm van literêre teks wat saamgestel is deur die interrelasie tussen twee hoofankers ("armatures"), waarvan die eerste die "verhaal" konstitueer wat, volgens Roland Barthes, as 'n logiese temporale orde beskryf word (Barthes 1992: 30) en wat, volgens Emile Benveniste *verstaan* moet word (Benveniste 1986: 228-245). Die tweede van hierdie ankers konstitueer die "diskoers" wat, volgens Barthes, buite die beperkinge van 'n logiese-temporale orde bestaan (Barthes 1992: 30) en wat, volgens Benveniste, net *benoem* hoef te word (Benveniste 1986: 228-245).

Summary

The following paper is concerned with an attempt to describe the relation between the narrative and the nation in terms of a "psychodynamics of reading", a project which was formulated in the special edition of *Journal of Literary Studies* concerned with "Writing/Reading", in a paper entitled "Writing and the Narrative" (to appear in *JLS/TLW* 10(1) March 1994). In that paper I provided a definition of the narrative as a form of literary text constituted of the inter-relation between two principal armatures. The first constitutes the "story", existing in what Roland Barthes describes as a logico-temporal order (Barthes 1992: 30), and which, according to Emile Benveniste, needs to be *understood* (Benveniste 1986: 228-245). The second of those two armatures constitutes the "discourse", which Barthes describes as existing beyond the constraints of a logico-temporal order (Barthes 1992: 30), and which, according to Benveniste need only be *named* (Benveniste 1986: 228-245).

Narratology/Narrative Theory; Postcolonial Theory

1994 Writing and the Narrative. 10(1): 86-104.

Opsomming

Hierdie referaat is aanvanklik gemoeid met 'n debat tussen Derrida en Deleuze en

Guattari se weergawes van "skryfkuns", waarna die bruikbaarheid daarvan op die terrein van die literêre "teorie" vervolgens bevraagteken word. Daar word voorts geredeneer dat nóg die skryfproses as sodanig, nóg taal 'n genoegsame bevoorregte posisie in die moderniteit beklee dat op grond daarvan - sou 'n mens 'n *de facto* verwantskap aan kontinuïteit tussen skryf, taal en letterkunde voorveronderstel - epistemies geldige uitsprake oor letterkunde gekonstrueer sou kon word. Daar word vervolgens gefokus op 'n vorm van literatuur bestaande uit "narratiewe elemente", eerder as woorde, as 'n teks waarvan die logika, en 'n neiging tot genot, as 'n lees- eerder as 'n skryfprobleem beskou sou kon word.

Summary
This paper is initially concerned with a debate between Derrida, Deleuze and Guattari's accounts of "writing", from which it proceeds to question the usefulness of these accounts within the field of literary "theory". The paper argues that neither the process of writing, nor language, holds a sufficiently privileged position within modernity that one is able to construct epistemologically valid statements on literature, should we presuppose a *de facto* relation of continuity between writing, language and literature. The paper continues with an account of the literary narrative (as a form of literature constituted of "narrative elements" rather than words), as a text whose logic, and predisposition to pleasure, is a problem of reading rather than writing.

Narratology/Narrative Theory; Discourse Theory/Meaning Theory

Brimer, Alan

1990 "The Knight's Tale": Against Synthesis. 6(4): 333-356.

Opsomming
Hierdie artikel skets - deur in breë trekke op Bakhtin te steun - die opeenvolgende handeling van marginalisering, wat oor die jare gelei het tot die standaard kritikus se produksie van intern konsekwente en samehangende lesings van Chaucer se "Knight's Tale". Dit verskaf lesings van geselekteerde gedeeltes van die teks in 'n poging om die inherent gefragmenteerde of heteroglostiese aard van die teks en, by implikasie, van alle tekste aan te toon.

Summary
Loosely following Bakhtin's lead, this paper points to the successive acts of marginalisation that have over the years led to the standard critic's production of internally consistent and coherent readings of Chaucer's "Knight's Tale", and supplies readings of select passages from the text in an attempt to demonstrate the inherently fractured or heteroglossic nature of this text and, by implication, of all texts.

Discourse Theory/Meaning Theory; Medieval Literature

1992 A Speculation on the Nature of Texts. 8(1/2): 1-9.

Opsomming
In hierdie essay word daar kortliks (her)besin oor die argument dat tekste gesien word as kultuurgebonde verskynsels wat slegs bestaansreg verkry binne die waardebelade leeshandeling. 'n Onderskeid word getref tussen die materiële en die kenbare wêreld; vervolgens word die skryfproses in die eerste en teksproduksie in die tweede onderskeiding gesitueer. Beperkings word veronderstel op die relatiwiteit

van teksproduksie, beskou teen die agtergrond van die beperkte kulturele kontekste waarbinne sodanige produksie plaasvind. Met hierdie idees as grondslag word daar vervolgens gekyk na die huidige praktyk van letterkundeonderrig in Suid-Afrika. Daar word stelling ingeneem teen die opvatting dat betreklik oningeligte lesings deur Suid-Afrikaanse studente minder geldig sou wees as konvensionele, dit wil sê, Eurosentries-ingeligte, lesings. Ten slotte word 'n aantal gevolgtrekkings gemaak oor die geldigheid van die eise wat universiteitsdosente en letterkundeonderwysers soms aan hulle studente stel.

Summary
This essay briefly rehearses the argument for thinking of texts as culture-bound phenomena which exist only in the value-laden act of reading. It discriminates between the material world and the knowable world, and situates writing in the first and text-production in the second. It suggests limits to the relativity of text-production in terms of the limited cultural contexts in which it takes place. On the basis of these ideas it goes on to consider the practice of teaching literature in South Africa today and argues against the notion that relatively uninformed readings by South African students are less valid than conventionally informed Eurocentric readings. Finally it draws conclusions about the validity of the demands university lecturers and teachers of literature sometimes make on their students.

Academic and Pedagogic Practice; Discourse Theory/Meaning Theory

Brink, André

1985 Transgressions: A Quantum Approach to Literary Deconstruction. 1(3): 10-26.

Opsomming
Dekonstruksie het nie in die Angel-Saksiese wêreld inslag gevind nie en word oor die algemeen buite Frankryk met agterdog bejeën omdat dit die knusse sekerheid van taal en betekenis bedreig. Sowel die verwysingsraamwerk, as die ontwikkeling van dekonstruksie, kan vergelyk word met die ontwikkeling in die natuurwetenskap van Kwantumfisika en die relatiwiteitsteorie. Kwantumfisika het die Newtoniaanse opvattings van 'n stabiele fisiese wêreld geabsorbeer en getransendeer deur te verkondig dat lig uit sowel partikels as golwe bestaan. In tradisionele terme het dit onmoontlik gelyk: daarmee is twee wedersyds uitsluitende vorm van "syn" erken. Die implikasie in filosofie (en literatuur) was dat die werklikheid nie langer as stabiel en voorspelbaar waargeneem is nie. Die woord of die teken is nie meer eenvoudig waargeneem as 'n weerspieëling van die werklikheid (partikel) nie, maar het 'n aktiewe rol gespeel in die skepping van die "werklikheid" (golf). Sedertdien het moderne teoretici die menige wêrelde van interpretasies betree - 'n staat van oortreding (Derrida) of 'n permanente revolusie (Trotsky). Die toepassing van dekonstruksie is nie destruksie van die werklikheid nie, maar eerder 'n d*ekon*struksie: betekenis word aanvaar as referensieel en veranderlik, en nie as afwesig nie. Die implikasies vir die literatuurstudie is dat 'n konsep soos bv. karakter nie langer gesien kan word as 'n enkele, selfbeslote eenheid/essensie nie, maar as iets wat deur verhoudings bepaal word. Desgelyks is die vertelling deel van, maar ook verskillend van, die verhaal. Kortweg: die byeenbring van teks en leser bring die literêre werk "tot bestaan" (Iser), op dieselfde wyse as wat die natuurwetenskaplike nie die werklikheid kan waarneem sonder om dit te verander nie.

Summary
Deconstruction has not taken root in the Anglo-Saxon world and is generally treated with suspicion outside France because it threatens the comfortable certainty of language and meaning. Both the terms of reference and the development of deconstruction can be compared to the development in the natural sciences of quantum physics and the theory of relativity. Quantum physics has absorbed and transcended the Newtonian notion of a stable physical world by advocating that light consists of both particles and waves. This seemed in traditional terms to be impossible: it was advocating two mutually exclusive forms of "being". What this meant in philosophy (and literature) was that reality was no longer perceived as stable and predictable. The word or the sign was no longer simply seen as a reflection of reality (particle) but played an active part in creating "reality" (wave). Subsequently modern theorists have entered the myriad worlds of interpretations - a state of transgression (Derrida) or permanent revolution (Trotsky). The application of deconstruction is not a destruction of reality but rather a de*con*struction: meaning is posited as referential and changing and *not* as *non-existent*. The implications for literary studies is that a notion such as character, for example, can no longer be seen as a single, self-enclosed unit/essence, but is rather relational. Likewise narrative is part of, but different from, the story. In short, the convergence of text and reader brings the literary work "into existence" (Iser), in the same way that the scientist cannot observe reality without changing it.

Deconstruction

1988 Die postmodernistiese roman: 'n skakel met die 18de eeu? 4(4): 378-393.

Summary
Postmodernism is generally defined with reference to Modernism, but it may be rewarding to explore some of the roots of this movement in the 18th century novel, especially in terms of the obliteration of borders between text and extra-text, the situation of a story in a context "replete with literature" (Butor), the exploration of the text as a process in which the reader becomes the accomplice or the narrator, and the ludic function of the narrator who replaces the logocentric notion of an Auctor.

Two novels from the 18th century are of special interest: *Tristam Shandy* with its exploration of the text as *lecture*, and *Jacques le Fataliste et son maître* (Diderot) with its exploration of the novelistic text as an extension of oral narrative. (Both these initial impressions are revealed to be misleading.) Because of the familiarity of most Anglo-Saxon and South African readers with Sterne's text, this essay focuses more specifically on Diderot.

Jacques springs from the interaction between Narrator and Reader, question and answer. The conventional expectation of a "story" is frustrated, deferred and interrupted by subordinating it to the processes of its production.

The Reader becomes a condition of this production, and the Narrator engages openly in a process of fictification, not by acting as a primary agent or Auctor, but precisely by undermining the notion of the authorial and the definitive. Through Diderot's use of language the actual reader is in fact left in the dark about what "really happens" in the conclusive episode in the story (the "love scene" between Jacques and Denise), as well as in the key episodes about Jacques's initial loss of innocence. The text itself is demonstrated to have lost its innocence as all notions of "origin" are blurred. What remains is what Hassan terms "interdeterminance", as a

result of which *interruption* - a crucial narrative strategy in the text - is foregrounded at the expense of "substance".

In fact, narrative substance as such is shown to become a dubious concept: what appeared to have been "supplement" is transformed into the "body" of the text, which does not "deal with", or "tell about" love but, instead, becomes a discourse composed of elusive *traces* of love. In true Derridean fashion, not to talk about love becomes the manifestation of love, and absence coincides with presence.

Although it would be foolhardy to ignore the essential differences between the 18th and 20th centuries, this preliminary investigation of *Jacques* should demonstrate that the notion of "postmodernism" should not be linked too exclusively with historicity, as that would obscure important parallels between this form and its early predecessors.

Opsomming

Die Postmodernisme word gewoonlik gedefinieer met verwysing na die Modernisme, maar dit mag vrugbaar wees om wortels daarvan reeds in the 18de eeuse roman te gaan soek, veral m.b.t. die uitwis van grense tussen teks en buite-teks, die situering van 'n storie in 'n konteks "sat van literatuur" (Butor), die ontgin van die teks as proses waarin die leser medepligtige van die verteller word, en die spelende funksie van die verteller wat die logosentriese idee van 'n Auctor verplaas.

Veral twee romans uit die 18de eeu verdien aandag: *Tristam Shandy* met sy ontginning van die teks as leesondervinding, en *Jacques le Fataliste et son Maître* (Diderot) wat die romanteks hanteer as verlengstuk van 'n ou orale tradisie. (Albei dié indrukke word mettertyd as misleidend ontmasker.) Omdat soveel Suid-Afrikaanse lesers vertroud is met Sterne se teks, konsentreer dié opstel op Diderot s'n.

Jacques ontstaan uit die wisselwerking tussen Verteller en Leser, vraag en antwoord. Die konvensionele verwagting van 'n "storie" word gefrustreer, uitgestel en onderbreek deur dit ondergeskik te maak aan die prosesse waardeur dit ontstaan.

Die Leser word voorwaarde vir dié ontstaan, terwyl die Verteller openlik fiktifiseer, nie deur op te tree as primêre agent of Auctor nie, maar juis deur die konsepte van die ouktoriële en die definitiewe te subverteer. Deur Diderot se taalgebruik word die reële leser in die duister gehou oor wat "werklik gebeur" in die bepalende episode in die storie (die "liefdestoneel" tussen Jacques en Denise), asook in sleutelepisodes omtrent Jacques se verlies van onskuld. Tewens, dit word aangedui dat die teks self nie meer onskuldig is nie, aangesien daar geen aanduidings van "oorspronklikheid" oorbly nie. Wat oorbly, is Hassan se "interdeterminansie". Gevolglik word *onderbreking* - 'n bepalende narratiewe strategie in die teks - benadruk ten koste van "substansie".

Trouens, vertelsubstansie as sodanig word bedenklik: wat na 'n "supplement" gelyk het, word hoofsaak; die teks "handel" nie "oor" - of "vertel" nie "van" - 'n liefde nie, maar word 'n diskoers saamgestel uit vervlietende *spore* van liefde. Op eg-Derrideaanse wyse word die nie-praat oor liefde self manifestasie van liefde, en afwesigheid versmelt met teenwoordigheid.

Ofskoon dit dwaas sou wees om die wesenlike verskille tussen die 18de en 20ste eeue te ignoreer, waarsku dié voorlopige verkenning 'n mens tog daarteen om Postmodernisme te geredelik met historisiteit te verbind, aangesien dit beduidende skakels tussen hierdie rigting en sy vroeë wegbereiders sou afskeep.

Historiography; Postmodernism

1990 Mutants of the Picaresque: *Moll Flanders* and *A Sport of Nature*. 6(4): 261-274.

Opsomming

Die postmodernistiese probleem van die verhouding "storie"/historie" word via die pikareske benader. Enkele kenmerke van die genre word veronderstel, byvoorbeeld dat dit die outobiografie is van 'n swerwer op die rand van die samelewing, wat 'n dubbelsinnige instelling ten opsigte van tydgenootlike waardes meebring. Cervantes het die picaro verander van skelm tot outsider, die konsep van 'n reis geïnternaliseer deur dit tot taal te herlei, en outoraliteit in die outobiografie bevraagteken.

In die lig van die agtiende eeu se wantroue in "storie", word Moll Flanders se wisselwerking met haar samelewing beskou, veral met betrekking tot die tweeledige vertellerstem wat die konsep van identiteit verwikkel. Dié bestaan hoofsaaklik in die taal, nie net ten opsigte van die protagonis se naam nie, maar die hele ontwerp van 'n self in wisselwerking met ander. Deur geld met taal te vereenselwig, word die picara se reis aangebied as transaksie; en daar word voorgestel dat Moll se beweerde herleiding van haar wêreld tot finansiële terme as metataal gelees behoort te word vir die enkodering van emosionele ervaring.

Hoewel *A Sport of Nature* nie as outobiografie aangebied word nie, gaan dit steeds om die ontwerp van 'n self. Die postmodernistiese outeur omskep selfs "historie" in "storie". Daar ontstaan egter 'n ideologiese probleem omdat die picara Hillela as "afwyking" haar eie "geldigheid" aantas en 'n dialektiek met die leser ondermyn.

Summary

The Postmodernist problem of the relationship between "story" and "history" is approached via the picaresque. Certain characteristics of the genre are assumed, notably that it concerns the autobiography of a traveller in the margins of conventional society, offering an ambiguous view of contemporary values. Cervantes transformed the picaro from rogue into outsider, internalising the notion of a journey by inserting it into language, and casting doubt on authoriality in autobiography.

Noting the eighteenth century mistrust of "story", the interaction between Moll Flanders and her society is evaluated, largely in terms of the dual narratorial voice, which complicates the notion of identity. This resides largely in language itself, involving not only the protagonist's name, but the invention of a self in interaction with others. Through the identification of language and money, the picara's journey is depicted in terms of a transaction; and it is suggested that Moll's alleged reduction of her world to financial terms, should be seen as a metalanguage to codify emotional experience.

Although *A Sport of Nature* is not offered as autobiography it concerns the invention of a self. The postmodernist author turns even "history" into "story". However, an ideological problem arises since the picara Hillela, as a "sport of nature", subverts her own "validity" and undermines a dialectic with the reader.

Historiography; Picaresque; Autobiography

Brown, Schuyler

1989 John and the Resistant Reader: The Fourth Gospel after Nicea and the Holocaust. 5(3/4): 252-261.

Opsomming

Moderne lesers van die Vierde Evangelie kan moeilik die *Wirkungsgeschichte* van

hierdie kragtige teks ignoreer. Hoewel die intense polemiek teen "die Jode" binne die historiese konteks begryp kan word as histories 'n nie-ongewone voorbeeld van intra-Joodse sektariese vyandigheid, het die teks se toe-eiening deur Christene 'n sinistere bydrae tot die Groot Slagting gelewer.

Verder, hoewel die Vierde Evangelie alles ten opsigte van die dissipels bevestig wat dit vir Jesus bevestig, het dit gedien as die beginpunt vir versoenende definisies van christologie wat 'n "Goddelike gaping" tussen die leser en die sentrale figure in die verhaal oopgemaak het.

'n Argetipiese lees van hierdie teks maak 'n ontmoeting met die outeur se verbeeldingswêreld moontlik, sonder die gevaar om vervreemd te word deur aanstootlike retoriek.

Summary

Modern readers of the Fourth Gospel can scarcely ignore the *Wirkungsgeschichte* of this powerful text. Although its intense polemic against "the Jews" can be understood historically as a not unusual example of intra-Jewish sectarian animosity, its appropriation by Christians has made a sinister contribution to the Holocaust.

Furthermore, although the Fourth Gospel affirms of the disciples everything that it affirms of Jesus, it has served as the starting point for conciliar definitions on christology which have opened up a "divinity gap" between the reader and the central figure in the narrative.

An archetypal reading of this text makes possible an encounter with the author's imaginal world, without being put off by the offensive rhetoric.

Archetypes; Translation Theory; Myth Criticism

Bunn, David

1989 Description in the Land of Ideology (Review Article). 5(3/4): 343-360.

Geen opsomming/No summary

Freudian Criticism; Marxist Literary Theory; Review

Bunyan, David

1990 Compulsive Repetition and "The Ancient Mariner": Coleridge's Romantic "Uncanny". 6(1/2): 105-125.

Opsomming

In 'n bespreking wat op die gedig "The Ancient Mariner" fokus, word in hierdie artikel spekulerend gepoog om sommige van die idees te rekonstrueer wat, indien hy dit voltooi het, sou kon verskyn het in Coleridge se gevierde ongeskrewe essay oor die bonatuurlike. Hierdie taak word haalbaar met die ietwat onverwagse hulp van Freud, met die onderliggende veronderstelling dat Freud se teorieë van droomsimbolisme en van neurotiese simptome as 'n "tekensisteem", self later kon profiteer van die formulering van simbolisme soos daargestel deur Coleridge en sy romantiese tydgenote. Freud se "uncanny" word vergelyk met Coleridge se "supernatural", sowel om ooreenkomste uit te wys, as om Coleridge met Freud aan te vul waar dit toepaslik is. In besonder word die sentrale belangrikheid van albei se ervarings tydens hulle vroeë kinderjare op so 'n wyse ondersoek dat dit hopelik nuwe lig sal werp op die romantiese begrip van die sublime. Hierdeur sou sommige van die oog-

merke van romantiese poësie as sodanig ooreenkomstig duideliker kon word; asook sekere van die prosesse van betekenisgewing wat op tipiese wyse aangewend word deur ten minste Coleridge self en diegene wat hy beïnvloed het.

Summary
In a discussion which focuses on the poem "The Ancient Mariner", this essay attempts speculatively to reconstruct some of the ideas that might have appreared in Coleridge's celebrated unwritten essay on the supernatural, had he ever completed it. This task is managed with the somewhat unexpected help of Freud, on the grounds that Freud's theories of dream-symbolism, and of neurotic symptoms as a "sign-system", are themselves the later beneficiaries of the theory of symbolism established by Coleridge and his romantic contemporaries. Freud's "uncanny" is compared with Coleridge's "supernatural", both to point out likenesses and to supplement Coleridge with Freud where appropriate. In particular, the central importance of early childhood and its experiences for both men is explored, in such a way as, hopefully, to shed new light on romantic notions of the sublime. Some of the goals of romantic poetry as such may become correspondingly clearer, as should also certain of the processes of signification typically employed, at least by Coleridge himself and those he influenced.

Freudian Criticism; Psycho-analysis; Romantic Literature

Butler, Christopher

1985 Interpretation, Deconstruction, and Ideology: An Introduction to Some Current Issues in Literary Theory. 1(2): 67-69.
Geen opsomming/No summary

Review

Byrne, Deirdre

1993 The Meaning(s) of *Frankenstein*. 9(2): 170-184.
Opsomming
Hierdie artikel beoog om twee doeleindes te bereik. Aan die een kant word daar gepoog om heelwat van die moontlike interpretasies van Mary Shelley se *Frankenstein* te hernoem en te evalueer. Hierdie interpretasies word gesien as komplementerend, en nie as vergelykbaar op 'n skaal van geldigheid of akkuraatheid nie. Aan die ander kant is die artikel se doel ook die proses van interpretasie van die literatuur self; die proses is polities gelaai in die stryd oor betekenisgewing in literatuurdepartemente. *Frankenstein* word gebruik as 'n voorbeeld en die artikel kom tot die slotsom dat interpretasie 'n onvermydelike taaleffek van die situasie van die leser is.

Summary
This article has a twofold intention. On the one hand it aims to recapitulate and evaluate many of the possible meanings ascribed to Mary Shelley's *Frankenstein*. These meanings are seen as complementary and not as comparable on a scale of validity or accuracy. On the other, its target is the process of literary interpretation itself, which is viewed as politically inscribed within the contest of meaning-making that takes place in departments of literary studies. Taking *Frankenstein* as a case study, the article concludes that interpretation is an inevitable language-effect of the

situation of the reading subject.

Discourse Theory/Meaning Theory; Romantic Literature

Carusi, A.

1986 The Productivity of the Zero Degree. 2(1): 34-44.

Opsomming

Hierdie artikel handel hoofsaaklik oor die verskillende weergawes van strukturalisme soos uiteengesit deur Deleuze in die artikel "How Does One Recognise Structuralism?" (1975) en deur Barthes in die artikel "The Structuralist Activity" (1972). 'n Ontleding van hierdie artikels bring aan die lig dat strukturalisme as kritiek (in die spesifieke sin van "critique") funksioneer, met die doel om die voorwaardes vir die moontlikheid van enige gegewe struktuur bloot te lê. Die term "strukturalisme" soos in hierdie konteks gebruik, word nie alleen tot die teoretiese beperk nie, maar ook in die literêre teks aangewend indien dit ten doel het om sy eie voorwaardes van moontlikheid bloot te lê. 'n Ontleding van Barthes se artikels "Literature and Discontinuity" en "The Metaphor of the Eye" toon dat die literêre teks spontaan 'n strukturalistiese kritiek van sisteme van betekenis voorsien.

Summary

This paper deals primarily with the accounts of structuralism postulated by Deleuze in the article "How Does One Recognise Structuralism?" (1975) and by Barthes in the article "The Structuralist Acitivity" (1972). An analysis of these articles shows that structuralism functions as a critique, aiming to reveal the conditions of possibility of any given structure. The term "structuralism" when used in this sense is not limited to theoretical activities, but applies also to the literary text, when it aims to reveal its own conditions of possibility. An analysis of Barthes's articles "Literature and Discontinuity" and "The Metaphor of the Eye" shows that the literary text spontaneously provides a structuralist critique of systems of signification.

Structuralist Theory

1987 Tel Quel: Écriture as Political Practice. 3(4): 49-66.

Opsomming

Hierdie artikel is 'n oorsig van die begrip écriture soos dit ontstaan en ontwikkel het in die tydskrif *Tel Quel* en die werk van skrywers wat daarby geaffilieer was. Die publikasie van *Tel Quel* is nou beëindig en dit is deur *Infini* vervang. In die afgelope tyd - trouens, feitlik direk na die breuk met Maoisme in 1972/3 - het die tydskrif baie verander. Gedurende die 25 jaar waarin dit gepubliseer is, het dit 'n wye veld gedek, en was dit ook instrumenteel in die ontstaan van verskillende tipes eksperimentele tekste. Die tydperk 1960-71 word gedek; in besonder die verskyning van écriture in die eerste uitgawes van *Tel Quel*, die Marx-Freud-artikulasie wat sedert 1968 uitgewerk is, en die tipe problematiek wat deur hierdie artikulasie veroorsaak word. Alhoewel 'n groot aantal skrywers en teoretici op verskillende tye aan die tydskrif verbonde was, word in die besonder na geskrifte van Sollers en Foucault verwys.

Summary

This article is an overview of the notion of écriture as it emerged and developed in the journal *Tel Quel* and in the works of those affiliated with it. *Tel Quel* has now

been discontinued, and has been replaced by *Infini*; in recent years - in fact, almost immediately after the break with Maoism in 1972/3 - the journal had already changed drastically. During the 25 years in which it was published, the journal covered a very wide range of concerns, and was instrumental in launching a large variety of experimental writings. This article is limited to the period 1960-71, and specifically to the emergence of écriture in the first issues of *Tel Quel*, to the Marx-Freud articulation elaborated from 1968 onwards, and to the type of problematic which besets the notion of écriture arising from this articulation . Although the number of writers and theorists who were at various times associated with the journal is extensive, I have referred particularly to the writings of Sollers and of Foucault.

Écriture

1989 *Foe*: The Narrative and Power. 5(2): 134-144.

Opsomming

Wat beteken dit om te vertel? Meer spesifiek, wat behels *literêre* vertelling? Dit is hierdie vrae wat op 'n tentatiewe manier in hierdie artikel aangeraak word. Om dit te kan doen, word twee moontlike interpretasies van Coetzee se *Foe* langs mekaar geplaas: die eerste spruit voort uit 'n Freudo-Marxistiese tradisie en die tweede uit sekere aspekte van Foucault se werk. Die artikel wend 'n poging aan om te wys dat 'n volledige begrip van die sirkulasie van vertellings 'n verskuiwing van 'n analise van die Simboliek na 'n analise van die meganismes van magproduksie in narratiewe diskoers benodig. Die subjek-objek-liggaam verhouding kom dan voor as die neksus van die kwessies van narrativisering, mag en weerstand tot mag.

Summary

What does it mean to narrate? More specifically, what does *literary* narration entail? These are the questions which are tentatively broached in this article. In order to do so, two possible readings of Coetzee's *Foe* are juxtaposed, the first stemming from a Freudo-Marxist tradition and the second from certain aspects of Foucault's work. The article attempts to show that an understanding of the circulation of narratives necessitates a shift from an analysis of the Symbolic, to an analysis of the mechanisms of power production in narrative discourse. The subject-object-body relation then appears as the nexus of the questions of narrativisation, of power and of resistance to power.

Freudian Criticism; Narratology/Narrative Theory; Postmodernism; South African Literature in English

1991 The Postcolonial Other as a Problem for Political Action. 7(3/4): 228-238.

Opsomming

In hierdie artikel word gepoog om die kwessie van heterogeneïteit te bespreek deur dit enersyds te herformuleer as 'n probleem binne postkolonialistiese teorieë, en deur dit andersyds te sien as 'n vraagstuk wat ook betrekking het op die poststrukturalistiese teorieë waarop postkolonialisme gebaseer is. Heterogeneïteit loop uit op 'n dilemma vir die teoretisering van hersamestellende politieke optrede: indien die gekolonialiseerde persoon gesien word as radikaal heterogeen, is sy/hy onvermydelik óf passief en dus nie in staat tot bevrydende optrede nie, óf die diskoerse wat weerstand of emansiperende optrede toelaat, is onderworpe aan dieselfde kritiek as

die diskoerse van imperialistiese oorheersing. Waar heterogeneïteit beskou word as 'n probleem wat teoreties gehandhaaf en bevestig word, word die teorie onsamehangend. Dit is 'n gevolg van die voorwaardes waarkragtens heterogeneïteit binne dergelike teorieë sy beslag gekry het. In die laaste instansie dreig die probleem van heterogeneïteit, soos dit te voorskyn tree in postkolonialistiese teorieë, om die politieke dimensies van hierdie teorieë en van poststrukturalisme te ondermyn.

Summary
This article is an attempt to broach the issue of heterogeneity, recasting it as a problem for theories of postcolonialism, and for the poststructuralist theories on which they are based. Heterogeneity results in a dilemma for the theorising of reconstitutive political action: If the colonised person is seen as radically heterogeneous, s/he is inevitably either passive and incapable of acting for liberation, or the discourses which allow for resistance or emancipatory action are subject to the same critique as the discourses of imperialist domination. Where heterogeneity is conceived as a problem, but theoretically retained and affirmed, the theory becomes incoherent. This is a result of the terms in which heterogeneity has been cast in these theories. Ultimately the problem of heterogeneity as it emerges in theories of postcolonialism threatens to undermine the political dimension of these theories, and of poststructuralism.

Postcolonial Theory; Poststructuralism/Poststructuralist Theory

Chapman, Michael

1988 The Writing of Politics and the Politics of Writing. On Reading Dovey on Reading Lacan on Reading Coetzee on Reading ... (?). (Review Article). 4(3): 327-341.

Opsomming
Geïnisieer deur die publikasie in 1988 van Teresa Dovey se *The Novels of J.M. Coetzee* - die eerste uitgebreide studie van Coetzee se werk - staan hierdie artikel krities teenoor Dovey se totale steun op kontemporêre teorie (veral dié afgelei van Lacaniaanse psigoanalise) in haar begrip van Coetzee ten koste van die "mimetiese" uitdaging van sosiale tussentrede en betrokkenheid. Eerder as om geskiedenis te sien as 'n diskursiewe "spel van differensie" argumenteer dié artikel dat in 'n krisis vervulde Suid-Afrika (indien nie in Europese of Amerikaanse intellektuele kringe nie), dit nodig mag wees om differensie "af te sluit" en sekere groot lyne van die geskiedenis selfs dogmaties te bevestig. Dit is twyfelagtig òf Coetzee òf Dovey 'n "stem" gevind het wat op produktiewe manier die dringende dilemmas van literatuur en politiek in tydgenootlike Suid-Afrika kan aanpak.

Summary
Prompted by the publication, in 1988, of Teresa Dovey's *The Novels of J.M. Coetzee* - the first extended study of Coetzee's work - this review-essay takes issue with Dovey's total reliance, in her understanding of Coetzee, on contemporary theory (especially that derived from Lacanian psycho-analysis) at the expense of the "mimetic" challenge of social intervention and commitment. Instead of viewing history as a discursive "play of difference", the review-essay argues that in a crisis-ridden South Africa, if not in European and American intellectual circles, it might be necessary to "shut down" difference and affirm, even dogmatically, certain grand narratives of history. It is questionable whether either Coetzee or Dovey has found

a voice which can address, productively, the urgent dilemmas of writing and politics in contemporary South Africa.

Social/Cultural Theory; South African Literature in English; Review

1994 Writing Literary History in Southern Africa: The Relevance of a Social Theory. 10(3/4): 318-330.

Opsomming

Die artikel bied 'n paradigma vir die historiografiese verstaan van die verskillende kultureel-onderskeie, dog onderling verbonde, letterkundes van Suider-Afrika. In plaas daarvan om die letterkundes as afsonderlike linguisties-etniese entiteite te beskou, bevraagteken die vergelykende benadering binne die konteks van maatskaplike funksionering die gewone grense van taal, ras en genre. In die poging om 'n "enkelverhaal" te beskryf, beteken "vertaling" rofweg die toeganklik maak van een kultuur se insigte vir 'n ander, met die doel om verskil te eerbiedig terwyl dit gemeenskaplike belange uitwys as deel van 'n demokratiserende onderneming.

Summary

The article suggests a paradigm for the historiographical understanding of the several culturally distinct but interrelated literatures of Southern Africa. Instead of regarding the literatures as discrete linguistic-ethnic entities, the comparative approach contextualised within the functioning of society questions conventional boundaries of language, race and genre. In seeking to delineate a "single story", translation refers broadly to the activity of making the insights of one culture accessible to the other, the aim being to respect differences while identifying points of common concern in a democratic enterprise.

Historiography; Social Cultural Theory

Clarence, Jenny

1992 Language, Power and Voices of a University: The Role of Critical Linguistics in Curriculum Development. 8(3/4): 145-161.

Opsomming

In hierdie artikel word geredeneer dat studente wat vir die eerste maal aan 'n universiteit studeer nie net die tradisionele universiteitskonvensies en -praktyke moet begryp nie, maar ook, nog belangriker, insig moet hê in die institusionele magsrelasies wat direk betrekking het op hul posisies as studente. Daar word aangevoer dat "Learning, Language and Logic", wat 'n kredietdraende kursus vir tweedetaalsprekers vanuit verarmde opvoedkundige agtergronde is, die konteks behoort te verskaf vir die ontwikkeling van 'n kritiese respons op die universiteit en vir 'n moontlike weerlegging van sommige van die "common sense" praktyke daarvan. Daar word geredeneer dat kritiese linguistiek, wat fokus op die wyse waarop magsrelasies taalmatig geënkodeer is, een manier verskaf waarop hierdie insigte ontwikkel kan word. Die artikel beskryf 'n kritiese taalprogram wat deel was van "Learning, Language and Logic" en fokus dan op studente se reaksies op een spesifieke opdrag. Dit sluit ook 'n kort kritiek op hierdie benadering tot taalonderrig in.

Summary
This paper argues that students coming to the university for the first time need to understand, not only traditional university conventions and practices, but, more importantly, the institutional power relations which have an immediate bearing on their positions as students. It is claimed that "Learning, Language and Logic", which is a credit-bearing course for second language speakers from impoverished educational backgrounds, should provide the context for the development of a critical response to the university and for the possible contestation of some of its common sense practices. It is argued that critical linguistics, which focuses on the way in which power relations are linguistically encoded, provides one way in which these insights can be developed. The paper describes a critical language programme which was part of "Learning, Language and Logic" and then focuses on student responses to one particular task. It also includes a brief critique of this approach to language teaching.

Academic and Pedagogic Practice; Critical Linguistics

Coetser, J.L. (Johan)
1986 Die struktuur van die allegorie. 2(2): 29-40.

Summary
This discussion focuses on three aspects in the development of allegory. As a result of its religious origin, the most important allegorical codes are *travel* and *battle*. The date of origin, however, is undeterminable. Fulgentius's use of the *Aeneas* as basic pattern for his sixth century *Continentia Vergiliana* marks a further milestone in the development of allegory. During the Middle Ages, Good and Evil in allegorical moralities are portrayed ethically and didactically by symbolic characters. Etymologically, the prefix *allos* in the word *allegory* inverts the sense. The allegory thus says one thing which means something else (*allos*). Allegory is therefore primarily a modus operandi which is characterised by its infrastructure (root pattern, threshold text, the reaction of the recipient). Three types of allegory may be distinguished according to their manner of origin: personified, parallel and vertical allegory.

Opsomming
In die bespreking word drie momente in die ontwikkelingsgang van die allegorie uitgelig. As gevolg van sy religieuse onstaansbodem is die belangrikste allegoriese kodes die *reis* en die *kryg* en is 'n ontstaansdatum onbepaalbaar. 'n Verdere baken is Fulgentius se gebruik van die *Aeneas* as grondpatroon vir sy *Continentia Vergiliana* (sesde eeu). Tydens die Middeleeue word Goed en Kwaad in die allegoriese moraliteit sedelik-didakties deur sinnebeeldige karakters uitgebeeld. Etimologies keer die voorvoegsel (*allos*) in die woord *allegorie* 'n betekenis om. Die allegorie sê dus een ding wat iets anders (*allos*) beteken. Daarom is die allegorie in die eerste plek 'n modus/werkwyse wat deur sy onderbou (grondpatroon, drumpelteks, die reaksie van die resipiënt) getipeer word. Drie soorte allegorieë word, na aanleiding van die wyse waarop hul tot stand kom, onderskei: personifieerde, parallelle en vertikale allegorie.

Allegory/Allegoresis

1991 ... ek sal jou hierna verwys, maar kom ons gesels daaroor (Resensie-artikel). 7(3/4): 299-312.

Summary

Marisa Mouton's book on a semiotic approach to the theory of drama and theatre, *Dramateorie vandag* (Dramatic Theory Today, 1989), is a welcome addition to this field in Afrikaans. It meets the first requirement Carlson (1990: xii) sets for future investigations of the semiotics of theatre and drama, i.e. an investigation of the contribution of the audience, and hence the influence of the performance, on dramatic and theoretical communication. Following Carlson (1990: xiii) this article argues for an extension of Mouton's findings on "the semiotics of the entire theatre experience (as opposed to what happens on the stage or between the on-stage creation and the spectator)". The third argument is in favour of a contribution to the semiotics of "the relation of theatre of the life of which it is an imitation" (Carlson 1990:xiv). This article consequently argues for the contribution of a theory of possible worlds to the semiotics of theatre and drama.

Opsomming

Die publikasie van Marisa Mouton se *Dramateorie vandag* (1989) is 'n welkome toevoeging tot die uiters skrale voorraad van besinning in Afrikaans oor die drama- en teaterteorie op semiotiese grondslag. Die waarde van hierdie werk lê daarin dat drama- en teaterkommunikasie vanuit die perspektief van die opvoering betrag word, 'n benadering wat Carlson (1990: xii) reeds as nuut en noodsaaklik uitgewys het. Hierdie artikel bepleit meer teoretiese aandag ook vir die oorblywende twee terreine wat Carlson noem. Dit is naamlik die totale teater ervaring (wat die handeling op die verhoog of die interaksie met die gehoor uitsluit), en die invloed van moontlike wêrelde op die semiotiese kommunikasieproses (Carlson 1990: xii en xiv).

Semiotics/Semiology; Drama Theory; Review

Coetzee, Ampie

1994 South African Literature and Narrating the Nation. 10(3/4): 279-301.

Opsomming

Kan mens praat van 'n "Suid-Afrikaanse (Nasionale) letterkunde"? Sou die politieke konstruk van "een nasie" uitgebrei kon word tot die lees van die verskeie letterkundes in Suid-Afrika as een teks? 'n Epistemologie is nodig. Die vorme van kennis geïdentifiseer deur Michel Foucault vir die sewentiende en agtiende eeue is relevant tot die skepping van die eerste tekste in Suid-Afrika deur Europese skrywers. Die konsep nasie en nasieskap word kortliks ondersoek, sowel as die verskeie taaldiskoerse hier op die oomblik. Skrif en teks, die tekenpraktyke van betekenaar en representasie, veral met betrekking tot die reisbeskrywing en die sendingteks, kan as seminaal beskou word. Kan ons in hierdie vroeë geskrifte die genealogie van Suid-Afrikaanse letterkundes vind, en die skepping van 'n nasie? Verskillende moontlikhede moet in ag geneem word by die skryf van 'n "Geskiedenis van die Suid-Afrikaanse letterkunde", maar veral Benedict Anderson se siening dat die skep van 'n nasie ook die narratief daarvan is, en Homi K. Bhabha se konsep van tekste as nasionale narratiewe. Hier ontstaan die kwessie van diskontinuïteite, waar kolonialisme en sendingaksies as tekstuele indringing as moontlike voorbeelde voorgestel word.

Summary
Can one talk of a "South African (National) Literature"? Should the political construct of "one nationship" be extended to reading the various literatures in South Africa as one text? An epistemology will be necessary. The forms of knowledge identified by Michel Foucault for the seventeenth and eighteenth centuries are relevant to the first texts created in South Africa by European writers. The concept of nation and nation-ness is investigated briefly, as well as the various language discourses present at the moment. Writing and the text, the signifying practices of signifier and representation, especially regarding travel writing and missionary texts can be seen as seminal. Can we find in these early writings the genealogy of South African literatures, the creation of a nation? Various possibilities have to be taken into account in the writing of a "History of South African Literature", but especially Benedict Anderson's view that the creation of a nation is the narrating of a nation, and Homi K. Bhabha's concept of texts as national narratives. In this regard the matter of discontinuity arises where colonialism and the missionary enterprise as textual intrusions are posed as possible examples.

Historiography; Postcolonial Theory; Discourse Theory/Meaning Theory

Cook, Méira

1990 Silence and the Speaking Symptom: A Lacanian Account of "Black Wedding" by I.B. Singer. 6(1/2): 134-145.

Opsomming
Aangesien daar geen psigoanalitiese ondersoek van die strukture van taal en stilte in Isaac Bashevis Singer se verhale bestaan nie, het ek probeer om 'n toereikende raamwerk vir so 'n studie te verskaf. Die verhaal is gekies weens die tekstuele belang daarvan as 'n rekord van psigose, asook vir die formele ooreenkoms daarvan met meer konvensionele psigoanalitiese gevallebeskrywings. Deur 'n studie van Lacan se ontwikkelingstadia (imaginêr, spieël, simbolies) het ek probeer verduidelik hoe die vroulike protagonis se weerstand teenoor taal, en haar gevolglike mislukking om die simboliese te bereik, psigotiese hallusinasies tot gevolg het. Die subjek se mislukking tot simbolisering is eksplisiet gekoppel aan haar onderdanige posisie in 'n rigiede patriargale samelewing.

Summary
Since no psycho-analytic examination of the structures of language and silence in Isaac Beshevis Singer's tales exists, I have tried to provide an adequate framework for such a study. The story was chosen for its textual significance as a record of psychosis, as well as for its formal similarity to more conventional psycho-analytic case histories. Through a study of Lacan's developing stages (imaginary, mirror, symbolic) I have attempted to explain the female protagonist's resistance to language and her consequent failure to achieve symbolisation, resulting in psychotic hallucinations. The failure of symbolisation on the part of the subject is explicitly linked to her subservient position in a rigidly patriarchal society.

Feminist Theory; Psycho-analysis

Cronjé, J.V.

1993 Dionusios van Halikarnassos (10 v.C.) en Gérard Genette (1972): tyd. 9(3/4): 396-407.

Summary

It is generally accepted that Genette, in particular, should receive credit for the systematic description of the narratological principle of time (order, duration and frequency). This article reveals that the narratological principles of order and duration were actually already employed by a literary critic, Dionysius of Halicarnassus, about 2 000 years ago. He adapted the rhetorical system of his time to evaluate narrative texts, specifically for evaluating the history of the Peloponnesian war (431-404 B.C.) as depicted by Thucydides (460-400 B.C.). According to Dionysius, chronology should be upheld in the text, but *prolepsis* and *analepsis* are unavoidable when incidents occurring in one place are described first followed directly by the description of a simultaneous occurrence elsewhere. Dionysius maintained that the significance of an historical incident determined the length of the text devoted to it. Insignificant incidents should be omitted from the text, while important incidents should be allotted the space they merit. The manner in which narrative principles were applied was, however, strongly influenced by three factors namely, the fact that Dionysius' narrative system formed part of his comprehensive rhetorical system; the fact that he applied the principles to historical material; and thirdly, the fact that Thucydides' works were meant to be read aloud.

Opsomming

Die sistematiese beskrywing van die narratologiese beginsel van tyd (volgorde, duur en herhaling) word tot die krediet van veral Genette gereken. In hierdie artikel word aangetoon dat volgorde en duur as narratiewe beginsels reeds bykans 2 000 jaar gelede deur 'n literêre kritikus, Dionusios van Halikarnassos, gebruik is. Dionusios pas die retoriese stelsel van sy tyd aan vir die evaluering van narratiewe tekste, spesifiek Thukidides (460-400 vC) se weergawe van die historiese oorlog tussen Athene en Sparta (431-404 vC). Volgens Dionusios moet chronologie gehandhaaf word in die teks, maar *prolepsis* en *analepsis* is 'n noodwendigheid wanneer gebeure wat by een plek plaasgevind het, eers beskryf word, en daarna 'n gelyktydige gebeurtenis by 'n ander plek. Dionusios stel dit dat die belangrikheid van 'n historiese insident die teksduur bepaal. Onbelangrike insidente word uit die teks weggelaat, terwyl meer tekstyd aan belangrike insidente afgestaan word. Drie sake het egter 'n belangrike invloed op die wyse waarop die narratiewe beginsels toegepas word: die feit dat die narratiewe stelsel van Dionusios deel uitmaak van sy omvattende retoriese stelsel; die feit dat hy dit toepas op historiese materiaal; en laastens, die feit dat die werk van Thukidides geskryf is met die doel om voorgelees te word.

Narratology/Narrative Theory; Rhetoric

Crous, Marius

1990 Komas uit 'n bamboesstok: enkele Freudiaanse perspektiewe. 6(1/2): 126-133.

Summary

In this article D.J. Opperman's last volume of poetry, *Komas uit 'n bamboesstok*, is examined by using a Freudian reading strategy. Two texts in particular were examined, viz. "My Pappa vra lastige vrae" and "My vrou die koop 'n bobbejaan". These

texts were chosen to illustrate the poetic expression of Freud's stages of infantile sexuality as experienced by the convalescing man in a state of regression and to illustrate the Freudian myth of penis envy, seen from a feminist viewpoint. The latter is undertaken with theoretical reference to Juliet Mitchell and Karen Horney.

Opsomming

Diê artikel ondersoek D.J. Opperman se laaste digbundel, *Komas uit 'n bamboesstok*, met behulp van 'n psigoanalitiese Freudiaans-georiënteerde leesstrategie. Twee spesifieke tekste wat gelees word, is "My Pappa vra lastige vrae" en "My vrou die koop 'n bobbejaan". Hierdie tekste is onder meer geselekteer om twee bepaalde Freudiaanse konsepte te illustreer, naamlik die stadia van infantiele seksualiteit soos beleef deur die herstellende man in die teks, asook die Freudiaanse penisnyd-mite, deels gesien vanuit 'n feministiese invalshoek met teoretiese verwysing na Juliet Mitchell en Karen Horney.

South African Literature in Afrikaans

Crowhurst-Bond & Griseldis, W.

1986 The Language of Violence in Alfred Döblin's Novel *Berlin Alexanderplatz* and its Translation in English. 2(1): 58-71.

Opsomming

Die artikel konsentreer op die taal van geweld as realiteit in die roman *Berlin Alexanderplatz* van die skrywer, Alfred Döblin, asook die vertalingsprobleme wat opduik as 'n mens dit in Engels, 'n taal met sy eie geritualiseerde kodestelsels en aksiestelsel, ideologieë en kulturele assosiasies en tekens, wil vertaal. Tradisionele beelde in die vorm van metafore en personifikasie is min of meer oordraagbaar, maar daarbenewens werk Döblin ook met sangmotiewe wat d.m.v. assosiasies dien as versterking van die tekens van geweld en aggressie wat eie is aan alledaagse taalgebruik.

Hierdie motiewe is outonome beelde van gesubstantiveerde beeldrykheid waarna die ander beelde en metafore verwys. Die assosiatiewe velde is baie spesifieke manifestasies van die historiese ondervinding van die Duitse taal, terwyl soortgelyke kodifikasies en gemeenskaplikhede en tiperings wat inherent aan Engels is, met ander funksies en tiperings verbind is. Die probleem waarmee die vertaler opgesaal is, is om die kode wat deurgaans gebruik word te vind voordat daar met die vertaling begin word.

Summary

The article concentrates on the language of violence as the novel *Berlin Alexanderplatz* by the German author Alfred Döblin manifests it, and the difficulties of translating these signs into the English language which has its own ritualised codes of action, ideologies and cultural associations as signs. Traditional imagery in the form of metaphor or personification is more or less transferable, but next to this Döblin works with song motifs which by means of association underpin the signs of violence and aggression inherent in everyday language. These motifs are autonomous images of substantiated figurativeness, to which the other images and metaphors are referred. The associative fields are very specific manifestations of the historical experience of the German language, whereas similar codifications, conventionalisations and typifications inherent in the English language are linked to different functions and significations. As a result the problem arises for the translator that, before actually starting to translate the novel, the code operating throughout has to

be found.

Semiotics/Semiology; Translation Theory

Daugherty, Jill

1985 *Narrative Discourse Revisited*: A Synopsis of Gérard Genette's *Nouveau Discours du Récit*. 1(2): 59-66.
Geen opsomming/No summary

Narratology/Narrative Theory

Daymond, M.J.

1988 Buchi Emecheta, Laughter and Silence: Changes in the Concepts "Woman" and "Mother". 4(1): 64-73.
Opsomming
Aangesien vroue praat of skryf vanuit 'n andosentriese taal, is die moontlikheid om los te kom uit die houvas van konsepte wat deur daardie taal afgedwing of uitgedruk word, belangrik vir feministe. Emecheta se romans toon dat die oorheersing van taal ondermyn kan word deur die gedeelde gelag van vrouens of deur hulle keuse vir stilte.

Summary
As women must speak or write from within an androcentric language, the possibilities for loosening the hold of concepts imposed by and expressed in that language are important to feminists. Emecheta's novels show that the dominance of language may be subverted by the shared laughter of women or by their chosen silence.

Feminist Theory; African Literature in English

1993 Seizing Meaning - Language and Ideology in the Autobiographies of Ellen Kuzwayo and Emma Mashinini. 9(1): 24-35.
Opsomming
Outobiografie ontbloot die manier waarop die sin van 'n lewe in taal gekonstrueer is. Hierdeur, en deur die skrywer se interaksie met kulturele kodes, dra dit by tot die skep van dié begrip waarop 'n gemeenskap kan berus. Om egter betekenis te skep vanuit die taal van die verdrukker sou die onderwerp tegelyk kon bedreig en bemagtig. Die betekenis wat Kuzwayo en Mashinini kies as hulle hulleself voorhou as vroue en moeders in hulle biografieë, lê die probleme van lewe en skryf tussen twee kompeterende, maar ongelyke kulturele kodes bloot. Hulle skrywe gee 'n blik op die manier waarop gesinsverhoudinge nuwe krag gegee word: die kreatiewe teenstand teen hegemonie, wat westerse vroueskrywers en teoretici najaag in die aanbiedingsprosesse van outobiografieë, tree te voorskyn in die lewe soos uitgebeeld in swart vroue se outobiografieë.

Summary
Autobiography, in exposing how the meaning of a life is constructed in language and through the writer's interaction with cultural codes, helps in creating the understanding on which a society may be built. But making meaning from within an oppressor's language may imperil as well as empower the subject. The meanings

chosen by Kuzwayo and Mashinini as they present themselves as wives and mothers in their autobiographies, expose the problems of living and writing between two competing but unequally matched cultural codes. Their writing also affords glimpses of how family relationships are being given new force: the creative resistance to hegemony, which western women writers and theorists have sought in the presentational processes of autobiography, may be seen to be occurring in the life depicted in black women's autobiographies.

Feminist Theory; South African Literature in English; Autobiography

De Beer, C.S.

1985 Representasie en disseminasie. 1(3): 1-9.

Summary

A study of the works by Jacques Derrida inevitably leads to a reflection on the foundations of Western culture, foundations that are full of cracks: institutions are shattered; key concepts are questioned. Can anything be done about such a crisis? In this context Derrida becomes relevant. He is not concerned about the cracks in the foundations but questions the very possibility of foundations.

As opposed to the classical philosophic view saturating all facets of Western culture, viz. that foundations are determinable because they can be represented or made present as meaningful while the represented meaning can be appropriated and possessed, Derrida states that foundations are not determinable because of reading and writing between the lines, between words, in the margins as well as within the gaps between tests, and such dissemination of meaning comes to a radical dispossession of meaning. As against the homogeneity of the metaphysics of presence there is a heterogeneity of traces which indicates the simultaneity of presence and absence. Instead of the appropriation of represented meaning there is dispossession due to disseminated meaning. Dissemination, unlike representation, does not depart from meaning but makes it possible.

This reading and writing operation is called deconstruction. Deconstruction can be totally ignored as irrelevant or it can be embraced as an interesting fashion or as an apparent ally of the ideologue or as an adventurous methodological renewal. As a matter of a fact, however, it emanates as a profound challenge to imaginative participation in a radical philosophic movement with a new mode of thinking about "man" and "world".

Opsomming

Die bestudering van die werke van Jacques Derrida lei onvermydelik tot nadenke oor die grondslae van die Westerse kultuur. Dit is grondslae vol krake: instellinge lê aan skerwe; sleutelbegrippe word betwyfel. Kan iets aan hierdie krisis gedoen word? In hierdie verband is Derrida relevant. Hy vra nie na die krake in die fondament nie, maar bevraagteken die fondament self.

Teenoor die klassieke filosofiese opvatting, wat alle fasette van die Westerse kultuur deurdrenk, nl. dat grondslae bepaalbaar is omdat dit as sinvol gerepresenteer of aanwesig gestel word en die gerepresenteerde sin daarvan toegeëien en besit kan word, stel Derrida dit dat die grondslae nooit bepaalbaar is nie omdat daar altyd ook tussen die lyne, tussen die woorde en in die kantlyne, ook binne die gapings tussen tekste gelees en geskrywe word, sodat hierdie disseminasie van sin 'n vorm van onteiening is. Teenoor die homogeniteit van die metafisika van aanwesigheid is daar 'n heterogeniteit van spore wat daarop dui dat sin tegelyk aanwesig en afwesig is. In

plaas van die toe-eiening van gerepresenteerde sin is daar onteiening vanweë gedissemineerde sin. Disseminasie, anders as representasie, beweeg nie weg van betekenis nie, maar maak dit moontlik.

Hierdie lees- en skryfoperasie word dekonstruksie genoem. Dekonstruksie kan geheel en al geïgnoreer word as irrelevant, òf as 'n skynbare bondgenoot vir die ideoloog òf as 'n avontuurlike metodologiese vernuwing. Ten diepste kom dit egter neer op 'n uitdaging tot verbeeldingryke deelname aan 'n radikale filosofiese beweging met 'n nuwe denkwyse oor "mens" en "wêreld".

Deconstruction

1987 Lacan as Reader. 3(3): 8-22.

Geen opsomming/No summary

Psycho-analysis

Degenaar, Johan

1990 Marxism and Deconstruction. 6(3): 164-172.

Opsomming

In hierdie artikel word sommige van die ooreenkomste en verskille tussen Marxisme en dekonstruksie bespreek. Dit word gedoen deur te kyk na die verskillende maniere waarop binne hierdie paradigmas terme soos teks, geskiedenis, politiek en rewolusie beskou word. Met behulp van voorbeelde word aangedui hoe dekonstruksie in al hierdie gevalle daarin slaag om 'n ruimer betekenis aan die betrokke woorde te gee. Die belangrikste verskille tussen die twee standpunte hou verband met die volgende teenstellinge: die metode van verklaring teenoor die strategie van ironie; totalisering (omdat die sleutel tot die geheim van die geskiedenis ontdek is) teenoor pluralisering (omdat die geldigheid van verskillende invalshoeke tot die verstaan van 'n teks aanvaar word); program van rewolusionêre handeling teenoor transformatiewe strategie wat daarin slaag om van rewolusionêre denke 'n voortgaande aktiwiteit te maak en wat dus nooit op finaliteit aanspraak kan maak nie.

Summary

In this paper some similarities and differences between Marxism and deconstruction are explored. This is done by looking at the different ways terms such as text, history, politics and revolution are used within these two paradigms. In all these cases it is shown that deconstruction succeeds in producing a broader frame of reference. The crucial differences between these paradigms are the following: the method of explanation differs from the strategy of irony; totalisation (based on the assumption that the key to the mystery of history has been discovered) differs from pluralisation (based on the assumption that a variety of approaches to a text is possible); and the programme of revolutionary action differs from a transformative strategy which succeeds to transform revolutionary thinking into a continuous activity and which can therefore never claim finality.

Deconstruction; Marxist Literary Theory

De Jong, Marianne

1987 The Political Letter: A Feminist Reading. 3(3): 52-70.
Geen opsomming/No summary

Feminist Theory

1988 Representasie as tekstuele ideologie in *'n Ander land* van Karel Schoeman: Lees as dissent. 4(2): 174-195.

Summary
Reading as dissent refers to the literary phenomenon that fiction is dependent on meaning productive mechanisms. These mechanisms can be described more closely with reference to deconstructive procedures: they are those textual formulae which produce autonomous units of meaning in a text. The following meaning units in *'n Ander land* are being scrutinized: a historical time and place (Bloemfontein); the observation and experience of landscape; the implicit narrative voice; focalisation; subjective experience as the actual medium of textual focalisation. Fiction is not simply the other side of textual meaning productive mechanics or textualisation, but works in alliance with textual mechanisms to create a double reading practice in which one reading is suppressed to allow for the other. Therefore the reader can interpret *'n Ander land* as stating that the white experience of Africa can only be relayed in the form and by means of white experience itself. Following not the fiction, but fiction's dependence on textual mechanisms he may read that subjective experience has to exclude the "otherness" of the "Other" in order to come across as natural. This allows for a reading of *'n Ander land* as justification of subjectivity as such. This can be proved with reference to the deconstruction of textual mechanisms. Each fictive unit of meaning proves to be a metaphor which technically implies closed and natural meaning. However, if subjectivity and the experience of the "ander land" are meaning productive metaphors, then they can also be termed ideological since they aim at maintaining illusionary meaning. In this sense the representation of the "ander land" by means of Versluis's subjective experience can be termed ideological. Finally, if fiction can neither avoid nor deny its own ideologisation, then the place is cleared for dissentative reading since the latter expresses a sensitivity for illusionary meaning creation in the present socio-political situation.

Opsomming
Lees as dissent hang saam met die verskynsel dat fiksie berus op betekenisskeppende meganismes. Hierdie meganismes kan met behulp van dekonstruksie beskryf word as enige formule wat geslote betekenisse in die teks skep. In *'n Ander land* word die volgende meganismes ontleed: 'n historiese plek en tyd (Bloemfontein); die landskap wat waargeneem en ervaar word; die implisiete vertellerstem; die fokalisasie; subjektiewe ervaring as eintlike fokalisasie van die vertelling. Daar word aangetoon dat "fiksie" nie die keerkant van tekstualisering is nie, maar dat fiksie en tekstualiseringsmeganismes twee verskillende leeswyses aan die gang sit waarby die een leeswyse die ander een onderdruk. As gevolg daarvan lees die leser van *'n Ander land* sáám met die verhaal ook dat die blanke ervaring van Afrika net as blanke ervaring oorvertel kan word. Hy lees onbewustelik dat subjektiewe ervaring noodwendig die "andersheid" van die "Ander" uitsluit om subjektiewe ervaring te kan wees. Daarom kan *'n Ander land* gelees word as stelling oor die geldigheid van geslote subjektiwiteit as sodanig. Die dekonstruksie van tekstualiseringmeganismes maak so 'n afleiding moontlik. Elke fiktiewe betekeniseenheid word ontleed om sy

metaforiese aard aan te dui. As subjektiwiteit en die ervaring van die "ander land" metafore van betekeniseenheid is, dan is hulle terselfdertyd ideologies omdat hulle probeer om bepaalde illusionêre betekenisse in stand te hou. In hierdie sin is die representasie van die "ander land" d.m.v. die subjektiewe ervaring van Versluis ideologies. As fiksie sy eie geïdeologiseerheid nie kan ontwyk of ontken nie, dan regverdig dit 'n dissentatiewe lees deur lesers wat bewus is van valse betekenisskeppings in heersende sosiopolitiese omstandighede.

Discourse Theory/Meaning Theory; South African Literature in Afrikaans

1989a Introduction to Special Issue on J.M. Coetzee's *Foe*. 5(2): 105-118.
Geen opsomming/No Summary

Discourse Theory/Meaning Theory; Feminist Theory; Marxist Literary Theory; South African Literature in English

1989b Shorter Papers and Discussion at the Seminar on *Foe*. 5(2): 215-231.
Geen opsomming/No summary

Marxist Literary Theory; South African Literature in English

1989c Moving into Other Worlds but not into Action - Gayatri Spivak's Deconstructivist Marxist Feminist Readings (Review Article). 5(3/4): 361-379.
Geen opsomming/No summary

Deconstruction, Marxist Literary Theory; Review

1994 A Politics or an Ethics of Writing? (Review Article). 10(2): 227-237.
Geen opsomming/No summary

Discourse Theory/Meaning Theory; South African Literature in English; Review

De Kock, Leon

1987 Literature, Politics and Universalism: A Debate between Es'kia Mphahlele and J.M. Coetzee. 3(4): 35-48.
Opsomming
'n Debat word gekonstrueer op die terrein van Suid-Afrikaanse literêre estetiek tussen Es'kia Mphahlele se "Afrika humanisme" en J.M. Coetzee se postmodernistiese praktyk. Die "probleem" van skeppende skrywe in Suid-Afrika gekoppel aan politieke faktore, is die bindende faktor tussen die twee skrywers. Mphahlele sien 'n waardeverskil tussen "lokale" en "transendentale" vorme van uitdrukking. Sy argument is dat politieke begrensings Suid-Afrikaanse skrywe tot die "tirannie van plek" beperk. Coetzee weer, beskou die lokale/universele polariteit as 'n ideologies gelaaide konstruksie waarbinne 'n sekere orde van terme werkbaar is. Vir Coetzee

moet politiek eerstens op die vlak van die politiek van skrywe gehanteer word, terwyl Mphahlele die "probleem" van politiek buite die sfeer van taal situeer.

Summary
'n Debate is constructed in the field of South African literary aesthetics between Es'kia Mphahlele's "African Humanism" and J.M. Coetzee's Post-modernist practice. The two writers are linked by their approach to the "problem" of creative writing in South Africa in relation to political factors. Where Mphahlele makes a distinction of value between "local" and "transcendental" forms of expression, arguing that political constraints prevent South African writing from transcending the "tyranny of place", Coetzee regards the local/universal polarity as an ideologically loaded construct within which a certain order of terms is subservient. For Coetzee, dealing with politics must first be addressed at the level of the politics of writing while Mphahlele situates the "problem" of politics outside the sphere of language.

Discourse Theory/Meaning Theory; Social/Cultural Theory; South African Literature in English

1992 English and the Colonisation of Form. 8(1/2): 33-54.

Opsomming
In hierdie artikel word die vraag aan die orde gestel of formele prosedures van kolonisasie wat gedurende die negentiende eeu gegenereer is, gereproduseer is in die oorname deur sommige kritici van swart Suid-Afrikaanse letterkunde van die implisiete veronderstelling dat die oorgelewerde generiese vorme van "imaginative literature" die basis behoort te vorm van wetenskapsbeoefening en ondersoek. Daar word in die artikel aan die hand gedoen dat die konteks van "Engels" en "letterkunde" gesoek behoort te word in die breër tekenpraktyke van kolonialisme, en daar word gepoog om die breër konteks te beskryf waarbinne swart subjekte van sendingonderwys verplig was om oor hulle identiteit te onderhandel in terme van 'n beskawende kolonialisme wat gegrond is in Engels as 'n meesterdiskoers.

Summary
This article poses the question whether formal procedures of colonisation generated in the nineteenth century have been reproduced in the adoption, by critics of black South African literature, of the implicit assumption that the received generic forms of "imaginative literature" should form the basis of scholarship and enquiry. The article suggests that the context of "English" and "literature" should be sought in the broader signifying practices of colonialism, and seeks to describe the wider context in which black subjects of missionary teaching were compelled to negotiate identity in terms of a civilising colonialism founded in English as a master-discourse.

Discourse Theory/Meaning Theory; Postcolonial Theory

De Lange, A.M.

1991 Evaluating Evaluation Strategies: A South African Case Study. 7 (2): 164-175.

Opsomming
Die onlangse debat tussen Stephen Watson en Andries Oliphant in *The Weekly Mail* (April-Mei 1989) onderstreep weereens dat die kontingensie van waardeoordele, tesame met die kompleksiteit van 'n diverse aantal literêre teorieë die ontwikkeling

van 'n metodologie noodsaak wat enersyds 'n totale ineenstorting van kritiese diskoers sal verhoed, en andersyds die literêre historikus in staat sal stel om vanuit 'n deeglik filosofies-gefundeerde basis die subjektiewe waardeoordele op 'n bepaalde tydstip te identifiseer, klassifiseer en evalueer. Hierdie artikel ondersoek die metodologiese moontlikhede soos geïmpliseer deur Shusterman se analise van die logiese status van waardeoordele deur 'n kritiese ontleding van die evalueringstrategieë wat deur Watson en Oliphant in hulle onderskeie resensies van *SA in Poetry/SA in poësie* gebruik word.

Summary
The recent polemic sparked off by the debate between Stephen Watson and Andries Oliphant in *The Weekly Mail* (April-May 1989) underscores the fact that the contingency of value judgments coupled with the complexities of a diverse number of critical theories make it imperative to develop a methodology which will prevent a breakdown in critical discourse and enable the literary historian to identify, classify and evaluate the subjective value judgments at a particular point in time from a sound philosophical basis. This paper explores the methodological possibilities implied by Shusterman's analysis of the logical status of value judgments by an examination of the evaluative strategies employed by Watson and Oliphant in their respective reviews of *SA in Poetry/SA in poësie*.

Academic and Pedagogic Practice; Aesthetics; South African Literature in English; South African Literature in Afrikaans

Delaporte, J.P.

1986 Écriture and Language Reform. *2*(3): *26*-31.

Opsomming
Hoewel dit dikwels verkeerdelik as 'n semiotiese geskrif gelees word, verwerp Barthes se *S/Z* veralgemenings oor semantiek. Dit bied 'n nuwe teorie oor sintaksis wat gesien word as 'n herskrywing van 'n teks om referensiële middele uit te lig. Die resultaat is 'n implisiete teenstelling tussen ooglopende en latente vlakke van semantiese organisasie. Barthes se verduideliking van lg. vlak word vergelyk met die skrywers wat verbind word met die metafisiese kritiek, gekoppel aan die formele logika. Die betrokke sintaksis word behandel en 'n alternatiewe metode om dit te ondersoek word voorgestel, gebaseer op die werk van Quine en Foucault.

Summary
Often misread as a document of semiotics, Barthes's *S/Z* rejects every concern with generalisation of semantics in favour of a novel theory of syntax. This latter is construed as a rewriting of a text in order to foreground syntactical rather than semantical referential devices. The result is an implicit contrast between a manifest and a latent level of syntactic organisation, showing realism to be the corrigible result of a semantic/referential organisation designed to deny its overdetermination by a syntactic order. Barthes's attempt to elucidate latent syntactic order is compared to identical procedures in the writers associated with the critique of metaphysics in the name of formal logic. Every attempt to deploy reading to the end of foregrounding latent syntactical devices is argued to be inescapably imbricated in an idealisation of the object language. The syntax thus elaborated is won at the expense of effacing the material coordinates of the signifier which it organises. An alternative mode of investigating latent syntactical properties, which is neither semiological nor

reconstructionistic, is required. Such a procedure may be found outlined in the work of Quine and of Foucault.

Écriture; Semiotics/Semiology

De Reuck, Jenny (J.A.)

1986 A New Voice in Narrative. 2(2): 41-56.

Opsomming

Hierdie artikel is 'n poging om 'n narratologiese gebied te definieer waarvoor daar tot dusver geen bevredigende ontologiese definisie geformuleer is nie.

Hoewel die klem op die sogenaamde "onbetroubare" eerstepersoonsverteller val, word die implisiete outeur as begripskategorie in twyfel getrek, maar op 'n wyse wat die bestaansmodus van hierdie narratologiese begrip wil toelig eerder as om dit te verwerp.

In aansluiting by narratologiese ondersoeke deur teoretici soos Stanzel en Genette word sekere tekstuele tekens beskryf wat die leser se aandag op die bestaan van 'n "immanente" stem in die teks vestig. Die sg. ironiese vertelperspektief van die implisiete outeur word verhelder wanneer dit gesien word as die bestaansmodus van 'n verwikkelde aktiwiteit wat herlei kan word na 'n immanente narratiewe stem. Ten spyte van 'n oënskynlike ontwykendheid en "afwesigheid" is hierdie stem konkreet aanwysbaar.

Summary

This article is an attempt to define an area of narratological interest that has, until now, remained somewhat blurred ontologically.

Although the focus is on so-called "unreliable" first person narration, it challenges, in essence, the concept of the implied author but, in doing so, seeks to amplify and explicate the mode of being of such a narratological concept rather than to jettison it altogether.

The postulation of indices in the text that alert the reader to the presence of an "immanent" voice is meant to supplement the contributions made to the study of narrative by such analysts as Stanzel and Genette. What is often loosely referred to as the "ironic mode" of the implied author can be seen with more clarity to be the mode of being of a complex activity that is grounded in an elusive, but no less tangible for all its "absence", immanent narrative voice.

Narratology/Narrative Theory

1988 Race and Gender: A Study of the Artistic Corruption of Perceval Gibbon's *Souls in Bondage*. 4(1): 38-48.

Opsomming

In hierdie referaat word die "werk-ideologie" wat *Souls in Bondage* struktureer, ondersoek met besondere verwysing na die seksistiese en rassistiese aard daarvan. Daar word aangevoer dat - binne die konteks van resepsie - die noodsaaklike samewerking van die leser ten einde dit moontlik te maak dat die drama in die aangebode wêreld van die werk in die "presentasieproses" voldoende gerealiseer word, ondermyn word.

Summary

The paper analyses the informing "work-ideology" of *Souls in Bondage*, engaging

especially with its sexist and racist cast, and argues in effect that, within the context of reception, the necessary co-operation required of the reader for the presentational process to render adequately the drama of its presented world is vitiated.

Narratology/Narrative Theory; Southern African Literature in English

1990 Etching "inconscience": Unreliability as a Function in Narrative Situations. *6*(4): 289-303.

Opsomming

Die artikel neem as vertrekpunt Henry James se nosie van "inconscience", of, soos Booth dit later sou noem, onbetroubaarheid, as 'n funksie van die bemiddelaar in narratiewe situasies. Dit verken die literêre etiologie van die konsep en ondersoek prakties die parameters waarbinne sulke vertellers geplaas word. In die gevolgtrekking word 'n moontlike tipologie van "inconscient" vertellers aan die hand gedoen, waarop toekomstige narratologiese eksegese gebaseer sou kon word.

Summary

The article takes as its point of departure Henry James's notion of "inconscience" or, as Booth was later to call it, unreliability, as a function of the mediator in narrative situations. It explores the literary etiology of the concepts and illuminates by praxis the parameters within which such narrators are placed, offering in the conclusion a typology of "inconscient" narrators which may form the basis of subsequent narratological exegesis.

Narratology/Narrative Theory

1993 "Ways of Worldmaking": A Study of Narrative Transmission in Henry James's *The Aspern Papers*. 9(3/4): 355-370.

Opsomming

In hierdie referaat word argumenteer dat die begrip van modaliteit - veral wanneer dit in die sogenaamde onbetroubare homodiëgetiese vertelling ontplooi word - essensieel 'n begrip van die referensiële funksies van taal vereis. Hierdie funksies, wat dikwels deur implisering vervul word en wat volgens Goodman voorbeeldgevalle is, skep die "wêrelde" waarvan die kenbaarheid 'n veronderstelling word wat ons houvas op die relevante modaliteit bevestig. James se novelle, *The Aspern Papers*, bied 'n komplekse vorm van sodanige verhalende oordrag: een wat, volgens my redenasie, net gedeeltelik verhaalbaar sal bly sonder die ontplooiing van die teks se inherente postulate soos voorgestel deur die teoretiese eksposisie van die ironiese modaliteite van onbetroubare homodiëgetiese vertelling in hierdie referaat.

Summary

In this paper I argue that an understanding of modality - especially when deployed in so-called unreliable homodiegetic narration - essentially requires an understanding of the referential functions of language. These functions, often performed by *implications* and, in Goodman's terms, "exemplifications", create the "worlds" whose cognisability becomes a presupposition upon which our grasp of the relevant modality is predicated. James's novella, *The Aspern Papers*, offers a complex form of such a narrative transmission; one that would remain, I argue, only partially recoverable without the deployment of the text's immanent postulates proffered by my theoretical

exposition of the ironic modalities of unreliable homodiegetic narrative.

Narratology/Narrative Theory

Dircksen, Marianne

1993 Tacitus se *Historiae* I, 1-50: Enkele narratiewe aspekte. 9(3/4): 384-395.

Summary

In this article it is maintained that, despite the scepticism of some traditional philologists, narratology does provide an effective method which can lead to a fresh interpretation of Greek and Roman historiography. The relevant narratological concepts are defined, and the theoretical framework is briefly explained. The analysis of Tacitus' *Historia Book I,* chapters 1-50, provides a practical illustration. Only two textual aspects, namely time and characterisation, are discussed in the analysis. The interpretation of the results of the narratological description shows clearly that, because of Tacitus' rhetorical training, there is a dimension to his work which cannot be fully verified from other sources. The text demands from the reader the construction of the "unwritten" text. The narratological reading brings new appreciation for the *Historiae* as a work with real literary merit.

Opsomming

In hierdie artikel word aangevoer dat die narratologie, ondanks die skeptisisme van sommige tradisionele filoloë, wel 'n effektiewe metode bied wat kan lei tot 'n vars interpretasie van die Griekse en Romeinse historiografie. Die relevante narratologiese begrippe word omskryf en die teoretiese raamwerk kortliks uiteengesit. Die analise word onderneem aan die hand van slegs twee tekstuele aspekte, naamlik tyd en karakterisering. Die vertolking van die resultate wat die narratologiese beskrywing oplewer, toon duidelik dat die skoling wat Tacitus in die retoriek ontvang het, 'n dimensie aan sy werk verleen het wat nie uit ander bronne volledig kontroleerbaar is nie. Die teks vereis van die leser die konstruksie van die "ongeskrewe" teks. Die narratologiese lees van die teks bring nuwe waardering vir die *Historiae* as 'n werk met ware literêre meriete.

Narratology/Narrative Theory

Dovey, Teresa

1988 Allegory vs Allegory: The Divorce of Different Modes of Allegorical perception in Coetzee's *Waiting for the Barbarians*. 4(2): 133-143.

Opsomming

In hierdie artikel word die wyse waarop Coetzee die allegorie in sy romans uitdruk, geplaas in die konteks van die kontemporêre vertolking van die allegorie. Dit word gedoen deur die opsporing van raakpunte tussen *Waiting for the Barbarians* en die allegorieteorieë soos dit vergestalt word in die kontemporêre opvattings van Walter Benjamin se *The Origin of German Tragic Drama*, deur Paul de Man in "The Rhetoric of Temporality", asook deur die psigoanalitiese teorie van Lacan. Daar word voorgestel dat die allegorie 'n paradigma vorm vir interpretasie, en dat in *Waiting for the Barbarians* 'n "Benjaminiaanse" begrip van die allegorie dien as 'n middel tot die verbetering van 'n "Hegeliaanse" begrip daarvan, wat neig om

beslissende betekenisse te bied, en om 'n relatief stabiele verband te bewerkstellig tussen die allegoriese betekenaar en die buitetekstuele realiteit.

Summary
In this paper the allegorical mode of Coetzee's novels is situated in the context of contemporary constructions of allegory. This is done by tracing the points of intersection between *Waiting for the Barbarians* and those theories of allegory produced by contemporary readings of Walter Benjamin's *The Origin of German Tragic Drama*, by Paul de Man in "The Rhetoric of Temporality", and by Lacanian psycho-analytic theory. It is suggested that allegory constitutes a paradigm for interpretive practice, and that in *Waiting for the Barbarians* a "Benjaminian" mode of allegorical perception acts as a corrective to an "Hegelian" mode of allegorical perception, which tends to offer definitive meanings and to posit a relatively stable connection between the allegorical signifier and extra-textual reality.

Allegory/Allegoresis; Psycho-analysis; South African Literature in English

1989 The Intersection of Postmodern, Postcolonial and Feminist Discourse in J.M. Coetzee's *Foe*. 5(2): 119-133.

Opsomming
Hierdie artikel is 'n gekondenseerde weergawe van die finale hoofstuk van *The Novels of J.M. Coetzee: Lacanian Allegories*. Dit sou gelewer word tydens 'n seminaar oor *Foe* in Maart 1988, voor die publikasie van die boek in Julie 1988. Dit bied 'n lesing van die roman *Foe* as allegorie, waarin Susan Barton sekere posisies in feministiese diskoers verteenwoordig, Cruso postkoloniale diskoers vanuit die posisie van die kolonialiseerder, en Friday se stomheid die onmoontlikheid van 'n suiwer, oorspronklike diskoers vanuit die kant van die gekolonialiseerde voorstel. Feministiese, postkoloniale en postmoderne diskoerse het die gemeenskaplike probleem van "praat as Ander", van die self voor te stel as "Ander" aan verskeie dominante diskoerse. In *Foe* lyk dit asof Coetzee strategieë ter figurering van radikale Andersheid van beide feministiese en postkoloniale diskoers leen, terwyl die inherente teenstrydighede in hierdie strategieë terselfdertyd verken word. Postmodernisme verskaf strategieë van tussentrede en ontwyking wat noodsaaklik is vir wit Suid-Afrikaanse skrywers, en is terselfdertyd in staat om kritiek te uiter teen die aanspraak op outoriteit en selfrepresentasie wat gemaak word deur 'n sekere postkoloniale en feministiese diskoers.

Summary
This paper is a condensed version of the final chapter of *The Novels of J.M. Coetzee: Lacanian Allegories*. It was to have been presented at the seminar of *Foe* in March 1988, prior to the publication of the book in July 1988. It offers a reading of the novel, *Foe*, as allegory, with the figure of Susan Barton representing certain positions in feminist discourse, Cruso representing postcolonial discourse from the position of the colonizer, and Friday's muteness representing the impossibility of a pure, original discourse on the part of the colonized. Feminist, postcolonial and postmodern discourses have in common the problem of speaking *as* Other, of representing the self as Other to various dominant discourses. In *Foe* Coetzee would appear to borrow strategies for figuring radical Otherness from both feminist and postcolonial discourse, while exploring the contradictions inherent in these strategies. Postmodernism offers strategies of intervention and evasion necessary to white South African

writers, and at the same time is able to offer a critique of the claims to authority and self-representation made by a certain postcolonial and feminist discourse.

Allegory/Allegoresis; Discourse Theory/Meaning Theory; Feminist Theory; Postcolonial Theory; Postmodernism; South African Literature in English

1992 Introduction to Special Issue: Current and Future Options: University Language and Literary Studies in South Africa. 8(3/4): 133-144.

Geen opsomming/No summary

Academic and Pedagogic Practice

Driver, Dorothy

1988 "Woman" as Sign in the South African Colonial Enterprise. 4(1): 3-20.

Opsomming

Patriargale diskoers herskep voortdurend die skeiding tussen kultuur en natuur, 'n skeiding van ooglopende belang vir die koloniale ondernemingsgees, wie se sukses afhang van die bewaring van tweeledighede, soos beskaafde en primitiewe, wit en swart, en manlik en vroulik. Die emigrasie van Britse vroue na die kolonies het 'n verskeidenheid sosiale en ekonomiese funksies vervul; dit het ook die potensiële bedreiging teen patriargale diskoers van die idee van "surplus vrou" geneutraliseer, wat die grense van "vroulikheid" oorskry het. Die idee van "baanbrekersvroue" het ook 'n addisionele bedreiging geskep, wat weer eens geneutraliseer is deur die patriargale vereistes betreffende vroulikheid, en ander kulturele verpligtinge wat geplaas is op koloniale vroue. Hierdie artikel ondersoek sommige van dié verpligtinge, naamlik dat vroue optree as "draers van die kultuur" en as "tussengangers", en dit toon aan hoe vroue gebruik is deur die patriargale en imperialistiese sisteem om die belangrike tweeledighede te herskep, en hoe hulle in die proses geherdefinieer is as die "vroulike" self wat hulle, as "surplus vroue" en as "baanbrekersvroue", gedreig het om nie te wees nie.

Summary

Patriarchal discourse continually reproduces the division between culture and nature, a division of obvious importance to the colonial enterprise, whose success demands the preservation of dichotomies such as civilised and primitive, white and black, masculine and feminine. The emigration of British women to the colonies served a variety of social and economic purposes; it also neutralized the potential threat to patriarchal discourse of the idea of "surplus women", which exceeded the limits of "femininity". The idea of "frontierswoman" in the colonies posed an additional threat, which was again neutralized by the patriarchal demands regarding femininity and the other cultural imperatives placed upon colonial women. This essay scrutinizes some of these cultural imperatives, namely that women act as "bearers of culture" and as "mediators", and it suggests how women were used by the patriarchal and imperialist system to reproduce the crucial dichotomies, and how they were, in the process, redefined as the "feminine" selves that they threatened, as "surplus women" and as "frontierswomen", not to be.

Feminist Theory; Southern African Literature in English

Du Plessis, Michael

1987 Figuring (out) Lacan. (Review Article) 3(4): 94-103.
Geen opsomming/No summary

Psycho-analysis; Review

1988a Bodies and Signs: Inscriptions of Femininity in John Coetzee and Wilma Stockenström. 4(1): 118-128.

Opsomming
Wat is die verhouding tussen teken en liggaam in Franse feminisme, soos voorgestel deur byvoorbeeld Hélène Cixous en Julia Kristeva? Selfs in oënskynlike feministiese diskoerse word die liggaam gelees as die vasgestelde verwysing van enige uiting, maar Franse feminisme dwing ons om die liggaam - en juis die vroulike liggaam - as altyd en alreeds 'n teken te beskou. Vir Cixous is dit 'n bron van alle metafore; vir Kristeva is dit 'n oorblyfsel na die betekenisproses. Dit is dan moontlik om inskripsies van *le féminin* in avant-garde tekste te lees, ongeag die werklike geslag van hul skrywers. John Coetzee se *In the Heart of the Country* en Wilma Stockenström se *Die Kremetartekspedisie* is uitmuntende verkennings van 'n tekstuele vroulikheid wat in stiltes, onderbrekings en suiwer klanke ingeskryf is. Hierdie elemente is randelemente van enige deursigtige, gesaghebbende diskoers. *Le féminin* is dus 'n ander taal binne die taal van simbolisering en representasie. Beide *In the Heart of the Country* en *Die Kremetartekspedisie* let op die andersoortigheid van taal, en die moeilikhede van vertaling. Wat op die spel is, is 'n leesstrategie wat weier om enige betekenis aan "*vrou*" te heg.

Summary
What is the relation between sign and body in French feminism, as proposed by, for example, Hélène Cixous and Julia Kristeva? Even in ostensibly feminist discourses, the body has been read as the fixed reference of any utterance, but French feminism forces us to consider the body - and specifically the female body - itself as always and already a sign: source of all metaphors in Cixous, a stubborn residue after signification in Kristeva. It is possible then, to read inscriptions of femininity in avant-garde texts, regardless of the actual gender of their authors. John Coetzee's *In the Heart of the Country* and Wilma Stockenström's *The Expedition to the Baobab Tree* are exemplary explorations of a textual femininity that is inscribed in silences, gaps, or pure sounds, elements that are marginal to any authoritative, transparent discourse. The feminine is another language within the language of representation and symbolisation: both *In the Heart of the Country* and *The Expedition to the Baobab Tree* foreground the otherness of language, and the problem of translation. What is finally at stake is a strategy of reading which refuses to assign any meaning to "woman".

Feminist Theory; Semiotics/Semiology; South African Literature in English; South African Literature in Afrikaans; Symbolisation; Translation Theory

1988 The Postmodern Object: Commodities, Fetishes and Signifiers in Donald Barthelme's Writing. 4(4): 443-458.

Opsomming

Daar word algemeen aanvaar dat realisme afhang van 'n besonder hegte verhouding tussen tekens en die voorwerpe wat hulle veronderstel is om weer te gee. Tog oorheers voorwerpe al hoe meer postmoderne kuns: beteken dit dan 'n terugkeer na "realisme"? 'n Ontleding van voorwerpe in die skryfwerk van Donald Barthelme dui aan dat die teenoorgestelde waar is. Die verhouding tussen woord en ding is omvorm, sodat woorde in Barthelme se tekste dinge kan skep of selfs dinge kan word, terwyl dinge op hul beurt leë tekens word. Sodoende word die hiërargie waarop realisme berus, omgekeer. So 'n omkering kenmerk nie alleen postmoderne kuns nie, maar die hele postmoderne toestand, volgens Jean Baudrillard. Hy beweer dat semiologie nou die rol speel wat politieke ekonomie vroeër gespeel het. Om voorwerpe in postmoderne kuns as uitbeeldings van iets buite hulself te beskou, is foutief. 'n Ooreenkoms bestaan tussen voorwerp en teken in Barthelme se werk, wat tog nie die resultaat is van tekstuele realisme nie, maar eerder die effek is van 'n werklikheid wat self teks geword het.

Summary

It is commonly assumed that realism depends on a particularly close relation between signs and the objects they claim to represent. Yet objects have increasingly dominated postmodernist art: does this indicate a return to "realism"? A survey of objects in the writing of Donald Barthelme indicates the opposite. The relation between word and thing has mutated so that words in Barthelme's texts create or even become things, while things in their turn become empty signs. The hierarchy on which realism rests (that the object precedes its representation) is reversed. Such a reversal characterises not only postmodern art, but the entire postmodern condition, according to Jean Baudrillard, who argues that semiology now plays the role that political economy did in the past. It is a mistake to consider objects in postmodernist art as representations of something outside themselves. The correlation that exists between word and thing in Barthelme's work is not the result of textual realism, but is the effect of a reality that has itself become a text.

Postmodernism

Du Plooy, Heilna

1985 Literatuur uit die lewe: André Jolles se *Einfache Formen*. 1(4): 20-37.

Summary

In this article the simple forms of André Jolles are viewed from a "modern" perspective. His theory of basic language structures that develop from submerged and collective mental processes active in all societies and the manifestation of these structures in more complex structures, the simple forms (*Einfache Formen*), are analysed and discussed. The legend as a simple form is discussed at length and the other simple forms are merely mentioned. Similarities between Jolles's theory and contemporary literary theories are indicated, as well as the manifestation of certain aspects of the simple forms in modern texts. In conclusion, the relation between the simple forms and the archetypal and ritual aspects of the novels of Etienne Leroux, is discussed.

Opsomming
In hierdie artikel word daar opnuut gekyk na André Jolles se teorie oor die sogenaamde *Einfache Formen.* Die doel is om vas te stel of hierdie teorie nog enige geldigheid besit en 'n doel kan dien in die kontemporêre literatuurwetenskap. Jolles se siening van basiese "taalgebare" of taalkonstruksies wat uit bepaalde geestesaktiwiteite voortkom en wat gemanifesteer word in komplekse taalstrukture wat hy eenvoudige vorme noem, word verduidelik. Een van die eenvoudige vorme, die legende, word uitvoerig bespreek en die ander slegs kortliks toegelig. Raakpunte tussen Jolles se teorie en sekere kontemporêre literatuurwetenskaplike teorieë word aangetoon. Die voorkoms van die eenvoudige vorme in hedendaagse taaltekste en ander tekste word aangetoon en ten slotte word daar kortliks gekyk na die verband tussen die eenvoudige vorme en Etienne Leroux se romans.

Archetypes; South African Literature in Afrikaans; Structuralist Theory

1990 Teks en ideologie. 6(3): 215-230.

Summary
Ideology plays an important role in literature and literary studies. In this article the concept of ideology is delimited by looking for corresponding aspects in different definitions. The interconnectedness of language, literature, society and ideology is indicated. In an effort to talk about ideology in literature without relinquishing either literature or literary theory, the contributions of different theoretical approaches to the study of ideology in literature are examined. The variety of forms in which ideology manifests in artistic texts (explicitly or implicitly) is demonstrated by quoting examples. Jameson and Eagleton are regarded as two of the more important Marxist literary critics. Statements by these two theorists are analyzed critically. That ideology forms part and parcel of literature, literary theory and literary studies is accepted as an important insight. The idea that Marxist criticism is the only relevant or valid ideological model is challenged. Taking into account the scope of existing literature and theory and the variety of ideologies which underlie literature and theory alike, a single approach seems reductive and unsatisfactory.

Opsomming
Ideologie speel 'n belangrike rol in sowel die literatuur as in die kontemporêre literatuurstudie. In hierdie artikel word die begrip ideologie omlyn deur die ooreenstemmende aspekte van verskillende definisies uit te lig. Die verband tussen taal, literatuur, gemeenskap en ideologie word aan die orde gestel. In 'n poging om die verhouding tussen literatuur en ideologie literatuurwetenskaplik te beredeneer, word ondersoek ingestel na die maniere waarop ideologiese kwessies in verskillende literatuurwetenskaplike benaderings hanteer is. Voorbeelde uit die literatuur self word aangehaal, want hieruit blyk die verskeidenheid van vorme en gedaantes van ideologie wat in artistieke tekste manifesteer. Enkele kernuitsprake van Jameson en Eagleton, wat as twee toonaangewende Marxistiese literatuurwetenskaplikes beskou word, word beredeneer. Die aanwesigheid en belang van ideologie, op eksplisiete of implisiete wyse in die literatuur self en in literatuurwetenskaplike studies word aanvaar as 'n belangrike insig. Die siening dat die enigste geldige ideologiese grondslag die Marxistiese model is, word as reduktief beskou en bevraagteken.

Marxist Literary Theory

1991 Die kreatiewe gebruik van die narratologie in die literatuuronderrig. 7(3/4): 252-262.

Summary

In this article an attempt is made to illustrate the creative possibilities of basic narratological concepts. Narratology is generally regarded as a rather rigid approach to narrative texts because of the structuralist base of the discipline. On account of the fact that narratology does describe the most important narrative categories adequately, the point is made that the discipline is very useful in teaching a reading strategy for narrative texts to inexperienced students. The results of the narratological analysis of a text can, however, be interpreted in a number of ways, and this is where creativity in reading and interpretation can be very prominent. In conclusion a reading of a short story is done to illustrate and test the theoretical argumentation.

Opsomming

In hierdie artikel word 'n poging aangewend om die kreatiewe moontlikhede van die basiese narratologiese konsepte te illustreer. Die narratologie word gewoonlik as 'n strak benadering tot verhalende tekste beskou hoofsaaklik as gevolg van die strukturalistiese oorsprong en basis van die narratologie. Omdat die narratologie die belangrikste narratiewe kategorieë op 'n bevredigende wyse beskryf en uiteensit, word hier geredeneer dat die narratologie met groot sukses gebruik kan word as 'n basiese leesstrategie van verhalende tekste. Die resultaat van 'n narratologiese beskrywing moet egter geïnterpreteer word en dit is hier waar kreatiwiteit 'n belangrike rol kan speel. Daar word met 'n kreatiewe lesing van 'n kortverhaal afgesluit om te illustreer hoe 'n kreatiewe benadering tot die lees van verhalende tekste moontlik daar kan uitsien.

Academic and Pedagogic Practice; Narratology/Narrative Theory; South African Literature in Afrikaans

1993 Die narratologie in die kontemporêre Suid-Afrikaanse literatuurstudie/Narratology in Contemporary South African Literary Studies (Introduction to Special Issue on Narratology and Narrative Analysis). 9(3/4): 219-234.

No summary/Geen opsomming

Academic and Pedagogic Practice; Narratology/Narrative Theory; South African Literature in Afrikaans

During, Simon

1989 Waiting for the Post: Some Relations between Modernity, Colonization and Writing. 5(3/4): 279-301.

Opsomming

Die konsep "moderniteit" sluit noodwendig samelewings wat as pre-modern beskou word uit. Tog kan die kategorie van die "moderne" vandag gehistoriseer en geproblematiseer word.

Oor en weer herhalings en aangrensende "invouings" tussen die moderne en die nie-moderne kom wel voor. Die uitdrukking van verligte waardes in die Suid-Afrikaanse bevrydingstryd verskaf een voorbeeld hiervan; en die chiastiese proses waardeur die Maori kultuur enersyds ver-Europees, en Westerse kultuur andersyds

ver-Maoriseer is in New Zealand is nog 'n voorbeeld. Hierdie laaste proses kan onder die vaandel van die "post-kulturele" vaar, maar dit vereis 'n sekere ontheiliging en de-politisering.

In die Weste was literatuur 'n belangrike meganisme vir sekularisasie en modernisering, maar sommige tekste kan op die grens bestaan en sodoende die twee raamwerke, wat die moderne "verdeel", heg en skei. Frederick Maning se *Old New Zealand* is een so 'n voorbeeld.

Summary

The concept of "modernity" requires the exclusion of societies and practices deemed pre-modern. Today, however, the category of the "modern" can be historicised and problematised.

Repetitions across, and adjoining folds between, the modern and non-modern do exist. The expression of enlightened values in the South African liberation struggle provides one example of this, and the chiastic process by which Maori culture has been Europeanised and Western culture Maori-ised in New Zealand, another. This latter process can be celebrated under the name of the "post-cultural" but it involves a certain de-sacrilisation and de-politicisation.

In the West, literature has been an important tool for secularisation and modernisation but some texts can exist on the border which joins and separates the two orders which the "modern" divides. Frederick Maning's *Old New Zealand* is one such.

Postcolonial Theory; Social/Cultural Theory

Du Toit, Cornel

1990 Tussen ideologie en utopie. 6(3): 200-214.

Summary

Although the world of ideologies is a prosaic one it does not diminish our responsibility as South Africans to critically ponder the issue, especially in our current situation. There would seem to be more than one way of approaching the problem of ideologies. On the one hand one must recognise that we all have our ideologies, on the other hand we should try, by interpreting ideologies, to analyse and, if necessary, transcend our ideologies.

Some models for interpreting ideologies are briefly exposed. Attention is given to ideology as a distortion of reality and as a legitimation thereof. Ideology is compared structurally with utopia to show the similarities and to emphasise the importance of utopia for any society. Utopia is a creative power, able to provide us with an alternative. As such it criticises ideologies and stimulates society to consider alternative societal models. Different kinds of utopia are discussed.

A recourse to symbols, being a very productive approach to ideological reality, is suggested. The functioning and changing of the symbols of society are dealt with. The possibilities of an epistemologically orientated critique of ideology is examined together with the semiotic approach to ideologies. This includes the interpretation of signs and symbols.

Opsomming

Alhoewel die wêreld van ideologieë vir meeste mense prosaïes voorkom, verminder dit nie ons verantwoordelikheid as Suid-Afrikaners om in ons huidige situasie krities oor die kwessie na te dink nie. Daar blyk meer as een manier te wees om die

probleem van ideologieë te benader. Aan die een kant het elkeen sy ideologieë, en aan die ander kant moet ons probeer om ons eie ideologieë te analiseer en indien nodig te transendeer.

Sommige modelle wat gebruik word om ideologieë te interpreteer word kortliks bespreek. Aandag word gegee aan ideologie as verwringing en legitimering van die werklikheid. Ideologie word struktureel vergelyk met utopie om die ooreenkomste aan te dui en om die belang van utopie vir enige samelewing te beklemtoon. Utopie is 'n kreatiewe mag wat stimuleer tot interessante alternatiewe.

Utopie is ideologiekritiek en 'n stimulering vir die maatskappy om alternatiewe modelle te oorweeg. Verskillende utopieë word bespreek. Daar word teruggeval op simbole as 'n produktiewe benadering tot die ideologiese werklikheid. Die moontlikheid van 'n epistemologies-georiënteerde ideologiekritiek word ondersoek tesame met 'n semiotiese benadering tot ideologieë wat die interpretasie van tekens én simbole insluit.

Semiotics/Semiology; Structuralist Theory; Symbolisation; Social/Cultural Theory

Eagleton, Terry

1986 The End of English. 2(3): 1-8.

Geen opsomming/No summary

Academic and Pedagogic Practice; Modernism; Social/Cultural Theory

Fester, Gertrude

1993 Towards a Women's Movement. 9(1): 36-49.

Opsomming

Die referaat, deur 'n swart vroue aktivis aangebied, strewe daarna om die eise wat aan vroue aktiviste gestel word, toe te lig. Daar word ook verwys na probleme wat ervaar word in onderhandeling met akademici. Die aanbiedster het aangedui dat haar ervaring tot die Wes-Kaap beperk is.

Sy toon aan dat daar 'n aktivis/akademikus gaping bestaan en definieer albei konsepte, terwyl sy op die moontlikheid van subjektiewe vertolking wys.

Sy dui haar misnoë aan teenoor akademiese lede van vroue-organisasies wat nie hulle vaardighede beskikbaar stel nie, of wat artikels skryf, maar hulle lidmaatskap verswyg. Sy bevraagteken die geldigheid van hulle lidmaatskap asook hulle onvermoë om die probleme te begryp van aktiviste wat hulle by 'n datum moet hou. Sy verwys na ongegronde aannames deur akademici wat poog om die ervarings van swart vroue te vertolk en die anomalie waar die "onderdrukte nasie" hulle moet verlaat op die kennis deur die onderdrukkende nasie, aangebied. Sy bepleit beter fasiliteite wat swart vrouens sal toerus om self oor hulle eie ervarings te berig. Sy noem die feit dat akademici in gebreke bly om hulle konsepte aan aktiviste terug te stuur en dat hulle nalaat om vroue wie se verhale hulle gebruik, verdiende erkenning te gee.

Sy beweer dat konferensies nie daarin slaag om die gaping tussen teorie en praktyk te oorbrug nie en benadruk dat feminisme aangespreek moet word as feminisme eie aan die vroue van Suid-Afrika. Sy waarsku daarteen dat aktivisme en akademie nie gepolariseer moet word nie en stel voor dat daar gereelde evaluering van politieke organisasies behoort te wees.

Sy beklemtoon dat aktivisme kan baat by gesonde toeretiese ontleding en bepleit die uitruil van strategieë en hulpbronne wat nie alleen die werk sal bevorder nie, maar wat duplisering sal uitskakel.

Summary

The paper, presented by a black woman activist, attempts to illustrate the demands made on women activists' lives and problems encountered in dealing with academics her experience of which is limited to the Western Cape.

She points out that there is an activism/academy gap and sets about defining both concepts, emphasising the possibility of subjective interpretation.

She views with displeasure academic members of women's organisations who do not offer their skills, or who write articles without revealing their membership. She questions the validity of their membership and their inability to appreciate problems facing activists who have to meet deadlines. She refers to unbased assumptions made by academics who attempt interpreting black women's experiences and refers to the anomalous situation where the "oppressed nation" has to depend on the knowledge proferred by members of the oppressor nation. She pleads for better facilities equipping black women to write about themselves. She comments on the fact that academics fail to return their drafts to activists and complains that women telling their stories, are not given due recognition.

She maintains that conferences do not succeed in bridging the gap between theory and practice, and stresses that feminism should be addressed as feminism peculiar to women of South Africa. She cautions that activism and academy should not be polarised and suggests regular assessment and evaluation of political organisations.

She stresses that activism could benefit from sound theoretical analysis and pleads for exchanging strategies and resources which will not only facilitate work but obviate duplication.

Feminist Theory; South African Literature in English

Fish, Patrick

1993 Murphy: That Harmless Lunacy. 9(2): 156-169.

Opsomming

Die mees problematiese deel van Beckett se oeuvre setel in sy relasie tot kranksinnigheid. Dit is bekend dat hy 'n psigiatriese verpleër vir 'n rukkie was, dat hy belang gestel het in Freud en Jung se werk, maar dit verduidelik geensins sy geïnteresseerdheid in en beheptheid met kranksinnigheid nie. Hierdie referaat maak die stelling dat die gefassineerdheid nie van buite af registreer - soos deur een wat waarneem - nie, maar vanuit 'n intuïtiewe gewaarwording dat die kategorisering wat die Westerse beskawing kenmerk sowel as troos, probeer om iets ongeldig te verklaar wat alreeds bestaansreg het. Murphy se reis (of rustige omwandeling) streef om die limiete van die kategorie van onsinnigheid te verken en die tragedie lê daarin dat hy nie by magte is om die grense te oorskry soveel as hy graag wil nie. In teenstelling met die dood, aanvaar kranksinnigheid nie vrywilligers nie. *Murphy*, so word geredeneer, dui die keerpunt in Beckett se skryfkuns aan waar hy die volle trefkrag van hierdie paradoks besef, 'n paradoks wat nie net in sy latere werk geabsorbeer word nie, maar een wat wys na die "essensiële fiksie" wat Westerse bewussyn bewaar en 'n fasade van gesonde verstand voorhou. Vir Beckett het die verrotting reeds ingetree en is dit onlosmaaklik ingebed in die rasionaliteit. Rasionaliteit mag 'n ander, meer aanvaarbare front voorhou, maar dit verdoesel altyd die skade wat alreeds aangerig is. Dit is hierdie skade wat Beckett se *modus operandi* sal word in sy daaropvolgende werk en dit is om hierdie rede dat dié skrywer Murphy die gewaardeerde Beckettse geskenk vergun: die dood.

Summary
The most problematic part of Beckett's *oeuvre* centres around his relation to madness. It is known that he was a psychiatric nurse for some period of time, that he was interested in the work of Freud and Jung but that goes but a little way in explaining his interest, his absorption with madness. This paper argues that this fascination is not one registered from the outside - as one observing - but from an intuitive realisation that the categorising that both signals and comforts Western civilisation attempts to invalidate something that is already there. Murphy's journey (or languid perambulation) seeks to explore the limits of the category of unreason and the tragedy exists in his inability to transgress that limit as much as he wills it. Unlike death, madness accepts no volunteers. *Murphy*, it is argued, designates a turning point in Beckett's writing whereby he realises the full impact of this paradox, a paradox that not only is absorbed into his later writing but one that points to the "essential fiction" that preserves Western consciousness and maintains the facade of sanity. For Beckett the rot has already set in and it is embedded in the entrails of sanity. Sanity may wear a different, more acceptable, face but always it hides the damage already done. It is this damage that will become Beckett's *modus operandi* in his subsequent work and it is for this reason that the author grants Murphy the esteemed Beckettian gift: death.

Discourse Theory/Meaning Theory; Freudian Criticism

Flockemann, Miki

1993 Tony Morrison's *Beloved* and Other Unspeakable Texts from Different Margins by Keri Hulme and Lindiwe Mabuza. 9(2): 194-210.

Opsomming
Sommige debatte wat rondom die teen-hegemoniese strategieë in die postkoloniale letterkundige diskoerse gevoer word, word gebruik om te verken hoe die "onuitspreeklike" ervaring van gemarginaliseerde persone omgesit word in "uitspreekbare" tekste. Die oogmerk van 'n vergelykende studie van tekste uit Noord-Amerika, Nieu-Seeland en Suid-Afrika is om die pogings om die onderdrukte geskiedenisse in verskillende postkoloniale kontekste te tekstualiseer, in verband met mekaar te bring - met spesiale beklemtoning van die minderhede in hierdie lande en die beredeneerde voortbring van "post-essensialistiese" identiteite. Daar word geredeneer dat die lees van hierdie werke in pogings om "Derde Wêreld"-letterkunde te teoretiseer, 'n bruikbare metode verskaf om die slaggate van die reproducering van die imperialistiese praktyk soos dié waarmee die Europese postmodernisme geassosieer word, te omseil.

Summary
Some of the debates around counter-hegemonic strategies employed in postcolonial fictional discourses, are used to explore how the "unspeakable" experiences of marginalized people are translated into "speakable" texts. The purpose of a comparative study of texts from North America, New Zealand and South Africa is to "connect" attempts to textualize suppressed histories in different postcolonial contexts - with a special emphasis on minorities within these countries and the discursive production of "post-essentialist" identities. It is argued that reading these works through attempts to theorize "Third World" literature provides a useful method to circumvent the pitfalls of reproducing imperialist practice such as associated with

European postmodernism.

Postcolonial Theory

Fokkema, Douwe

1993 The Relativity of Cultural Relativism. 9(2): 117-124.

Opsomming

Alhoewel die outeur hom in 'n vroeëre publikasie (1971) ten gunste van kulturele relativisme uitgespreek het, het hy onlangs meer krities teenoor die konsep ingestel geraak, omdat dit onvermydelik tot aporie lei.

Die konsep interkulturele relativisme is verdof deur intrakulturele relativisme. Die snel toenemende kommunikasie tussen die verskillende kulture het tot 'n toenemende differensiasie *binne* hierdie kulture gelei met verminderde differensiasie *tussen* kulture. Die ander kulturele konvensies is net langsaan beskikbaar in 'n volgende kulturele gemeenskap, in 'n ander subkultuur en in 'n ander sosiale klas. (Dit geld vir Suid-Afrika sowel as Noordwes-Europa). Geografies-baseerde tipologieë is nie meer van toepassing op die kultuur en letterkunde van ons eeu nie.

Bowendien bevat die idee van kulturele relativisme *'n interne kontradiksie*. Soos trouens deur Ruth Benedict (1935) aangevoer, is kulturele relativisme op sigself die verwoording van 'n waarde; dit beteken dat my waardes nie noodwendig beter is as die waardes van die volgende persoon wat aan 'n andersoortige kultuur behoort nie. As 'n westerse uitvindsel wat na die agtiende eeu terugdateer, kon kulturele relativisme, volgens sy eie standaarde, nie op kulture toegepas word wat nie die idee van verdraagsaamheid ten opsigte van die waardes van ander kulture eerbiedig nie. Hierdie paradoksale uitvloeisel verhoed enige streng toepassing van kulturele relativisme.

Ten slotte, met verwysing na Tzvetan Todorov (1991) en die bespreking van menseregte, word daar geargumenteer dat onomwonde *verklaar* kan word dat sekere waardes wel universele geldigheid besit.

Summary

Although the author in an earlier publication (1971) has argued in favour of cultural relativism, he has recently become more critical of the concept, as it inevitably leads to an aporia.

The concept of intercultural relativism has become blurred with intracultural relativism. The sharply increased communication between the various cultures has led to an increasing differentiation *within* these cultures and less differentiation *between* cultures. The other cultural conventions can be found next door, in another cultural community, in another subculture or in another social class. (This pertains to South Africa as well as Northwest-Europe). Geographically based typologies no longer apply to culture and literature in our century.

Moreover, the notion of cultural relativism contains an internal contradiction. As Ruth Benedict (1935) argued, cultural relativism itself is the expression of a value; it means that my values are not necessarily better than the values maintained by someone else belonging to a different culture. Being a western invention going back to the eighteenth century, cultural relativism, by its own standards, cannot be applied to cultures which do not share the notion of tolerance *vis-á-vis* the values of other cultures. This paradoxical consequence prevents any rigorous application of cultural relativism.

Finally, with reference to Tzvetan Todorov (1991) and the human rights discussion,

it is argued that certain values can be *declared* to have universal validity.

Social/Cultural Theory

Foley, Andrew

1992 Liberal Politics and Liberal Literature. 8(3/4): 162-184.

Opsomming

Nóg Marxisme nóg poststrukturalisme (dekonstruksie) bied 'n lewensvatbare metode om die verhouding tussen politiek en literatuur in die negentigerjare te konseptualiseer, word in hierdie artikel beweer. Die skrywer stel voor dat liberalisme, indien behoorlik begryp - as 'n politieke filosofie en as 'n basis vir literêre aktiwiteit - 'n potensieel suksesvolle manier voorsien om hierdie interverwantskap te benader. Die artikel begin met 'n liberale kritiek teen Marxisme en dekonstruksie, beide op die vlakke van hul fundamentele teoretiese veronderstellings en hul prakties politieke en literêre implikasies. Daarna word gepoog om sekere van die verwarring en wanbegrippe wat nog liberalisme omgeef op te klaar deur 'n noukeurige weergawe van kontemporêre liberale politieke filosofie te gee. Ten slotte word die politieke analise betrek in die literêre domein: 'n besondere doel is om na te gaan hoe sommige van die hoofbeginsels en -begrippe waarop hedendaagse liberale politieke gedagtes steun, pertinent toegepas kan word in die literêre praktyk, hetsy kreatief of krities. Die bespreking in hierdie artikel is deurgaans direk gerig op die vraag rondom die literêre kultuur in die Suid-Afrika van vandag.

Summary

This article argues that neither Marxism nor poststructuralism (deconstruction) offers a viable means of conceptualising the relationship between politics and literature in the 1990s. It suggests, instead, that liberalism, properly understood - both as a political philosophy and as a foundation for literary activity - does provide a potentially successful way of approaching this interrelationship. The article begins by offering a liberal critique of Marxism and deconstruction at the levels both of their fundamental theoretical assumptions and their practical political and literary implications. It then attempts to clear up some of the confusion and misconceptions which continue to surround liberalism today by presenting a careful account of contemporary liberal political philosophy. Finally, the political analysis is related to the literary domain; a particular purpose is to consider how some of the key principles and concepts which inform modern-day liberal political thought may have pertinent application to literary practice, whether creative or critical. Throughout the article, the discussion is directed towards the question of literary culture in South Africa today.

Deconstruction; Marxist Literary Theory; Social/Cultural Theory

Foster, P.H.

1993 Die roman as meertalige lag: Die diskoers in Wilma Stockenström se *Abjater wat so lag*. 9(3/4): 326-338.

Summary

In his study on the prehistory of novelistic discourse Mikhail Bakhtin emphasizes two factors: polyglossia and laughter. My cursory discussion of the Rabelaisian carnival and the related metaphor of the grotesque body introduces an examination of the

interchange of discourses and the presence of laughter in the novel *Abjater wat so lag*, by Wilma Stockenström. While the novel in its totality presents itself as a monologue, the diversity of discourses and genres in the text and the quoted conventional dialogue of characters prove its heteroglossic nature. The objections of reviewers to the stylistic differences in the discourse of the anonymous main character may be seen as an example of monologizing on their part. This tendency to convert monologue to speech reveals a phonocentric predisposition which regards speech as a transparent window on meaning. Similarly, the principal character's yearning for the liberating laugh of the man, Abjater, is an indication of a striving after a transcendental signified. Besides the laughter of Abjater and the donkey-like singing of the main character the novel contains many examples of carnivalesque elements. The idea of the carnival as an analytic category can, however, be useful only if it is displaced into the broader concepts of symbolic inversion and transgression. The conclusion is drawn that every attempt in the novel to escape from the tyranny of a monologic dispensation by means of transgression, is futile. The intentionally hybrid nature of the text's discourse specifically confirms this insight.

Opsomming

In sy studie oor die voorgeskiedenis van die romandiskoers beklemtoon Mikhail Bakhtin twee faktore: die vermenging van diskoerse en die voorkoms van die lag. In hierdie artikel word die Rabelaisiaanse karnaval en die verwante metafoor van die groteske liggaam kortliks bespreek en daarna word die diskoersvermenging en die lag nagegaan in Wilma Stockenström se roman *Abjater wat so lag*. Alhoewel die roman in die geheel 'n monoloog is, lewer die verskeidenheid diskoerse en genres in die teks en die aangehaalde konvensionele dialoog van karakters bewys van die heteroglossiese aard daarvan. Die besware van resensente teen die stilistiese verskille in die diskoers van die naamlose hoofkarakter kan beskou word as 'n voorbeeld van monologisering aan hul kant. Die neiging om interne monoloog tot spraak te herlei, verraai 'n fonosentriese ingesteldheid wat spraak as deursigtige venster op betekenis beskou, net soos wat die hoofpersonasie se uitreik na die bevrydende lag van die man Abjater 'n aanduiding is van 'n strewe na 'n transendentale betekende. Naas die lag van Abjater en die donkie-agtige gesingery van die hoofkarakter is daar vele voorbeelde van karnavaleske elemente in die roman. Die denkbeeld van die karnaval as analitiese kategorie is egter eers nuttig wanneer dit verplaas word tot die groter konsep van simboliese inversie en transgressie. Daar word tot die gevolgtrekking gekom dat elke poging in die roman om deur transgressie aan die tirannie van 'n monologiese bestel te ontkom, futiel is. Die intensioneel hibridiese aard van die teksdiskoers het juis ten doel om hierdie insig te bevestig.

Discourse Theory/Meaning Theory; South African Literature in Afrikaans; Symbolisation

Gardner, Colin

1987 Literature as History, Literature as Mathematics: A Contribution to the Debate about African and Metropolitan Literature. 3(2): 12-17.

Geen opsomming/No summary

Academic and Pedagogic Practice; Social/Cultural Theory

Geertsema, Johan

1993 Echoes and Ghosts: An Ironic Footnote to Repetition and Representation. 9(2): 99-116.

Opsomming

Die ou teenstelling tussen die koue noorde en die sonnige suide word gedekonstrueer in een van die voetnotas wat Kierkegaard by sy verhandeling oor ironie gevoeg het (1841). Hierdie dekonstruksie word uitgevoer deur middel van die eggo: die Griekse nimf Echo word genoem Bergmund of Zwergmund in die noorde; in die noorde *is* Echo 'n Trol. Echo word dus in die noorde geëggo as 'n Trol - die gelukkige Griekse suide en die koue Denemarke is eggo's van mekaar. Die verhouding tussen die eggo en dit wat geëggo word, is problematies en betrek sake soos ironie, herhaling, representasie en fragmentasie. Die liggaamlose, spookagtige stem van die ongelukkige nimf van gelukkige Griekeland keer as stem uit die verlede - of van die toekoms - terug om by Hamlet en Leonce in eggo's te spook soos wat hulle mekaar eggo.

Georg Büchner se *Leonce und Lena* (1836) is twee eeue na *Hamlet* geskryf. En tog word hierdie teks net soveel in *Hamlet* geëggo as wat *Hamlet* daarin geëggo word. Die eggo's van geeste en ondergeskiktes, van melancholie, niksdoen en verveeldheid, van maskers, meganiese poppe en van dramas binne in dramas wat nooit ophou nie, is tekens van 'n betekenislose onverskil(ligheid) of - miskien - van 'n stem wat ironies gered word.

Summary

In one of the footnotes Kierkegaard added to his treatise on irony (1841) the old opposition between the cold north and the sunny south is deconstructed. This deconstruction is carried out by means of the echo: the Greek nymph Echo is called Bergmund or Zwergmund in the north; in the north Echo *is* a Troll. Echo is therefore echoed in the north as a Troll - the happy Greek south and the cold Denmark are echoes of each other. The relationship between the echo and that which it echoes is problematic and involves notions like irony, repetition, representation and fragmentation. The disembodied, ghostly voice of the unfortunate nymph from happy Greece comes as a voice from the past - or from the future - to haunt Hamlet and to haunt Leonce in echoes as they echo each other.

Georg Büchner's *Leonce und Lena* (1836) was written two centuries after *Hamlet*. And yet it is echoed in *Hamlet* as much as *Hamlet* is echoed in it. The echoes of ghosts and subordinates, of melancholy, idleness and boredom, of masks, mechanical puppets and plays within plays which never stop, are signs of meaningless indifference or - perhaps - of a voice that is ironically saved.

Discourse Theory/Meaning Theory

Giora, Rachel

1986 Principles of Segmentation in the Literary Text. The Case of the Formally Unsegmented Text. 2(2): 15-28.

Opsomming

Hierdie artikel gaan die verhouding na tussen die *formele* en *funksionele* eenhede van 'n teks, en probeer aantoon dat een of ander tekssegmenteringstrategie as 'n hulpmiddel vir teksprogressie kan optree aangesien dit die aaneenskakeling van nuwe segmente moontlik maak. Binne die raamwerk vir die strukturering van inligting

word tekssegmentering gemotiveer deur die behoefte om "Diskoersonderwerpe" (DOe) te verander. Indien segmentering voorkom waar 'n nuwe DO aan die teks gebied word, is dit vir die teks moontlik om òf *voor* òf *na* die invoering van die diskoerssegment gesegmenteer te word. Die artikel fokus op tekssegmentering nadat DO genoem word. Hoewel aangetoon word dat die literêre teks ooreenkom met norme van tekssegmentering, word dit op uitgebreide wyse vir literêrteoretiese doeleindes gebruik. Kenmerkend van sy afwykende aard gehoorsaam die literêre teks sowel kognitiewe as kommunikatiewe postulate.

Summary
This article explores the relationship that exists between the *formal* and *functional* units of a text, and attempts to show that some strategy of text segmentation can function as a device of text progression as it enables the concatenation of new segments. Within the framework of information structuring text segmentation is motivated by the need to change "Discourse Topics" (DTs). If segmentation occurs where a new DT is presented to the text, the options available for the text are either to be segmented *before* or *after* the introduction of the new discourse segment. The article focuses on text segmentation after DT mention. Though the literary text is shown to conform to norms of text segmentation it is employed in an elaborate manner for poetic purposes. Deviant as it is, the literary text obeys cognitive and communicative postulates.

Discourse Theory/Meaning Theory; Formalist/Formalisation Theory

Glenn, Ian

1992 Literary Studies in the University. 8(3/4): 185-192.

Opsomming
Die meeste probleme waarmee literatuurstudie in Suid-Afrika te kampe het, kan nie in terme van ideologiese of teoretiese middele aangespreek word nie. Hierdie polemiek konsentreer op onderliggende strukturele probleme: die kanon; die linguistiese basis van literatuurstudie; nagraadse studie en riglyne vir loopbane, besondere probleme wat veroorsaak word deur ons Suid-Afrikaanse situasie. Dit sluit af met verskeie praktiese aanbevelings vir literatuurstudie in Suid-Afrika.

Summary
Most problems facing literary studies in South Africa are not remediable by ideological or theoretical means. This polemic focuses on underlying structural problems: the canon; the linguistic bases of literature studies; postgraduate studies and career tracks; particular problems caused by our South African situation; and concludes with several practical recommendations for literary studies in South Africa.

Academic and Pedagogic Practice

Glenn-Lauga, Catherine

1989 The Heaerly Text: Sea Shells on the Sea Shore. 5(2): 194-214.

Opsomming
Hierdie artikel is 'n intertekstuele benadering tot J.M. Coetzee se *Foe* aan die hand van vyf tekste wat in die voetspore van Daniel Defoe se *Robinson Crusoe* volg. 'n Bespreking van die afwyking van Defoe se teks ten opsigte van die datering en

lokalisering van die eiland as 'n topos, belig die feit dat die Franse narratiewe tekste polemiese verhoudings uitskakel. Hierdie tekste slaag egter nie daarin om hulself, deur middel van die vergestalting van Robinson Crusoe, wat 'n fiksie van die self bly en ontwikkel as 'n subjek binne die topos van die eiland, van die hipoteks los te maak nie.

Emansipasie en subversie van die hipoteks word eerder bewerkstellig deur die gestalte van Friday, wat na vore tree as 'n gelyke of 'n gewenste alternatief om na te boots, maar wat steeds 'n objek in 'n wit man se diskoers bly. 'n Analise van die hantering van die swart man se taal deur Defoe en J.M. Coetzee toon aan dat Friday net 'n papegaai of stom kan wees in die verhaal van Robinson Crusoe. Die derde (vroulike) figuur van Susan Barton in *Foe*, stel die Suid-Afrikaanse skrywer in staat om 'n "middelstem" bekend te stel, wat gedeeltelik slaaf is van die geskrewe woord, en gedeeltelik worstel om deur die verskillende kommunikasiewyses hoorbaar te word.

Daar word voorgestel dat *Foe* gelees word as die stem van 'n self wat die geskrewe modelle oortree en wat daarin slaag om die beperkende strukture van natuurlike tale te oorbrug deur glipse van die tong en die fonetiese materialiteit van taal. Friday, wat sonder tong is, is dan in die posisie wat die leser gedwing word om in te neem, om Susan se "otobiographie" aan te hoor.

Summary

This essay is an intertextual approach to J.M. Coetzee's *Foe* through five French texts in the wake of Daniel Defoe's *Robinson Crusoe*. A discussion of the departures from Defoe's text in the dating and location of the island adventure as a topos establishes that the French narrative texts eliminate polemic relations. These texts however fail to extricate themselves from the hypotext through the figure of Robinson Crusoe who remains a fiction of the self developing as a subject within the topos of the desert isle.

Emancipation from and subversion of the hypotext is rather achieved through the figure of Friday who emerges as an equal or a desirable alternative to be copied, but remains an object in a white man's discourse. An analysis of the treatment of the black man's language by Defoe and J.M. Coetzee establishes that, in the fiction of Robinson Crusoe, Friday can only be a parrot or a mute. The third (female) figure of Susan Barton in *Foe* allows the South African writer to introduce a "middle voice" partly enslaved to the written word, partly struggling through different communicative modes to be heard.

It is suggested that *Foe* should be read as the voice of a self transgressing the written models and the confining structures of natural languages through slips of the tongue and the phonic materiality of language. Detongued Friday then is in the position the reader is (made) to take, that is, to hear Susan's "otobiographie".

Discourse Theory/Meaning Theory; Narratology/Narrative Theory; South African Literature in English; Autobiography

Godwin, Denise

1992 A Postmodernist Fairy Tale. 8(1/2): 10-21.

Opsomming

Pierre Gripari se komplekse sprokie, *Patrouille du Conte* word ontleed. Wat na vore kom, is die feit dat die verhaal geheel en al postmodernisties is wat sy aanslag en die tegnieke wat gebruik word, betref. Die boek begin waar die meeste skrywers van

gemoderniseerde sprokies eindig: met die wysiging van vroeëre ideologieë, en dit eindig met die ondermyning van ondermyning.

Summary
A complex fairy tale, Pierre Gripari's *Fairy Tale Patrol* is explored and revealed to be entirely postmodernist in its approach and its techniques. It begins where most writers of subversive fairy tales end: with a modulation of old ideologies, and ends in subversion subverted.

Genre Theory; Orality/Oral Tradition; Postmodernism

Gouws, Andries

1988 The Post-Modernist's Progress or: Bluff your way in Post-Modernism. 4(3): 314-326.
Geen opsomming/No summary

Postmodernism

Gräbe, Ina

1985 Kommunikasiemiddele in die poësie. 1(2): 14-33.
Summary
The function of both extratextual and intratextual relations in the decoding of poetic texts is illustrated in this study by means of an analysis and interpretation of Dylan Thomas's "This bread I break". The extratextual relations between, on the one hand, the poem and, on the other hand, an extra-textual reality are brought about by means of Biblical references to the Crucifixion, the Eucharist and the Christian custom of Communion. The intratextual relations involve the cross-references established by means of metaphorical, syntactic, typographical and sound relations between semantically significant entities like words, phrases, verse lines and stanzas in a poem. Although extratextual and intratextual relations are both relevant in the decoding of poetic texts, it is the latter type of relation that has the greater semantic weight, in view of the fact that extratextual data are usually re-interpreted in a poem. Such a re-interpretation of extratextual data is brought about by communication devices like metaphorical constructions, syntactic deviation or patterning and sound repetition in a poem. In this study the above-mentioned devices of communication are first described separately and then their joint contribution to the creation of intratextual relations in the Thomas poem is analysed. Finally, the consequences of the interaction between the extratextual and intratextual relations in the poem are explained.

Opsomming
Die funksie van sowel ekstratekstuele as intratekstuele relasies by die dekodering van poëtiese tekste word in hierdie studie geïllustreer aan die hand van 'n analise en interpretasie van Dylan Thomas se "This bread I break". Die ekstratekstuele relasies tussen enersyds die gedig en andersyds 'n buitetekstuele werklikheid word bewerkstellig deur die Bybelse verwysings na die Kruisiging, die Laaste Avondmaal en die Christelike gebruik van Nagmaal. Die intratekstuele relasies raak die kruisverwysings wat deur middel van metaforiese, sintaktiese, tipografiese of klankverbande bewerkstellig word tussen semanties beduidende eenhede soos woorde, sinsnedes, versreëls en strofes in die gedig. Alhoewel ekstratekstuele en

intratekstuele relasies albei relevant is by die dekodering van poëtiese tekste, is dit die laasgenoemde tipe relasies wat die grootste kommunikatiewe gewig dra, aangesien buitetekstuele gegewens gewoonlik binne die gedig herinterpreteer word. Só 'n herinterpretasie van buitetekstuele gegewens geskied met behulp van kommunikasiemiddele soos metaforiese konstruksies, sintaktiese afwyking of patroonvorming en klankherhalingspatrone in 'n gedig. In hierdie studie word die genoemde kommunikasiemiddele eers afsonderlik beskryf voordat hulle gesamentlike bydrae in die totstandkoming van intratekstuele relasies in die Thomasgedig geanaliseer word. In 'n laaste stap word verduidelik wat die konsekwensies van die interaksie tussen ekstratekstuele en intratekstuele relasies in die gedig is.

Structuralist Theory

1987 A Structural Reading of Edgar Allen Poe's *The Purloined Letter*. 3(3): 43-51.
Geen opsomming/No summary

Structuralist Theory

1988 Introduction to Special Issue on Postmodernism and the Reading of Literature. 4(4): 359-377.
Geen opsomming/No summary

Postmodernism

1989 Postmodern Narrative Strategies in *Foe*. 5(2): 145-182.
Opsomming
Daar word in hierdie referaat uitgegaan van die veronderstelling dat Coetzee se opvatting van narratiwiteit 'n analise van die interartikulasie van kontemporêre teoretiese diskoerse en narratiewe praktyk noodsaak. Aangesien berekende konstruksie blykbaar sy her-skryf en her-kontekstualisering van romantiese avontuurverhale onderlê, word Genette se strukturalistiese model as raamwerk gebruik vir 'n analise van Coetzee se unieke eksploitasie van postmodernistiese narratiewe strategieë via die segmentering van sy teks in vier verskillende dele.

Summary
It is argued in this paper that Coetzee's notion of narrativity necessitates an analysis of the interarticulation between contemporary theoretical discourses and narrative practice. Since calculated construction seems to inform his re-writing and re-contextualisation of romantic tales of adventure, Genette's structuralist model is used as a framework for tracing Coetzee's unique exploitation of postmodernist narrative strategies via the segmentation of his text into four different parts.

Narratology/Narrative Theory; Postmodernism; South African Literature in English

1993 Fictionalization of Current Socio-Political Issues in J.M. Coetzee's Writing: Narrative Strategies in *Age of Iron* and *Foe*. 9(3/4): 284-301.

Opsomming

Daar word in hierdie bydrae geredeneer dat die self-bewuste besinning oor die relevansie van skryf in J.M. Coetzee se resente romans *Foe* (1986) en *Age of Iron* (1990) bepaal word deur twee van mekaar onderskeibare maar terselfdertyd aanvullende strategieë: 'n narrativisering van kontemporêre teoretiese diskoerse in die vroeëre postmodernistiese teks teenoor die fiksionalisering van 'n herkenbare reële referent in die meer resente roman. Waar *Foe* gekenmerk word deur 'n uitgebreide dramatisering van die probleme wat pogings tot 'n her-skrywing en her-kontekstualisering van agtiende eeuse avontuurverhale onderlê, word in *Age of Iron* gebruik gemaak van 'n veel direkter beskouing van die uitwerking van die geweldskultuur in 'n veranderende Suid-Afrika gedurende die tydperk 1986 tot 1989. Ten spyte van die kontras tussen die fiksionele en werklike omgewings in die twee romans, word geredeneer dat die fiksionalisering van huidige sosio-politieke kwessies in die meer resente roman nie behoorlik begryp kan word sonder om kennis te neem van die manier waarop die selfbewuste ondersoek van die aard en funksie van skryf in *Foe* gesien kan word as 'n voorbereiding vir die konstruksie wat in *Age of Iron* superponeer word op 'n kontemporêre en bekende werklikheid nie.

Summary

In this paper it is argued that self-conscious reflection on the relevance of writing in two recent novels by J.M. Coetzee, namely *Foe* (1986) and *Age of Iron* (1990), is determined by two distinguishable yet simultaneously complementary strategies: a narrativization of contemporary theoretical discourses in the earlier postmodernist text as opposed to a fictionalization of a discernible real referent in the later novel. Whereas *Foe* provides an extensive dramatization of the problems underlying an attempted re-writing and re-contextualization of eighteenth century tales of adventure, in *Age of Iron* Coetzee resorts to a far more direct scrutiny of the effects of the cultivation of violence in a changing South Africa in the years 1986 to 1989. Despite the contrast between the fictional and real settings in the two novels, it is argued that the fictionalization of current socio-political issues in the later novel cannot be properly understood without considering the manner in which the self-conscious probing of the nature of writing in *Foe* serves as a preparation for the construction the later novel seeks to superimpose on a contemporary and familiar reality.

Narratology/Narrative Theory; South African Literature in English

Green, Michael

1990 History: Text: Future. 6(3): 180-199.

Opsomming

Hierdie artikel ondersoek historiografiese aangeleenthede wat enige literêre projeksie van die historiese verlede en/of hede tot die toekoms belig. Deel 1-3 ondersoek die status van die toekoms in die tekstualisering van die geskiedenis - dit betrek verhalende versus nomologiese beskrywings van historiografiese strukture en beweeg dan na die utopiese element wat historiese projeksie belig. Deel 4 ontwikkel die meer spesifieke "literêre" aangeleenthede waarna 'n oorweging van die utopiese ons lei, en berei 'n kritiese strategie voor om die raakpunte tussen die historiese en literêre gebruik van die toekoms te hanteer. Die huidige projek is bedoel om te dien as 'n voorbereiding vir 'n latere analise van sleutelwerke in die Suid-Afrikaanse literatuur, wat binne die "genre" (ontwikkel as 'n heuristiese middel) van "toekomstige geskiedenisse" opereer.

Summary
This article is an investigation into the historiographical concerns that inform any literary projection of the historical past and/or present into the future. Parts 1-3, then, survey the status of the future in the textualization of history, engaging with narrative versus nomological accounts of historiographical structures and moving towards the utopian element informing historical projection. Part 4 picks up the more specifically "literary" concerns to which a consideration of the utopian brings us, and prepares a critical strategy for dealing with the intersection of the historical and the literary in their use of the future. The project as it stands is meant to serve as a preparation for a later analysis of key South African literary works which operate within the "genre" (developed as a heuristic device) of "future histories".

Discourse Theory/Meaning Theory; Historiography

Grobler, Hilda

1993 The Kitchen as Battlefield - With Special Reference to the Award Winning Play *Kitchen Blues* by Jeanne Goosen. 9(1): 50-56.

Opsomming
Goosen neem 'n sterk feministiese standpunt in, wat die konvensionele beskouing van mense ten opsigte van geweld, oorlog, vroue, seksisme en die romantiese waas wat die militêre omring, betwis. In die uurlange eenpersoonsopvoering, plaas Goosen weer die vrou terug in die kombuis, met die bewering dat 'n vrou se kombuis haar geheuebank is, en konstateer dat die werklike magsbasis in die gemeenskap in die kombuis geleë is. Die opvoering speel in die kombuis af, wat 'n slagveld word - die oorsprong van die sosiale en politieke konflik.

Lewe/skepping en dood/verwoesting word die fokus van ewewigsmagte. Terwyl die hoofkarakter, wat eenvoudig die Kombuisvrou genoem word, kook (en doodmaak), trag sy om een onsterflike sin te skryf (skep), terwyl 'n polities gemotiveerde oorlog buite die kombuis woed. Sy is bewus van die geweld buite, die geweld wat 'n oorlog kenmerk, maar dit is nie deel van haar nie. Sy slag, sny en kook die hoender terwyl sy die dodelike wapens, eie aan enige huis, in oënskou neem en kommentaar daaroor lewer: kombuisgereedskap.

Byna soos 'n voyeur, ondervind sy wat mense gedurende 'n geveg belewe terwyl sy die hoender in stukke sny. Sy moet doodmaak om te lewe, om te oorlewe. Sy is bewus van die buitewêreld, van die verlede, van die toekoms. Haar beste vriendin is gewikkel in ongeoorloofde politieke aktiwiteite wat haar dood veroorsaak - 'n dood wat dien as die kulminasie van al die gruwels van oorlog en die hoofkarakter se internalisering van geweld. Die Kombuisvrou gee stem aan die stemlose, vra al die onbeantwoorde vrae wat mense vra tydens tye van gewelddadige konflik, neem 'n uitdagende houding in teenoor God, die eintlike en uiteindelike patriarg, wat die sinlose slagting toelaat of dit moontlik nog goedkeur.

Summary
Goosen takes a strong feminist stand, challenging the conventional view people hold regarding violence, war, women, sexism and the romantic hue surrounding the military. In this hour-long one woman play, Goosen returns women to the kitchen, claiming that a woman's kitchen is her "memory bank", stating that the actual power base in society is located in the kitchen. The entire play is set in the kitchen which becomes the battlefield, the source of the social and political conflict.

Life/creation and death/destruction are brought into sharp focus as balancing forces.

While the main character, simply called Kitchen Woman, cooks (and kills) she attempts to write (create) just one immortal sentence while a politically inspired war rages on outside the kitchen.

She is aware of the violence outside, the violence which marks a war, but it is not part of her. She slaughters, and then chops up and cooks the chicken while surveying and commenting on the most deadly weapons found in any house: the kitchen utensils.

She experiences what people in battle experience in the same manner a voyeur might, when she viciously cuts up the chicken. She has to kill to live, to survive. She is aware of the outside world, of the past, the future. Her best friend is involved in clandestine political activities which result in her death - a death which serves as the culmination of all the horror of war and is the main character's internalisation of the violence. The Kitchen Woman gives voice to the voiceless, asks all the unanswered questions people ask during times of violent conflict, takes a defiant stand against God, the ultimate patriarch, who allows, perhaps even condones, the senseless killing.

Feminist Theory; South African Literature in English

Haffter, Peter

1985 Transcodification in Dürrenmatt. The Example of *Die Panne*. 1(4): 64-76.

Opsomming

Die Switserse dramaturg Friedrich Dürrenmatt het weer materiaal van sy kortverhaal *Die Panne* vir sy gelyknamige drama (1979) gebruik. 'n "Kernfabel" is op hierdie wyse van die vertelkode na die dramakodesisteem oorgeplaas. Hierdie transkodifikasie bring 'n verandering in die volgorde van boodskapseenhede mee en verander die vertellende parataksis na veelvoudige dramatiese hipotaksis. Die verskil van 25 jaar in die skryftyd beteken die vervanging van talryke betekenisdraers, wat in 1956 semanties "deursigtig" was, maar wat in 1979 ondeursigtig geword het. Die oorgang van metaliterêre diskoers na intrafiksionele diskoers is 'n belangrike aspek van hierdie transkodifikasie.

Summary

The Swiss dramatist Friedrich Dürrenmatt re-used material of his short story *Die Panne* (1956) for the homonymous drama (1979). A "core fable" was thus transposed from the narrative code into the drama code system. This transcodification results in a change of order of message units and turns the narrative paratax into a multiple dramatic hypotax. The distance of 25 years in writing time calls for the substitution of numerous signifiers, semantically "transparent" in 1956, but opaque in 1979. The change from metaliterary discourse to intrafictional discourse is one of the main acts of transcodification.

Narratology/Narrative Theory; Semiotics/Semiology; Translation Theory; Drama Theory

1987 Bartho Smit se *Don Juan onder die boere* binne die raamwerk van die Don Juan-makroteks. 3(4): 1-13.

Summary
The Don Juan story and its many metamorphoses have been extensively studied and described in the form of a thematic history. Any modern author who attempts to add his own version of the well-known theme is confronted with what is called here a *macrotext*, i.e. the synchronic coexistence of texts coming from different countries and times. According to Gérard Genette's *Palimpsestes*, the Don Juan macrotext is envisaged as a *hypotext*, to which Bartho Smith's text is *hypertextually* related. The meaning of a new Don Juan version is generated, to a certain extent, by the knowledge which the reader/spectator has of the pre-existing versions of the Don Juan story.

Opsomming
Die Don Juan-fabel en sy talryke metamorfoses is breedvoerig ondersoek en as 'n tema-geskiedenis beskryf. 'n Moderne outeur wat sy eie weergawe van die bekende fabel uitwerk, word gekonfronteer met wat hier 'n *makroteks* genoem word, nl. die sinchroniese naasmekaar-bestaan van tekste uit verskillende lande en eras. Volgens Gérard Genette se *Palimpsestes*, word die Don Juan-fabel hierna verstaan as 'n *hipoteks*, waarmee Bartho Smit se teks in 'n *hipertekstuele* verband staan. Die betekenis van die moderne teks word, in 'n mindere of meerdere mate, geskep deur die kennis wat die leser/toeskouer van die vroeëre weergawes van die Don Juan-fabel besit.

Drama Theory; Narratology/Narrative Theory; South African Literature in Afrikaans

Hambidge, Joan

1985 Dekonstruksiekritiek - 'n oorsig. 1(1): 78-81.
No summary/Geen opsomming

Deconstruction; Review

1992 Afrikaanse huldigingsbundels: hulsels van plastiek? (Resensie-artikel). 8(1/2): 107-117.
No summary/Geen opsomming

South African Literature in Afrikaans; Structuralist Theory; Review

Harley, Lulu

1987 Wolf Schmid se kommunikasiemodel as basis vir die dualiteitsbegrip: abstrakte outeur as wesens- en digterspersoonlikheid. 3(1): 60-70.

Summary
In this article Wolf Schmid's model of communication as propounded in *Der Textaufbau in den Erzählungen Dostoevskijs* is used as a basis for a new thesis as regards the concept *abstract author*. Schmid's model comprises three elements: the author, the work of art as sign and the reader. This article holds that the duality implied in Schmid's term "psychophysischen Dichterpersönlichkeit" should also be made applicable to the concept of the abstract author, regarded by Schmid as the hypostatised image of the author in his text. In this way a very useful distinction can

be made between the abstract author as "poet" who, operating from the realm of the imagination, produces a fictive text (novel). In its published form, however, the "story text" in the book is preceded by the "writer's text", which is ascribed to the abstract author as self, who "focalizes" or "interprets" what is to follow (e.g. by means of subtitle, motto or titles of chapters). Thus the "writer's text" provides the link between "person" (self) and "poet".

Opsomming

In hierdie artikel word Schmid se kommunikasiemodel soos aangebied in *Der Textaufbau in den Erzählungen Dostoevskijs* as basis gebruik vir 'n nuwe tese aangaande die begrip *abstrakte outeur*. Schmid se model maak voorsiening vir die outeur, die kunswerk as taalteken en die leser. Daar word uitgegaan van die standpunt dat die dualiteit onderliggend aan Schmid se opvatting van die konkrete outeur as 'n "psycho-physischen Dichterpersönlichkeit" ook van toepassing gemaak behoort te word op die begrip abstrakte outeur, deur hom beskou as die gehipostaseerde spieëlbeeld van die konkrete outeur in sy werk. So sal daar dan onderskei kan word tussen die abstrakte outeur *as wesenspersoonlikheid* soos hy werksaam is in/abstraheerbaar is uit, feitelike teks soos bv. 'n outobiografie, en die abstrakte outeur as "digter"-persoonlikheid wat 'n verbeeldingsteks (roman) daarstel. In sy gepubliseerde vorm bestaan die roman of boek-as-teks uit sowel die verhaalteks (produk van die "digter") as die skrywersteks wat toeligtend - bv. by wyse van motto, sub-of hoofstuktitels - daarby verskyn en wat op rekening van die self (wesenspersoonlikheid) geplaas moet word. Op dié wyse word die abstrakte outeur as dubbele entiteit in die skrywersteks verteenwoordig en dien lg. as skakel tussen daargestelde wêreld en empiriese wêreld.

Autobiography; Narratology/Narrative Theory; South African Literature in Afrikaans; Structuralist Theory;

Hartin, P.J.

1987 The Angst of Waiting: A Deconstructive Reading of Luke 12: 35-40. 3(2): 42-56.

Opsomming

In hierdie verhandeling word daarna gestreef om waar te neem hoe onlangse ontwikkelings in letterkundige teorie en kritiek veral in die geval van dekonstruksie, geld by die lees van die tekste van die Nuwe Testament. In plaas daarvan om 'n algemene weergawe aan te bied is een besondere teks gekies, naamlik 'n gelykenis (Lk. 12: 35-40). 'n Voorbeeld van 'n meer tradisionele benadering by die lees van die teks is voorgelê, nl. die van C.H. Dodd, om 'n duideliker kontras met die standpunt van dekonstruksie daar te stel. Daar word aangedui hoe laasgenoemde beskouing op 'n aantal wesenlike beginsels verskil van Dodd. Ten slotte is die vraagstukke wat die uitgangspunt oplewer, uiteengesit: Daar word voorgestel dat 'n deurgang tussen dogmatisme en relativisme kom.

Summary

This investigation aims at observing in what way more recent developments in literary theory and criticism (in particular that of deconstruction) can be applied to the reading of the texts of the New Testament. Rather than operate in general terms, one specific text was chosen, that of a parable (Lk. 12: 35-40). An example of a more traditional approach to the reading of this text was presented, namely that of

C.H. Dodd, in order to contrast more clearly the approach adopted by deconstruction. The latter approach was shown to part company with Dodd on a number of essential elements. The focal point of this article is the presentation of a deconstructive reading of this parable. Finally, the problems posed by such an approach to the text of the New Testament are assessed: A suggestion is made for a path between dogmatism and relativism.

Deconstruction; Discourse Theory/Meaning Theory

Harty, E.R.

1985 Text, Context, Intertext. 1(2): 1-13.

Opsomming

Die etimologie van die terme *teks, konteks* en *interteks* word nagegaan as 'n inleiding tot 'n eksposisie van hulle linguistiese en poëtiese post-strukturele gebruik. Sommige probleme in hierdie verband word aangedui. Ten slotte word die moontlike toepassing van dekonstruksiekritiek in die onderrig van voorgraadse studente aangetoon.

Daar word bevind dat die post-strukturalistiese beskouing van die teks as 'n proses of produktiewe aktiwiteit verenigbaar is met historiese kritiek. Aangesien historiese kontekste onuitputlik is en noodwendig getekstualiseerd is, word die metodologiese gebied van die interteks voorgestel as die terrein van interaksie tussen die teks, die konteks (geneties en siterend) en die kritikus se strategiese hersitering van die teks.

Summary

The etymology of the terms *text, context* and *intertext* is traced as an introduction to an exposition of their linguistic and poetic post-structural usage. In this respect some problems are indicated. Finally the possible application of deconstruction criticism in teaching pre-graduate students is shown.

The post-structuralist view of the text as process or productive activity is found to be compatible with historical criticism. Since historical contexts are inexhaustible and of necessity textualised, the methodological field of the intertext is advanced as the site of interaction between text, context (genetic and citational), and the critic's strategic re-citing of the text.

Deconstruction

Higgins, John

1990 A Missed Encounter: Raymond Williams and Psycho-analysis. 6(1/2): 62-76.

Opsomming

Raymond Williams was miskien die belangrikste kulturele kritikus van die na-oorlogse periode. Tog het sy werk 'n volgehoue vyandigheid gehandhaaf teenoor dit wat 'n sentrale komponent van ons begrip van die sosiale konstruksie van die subjek geword het - die teorie van psigoanalise. Hierdie opstel spoor the terme van Williams se afkeer van psigoanalise na en argumenteer dat dit grotendeels toegeskryf kan word aan 'n versuimde ontmoeting met psigoanalise. Daar word geargumenteer dat hierdie verspeelde ontmoeting des te verbasender is as die belangstelling in psigoanalise deur Williams se voorgangers soos Herbert Read, Alick West en Christopher Caudwell in aanmerking geneem word.

Summary
Raymond Williams was perhaps the foremost cultural critic in Britain of the post-war period. Yet his work retained a consistent hostility towards what has become a central component of our understanding of the social construction of the subject - the theory of psycho-analysis. This essay traces the terms of William's hostility towards psycho-analysis. It is argued that this missed encounter is all the more surprising given the interest in psycho-analysis shown by predecessors of Williams such as Herbert Read, Alick West and Christopher Caudwell.

Psycho-analysis; Social/Cultural Theory

1992 Critical Literacies: English Studies Beyond the Canon. 8(3/4): 193-208.

Opsomming
In hierdie artikel argumenteer Higgins vir 'n herbetragting van "English studies", buite die beperkings van kanon-gebonde definisies en rondom die idee van die verwerwing van kritiese geletterdheid - 'n idee wat gedefinieer word in terme van die oorredingskenmerke van taal. Twee kort voorbeelde van kritiese geletterdheid in die praktyk word dan ondersoek: 'n toneel uit Shakespeare se *Othello* en 'n hoofartikel in die *Cape Times*.

Summary
In this essay, Higgins argues for a rethinking of English studies away from canon-bound definitions and around the notion of the acquisition of critical literacy, a notion which is defined in terms of the persuasive properties of language. Two brief examples of critical literacy in practice are then examined: a scene from Shakespeare's *Othello*, and a *Cape Times* editorial.

Academic and Pedagogic Practice

Hofmeyr, Isabel

1994 Oral History as Farce? - Oral History as a Changing Phenomenon. 10(1): 31-56.

Opsomming
Bepaalde aspekte rakende die groter vraagstuk van orale tradisie, as 'n verskynsel wat gevoelig is vir tydsveranderinge, word in hierdie artikel bespreek. In algemene standpunte oor hierdie onderwerp word gewoonlik 'n evolusionêre model voorgestaan waarvolgens orale vorme sou kwyn wanneer hulle aan "sterker" geletterde vorme blootgestel word. In teenstelling hiermee word in ander standpunte die mening gehuldig dat die orale tradisie - in plaas daarvan dat dit sou kwyn - juis floreer op fragmente en dat die produseerders daarvan soos bricoleurs te werk gaan, wat gebruik maak van materiaal wat oorspronklik vir iets ander bedoel is. In hierdie artikel word dergelike standpunte na aanleiding van 'n Noord-Transvaalse gevallestudie geëvalueer.

Summary
This article attempts to raise some issues in relation to the broader question of oral tradition as a phenomenon that changes in time. Common sense views on this topic have tended to posit an evolutionary model in terms of which oral forms wither in

the face of "stronger" literate forms. By contrast, other views hold that oral tradition - far from waning - thrives on fragments, and that its producers are like bricoleurs who go to work with material originally intended for another purpose. This article assesses these views in relation to a Northern Transvaal case study.

Orality/Oral Tradition; Ethnography

Horn, Peter

1994 Orature, Literature and the Media. 10(1): 75-85.

Opsomming

In hierdie referaat word geredeneer dat mense 'n hunkering het na 'n Afrika, nie soos dit in werklikheid was nie, maar soos dit moes gewees het. 'n Afrika gegrondves op die geskrewe vertellinge van kolonialiste en reisigers omdat die boorlinge van Afrika nie kan "skryf" in die engste sin van die woord nie - 'n veronderstelling wat byvoorbeeld die beduidendheid van tekeninge as 'n vorm van "skrif" negeer. Die Afrikaan se woede omdat hy sy verlede nie kan naspeur nie is verstaanbaar, omdat die verlede allermins ontken kan word, maar dit moet ook nie gesien word as die Paradys op sigself nie.

Die voorreg om te kan skryf en oor inligting te beskik, was beperk tot 'n klein uitgesoekte groepie tot en met die koms van die mondelinge en visuele media wat op die ongeletterde massas ingestel is. Waar die oorspronklike digter/verteller ontsag afgedwing het en kon staatmaak op 'n belangstellende gehoor binne die geslote gemeenskap wat op 'n akkurate en getroue weergawe van 'n gebeurtenis aangedring het, babbel die media van vandag onophoudelik en herhaaldelik, maar die betekenaar is van nul en gener waarde in die ewigdurende soeke na die oorspronklike en die innoverende.

Die klankopname van 'n tradisionele vertelling deur *imbongi* sal 'n bespotting wees, aangesien dit nie intrinsiek die orale poësie van Afrika sal wees nie, maar 'n mediagebeurtenis wat alle grense oorskry en wat geen noemenswaardige betekenis het nie.

Summary

This paper argues that people yearn to return to an Africa, not as it actually was, but as it should have been. An Africa based on the written account of colonialists and travellers because the Africans themselves had been incapable of "writing" in the strictest sense of the word - a contention negating, for example, the significance of drawings as a form of "writing". The African anger at a loss of origin because the past is inaccessible, is understandable, for the past can neither be denied, but nor should it be regarded as having been akin to Paradise.

The privilege of writing and possessing information was confined to the select few until the advent of oral and visual media catering for the illiterate masses. Whereas the original poet/narrator commanded respect and enjoyed a captive audience within his closed community which exacted the accurate retelling of an event, the media of today babble incessantly, also repetitively, but the signifier is of no consequence in the eternal quest for the original and the innovative.

Recording traditional narration by the *imbongi* will be a travesty as it cannot bring back the oral poetry of Africa, *per se*, because it will merely become a media event, transgressing all boundaries, signifying nothing.

Orality/Oral Tradition; Structuralist Theory; Ethnography

Horwitz, Eve

1988 "So Young and so Untender?": Ophelia and the Power of Obedience. 4(1): 104-117.

Opsomming

Hierdie ontleding van die vroulike rol in Shakespeare-tragedies verken die mate waartoe die rol van die passiewe heldin 'n konflik in die wese van die Jacobeaanse gemeenskap seksualiseer. Modelle van ondergeskikte vroulikheid in Elizabethaanse en Jacobeaanse hoflikheidsvoorskrifte bied 'n oordrewe weergawe van Bakhtin se beskrywing van die dialogiese proses, waarin die betekenis van 'n gesprek binne die konteks van die hoorder se konseptuele omgewing gesien word. Hierdie proses word gesien in feministiese kritiese benaderings tot Shakespeareaanse tragedie, waarin die stilte en passiwiteit van die heldin verwerp word as simptomaties van 'n vernietigende manlike siening van vrouedeug.

Summary

This reading of the woman's part in Shakespearean tragedy explores the extent to which the role of the passive heroine sexualises a critical conflict in the fabric of Jacobean society. Models of submissive femininity in Elizabethan and Jacobean courtesy manuals provide an exaggerated version of Bakhtin's description of the dialogic process, in which the meaning of a conversation is understood in the context of the hearer's conceptual environment. This process is echoed in feminist critical approaches to Shakespearean tragedy, which reject the silence and passivity of the heroine as symptomatic of a destructive male vision of feminine virtue.

Feminist Theory

Ibsch, Elrud

1993 Fact and Fiction in Postmodern Writing. 9(2): 185-193.

Opsomming

In hierdie artikel word die konsep van Postmodernisme as "niks maak 'n verskil nie" en "enigiets deug" verwerp ten gunste van 'n leser se besluit om vir homself 'n verskil te konstrueer in ooreenstemming met sy kulturele of historiese kennis en sy etiese posisie. Postmodernistiese tekste word gekarakteriseer deur 'n veelvoud van stemme wat nie 'n figurasie van hiërargiese afhanklikhede konstitueer nie, maar wat, desnieteenstaande, 'n kommunikatiewe figurasie vorm. Alhoewel feit en fiksie nie meer duidelik onderskeibaar is nie, en alhoewel die gedagte van feit of feitlike relasie vervang word deur die konsep van intellektuele of sosiale skepping, mag die kommunikatiewe figurasies van postmoderne romans ons aandag verg vir die historiese diskoers wat deel daarvan vorm. In my lesing van *The White Hotel* (D.M. Thomas) en *Die letzte Welt* (Christoph Ransmayr), is ek van plan om die historiese interteks van die Holocaust in aanmerking te neem. Ek beskou dit as 'n sterk stem in die beduidende wedersydse spel van verhalende elemente wat, in 'n sekere mate, in staat is om die non-hiërargiese relasie van feit en fiksie te ondermyn.

Summary

In this article the concept of Postmodernism as "nothing makes a difference" and "anything goes" is rejected in favour of a reader's decision to construct for himself a difference in accord with his cultural or historical knowledge and his ethical position. Postmodernist texts are characterized by a plurality of voices which do not

constitute a figuration of hierarchical dependencies, but which form, nevertheless, a communicative figuration. Although fact and fiction are no longer clearly distinguishable and although the notion of fact or factual relation is being replaced by the concept of mental or social creation, the communicative figuration of postmodern novels may call our attention to the historical discourse which is part of them. In my reading of *The White Hotel* (D.M. Thomas) and *Die letzte Welt* (Christoph Ransmayr), I propose to take into account the historical intertext of the Holocaust. I conceive of it as a strong voice in the signifying interplay of narrative elements which, to a certain point, is capable of undermining the non-hierarchial relation of fact and fiction.

Discourse Theory/Meaning Theory; Postmodernism

Jauss, Hans Robert

1985 The book *Jonah* - A Paradigm of the "Hermeneutics of Strangeness". 1(4): 1-19.

Opsomming

Die Ou-Testamentiese boek *Jona* dien as 'n voorbeeld vir 'n ondersoek na die hermeneutiek van vreemdheid/eienaardigheid. Daar word aangetoon hoe die teks die hedendaagse leser met verskillende vreemde aspekte konfronteer. Die konteks en vrae daaromheen word ondersoek. Hierdeur word aandag gefokus op die vreemdheid wat 'n geestelike teks verkry wanneer dit deur 'n ongelowige van ons tyd gelees word. In sowel die vroeë Christendom as in volksverhale is die wonderbaarlike geredelik aanvaar, terwyl die onderskeid tussen fiksie en werklikheid 'n relatief onlangse ontwikkeling is. Die boek *Jona* kan beskryf word as 'n vertelling met 'n sedeles, ook 'n *Midrash* genoem, en is betekenisvol vir die bestudering van hierdie tradisie. Die teks van die boek *Jona*, waarvan die verwikkelde struktuur ooreenkomste toon met die vertelstruktuur van die hedendaagse roman, gee blyke van 'n buitengewoon begaafde verteller. Die vrae waarop die teks antwoorde verskaf, word aangedui en daar word ingegaan op die verskille tussen die boek *Jona* en die latere romantradisie.

Summary

The Old Testament book *Jonah* provides for a unique hermeneutical study of strangeness. The context and questions pertaining to it are considered, focusing on the strangeness of events and characters as they present themselves to a modern day secular reader. In both early Christianity and folktales the miraculous was readily accepted, while the distinction between fiction and reality is a relatively recent development. The book *Jonah* with its moral lesson, also called a *Midrash*, is significant for studying this tradition. This intricate text, having technical similarities with the contemporary novel, emanates from an extraordinary and competent narrator and can be seen as the prototype of the modern novel. The questions to which the text offers some answers are posed and some differences between the book *Jonah* and the secular novel are discussed.

Hermeneutics; Reception Theory

John, Philip

1990 Die Marxistiese literêre kritiek en 'n plek vir *Uitdraai*, 'n Afrikaanse roman, en die Afrikaanse letterkunde in die bevrydingstryd. 6(3): 231-245.

Summary

In this article an attempt is made to apply the Marxist approach to literary texts in a manner which is less rigid and prescriptive than is usual to an Afrikaans text, *Uitdraai*, by Wilma Stockenström. The analysis is based on the arguments of Tony Bennet and Fredric Jameson as respectively formulated in *Formalism and Marxism* and *The Political Unconscious: Narrative as a Socially Symbolic Act* - that the political value of a literary text cannot only be read from the text but also depends on the labour applied to the texts by the critic. It is then argued that although a text such as *Uitdraai* exhibits certain "reactionary" features - because it is necessarily imbedded in the present power relations - it also contains features which point to a future in which these relations do not exist, and that the responsibility for the recognition and utilisation of these "progressive" features resides, in the first place, with the literary critic.

Opsomming

In hierdie artikel word daar 'n poging aangewend om 'n minder rigiede en voorskrywende stroming binne die Marxistiese literêre kritiek te gebruik vir die analise van 'n Afrikaanse teks, *Uitdraai*, deur Wilma Stockenström. Die analise steun op die argumente van Tony Bennet en Fredric Jameson soos onderskeidelik uiteengesit in *Formalism and Marxism* en *The Political Unconscious: Narrative as a Socially Symbolic Act* in besonder waar hulle die arbeid wat kritici op literêre tekste uitvoer, sien as bepalend van die uiteindelike politieke waarde van die teks. In die geval van 'n teks soos *Uitdraai* word daar dan betoog dat, alhoewel die teks noodwendig ingebed is in die bestaande magsverhouding in Suid-Afrika en daarom "reaksionêre" tendense vertoon, dit die leser egter óók bewus kan maak van 'n orde wat die beperkings van die bestaande orde deurbreek - en dat die verantwoordelikheid vir die erkenning en gebruikmaking van hierdie "progressiewe" moment in die eerste plek by die literêre kritikus lê.

Marxist Literary Theory; South African Literature in Afrikaans

1994 De Jong, Foucault en *'n Ander Afrikaanse letterkunde*: 'n hartstogtelike mislukking (Resensie-artikel). 10(2): 238-254.

No summary/Geen opsomming

Discourse Theory/Meaning Theory; Marxist Literary Theory; South African Literature in Afrikaans; Review

Johnson, David

1994 Literature of the Rainbow Nation: The Case of Sol Plaatje's *Mhudi*. 10(3/4): 345-358.

Opsomming

Die opswaai in die kritiese status van Sol Plaatje se *Mhudi* word nagegaan. Terselfdertyd word die verband tussen die veranderende politieke omstandighede en

die toenemende gulhartige ontvangs van die roman geskets. Samevattende vergelykings word getref tussen die konstruksie van kanonisasie in die Romeinse, Engelse en Amerikaanse letterkundes wat dan die grondslag vorm vir die bewering dat 'n konserwatiewe estetiek in die nuwe Suid-Afrika die botoon gaan voer, terwyl marginalisering gaan plaasvind van vroeëre werke wat as "te omstrede", "nie werklik literêr nie" en "nie-wesenlik Suid-Afrikaans nie" beskou word. Kort en bondige voorstelle word gemaak oor hoe om so 'n konserwatiewe estetiek aan bande te lê.

Summary
The rise in critical status of Sol Plaatje's *Mhudi* is traced, with the connections between the challenging political conditions and the (increasingly generous) receptions of the novel sketched. Brief comparisons to canon construction in Roman, English, and United States literatures provide a basis for the argument that a conservative aesthetic is likely to prevail in the new South Africa, with writing "too angry", not "literary enough", and "not truly South African" marginalised. Brief suggestions are given as to how such an aesthetic might be resisted.

Aesthetics; Historiography; Social/Cultural Theory; South African Literature in English

Kearney, Jack

1994 Reading the Bambata Rebellion in South African English Fiction. 10(3/4): 400-424.

Opsomming
Die fokus van hierdie artikel is 'n groep van dertien vroeë romans deur blanke skrywers wat oor die Bambata-rebellie handel. Die volgende word beurtelings bespreek: (a) romans wat neig om blanke vooroordeel te bevestig; (b) dié waarin die houding teenoor blankes en swartes ambivalent is; en (c) die romans waarin blanke propagandistiese belange in 'n mate bevraagteken word, en daar selfs empatie jeens die swart saak voorkom. Onderliggend aan die studie is die vraag of blanke houdings moontlik nader beweeg het aan, of selfs verby, die meer ingeligte reaksies op die Rebellie wat in die laaste stel romans bespeur kan word.

Summary
The focus of this paper is a group of thirteen early novels by white writers in which the Bambata Rebellion features significantly. Discussed in turn are: (a) the novels tending to endorse white prejudice; (b) those which are ambivalent in terms of the sympathy shown to whites and blacks; and (c) those which involve some sustained questioning of white propagandist interests, and possibly even some empathy for the black cause. Underlying the study is a concern with the extent to which white South African attitudes may have shifted towards, and perhaps beyond, the more enlightened responses to the Rebellion observed in the final set of novels.

Historiography; Postcolonial Theory; South African Literature in English

Keuris, Marisa

1994 Ostensie en die dramateks/opvoeringsverhouding. 10(2): 196-207.

Summary
This article studies the relationship between text and performance from the viewpoint

of the role played by *ostension* in both. Two aspects receive special attention in this regard, namely:

(1) the aspect of physical representation; and
(2) the fictional contract (*contrat théâtral*) made with the spectator.

A short discussion is given of Pieter Fourie's *Die Koggelaar* (1988) to illustrate the working of ostension in this play.

Opsomming
Die verhouding tussen die dramateks en die opvoering word in hierdie artikel bestudeer vanuit die perspektief van die rol wat *ostensie* by albei speel. In die artikel word veral gefokus op twee aspekte, naamlik:

(1) die aspek van fisiese voorstelling in die hier en nou; en
(2) die fiksionele kontrak (*contrat théâtral*) wat met die toeskouer gesluit word.

'n Kort bespreking van Pieter Fourie se *Die Koggelaar* (1988) volg om die neerslag van ostensie in hierdie dramateks te illustreer.

Drama Theory; Semiotics/Semiology; South African Literature in Afrikaans

Kistner, Ulrike

1989 Literature and the National Question. 5(3/4): 302-314.

Opsomming
Hierdie artikel behandel die vraag waarom die beginsel van die nasie as raamwerk en metode vir kulturele studies in Wes-Europa verwerp word, terwyl dit in Suid-Afrika 'n strategiese punt vir kulturele aktivisme geword het. Met die toegewing dat internasionale kapitalisme nie die einde van die nasie (as imperialistiese en anti-imperialistiese re-territorialisasie) aankondig nie, bevraagteken hierdie artikel die simplistiese gelykstelling van nasionale kultuur/weerstandskultuur/revolusionêre kultuur in 'n (negatief gedefinieerde) verhouding tot dit wat as "dominante kultuur" verstaan word. Die artikel kom tot 'n slotsom soos weerspieël in 'n aanhaling van Fanon se waarskuwing teen nasionalistiese mites wat die hegemonie van 'n neo-koloniale bourgeoisie ophemel.

Summary
This article addresses itself to the question as to why the notion of the nation is being rejected as framework and method of cultural studies in Western Europe, while it has come to serve as a rallying point in cultural activism in South Africa. While acknowledging that international capitalism does not spell the end of the nation (as imperialist and anti-imperialist re-territorialisation), this article questions the simplistic equation of national culture/resistance culture/ revolutionary culture which is defined in (negative) correspondence to what is conceived of as "dominant culture". The article concludes by citing a warning by Fanon against nationalist myths which extol the hegemony of a neo-colonial bourgeoisie.

Social/Cultural Theory

1991 The Politics of Canon Formation in Literary Theory - for Example: Realism and the Popular Front. 7(3/4): 217-227.

Opsomming

In hierdie artikel word, met spesifieke verwysing na die Ekspressionisme of Realisme debat in Duitsland gedurende die dertigerjare, aangetoon hoe literatuurteorie verstrengel geraak het in die proses van kanonvorming. Sekere posisies wat in hierdie debat uiteengesit is, het hulle weg gevind na die manifesto's van kulturele aktivismes in Suid-Afrika in die tagtigerjare. Hulle steun op populistiese taktiek wat genoodsaak word deur sowel anti-fascistiese as anti-imperialistiese "struggles". In hierdie artikel word die gelykstelling tussen apartheid en fascisme en die veronderstelling van 'n vorm van weerstand by albei geproblematiseer.

Summary

This article shows how literary theory has been entangled in the process of canon formation, with particular reference to the Expressionism or Realism Debate in Germany in the 1930s. Certain positions expanded in this debate have found their way into the manifestoes of cultural activisms in South Africa in the 1980s. They rely on populist tactics which are seen to be necessitated by both anti-fascist and anti-imperialist struggles. This article problematises the equation of apartheid and fascism, and the assumption of a form of resistance common to both.

Historiography

1994 Introduction: Reading/Writing - History and Discontinuity (Introduction to Special Issue: Reading/Writing). 10(1): 3-12.

Geen opsomming/No summary

Social/Cultural Theory

Klopper, Dirk

1986 Repetition and Death in Shelley's "Epipsychidion": A Post-Structuralist Reading. 2(2): 57-64.

Opsomming

Kontemporêre literêre teorie word dikwels gekritiseer omdat dit die teks sou ignoreer en nie na waarde skat nie. In 'n reaksie hierteen probeer hierdie artikel om aan te toon hoe post-strukturalisme - met spesifieke verwysing na Shelley se "Epipsychidion" - gebruik sou kon word as 'n strategie vir die lees van literêre tekste en wel met behoud van die genot wat dergelike tekste veronderstel is om te ontlok.

Daar word eerstens gekyk na 'n paar sleutelkonsepte en hulle vertakkinge wat die teoretiese apparatuur uitmaak in terme waarvan 'n post-strukturalistiese lesing van 'n literêre teks sou kon plaasvind. Alhoewel die konsepte wat ondersoek word - verskil, verplasing, begeerte en figurasie - algemeen gebruik word deur die meeste post-strukturaliste, bestaan daar verskil van mening oor die belangrikheid en/of die spesifieke gebruik van bepaalde konsepte. Na 'n onvermydelik kursoriese omskrywing van die teoretiese veld word "Epipsychidion" op so 'n manier gelees dat die beheptheid van die gedig met sy eie skryfwyse uitgelig word. Daar word aangetoon dat, alhoewel die gedig probeer ontsnap aan die beperkinge wat deur sy taalmodus aan hom opgelê word, hierdie strewe noodwendig moet misluk.

Summary
In response to the criticism frequently levelled against contemporary literary theory, that it disregards and devalues the literary text, this article attempts to show how post-structuralism can feasibly be employed, *vis-à-vis* Shelley's "Epipsychidion", as a strategy of reading literary texts without detracting from their enjoyment.

The article first examines a few key concepts and their ramifications that together constitute the theoretical field in terms of which a post-structuralist reading can be engaged in. While the concepts examined - difference, displacement, desire, and figuration - are common to most post-structuralist writers, the importance given to, as well as the particular use of a given concept, naturally varies considerably.

Having staked out the theoretical field in a necessarily cursory manner, the article offers a reading of "Epipsychidion" that attempts to illustrate the poem's preoccupation with its own discursive mode. The reading attempts to show that although the poem endeavours to transcend its status as language and in so doing escape the limitations imposed on it, this endeavour must inevitably fail.

Deconstruction; Discourse Theory/Meaning Theory; Psycho-analysis; Romantic Literature

1987 Ideology and the Study of South African English Poetry. 3(4): 67-93.

Opsomming
Ideologie is in die Suid-Afrikaanse Engelse poësie verwikkeld op komplekse maniere wat slegs deur voortdurende ondersoek aan die lig gebring sal kan word. In hierdie studie word op drie terreine van ondersoek gekonsentreer. In die eerste afdeling word die ontwikkeling van 'n materialistiese kritiese praktyk in Suid-Afrika geskets tot en met die resente bevraagtekening daarvan in die werk van Michael Chapman. In die tweede afdeling word probeer om die fokus van die debat te verskuif deur die konsep van ideologie in postmodernistiese terme te herformuleer as 'n diskursiewe praktyk in plaas van 'n outonome stel idees soos dit tradisioneel beskou is. In die laaste afdeling, wat die grootste gedeelte van die studie beslaan, word hierdie diskursiewe opvatting oor ideologie geïllustreer aan die hand van uitgesoekte gedigte deur blanke Engelssprekende Suid-Afrikaanse digters van Pringle tot Butler.

Summary
Ideology is implicated in South African English poetry and its critical reception in complex ways which demand ongoing examination. In this study I approach the subject along three lines of enquiry. In the first section I trace the development of a materialist critical practice up to the recent challenge it encounters in the work of Michael Chapman. In the second section I attempt to shift this debate onto new ground by reformulating the concept of ideology in postmodernist terms as a discursive practice rather than, as traditionally conceived, an autonomous body of ideas. In the final section, which forms the bulk of my study, I apply this discursive understanding of ideology to a reading of select poems by English-speaking white South Africans, from Pringle to Butler.

Discourse Theory/Meaning Theory; Social/Cultural Theory; South African Literature in English

Kromberg, Steve

1994 Worker *Izibongo* and Ethnic Identities in Durban. 10(1): 57-74.

Opsomming

Durban se werkerspoësie word geanaliseer en gesitueer in kontemporêre debatte oor etnisiteit en geweld in Natal. Daar word geredeneer dat werkerspoësie gesien kan word as een voorbeeld van die ANC en Cosatu se mobilisasie van "tradisionele" kulturele vorme, wat gewoonlik met Zulu-heid en etniese identiteite geassosieer word. Die gewone assosiasie van Inkatha met Zulu nasionalisme, en die ANC met nie-rassisme word dus bevraagteken as misleidend, aangesien so 'n opvatting hoofsaaklik op amptelike diskoers gebaseer is.

Op grond van 'n ontleding van geleenthede waar die poësie uitgevoer is, word gestel dat "Zulu" kulturele vorme (en implisiete etniese identiteite) dikwels vereis en gemobiliseer is deur organisatoriese lidmaatskap op grondvlak. Die oënskynlike teenstrydigheid hiervan met die ANC se beweerde nie-rassisme kan net verduidelik word deur die erkenning van die mag en volharding van verskeie vorme van "etniese bewustheid".

Die algemene opvatting van die sogenaamde "militarisme van die Zulukultuur" word voorts ondersoek. Met die fokus weer eens op werkerspoësie, word die rol van populêre kultuur onder die loep geneem as 'n wettiging en/of 'n magtiging van geweld as 'n wyse van politieke verset.

Ten slotte word die implikasies van die siening van etnisiteit wat in die referaat die "argitekte" van post-apartheid bedeling ondersteun, tentatief bespreek.

Summary

Durban worker poetry is analysed and situated in contemporary debates around ethnicity and violence in Natal. It is argued that worker poetry can be seen as one example of the ANC and Cosatu's mobilisation of "traditional" cultural forms, commonly associated with Zulu-ness and ethnic identities. The common association of Inkatha with Zulu nationalism and the ANC with non-racialism is, therefore, challenged as misleading, being as it is primarily based on official discourse.

An analysis of events where the poetry was performed, is used to suggest that "Zulu" cultural forms (and implicitly ethnic identities) have often been demanded and mobilised "from below", by organisational membership. The apparent contradictions between this and the ANC's professed non-racialism can only be explained by acknowledging the power and persistence of various forms of "ethnic consciousness".

The paper goes on to explore another widely held notion, that of the "militarism of Zulu culture". Focusing again on worker poetry, it explores the role of popular culture in legitimising and/or authorising violence as a means of political contestation.

In conclusion, the implications of the view of ethnicity that underpins the paper for the "architects" of a post-apartheid order, are tentatively discussed.

Social/Cultural Theory; South African Literature in English; Ethnography

Kruger, Alet

1991 Translating Metaphors that Function as Characterisation Technique in Narrative Fiction. 7(3/4): 289-298.

Opsomming

Die interafhanklikheid van die intratekstuele komponente van die narratiewe teks

moet altyd in ag geneem word, veral wanneer metaforiese uitdrukkings vertaal word. Indien dit nie gedoen word nie, kan die karakters van die vertaalde teks in mutante van die karakters van die oorspronklike ontaard. Dié feit het noodwendig implikasies vir die vertaalde teks as sodanig en vir die evaluering van die vertaalde roman as literêre werk.

Summary
If the interdependence of the intratextual components of narrative texts is not taken into account in the translation of metaphorical expressions, the target text characters can become deviant mutants of the characters in the source text. This has important implications for the translated text as such and for the evaluation of the translated novel as a literary work of art.

Narratology/Narrative Theory; South African Literature in English; Translation Theory

Lambert, José

1985 Literature in South Africa: Suggestions for Systemic Research. 1(2): 34-42.

Opsomming
Navorsing wat tans oor literêre ontwikkeling en die kenmerke van literêre sisteme onderneem word, geskied oor die algemeen op 'n verouderde wyse, as gevolg van die manier waarop komplekse verhoudings vereenvoudig word. 'n Sisteembenadering word voorgestel by die studie van die strukture en verhoudings tussen letterkundes. Aandag word veral gegee aan die identifikasie van norme en modelle. Die letterkunde in Suid-Afrika word gesien as 'n toetssaak vir 'n werklik vergelykende benadering. Selfstandige, periferale en komplekse sisteme word beskryf en daar word voorgestel dat 'n literêre situasie, soos die letterkunde in Suid-Afrika, op hierdie wyse benader word.

Summary
At present literary evolution and the characteristics of literary systems are generally being investigated in an outdated fashion, as the result of the simplification of complex relationships. It is proposed that a systems approach be used in the study of the structures of, and relationships between, literatures and especially that norms and models be identified. Literature in South Africa is seen as a test case for a truly comparative approach. Autonomous, peripheral and complex systems are described, and it is suggested that a literary situation such as that in South Africa be approached in this way.

Academic and Pedagogic Practice

Lategan, Bernard

1987 Reader Clues in the Text of Galatians. 3(1): 47-59.

Opsomming
Die doel van die artikel is om aan te toon hoe die brief aan die Galasiërs op verskillende vlakke in die teks leseraanduidinge vir die ontvanger bied. Na metodologiese opmerkinge van algemene aard word die retoriese situasie van die brief geanaliseer. Paulus bevind hom in 'n baie lastige posisie sowel teenoor die leiers in

Jerusalem as teenoor die gemeentelede in Galasië. Hy hanteer hierdie probleem deur van retoriese tegnieke gebruik te maak wat op ten minste vier vlakke van die teks funksioneer. *Eerstens*, op die sintaktiese-retoriese vlak, maak hy gebruik van pronomina om die tekstuele afstand tussen hom en sy lesers te vergroot of te verminder. 'n Behendige hantering van retoriese vrae stel hom in staat om weer eens die inisiatief in die argument te herwin, terwyl hy daarin slaag om die probleme wat die verskynsel van die dubbele leser aan hom stel te oorkom. *Tweedens*, op die vlak van kulturele kodes, steun hy op die gedeelde voorveronderstellings met sy lesers om hul argument oor die prioriteit van die wet om te draai en dit as getuienis in sy guns aan te voer. *Derdens*, op die vlak van die "wêreld" van die teks, open die skrywer 'n nuwe perspektief op die werklikheid deur 'n nuwe waardestelsel en onderlinge verhoudingspartoon voor te stel waarmee sy lesers hulle kan vereenselwig. *Vierdens* bied die teks van Galasiërs treffende voorbeelde van gapings wat in die teks geskep word wat die deelname van die leser stimuleer en sodoende die oorgang van 'n kasuïstiese na 'n deelnemende etiese styl moontlik maak.

Summary

This article argues that the Epistle to the Galatians offers clues to its readers on various levels of the text. After some general methodological remarks, the rhetorical situation of the letter is analysed. Paul finds himself in a totally disadvantaged position with regard both to the Jerusalem leaders and to the Galatians believers. He meets this challenge by employing rhetorical devices on at least four levels. *Firstly*, on the syntacto-rhetorical level he uses pronomina to increase or decrease textual space between him and his readers. The skilful use of rhetorical questions enables him to retain the upper hand in the argument while he avoids the problems posed by the phenomenon of the double reader. *Secondly*, on the level of cultural codes, he uses the common presuppositions shared by his readers to turn their arguments concerning the priority of the law around and to present irrefutable evidence for his viewpoint. *Thirdly*, on the level of the semantic universe of the text, the author creates a new set of social values and interrelations with which his readers can identify and which make a shift in perspective possible. *Fourthly*, the text of Galatians offers examples of how gaps are created, which invite the participation of the reader and which represent a shift from a casuistic to a participatory style of ethics.

Narratology/Narrative Theory; Reception Theory

Lefevere, André

1986 Power and the Canon, or: How to Rewrite an Author into a Classic. 2(2): 1-14.

Opsomming

Verskeie literêre praktyke soos interpretasie, kommentariëring en bundeling word in hierdie artikel herdefinieer as herskryfvorme wat die stabiliteit van die literêre sisteem waarborg. Uit die geskiedenis van interpretasie blyk dat getrouheid aan die teks en aan hermeneutiese voorskrifte 'n konvensionele vereiste was. Die eietydse pluralisme het die eintlike basis van die outoriteitsaansprake van interpretasie ontbloot as mag. Hierdie mag is in die hand van literêre groepe wat op hul beurt afhanklik is van opvoedkundige institusies wat kulturele belange verteenwoordig. Die artikel wil aandui waarom sisteemteorie die bepalende faktore van herskrywing kan beskryf. Uit 'n sistemiese beskrywing blyk die ondergeskikte posisie van die literêre deskundige ten opsigte van die magte wat die sisteem beheer. Hieruit, asook uit die

feit dat selfbehoud 'n kenmerkende tendens van sisteme is, word dit duidelik waarom herskrywing neig tot sensurering en reduksie van tekste in die lig van die norme van 'n bepaalde gehoor en tyd. Dit word geïllustreer met verwysing na die herskrywing van Heine in Engeland, die resepsie van Blake en ander voorbeelde uit verskeie literature. Herskrywing word beskou as magsmiddel by die bekendstelling en evaluering van tekste en by die vaslegging van literêre identiteite. Die herskrewe, geïnterpreteerde of bekommentarieerde teks neig om die kanon te word, terwyl dit die teks volgens sy eie norme verander. Die herskrewe teks lê die grondslag vir die literêre sisteem en sy instandhouding.

Summary
The article sets out to describe various modes of rewriting such as interpretation, commentary and anthologizing as instruments serving the stability of the literary system. Traditionally, interpretation and commentary were to remain true to the "Book" and to prescribed hermeneutic procedures. Since the authority of the text is being discarded in modern pluralistic interpretative practices, it has become clear that authority of interpretation rests in the power, vested in the various literary corporations, which in their turn are dependent on institutionalized educational bodies protecting cultural interest. It is argued that systems theory allows for the description of the constraints determining rewriting. Defining the subordinate position of the literary expert to the powers regulating the system and drawing upon the tendency to self-maintenance which characterizes systems, it is made clear why rewriting tends to censure and reduce the original text to the norms of a given time and audience. This is illustrated with reference to the English rewriting of Heine, the reception of Blake as well as other examples from various literatures. Rewriting is seen as a powerful force in introducing, evaluating and establishing literary identities. The rewritten text tends to become the canon even as it freezes the original in terms of its own dominant values. The rewritten rather than the original text establishes and maintains literature as a system.

Academic and Pedagogic Practice; Aesthetics; Historiography

1987 Systems Thinking and Cultural Relativism. 3(4): 23-34.

Opsomming
Literêre kanons het deesdae minder van 'n sosiale invloed, maar institusionalisering verhoed dat akademici die uitdagings daarvan die hoof bied. Indien tekste binne die wyer konteks van kultuur gesien word, kan literêre studies nuwe lewe kry. Die aard van mag en die rol van "herskrywers" moet bestudeer word vir die "hersosialisering" van literatuur. Die sisteemteorie bied 'n bruikbare basis hiervoor. Die beginsels van die teorie word behandel, met besondere aandag aan die rol van die beskermheer en die interaksie tussen sisteme. Voorbeelde van die wyse waarop die dominante kultuur gedomineerde sisteme beïnvloed, word gegee.

Summary
Literary canons nowadays have less of a social influence, but institutionalization prevents academics from facing the challenge this presents. If texts can be viewed within the larger context of culture, literary studies may be revitalised. The nature of power and the role of "rewriters" should be studied for the "resocialization" of literature. Systems theory presents a useful base for this endeavour. The principles of the theory are treated, with special attention to the role of patrons and the

interface between systems. Examples of the way in which dominant cultures influence dominated systems, are given.

Academic and Pedagogic Practice; Social/Cultural Theory

Lenta, Margaret

1988 The Need for a Feminism: Black Township Writing. 4(1): 49-63.

Opsomming

Vier boeke deur eietydse swart skrywers word behandel: *Down Second Avenue* deur Ezekiel Mphahlele, *Blame Me on History* deur Bloke Modisane (albei outobiografieë). *Fools and Other Stories* deur Njabulo Ndebele en *To Every Birth Its Blood* deur Mongane Serote. Dit vergelyk die sin vir die rolle en ervaring van Suid-Afrikaanse swart vroue by hierdie skrywers met dié van Sol Plaatje in sy historiese roman, *Mhudi*, wat aanvanklik in 1930 gepubliseer is en ongeveer 1917 geskryf is. Plaatje het skynbaar geglo dat die ontbinding van tradisionele en stambande tussen lede van ouderdomsgroepe en die distansiëring tussen die jeug en die ouer garde die band tussen man en vrou sou versterk en vrouens sou toelaat om gemeenskaplike besluitnemers saam met hulle mans te word. Die vier eietydse skrywers is veel konserwatiewer en neig om vrouens as passiewe slagoffers van hulle mans uit te beeld.

Summary

The essay looks at four books by contemporary black writers, *Down Second Avenue* by Ezekiel Mphahlele, *Blame Me on History* by Bloke Modisane (both autobiographies) *Fools and Other Stories* by Njabulo Ndebele and *To Every Birth Its Blood* by Mongane Serote. It compares the sense of the rôles and experiences of South African Black women which these writers offer with that of Sol Plaatje in his historical romance, *Mhudi*, first published in 1930 and written about 1917. Plaatje seems to have believed that the dissolution of traditional and tribal bonds between members of age groups and the distancing of the young from their elders would strengthen the bond between man and wife and allow women to become joint decision makers with their husbands. The four contemporary writers are much more conservative and tend to portray women as passive victims of their men.

Feminist Theory; South African Literature in English

Liebenberg, Wilhelm

1985 Deconstruction, Literature and Ideology. 1(3): 39-48.

Opsomming

Hierdie artikel toon hoedat dekonstruksie maklik misverstaan en misken kan word en is (veral in Suid-Afrika en in die VSA) vanweë die feit dat dit losgemaak word van sy materialistiese grondslag en vanweë 'n onvermoë om dit te verstaan as wesentlik, 'n kritiek op Westerse metafisika, as 'n dekonstruksie van (Hegeliaanse) idealisme en wat daarmee gepaard gaan en nie as 'n dekonstruksie van tekste as sodanig nie. Wanneer tekste gelees/geskryf word, is dit om konsepte te illustreer en om ideologies-gevormde sosiale kodes uit te lig. Die Teorie van die Teks noodsaak dus 'n literatuursosiologie.

Die dekonstruksiekritikus moet weet waarvan hy/sy wegvlug en moet ideologieë ontbloot en ook alternatiewelik interpretasies gee wat intertekstueel bewys word. So 'n benadering is moontlik binne Barthes se teorie, maar Barthes het hom nie geërg

aan so 'n onderneming nie, waardeur hy 'n kritieke ontdekking van die Bakhtin-skool verwaarloos het, naamlik: dat die ideologiese aard van betekenis onvermydelik impliseer dat die stryd gaan om die gebruikte teken, of mens daarvan bewus is of nie.

Summary
This paper attempts to show how deconstruction is liable to misunderstanding and non-recognition (especially in South Africa and in the USA) because of the fact that it is divorced from its materialist base and because of the failure to understand it as essentially a critique of Western metaphysics, as a deconstruction of (Hegelian) idealism in all its ramifications, and not of texts as such. When texts are read/written, they are used to illustrate concepts and to unearth codes of society structured by ideology. Thus, the Theory of the Text, in fact, necessitates a sociology of literature.

The deconstructionist needs to know exactly what he or she is trying to escape from and needs to make visible the hidden ideologies, thereby supplying intertextually validated alternative interpretations. This is allowed for by Barthes, but Barthes did not bother to undertake it, thus ignoring a central discovery of the Bakhtin school: that the ideological nature of meaning implies that the sign, when used, is always a site of struggle, whether one is aware of it or not.

Deconstruction; Discourse Theory/Meaning Theory; Social/Cultural Theory

1987 Derivean Reading - A Critique of Deconstructive Criticism. 3(1): 11-21.

Opsomming
Vir Derrida impliseer dekonstruksie die aftakeling van die idealisme. Hierdie artikel toon aan hoedat 'n sekere soort dekonstruksiekritiek, hier genoem "Derivean Reading", neig om weer in idealisme terug te val wanneer die fokus verskuif van die herskryf van metafisiese diskoers na die herlees van die literêre teks. Ter verduideliking hiervan word op die implikasies van intertekstualiteit ingegaan. Wanneer die sosiale en politieke interteks betrek word, blyk dekonstruksie beperk te wees in soverre dit nie daarin slaag om met strategieë vir die "herskryf" van sosiale strukture vorendag te kom nie.

Summary
For Derrida deconstruction implies the dismantling of idealism. This article shows how a certain type of deconstruction criticism, here called "Derivean Reading", tends to regress into idealism when the focus is shifted from the rewriting of metaphysical discourse to the re-reading of literary texts. An explanation for this is sought by following through the implications of intertextuality. When the social and political intertext is brought into play, deconstruction proves to be limited when it does not go beyond criticism of philosophy and fails to propose strategies for "rewriting" the structures of society. Deconstruction turns out to be itself an idealist endeavour insofar as it merely challenges our way of understanding the world, without helping to change it.

Deconstruction

1988 Postmodernism: Progressive or Conservative? 4(3): 271-286.

Opsomming
Die postmodernisme is reeds op verskillende maniere gedefinieer. Mens kan egter

drie dominante temas onderskei: suspisie jeens metanarratiewe, die fiksionalisering van die werklikheid, en vereenselwiging met massakultuur.

Verskillende verklarings vir die postmodernisme word geskets. Daar is 'n interne en 'n eksterne verklaring, sowel as 'n siening dat die postmodernisme alles op die oppervlak toon en dus geen verklaring benodig nie. Hierdie verklarings bepaal die stellingnames in terme van die "Progressief of konserwatief"-debat.

Volgens die argument dat die postmodernisme progressief is, bevry dit mens van alle metanarratiewe, werp dit lig op die tekstuele aard van die werklikheid en bied dit 'n teenvoeter vir die eksklusiwiteit van hoë kultuur. Dié wat dit as konserwatief beskou argumenteer weer dat dit die onderliggende werklikheid waarvan dit maar die oppervlaksimptoom is, versluier, en sodoende 'n vals nosie van vryheid skep wat op die ou end die status quo help handhaaf.

Daar word uiteindelik geargumenteer dat 'n progressiewe benadering iets meer sal moet doen as om te steun op dit wat tipies postmodernisties is.

Summary

Postmodernism has been defined in different ways. One can however identify three dominant themes: suspicion of metanarratives, the fictionalization of reality, and embracing mass culture.

Different approaches to understanding postmodernism are outlined. There is an internal explanation, an external explanation and a view that postmodernism shows all on the surface and needs no explanation at all. These determine the positions taken in the "progressive or conservative" debate.

The argument that postmodernism is progressive holds that it liberates us from all metanarratives, highlights the textual nature of reality, and challenges the institutions of high culture. Those who see it as ultimately conservative argue that it tends to obscure the underlying social causes of which it is merely the superficial symptom, thereby enhancing a false sense of freedom that ultimately helps to maintain the status quo.

It is finally argued that a progressive approach to culture would not rely on that which is typically postmodern, but go beyond it.

Postmodernism; Social/Cultural Theory

1990 Introduction: On the Dialectics of the Marxism Debate (Introduction to Special Issue on Marxism and Literary Studies) 6(3): 159-163,

Geen opsomming/No summary

Academic and Pedagogic Practice; Marxist Literary Theory

1990 Wat is 'n Marxistiese benadering tot die letterkunde? 6(3): 246-254.

Summary

A more inclusive view of a Marxist approach to literature than one which merely opposes it to other known theories, is proposed.

A Marxist approach to literature includes, amongst others, a critique of ideology, which unmasks the ways in which bourgeois ideology maintains itself. It also offers an explanatory model for understanding literary phenomena in terms of their relations

to the rest of society. A Marxist approach entails, moreover, not merely academic analysis but also the practice of changing society.

A dialectical approach is proposed in terms of which Marxism is not elevated to dogma. The Marxist approach put forward here is not one which prescribes to writers and theoreticians. It poses challenges, however, and because of the problems it focuses upon, one could expect it to play a key role in this country during its process of change.

Opsomming

Daar word geargumenteer vir 'n breër opvatting van 'n Marxistiese literatuurbeskouing as een wat dit bloot in opposisie tot ander bekende benaderings stel.

'n Marxistiese literatuurbenadering behels onder andere ideologiekritiek, wat die wyse waarop bourgeois ideologie gehandhaaf word, ontmasker. Dit bied egter ook 'n verklarende model waarvolgens literêre verskynsels verstaan kan word in terme van die wyse waarop dit met die res van die maatskappy in verband gebring word. Verder is 'n Marxistiese benadering nie bloot 'n akademiese analise nie, maar hou dit verband met 'n praktyk van verandering.

Daar word geargumenteer ten gunste van 'n dialektiese benadering waarvolgens die Marxisme nie verhef word tot dogma nie. Die Marxistiese benadering wat hier voorgestel word, skryf ook nie aan skrywers voor nie. Dit bied egter uitdagings aan skrywers en teoretici, en vanweë die vraagstukke waarop dit fokus, kan verwag word dat dit 'n sleutelrol gaan speel in hierdie land waarin verandering aan die orde van die dag is.

Academic and Pedagogic Practice; Marxist Literary Theory

Lockett, Cecily

1988 The Black Woman in South African English Literature. 4(1): 21-37.

Opsomming

Die artikel ondersoek die uitbeelding van swart vroue in Suid-Afrikaanse geskrifte sedert die sewentiende eeu. Daar word aan die hand gedoen dat sowel ras as geslag belangrike faktore is in die formulering van verskeie stereotipe uitbeeldings wat herhaaldelik in die werk van blanke skrywers voorkom. Die onderskeie tipes word geklassifiseer as die "onaantasbares", die "onbereikbares" en die "verwoesters". Ten slotte word die "Moeder Afrika-figuur" wat deur swart manlike skrywers geskep is, kortliks oorweeg.

Summary

The article examines representations of black women in South African writing from the seventeenth century to the present. It is suggested that both race and gender are important factors in the formulation of several stereotypical depictions which recur in the work of white authors. These types are variously classified as "untouchables", "unattainables" and "destroyers". The article concludes with a brief consideration of the "Mother Africa" figure created by black male authors.

Feminist Theory; South African Literature in English

1991 Searching for Words: Towards a Gynocritical Model for the Study of South African Women's Poetry. 7(2): 146-163.

Opsomming

Hierdie artikel probeer om 'n teoretiese raamwerk op te stel waarbinne 'n feministiese studie van die poësie deur Suid-Afrikaanse vroue geakkommodeer kan word. Die gebruik van 'n sosio-historiese en kontekstuele benadering word bepleit, aangesien die "teenwoordigheid" van vroue as digters binne so 'n raamwerk aanvaar en hulle stemme en pogings om hulleself as vroue en skrywers te definieer erken word. Met die voorbereidende werk van Anglo-Amerikaanse teoretici as uitgangspunt word regverdiging gesoek vir die geldigheid van die voorgestelde leesmodel as 'n metode vir die bestudering van die poësie van Suid-Afrikaanse vroue.

Summary

In this article I will attempt to provide a theoretical model for the feminist study of South African women's poetry. I argue for the use of a socio-historical and contextual approach, one that accepts the "presence" of women as poets and acknowledges their voices and their attempts to define themselves as women and as writers. Using the preliminary work of Anglo-American theorists as a point of reference, I attempt to justify the validity of my model of reading as a means of analysing the poetry written by women in this country.

Feminist Theory; South African Literature in English

Lombard, Jean

1988 Die komplisering van die verhaaleinde as postmodernistiese verskynsel. 4(4): 459-472.

Summary

In this article the complication of narrative endings is regarded as specifically a Postmodernistic convention. Problematic endings are also frequently seen as a characteristic of so-called metafictional narratives - texts which self-consciously draw attention to the way in which they have been constructed.

Some critics are of the opinion that metafictionality only concerns the making explicit of *literary* conventions, and that therefore the relationship with the "objective reality" is severed. I would rather go along with those critics who pose a very close connection between on the one hand literary and on the other hand social conventions.

Three novels and one anthology of short stories are discussed as an illustration of problematic endings, specifically multiple endings. This is preceded by a short analysis of the endings of so-called realistic narratives, since Postmodern endings are mostly in reaction to these types of endings.

The analyses demonstrate that the complication of a literary convention, such as the ending, does not necessarily result in commentary on social conventions. In texts where it does happen, for instance *The French Lieutenant's Woman* by John Fowles and Koos Prinsloo's *Die hemel help ons*, it becomes clear that reality and fiction can well be distinguished. But specifically these texts further illustrate that the division between reality and fiction is also only a convention which can and must continually be transcended.

Opsomming

Die komplisering van die verhaaleinde word in hierdie artikel spesifiek as 'n Postmodernistiese verskynsel aangedui. Problematiese eindes is daarbenewens dikwels 'n kenmerk van sogenaamde metafiksionele verhale, met ander woorde tekste waarin doelbewus die aandag gevestig word op die wyse waarop 'n verhaal tot stand kom.

Sommige kritici is van mening dat metafiksionaliteit slegs verband hou met die eksplisitering van *literêre* konvensies en dat die verband met die "objektiewe werklikheid" hierdeur volledig opgeskort word. Ek wil eerder aansluit by diegene wat van mening is dat metafiksionele tekste juis 'n baie nóú verband kan lê tussen enersyds literêre en andersyds sosiale konvensies.

Ter illustrasie van problematiese eindes, spesifiek in die vorm van meerdere eindes, word drie romans en een kortverhaalbundel bespreek. Dit word voorafgegaan deur 'n kort uiteensetting van die konvensies rondom die eindes van sogenaamde realistiese verhale, aangesien dit in 'n groot mate dié soort eindes is waarteen in Postmodernistiese verhale gereageer word.

Uit die ontledings blyk dat nie alle metafiksionele tekste sonder meer die problematisering van 'n literêre konvensie, soos bv. die einde van 'n verhaal, laat resulteer in kommentaar op sosiale konvensies nie. In tekste waar dit wel gebeur, bv. in *The French Lieutenant's Woman* van John Fowles en sekere verhale in Koos Prinsloo se *Die hemel help ons*, is dit opvallend dat die grense tussen werklikheid en fiksie wel onderskei kan word, maar voorts illustreer juis dié tekste dat hierdie grense óók konvensioneel bepaald is en voortdurend kan en moet oorskry word.

Narratology/Narrative Theory; Postmodernism; South African Literature in Afrikaans

Long-Innes, Chesca

1990 Between Literature and Science: Freud and the Demon of Interpretation. 6(1/2): 13-35.

Opsomming

In hierdie essay word daar ondersoekend gekyk na 'n aantal uiteenlopende reaksies in onlangse gedagtewisselings tussen psigoanalitiese teorie, literêre teorie en tekstueel analitiese praktyke op die dubbelsinnige tekstuele status van Freud se skryfwerk - die prekêre posisie daarvan op die grens tussen letterkunde en wetenskap. In afdeling I word 'n onderskeid getref tussen enersyds Patrick Mahony se lesing van Freud in *Freud as a writer* en andersyds lesings van Freudiaanse tekste wat geassosieer word met wat populêr bekend staan as "French Freud", in die besonder Derrida se lesing van die tweede hoofstuk van *Beyond the pleasure principle*. Alhoewel die onderliggende doelwit van albei hierdie lesings moontlik gesien sou kon word as 'n konstituering van Freud se wetenskaplike projek as op sigself genome 'n voorbeeld van figuurlike skryf, is daar ingrypende verskille in die uitkoms van hierdie lesings. In afdeling II word aandag geskenk aan die kritiese tradisie waarbinne Freud se genialiteit getipeer is as "poëties" in teenstelling tot "wetenskaplik" - sy idees het derhalwe groter status gehad as "metafore" as wanneer hulle gelees sou word as letterlike waarhede. In afdeling III word 'n alternatiewe benadering bekend gestel met verwysing na Arnold Davidson se lesing van Freud se *Three essays on sexuality*, waarin Freud se genialiteit voorgestel word as konseptueel eerder as òf verbeeldingryk òf retories. In afdeling IV word geredeneer dat Freud se transendensie van die gewone grense van wetenskap ten grondslag lê aan die besondere dinamika van sy denke.

Summary

This essay examines a number of diverse responses, in recent exchanges between psycho-analytic theory, literary theory and the practices of textual analysis, to the ambiguous textual status of Freud's writing - its uneasy position on the borders between literature and science. In section I a distinction is drawn between Patrick Mahony's reading of Freud in *Freud as a writer*, and those readings of Freud's texts associated with what has popularly come to be known as "French Freud", in particular Derrida's reading of the second chapter of *Beyond the pleasure principle*. While the underlying objective of both these readings might be said to be the constitution of Freud's scientific project as itself an example of figurative writing, the outcome of each is crucially different. Section II is directed at the critical tradition for whom Freud's genius was "poetic" rather than scientific; his ideas more valuable as "metaphors" than as literal truths. In Section III an alternative approach is put forward, exemplified in Arnold Davidson's reading of Freud's *Three essays on sexuality*, which presents a version of Freud's "genius" as neither an imaginative nor a rhetorical one so much as a *conceptual* one. In Section IV it is suggested that Freud's transcendence of the usual boundaries of science was the enabling dynamic of his thought.

Freudian Criticism

Louw, Salomi

1988 Transformasie/Transmutasie in Fransi Phillips se *Sewe & sewentig stories oor 'n clown*. 4(4): 427-442.

Summary

Initially a difficult text, the *77 stories* opens up under a deconstructivist scrutiny. This Post-modernist text is an exemplar of absences: nothing is stable or constant, not even the clown. Due to the self-reference of the *récit*, anything or anybody can change into any other element or entity while all things are equally big/small: there is no unity or centre, thus the lack of "presence". Hierarchical oppositions contradict each other and there is no "coherent logic": "death" entails the continuation of "life" and "born x unborn" leads a parallel existence in the text.

Through the "signature" in the text and by means of "invagination" the "parergon" becomes part of the "ergon" which admirably demonstrates "grafts" and "dissemination". Everything in the text exists solely in the sense of transition and change, equality and transferability; thus of transformation and transmutation.

Opsomming

Hierdie Postmodernistiese stories is gevul met "afwesighede": niks is vaste gegewe en konstant nie, nie eens *'n clown* nie. Deur die selfverwysing van die *récit* kan enige iets of iemand in enige ander element of entiteit verander terwyl alle dinge ewe groot/klein is; daar is geen eenheid of kern nie, sodat "teenwoordigheid" ontbreek. Hiërargiese opposisies weerlê mekaar en "koherente logika" ontbreek; "dood" beteken die voortsetting van "lewe" en "gebore x ongebore" voer 'n parallelle bestaan in die teks.

Weens die "sinjatuur" in die teks en deur middel van "invaginering" word die "parergon" deel van die "ergon" wat 'n bewonderenswaardige voorbeeld van "oorenting" en "disseminasie" is. Alles in die teks staan in die teken van oorgang en verandering, gelykheid en verplaasbaarheid, en spreek van transformasie en transmutasie wat slegs deur middel van dekonstruksie duidelik belig kan word.

Deconstruction; Postmodernism

1989 Ruimte in die drama: 'n uitgebreide terminologie. 5(3/4): 262-278.

Summary

In discussions of space in plays the terms used are usually vague and general. In this paper an attempt is being made to provide more appropriate terms, especially pertaining to descriptions of space in the radio play. Stemming from the well-known usage of "mimetic space", a difference is here being established between *physio-mimetic* and *psycho-mimetic* space; the latter dealing with the mimetic presentation of a character's image of a certain space, e.g. dreams.

Diegetic space is also more closely defined, and divided into periods (e.g. present, historical and prospective). Further useful terms are psycho-, socio- and textual diegesis.

The terminology explicated in this article is equally useful for theatre, radio and television plays.

Opsomming

In besprekings van ruimte in die drama word daar gewoonlik van vae, algemene terme gebruik gemaak. In hierdie artikel word gepoog om 'n meer omvattende terminologie, gebaseer op bestaande terme, daar te stel.

Die ruimte word aanvanklik verdeel in **mimetiese** (voorgestelde) en **diëgetiese** (bespreekte) ruimtes. Op mimetiese vlak word daar 'n onderskeid getref tussen **fisiese** en **psigiese mimese**. In die diëgese word onderskei tussen tydsvlakke (byvoorbeeld teenwoordig, histories en prospektief) en daar is verdere onderskeid moontlik tussen psigiese, sosio- en tekstuele diëgese.

Hierdie terminologie is ontwikkel ter wille van beskrywing van ruimte in die radiodrama, maar is ook bruikbaar by bespreking van verhoog- en televisiedrama.

Drama Theory; Semiotics/Semiology; South African Literature in Afrikaans

Macnamara, Michael & Kistner, Wietske

1987 Logic and Poetry. 3(2): 78-93.

Opsomming

Hierdie artikel bespreek die volgende vraag: Kan 'n gedig, veral 'n liriese gedig, in simboliese logika weergegee word? Die outeurs se daadwerklike poging om dit te doen toon aan dat so 'n weergawe in 'n groter mate uitvoerbaar is as wat hulle op grond van blote teoretisering sou verwag het. So 'n onderneming kan 'n mens se waardering van die estetiese eienskappe van 'n gedig sowel as van die waarde van die formele logika verhoog. Die proses van interpretasie en formalisering vestig die aandag op sekere relasies en strukture binne 'n gedig en bring ook 'n skerper besef van die relasies tussen lees, interpreteer en formaliseer tot stand. Anders as wat in handboeke gewoonlik gesuggereer word, is dit nie 'n eenrigtingsproses nie. Die wedersydse opheldering wat vorm en inhoud vir mekaar kan verskaf, het nie die aard van 'n gegewe, 'n "datum", nie; dit moet deur aktiewe interpretasie geskep word.

Summary

This article addresses the question: Can one represent a poem, especially a lyrical one, in symbolic logic? The authors' actual attempt to do so reveals that such representation is more plausible than they had expected on the basis of pure theorizing. Such an attempt can enhance one's appreciation of both the aesthetic qualities of the poem and the worth of formal logic. The process of interpretation and

formalization draws one's attention to certain relations and structures within a poem and also brings about a keener understanding of the relations between reading, interpreting and formalizing. Contrary to what is usually intimated in textbooks, this is not a one-way process. The mutual elucidation which form and content can provide does not have the nature of a given, a datum; it must be generated by active interpretation.

Aesthetics; Formalist/Formalisation Theory

Maltz, Harold P.

1990 Narrational Memory in the Autodiegetic (First Person) Retrospective Novel. 6(4): 304-313.

Opsomming

Daar is al beweer dat die outodiëgetiese (eerstepersoons-) retrospektiewe verteller van die geheue afhanklik is en dat sy gesigspunt gevolglik verwyder is van die handeling van die ervarende self - verder, byvoorbeeld, as wat die gesigspunt van die heterodiëgetiese (alwetende derdepersoons-) verteller verwyder is van die handelinge van die protagonis. Ter verduideliking word aangevoer dat die heterodiëgetiese verteller nie afhanklik is van die geheue nie.

Hier is twee uitsprake wat vra om nadere ondersoek. Die eerste raak die funksie van die narratiewe geheue in die outodiëgetiese retrospektiewe roman. Ek beweer dat die aannames van hierdie veronderstelling gebaseer is op 'n model van werklike geheuewerking en dat hierdie model ontoepaslik is. Die narratiewe geheue moet eerder beskou word as 'n epistemologiese aanspraak op openbaring van die protagonis se denke. Narratiewe "geheue" is inderdaad 'n fiksionele middel om narratiewe vindingrykheid te vermom. Die tweede veronderstelling berus op 'n vergelyking tussen die outodiëgetiese retrospektiewe verteller en die heterodiëgetiese verteller. Hierteenoor stel ek dat geen enkele narratiewe kategorie meer of minder toegang bied tot die denke van 'n karakter as enige ander narratiewe kategorie nie. Toegang is 'n begrip wat nie graadverskil ken nie, en moet onderskei word van die openbaring van 'n karakter se denke wat wel graadverskil toelaat.

Summary

It has been argued that the autodiegetic (first-person) retrospective narrator is dependent on memory and so his or her vantage point is distant from the activities of the experiencing self more distant than is, say, the vantage point of the heterodiegetic (third-person omniscient) narrator from the activities of the protagonist. In explanation, we are told that the heterodiegetic narrator is not dependent on memory.

Here there are two claims for investigation. The first concerns the role of narratorial memory in the autodiegetic retrospective novel. I argue that the assumptions of this claim are based upon a model of real-life memory and that this is an inappropriate model. Rather, narratorial memory should be thought of as an epistemological claim to revelation of the protagonist's mind. Indeed, narratorial "memory' is a fictional convention for disguising narratorial inventiveness. The second claim is a comparative one about the autodiegetic retrospective narrator and the heterodiegetic narrator. I argue, in opposition, that no one narratorial category which permits access to a character's mind can give more or less access than any other narratorial category. Access is a concept that does not permit degree, and should be distinguished from revelation of a character's mind which permits degree.

Mans, M.J.

1988 The Chronotopic Level of the Structuring of Space in Prudentius's *Cathemerinon 7*. 4(2): 209-222.

Opsomming

Ten einde die chronotopiese vlak in narratiewe ruimte in perspektief te bring, word die drie ruimtelike vlakke (soos deur Gabriel Zoran beskryf), d.w.s. die topografiese, chronotopiese en tekstuele vlak, by wyse van oriëntering en inleiding kortliks getipeer. Die doelstellings van hierdie artikel is (a) om die chronotopiese beginsel (gebaseer op Zoran se teorie van narratiewe ruimte) op die narratiewe gedeeltes in die teks van Prudentius se *Cathemerinon 7* toe te pas, (b) om die sinchroniese en diachroniese momente en verhoudings wat in hierdie himne voorkom, te onderskei en te bespreek en (c) om die funksionaliteit van die "chronotopos" in hierdie teks te bepaal.

Moontlike verklarings word gebied vir die feit dat Prudentius se besondere hantering van die plotmateriaal op die chronotopiese sowel as die tekstuele vlak betekenisvol van die Bybelse interteks verskil. Verder word aangevoer dat die "chronotopos" betekenisdraend is. Uit die teks word geïllustreer dat die betekenis en boodskap van die plot/verwikkelingsplan (veral in die Jona-verhaal) aansienlik deur die chronotopiese strukturering van die narratiewe ruimte versterk word.

Ten slotte word tot die gevolgtrekking gekom dat die *ruimtelike* (in 'n groter mate as die temporale) dimensie van die "chronotopos" besonder funksioneel in hierdie himne blyk te wees, nie alleen t.o.v. die beklemtoning van die belangrikheid van die vas nie, maar ook t.o.v. laasgenoemde se gevolge en uiteindelike doelwit.

Summary

In order to put the whole question of the chronotopic level in the right perspective the three levels of space (identified by Gabriel Zoran), i.e. topographical, chronotopic and textual, are by way of orientation and introduction briefly characterized. The aims of this study are (a) to apply the chronotopic principle (based on Zoran's theory of space in narrative) to the narrative components in the text of Prudentius's *Cathemerinon 7*, (b) to distinguish between and to discuss the synchronic and diachronic situations and relationships to be found in this hymn, and (c) to determine the functionality of the "chronotopos" in this text.

Explanations are offered for the fact that Prudentius's special treatment of the plot material differs significantly from the Biblical intertext on the chronotopic as well as on the textual level. In this article it is claimed that meaning is conveyed through the "chronotopos". From the textual evidence it also becomes clear that the plot's significance and message (especially in the Jonah episode) are considerably strengthened by the chronotopic structuring of the narrative space.

It is finally concluded that the *spatial* (to a larger extent than the temporal) dimension of the "chronotopos" proves to be extremely functional in this hymn, not only in accentuating the importance of the fast, but also in respect of the latter's consequences and ultimate aim.

Discourse Theory/Meaning Theory; Narratology/Narrative Theory

Marais, J.

1993 Fokalisasie: 'n Narratologiese besinning. 9(3/4): 371-383.

Summary

It is argued in this article that fundamental differences still exist between exponents

of the theory of focalization. It seems that these differences are the result of metatheoretical differences. A synthesis is proposed between Genette and Bal's theories of focalization. This synthesis is based on a narratological metatheory stemming from a basic concept of Stanzel.

Opsomming
In dié artikel word aangedui dat daar steeds diepliggende verskille tussen eksponente van die fokalisasieteorie bestaan. Dit blyk dat hierdie verskille aan metateorietiese verskille te wyte is. Die artikel stel 'n sintese voor tussen die fokalisasieteorieë van Genette en Bal. Dit word begrond binne 'n narratologiese metateorie wat aan 'n onderskeid van Stanzel ontleen is.

Narratology/Narrative Theory

Marais, M.J. (Michael)

1988 Fowles's *Mantissa*: Trying to Escape the Prison-House of Language. 4(2): 196-208.

Opsomming
Fowles se romans word dikwels oorheers deur 'n spanning wat ontstaan tussen vryheid en determinisme en, in die geval van *Mantissa,* manifesteer die spanning op 'n taalvlak. Daar word in hierdie artikel aangevoer dat die roman ondersoek instel na die mate waarin die menslike bestaan deur taal bepaal word, en dat dit 'n taalmodel verskaf wat 'n moontlikheid voorsien vir die bevryding van dié determinisme. *Mantissa* leen hom tot so 'n ondersoek van taal aangesien dit 'n metaroman is, dit wil sê 'n selfbeslissende taalkonstruksie. Die vorm van die roman word trouens in *Mantissa* nageboots, terwyl dit die gebied van post-Saussureaanse kritiese diskoers binnedring. Die eerste gedeelte van die artikel ondersoek die roman se beheptheid met linguistiese determinisme, terwyl die tweede gedeelte die bevrydingsmoontlikhede wat in die roman gesuggereer word ondersoek. In die derde gedeelte word die paradoks van gebonde vryheid, wat 'n oplossing bied vir die spanning tussen vryheid en determinisme, bespreek.

Summary
A tension between freedom and determinism prevails in Fowles's fiction and, in *Mantissa*, this tension exists on the level of language. It is argued here that the novel explores the extent to which language determines existence, and provides a model of language which posits the possibility of liberation from such determinism. *Mantissa* lends itself to such an exploration of language because it is a metanovel, that is, a self-conscious language-construct. Indeed, *Mantissa* imitates the form of the novel while it invades the realm of post-Saussurean critical discourse on language, in the context of which it demands to be read. The first part of the essay traces the novel's preoccupation with linguistic determinism, while the second part deals with the possibilities of liberation suggested by the novel. In the third part, the paradox of a bounded freedom, which resolves the tension between freedom and determinism, is discussed.

Social/Cultural Theory; Structuralist Theory

1988 The Political Potential of Postmodernist Narrative Strategies - The Case of D.M. Thomas's *Ararat*. 4(4): 472-482.

Opsomming

By wyse van 'n verklaring van D.M. Thomas se *Ararat*, verwerp hierdie artikel die beskouing dat postmodernistiese skrywe geskei is van sosiale en politieke aangeleenthede. Daar word aangevoer dat die selfbesinnende narratiewe strategieë wat hierdie teks karakteriseer en die basis van sy selfbespieëlende aard vorm, nie slegs as voorbeeld van formalistiese spel bestempel kan word nie, maar dat hulle deel uitmaak van sy sosiale en politieke kritiek. Die artikel is in twee verdeel: die eerste deel handel oor die refleksiewe doel van die metafiktiewe tegnieke wat in *Ararat* gebruik word, terwyl die tweede deel hul gebruik in die teks se politieke kritiek verken.

Summary

By means of a reading of D.M. Thomas's *Ararat*, this paper takes issue with the common assumption that postmodernist writing is divorced from social and political concerns. It is argued that the reflective narrative strategies which characterize this text and form the basis of its introverted aspect, are not simply examples of formalist game-playing but are actually deployed to engage with political history. The paper is divided into two parts, the first of these deals with the reflexive purposes of the metafictional devices used in *Ararat*, and the second discusses the enlistment of these strategies in the text's critique of political history.

Narratology/Narrative Theory; Postmodernism

1989 The Deployment of Metafiction in an Aesthetic of Engagement in J.M. Coetzee's *Foe*. 5(2): 183-193.

Opsomming

In hierdie artikel word aangevoer dat Coetzee, in *Foe*, 'n sintese van openlike metafiksionele praktyk met betrokkenheid bereik - twee vorme wat gewoonlik as teenstrydig beskou word. By wyse van verskeie selfbesinnende tegnieke vestig Coetzee 'n gelykwaardigheid tussen die verhoudings van vader/kind, outeur/karakter, meester/slaaf, leser/teks en subjek/objek. Sodoende word 'n kritiek bereik wat die taalkundige basis van verskeie vorme van politieke oorheersing openbaar, en wat sowel die skryfproses as die leesproses politiseer.

Summary

In this article it is argued that, in *Foe*, Coetzee achieves a synthesis of overt metanovelistic practice with engagement - two modes conventionally held to be antagonistic. By means of various metafictional devices, Coetzee establishes an equivalence between the relations of father/child, author/character, master/slave, reader/text and subject/object - thus presenting a critique which exposes the linguistic base of various forms of political domination, and which politicizes both the act of writing and the act of reading.

Postmodernism; South African Literature in English; Structuralist Theory

Maree, Cathy

1991 The End: Closure and Disclosure in the Fiction of the Americas (Review Article). 7(1): 52-63.

Geen opsomming/No summary

Narratology/Narrative Theory; Social/Cultural Theory; Review

Massyn, Peter John

1991 Dialogism and Carnival: Reflections on Bakhtin, Language and the Body. 7(2): 132-145.

Opsomming

Na 'n sketsmatige uiteensetting van sowel Bakhtin se taalopvatting as die hoofpunte van die Rabelaisiaanse karnaval met sy verwante "groteske" liggaamsbeeld, voer die artikel aan dat Bakhtin se taal- en kultuurdenke wesenlik binêr van aard is. Stallybrass en White se oorplasing van die Bakhtiniaanse karnavalbegrip in 'n breër kulturele proses met 'n hoog/laag binêre struktuur moet uitgebrei word om die skrywer se taalteorie in te sluit. Deur te steun op Stallybrass en White, kom die artikel tot die gevolgtrekking dat 'n omvattende ekonomie van verdeling en oortreding wat Westerse subjektiwiteit saamstel én Bakhtin se taaldenke én sy karnavalgedagte deurstruktureer. Hierdie verplasing is nuttig by 'n verheldering van die wydbespreekte *aporia* wat Bakhtin se taalteorie ten grondslag lê: die feit dat "dialogisme" tegelyk as 'n opposisionele diskursiewe aktiwiteit wat die heersende diskoers ("monologisme") se neiging tot objektivering ondermyn *en* as 'n teoretiese beskrywing van alle taal funksioneer.

Summary

After sketching in outline Bakhtin's theory of language as well as the main features of Rabelaisian carnival and its associated "grotesque" body-image, the article argues that Bakhtin's thinking about language and culture is essentially binary. The paper suggests that Stallybrass and White's transposition of the Bakhtinian notion of carnival into a broader cultural process of high/low binarism should be extended to include the theorist's critique of language. Drawing on Stallybrass and White, the article concludes that Bakhtin's thinking on language, like his conception of carnival, is constitutive of Western subjectivity. This displacement is helpful in illuminating the widely discussed *aporia* at the heart of Bakhtin's theory of language: the fact that dialogism is at one and the same time an oppositional discursive activity which subverts the objectifying tendencies of ruling discourse (monologism) *and* a theoretical description of all language.

Discourse Theory/Meaning Theory; Genre Theory

McCallum, John

1990 Tropes of History: Epic, Farce and Romance in Marx's Philosophy of History. 6(3): 173-179.

Opsomming

Wat is die verhouding tussen die geskiedenisfilosofie en literatuur, en hoe beïnvloed hierdie verhouding ons kennis van werklike historiese gebeurtenisse? Word verhaalstrukture *post facto* op historiese gebeure geïmponeer in die stories wat ons vertel, of is verhaalstrukture deel van die struktuur van ons geskiedenisbelewing self? Deur die hipotese dat historiese gebeurtenisse slegs verstaanbaar word binne die konteks van verhaalstrukture aan te neem, poog die artikel om die belang van sulke verhaalstrukture soos epos, klug en romanse in Marx se geskiedenisfilosofie aan te toon.

Die sentrale tese van die artikel is dat Marx se geskiedenisfilosofie 'n drieledige

verhaalstruktuur veronderstel in terme waarvan historiese gebeurtenisse in die moderne tyd voorgestel kan word in drie verskillende stadia: eerstens in terme van *klugspel*, dit wil sê as die eerlose magstryde van die bourgeoisie; dan in terme van die *epos*, 'n heroïese stryd waarin die proletariaat homself laat geld, en laastens in terme van *romanse* wanneer die utopiese konflikvrye samelewing tot stand gebring word. 'n Verdere tese is dat Marx se derde stadium deur en deur teleologies en eskatologies is, omdat daarin die *einde* van die geskiedenis projekteer word. Hierdie derde stadium is nie net die kapstok wat klugspel en epos verenig nie, maar ook die mees twyfelagtige aspek van Marx se geskiedenisfilosofie.

Summary
What is the relationship between the philosophy of history and literature, and how does this influence our understanding of actual historical events? Are narrative structures imposed *post facto* on historical events in the stories we relate, or are narrative structures part of the very structure of our experience of history? Adopting the hypothesis that historical events only become intelligible when placed within narrative structures, the article sets out to demonstrate the importance of such narrative structures as epic, farce and romance in Marx's philosophy of history.

The central claim of the article is that Marx's philosophy of history presupposes a tripartite narrative structure in terms of which historical events in the modern age are represented in three different stages: initially in terms of *farce*, that is as the inglorious power struggles of the bourgeoisie; then in terms of *epic*, a heroic struggle in which the proletariat gradually asserts itself; and finally in terms of *romance*, where the utopian society free from all conflict is founded. A further contention is that Marx's third stage is through and through teleological and eschatological, providing as it does a sense of history's *end*. It is this third stage, moreover, which is at one and the same time both the linchpin which reconciles farce and epic and the most dubious feature of Marx's philosophy of history.

Marxist Literary Theory; Narratology/Narrative Theory

McDonald, Cathy

1985 The Semiotics of Disguise in Seventeenth-Century Spanish Theatre. 1(1): 57-77.

Opsomming
Die teaterverskynsel van vermomming in twee sewentiende-eeuse Spaanse dramas word uit die oogpunt van die verhouding sender-boodskap-ontvanger ondersoek. Hierdie vermommingselement word beskou as 'n "tekendraer" wat groot semiotiese buigbaarheid openbaar deurdat betekenis tegelykertyd op meer as een vlak aangedui en geïmpliseer word. Die Don Juan-vermomming in *El burlador de Sevilla* (Die oorlamse skelm van Sevilla) deur Tirso de Molina en die vermomming van Rosaura, Clotaldo en Basilio in *La vida es sueño* (Die lewe is 'n droom) deur Calderón de la Barca dra hul boodskap aan 'n bestemmingsontvanger oor deur middel van 'n hele paar kodes - ekstratekstueel, intertekstueel, en intratekstueel. Hierdie kodes word diagrammaties verduidelik en in besonderhede ontleed. Daar word tot die slotsom gekom dat die vermommingselement 'n tasbare teatermiddel is, waardeur die volgende temas op 'n effektiewe wyse geïntegreer word: dat die wêreldse konsep van die lewe 'n illusie, 'n droom en 'n verhoogspel is en dat dit die mens se taak is om die waarheid van die onwaarheid en die werklike van die illusie te onderskei.

Summary
The theatrical phenomenon of the disguise in two seventeenth-century Spanish plays

is examined in terms of the sender-message-receiver transaction. This disguise is seen as a "sign-vehicle" manifesting high semiotic flexibility as it denotes and at the same time connotes meaning on more than one level. The Don Juan disguise in *El burlador de Sevilla* (The Deceitful Trickster of Seville) by Tirso de Molina and the Rosaura, Clotaldo and Basilio disguises in *La vida es sueño* (Life is a Dream) by Calderón de la Barca are shown to communicate their message to a destination receiver by means of a number of codes - extratextual, intertextual and intratextual - which are illustrated in diagram form and explicated in detail. The conclusion reached is that the disguise event is a tangible theatrical device which effectively integrates the themes that a worldly concept of life is an illusion, a dream and a stage and that man's task is to separate the true from the false, the real from the illusory.

Drama Theory; Semiotics/Semiology;

Michell, Lincoln J.

1989 Deconstructing the Rhetoric of Philosophy. 5(3/4): 315-325.

Opsomming

In hierdie artikel word 'n poging aangewend om die *retoriese* dryfkrag van die filosofie te demonstreer. In teenstelling met die tradisionele opvatting word aangevoer dat retoriek, eerder as logika, die aanvanklike beweegrede van die filosofie is. Die "irrasionalisme" van Gorgias, die Sofis, sowel as die retoriese elemente van die Sokratiese denke word in hierdie verband bespreek. Hierdie besondere vorm van irrasionalisme word as die *bevryding* van die greep van die rasionalistiese illusie voorgehou.

Daarna volg 'n saaklike uiteensetting van Nietzsche se "dekonstruksie" van taal en kennis. Hy word in terme van dieselfde (sofistiese) tradisie benader. Vervolgens word die huidige dekonstruksionistiese benaderings van Jacques Derrida en Paul de Man, waarin die metaforiese aktiwiteit van die filosofiese diskoers blootgelê word, bespreek. Laastens word die verhouding tussen Derrida en Heidegger kortliks ondersoek, tesame met 'n kritiese waardering van die *hermeneutiese* implikasies van die dekonstruksie-benadering.

Summary

In this paper an attempt is made to demonstrate the *rhetorical* thrust of philosophy. Contrary to the traditional assumption, it is argued that rhetoric rather than logic motivates philosophizing. The "irrationalism" of Gorgias, the Sophist, as well as rhetorical elements in Socratic thought, are considered in this regard. This particular form of irrationalism is construed as a *liberation* from the fetters of rationalistic illusion.

Next, a brief investigation of Nietzsche's "deconstruction" of language and knowledge is undertaken. He is seen to operate in the same (sophistic) tradition. Then there is a section on the contemporary deconstructionist approach of Jacques Derrida and Paul de Man who expose tropic activity within philosophical discourse itself. Finally, the interaction of Derrida and Heidegger is briefly examined, together with an assessment of the *hermeneutical* implications of the deconstructionist approach.

Deconstruction; Discourse Theory/Meaning Theory; Rhetoric

Mondry, Henrietta

1992 Bakhtin's "Carnivalesque" and Bosman's *Cold Stone Jug*. 8(1/2): 87-93.

Opsomming

Hierdie artikel pas Bakhtin se beskouings oor die wêreld-siening van die karnaval as problematiek van die poëtika van genre op Bosman se *Cold Stone Jug* toe. Die boek se samestelling van die ernstige en die komiese getuig nie van die outeur se "idiosinkrasie" nie, maar wel van 'n getrouheid aan 'n goed gevestigde Europese kulturele tradisie.

Summary

This paper applies Bakhtin's views on the carnival world-view as a problem of the poetics of genre to Bosman's *Cold Stone Jug*. The book's combination of the serious and the comic testifies not to the author's "idiosyncrasy", but to his adherence to a well-established European cultural tradition.

Discourse Theory/Meaning Theory; Genre Theory; South African Literature in English

Moran, Shane

1994 Self-Canonizing Critics: T.S. Eliot and J.M. Coetzee. 10(3/4): 373-399.

Opsomming

Ek probeer om Eliot se teorie oor die "Klassieke" literêre teks en oor kultuur in historiese konteks te plaas, met die doel om aan te toon dat Coetzee se onlangse bemoeienis met hierdie kwessies 'n onkritiese herhaling is van elemente uit 'n konserwatiewe estetiese ideologie. Hierdie ideologie het ten doel 'n siening van geskiedenis met politieke implikasies, en deur daarop te fokus, gee dit ons insig in die voorveronderstellinge wat verdiskonteer moet word, indien literatuurgeskiedenis sy onderwerp wil benader sonder om dit vooruit te loop.

Summary

I attempt to place Eliot's theory of the classic and of culture into historical context in order to show that Coetzee's recent concern with these issues uncritically repeats elements of a conservative aesthetic ideology. This ideology proposes a view of history that has political implications, and highlighting it allows us to glimpse the presuppositions that must be negotiated if literary history is to approach its subject without pre-empting it.

Academic and Pedagogic Practice; Historiography; Social/Cultural Theory

Mouton, Marisa

1987 Tyd in die dramateks en die opvoering. 3(4): 14-22.

Summary

A study of dramatic time (in the text and in the performance) is undertaken by means of a discussion of the following remarks, namely

(a) that dramatic time is always present time;

(b) that we should distinguish in the performance between the timespan of the performance and the represented fictional time given in the performance, and in the dramatic text between reading time and the fictional time of the drama world;

(c) that time influences and structures the dramatic events (sequence and tempo);
(d) that time is often indicated chronologically (clock-time), although the dramatis personae often experience time subjectively.

Opsomming
Die rol wat die tyd in die dramagenre (die dramateks en die opvoering) speel, word bestudeer aan die hand van 'n aantal opmerkings oor hierdie aspek, nl.
(a) dat die dramatiese tyd 'n "ewige" hede is;
(b) dat 'n onderskeid gemaak word by die opvoering tussen die voorstellingstyd en die voorgestelde tyd; en by die dramateks tussen die leestyd en die fiksionele tyd;
(c) dat die tyd by die dramatiese gebeure 'n spesifieke invloed het op die volgorde en tempo daarvan;
(d) dat die tyd by die dramatis personae aan die hand van 'n onderskeid tussen chronologiese tydsaanduidings en subjektiewe tydsbelewenisse bestudeer kan word.

Drama Theory; Semiotics/Semiology

Müller, H.C.T.

1989 Geopende beskouings (Resensie-artikel). 5(1): 68-89.
No summary/Geen opsomming

Semiotics/Semiology; South African Literature in Afrikaans; Structuralist Theory; Review

Muller, Martie

1991 Grondliggende algoritme vir postmodernisme. 7(1): 38-51.

Summary
In this article it is proposed that a dominant mode of postmodernism be typified as topological. It is argued that topology results from a rejection of legitimation by a Zero-2 logic, which is seen to underlie postmodernism. In the case of fiction such a rejection implies that the basic principles of traditional fiction, that is, the notions of "mimesis" and the possibility of "self-sufficient assessment of meaning" are rejected. As a result of such a rejection of "fixed points", a relativistic shift occurs in modernism whereby the text becomes "floating". This, in turn, leads to its topological transformation in postmodernism. It is a topology which is generated by the bioptemic system which is inherent to the process of the text.

Topology can be explained with reference to the "Klein" form, since this model clearly shows how the topological nature of fiction should be sought in the transgression of borders. Deconstruction of the borders between fiction and reality results in the formation of the topological subject and implicates the process of topological invagination; the blurring of historic and spatial borders leads to the formation of topological zones; even the dialogistic discourses within the text are seen to overlap topologically.

Opsomming
In hierdie artikel word 'n dominante modus van postmodernisme as topologies getipeer. Die topologie ontstaan as gevolg van die verwerping van legitimasie deur die logika wat hier as grondliggend aan postmodernisme aangebied word, naamlik

die Zero-2-logika. Vir fiksie hou dit die implikasie in dat die grondbeginsels van tradisionele fiksie, naamlik "mimesis" en "selfgenoegsame betekenisvorming", verwerp word. As gevolg van hierdie verwerping van "vaste punte", raak die teks "drywend" as die vaste punte in die modernisme relativisties begin verskuif. Dit lei dan tot topologiese vervorming van die teks in die postmodernisme. Hierdie topologie word gegenereer deur die bioptemiese sisteem wat binne die proses van die teks bestaan.

Die topologie kan met behulp van die Klein-vorm verduidelik word. Hierdie model vertoon duidelik hoe die topologiese aard van die fiksie in die oorskryding van grense lê: die oortreding van grense tussen fiksie en realiteit het die vorming van die topologiese subjek en topologiese invou tot gevolg; in die vervaging van historiese en ruimtelike grense word topologiese sones gevorm; selfs die dialogistiese diskoerse binne die teks gaan topologies in mekaar oor.

Discourse Theory/Meaning Theory; Postmodernism

Nas, Loes

1992 Let's Run through it Again, but in Another Key: Intertextuality in John Barth's *Letters*. 8(1/2): 94-106.

Opsomming

Hierdie artikel gee 'n poststrukturalistiese lesing van die verskillende vorme van intertekstualiteit in John Barth se *LETTERS* (1979). Daar word ook gefokus op die destruktiewe en/of kreatiewe herkontekstualisasie van sy vroeëre werk in *LETTERS*.

Die roman struktureer homself rondom die tema van dubbels en eggo's, van herhalings en reorkestrasie waarby 'n bodemlose *mise-en-abyme* gevestig word van alles wat gelees en wat reeds gesê is. Begrippe soos oorsprong en oorspronklikheid word gekonstrueer in hierdie roman wat 'n beweging word van outo-intertekstualiteit, of soos Lucien Dällenbach sê, outotekstualiteit.

LETTERS vestig homself as 'n irritasie, nie van die werklikheid nie, maar as 'n intertekstuele produk van die mimetiese handeling waarby andere werke nageboots, dit wil sê, geskryf en gelees word. Met die publikasie van sy sewende roman het John Barth definitief uitgekom by 'n vorm van poststrukturalistiese mimesis, een van die hoogtepunte van intertekstualiteit.

Summary

The article gives a poststructuralist reading of the different forms of intertextuality in John Barth's *LETTERS* (1979); it also focuses on his destructive and/or creative recontextualisation of his earlier works in *LETTERS*.

The novel structures itself around the theme of doubles and echoes, of repetition and reorchestration, establishing a bottomless *mise-en-abyme* of the already read and the already said. Defying notions of origin and originality the novel is constructed in a movement of auto-intertextuality, or to use Lucien Dällenbach's phrase, autotextuality.

LETTERS establishes itself as an imitation, not of reality, but as an intertextual product of the mimetic act, imitating, that is reading and writing other works. With the publication of his seventh novel John Barth has definitely arrived at a form of poststructuralist mimesis, one of the ultimate forms of intertextuality.

Discourse Theory/Meaning Theory; Narratology/Narrative Theory; Postmodernism

1993 "Repetitions with a Difference": The Case of John Barth's *LETTERS*. 9(3/4): 339-354.

Opsomming
Terwyl hy met die geheuekapasiteit van taal op alle narratiewe vlakke speel, herdefinieer John Barth die begrip herhaling. Hierdie artikel kyk na Barthiaanse herhaling in *LETTERS* en bring dit in verband met Kierkegaardiaanse herhaling, Derrideaanse iterabiliteit en Heideggeriaanse *Wiederholung*.

Summary
Playing with the memory capacity of language on all narrative levels, John Barth redefines the notion of repetition. In this article a closer look is taken at how Barthian repetition in *LETTERS* relates to Kierkegaardian repetition, Derridean iterability and Heideggerian *Wiederholung*.

Deconstruction; Narratology/Narrative Theory

Nethersole, Reingard

1987 Literary History After Foucault? 3(2): 1-11.

Opsomming
Die artikel toon aan hoe literatuurgeskiedenis, wat normaalweg beskou word as 'n hulp vir literêre studies, inderdaad gesien word as oordeel van dit wat algemeen as *Literatuur (kuns)* bekend staan. Dit gaan voort met die aanbieding van 'n oorsig oor bestaande literêr-historiese teorieë en praktyke wat in ses kategorieë afgebaken word, voordat Foucault se argeologiese en genealogiese werkswyse geskets word. Alhoewel literatuurgeskiedenis na Foucault 'n chimera is, is sy kritiese oordele van geskiedenis - basies bestaande uit 'n kritiese beskouing van logika en die transendentale/soewereine subjek as die lokaliteit van betekenis - nuttig vir Literêre Teorie, want hulle bied insig in die geskiedenis as 'n konstruksie van taal en spesifiek van diskursiewe praktyke.

Summary
The essay shows the manner in which Literary History, normally conceived as being an aid to literary studies becomes, in fact, a judgement of what is commonly known as *Literature (art)*. It proceeds with giving an overview of existing literary-historical theories and practices which are located in six categories before outlining Foucault's archaeological and genealogical procedures. Although Literary History after Foucault is a chimera, his critiques of history, constituting fundamentally a critique of reason and the transcendental/sovereign subject as the sites of meaning, are useful to Literary Theory because they afford insights into history as a construct of language and especially of discursive practices.

Discourse Theory/Meaning Theory; Historiography

1991 "Local is Lekker": Or Why the New South African Parochialism Will Not Go. 7(3/4): 239-251.

Opsomming
Uitgaande van 'n kort vergelyking met ander literature as basis, word die huidige debatte in Suid-Afrikaanse letterkunde in hierdie artikel ondersoek aan die hand van vier losstaande simptome, wat oënskynlik dui op nasionale selfhandhawing via die verhewe weg van die literatuur. Hierdie simptome behels 'n trots op plaaslik vervaardigde kunswerke; 'n toenemende "ineenvloeiing" en vermenging van verskillende tale, wat enige soeke na taalsuiwerheid 'n riskante onderneming maak, omdat

die beheer oor dominante diskursiewe formasies uitgedaag word; die poging om 'n "outentieke" Suid-Afrikaanse stem in die letterkunde te vind; en, uiteindelik, 'n bevraagtekening van tot hiertoe aanvaarde kritiese tradisies en grense. Maar alhoewel die intense fokus op die plaaslike skynbaar tegelyk nodig en vrugbaar is op hierdie bepaalde tydstip in die Suid-Afrikaanse politieke geskiedenis behoort die geboortepyne van 'n opkomende literatuur nie die beoefenaars daarvan te verblind om parogiaal te raak deur hulle afsnyding van die internasionale debat nie.

Summary
Based upon brief comparisons with other literatures, the article examines the current debates on South African literature, isolating four symptoms which seem to indicate national self-assertion via the high road of literature. These are the pride taken in locally produced artefacts; an increasing "cross-over" and mingling of different languages which make any quests for purity of language a risky business, challenging control over dominant discursive formations; the attempt to find an "authentic" South African voice in literature, although the intense focus upon the local seems both necessary and fruitful at this particular juncture in South African political history, the birthpangs of an emerging literature ought not to blind its practitioners into becoming parochial by cutting themselves off from the international debate.

Social/Cultural Theory

1994 Writing Space. 10(1): 126-141.

Opsomming
In hierdie referaat word die wyse ondersoek waarop taalstrukture spasieer met behulp van leksikale, sintaktiese en semantiese middele. Daar word 'n ruimtelike lees van die verhaal gedemonstreer aan die hand van 'n analise van die skryfles wat Susan aan Friday gee in J.M.Coetzee se *Foe*. Die ruimtelike lees van 'n verhaal behels benewens 'n kort bespreking van geletterdheid as 'n voorvereiste vir skryf en die terrein van sodanige aktiwiteit, ook die teoretiese raamwerk waarbinne die benutting van ruimte as 'n onontbeerlike werktuig te voorskyn tree. Dit is nie alleen in ooreenstemming met post-strukturalistiese denke nie, maar ook die belangrikste middele om die wêreld te orden.

Summary
Writing Space explores the way in which language structures space with the help of lexical, syntactical, and semantic devices. Based upon an analysis of Susan's writing lesson given to Friday in J.M. Coetzee's *Foe*, a spatial reading of narrative is demonstrated. This includes a brief discussion on literacy as a prerequisite for writing, the site of the activity, and the theoretical framework within which spatialisation as a critical tool for literary analysis is not only consonant with post-structuralist thought but also a foremost means of ordering the world.

Academic and Pedagogic Practice; Narratology/Narrative Theory; South African Literature in English

Nolte, Elsa

1989 Die teks as interteks: 'n paradoks ('n misleidende titel). 5(1): 1-27.

Summary
This article focuses on the problem of text relations. Various aspects of this extensive subject were investigated, and it was found that the view of the text as intertext and

the reading strategy that it implies indeed benefits the reader.

The theory was implemented practically with the description of two cases of intertextuality, viz. Multatuli's *Wys my de plaats waar ik gezaaid heb* and Leipoldt's "Wys my die plek waar ons saam gestaan het" as well as Hettie Smit's *Sy kom met die sekelmaan* and a series of poems by Lina Spies from *Digby vergenoeg*.

The article endeavours to indicate how existing interpretations can be destabilised by this reading strategy, since the reader is compelled to view all the texts which are involved in the intertextual network anew.

Opsomming

In hierdie artikel word die probleem van teksrelasies onder die loep geneem. Verskeie aspekte van die wydvertakte onderwerp is ondersoek en daar is bevind dat die siening van die teks as interteks en die leesstrategie wat dit noodsaak vir die leser sekere voordele inhou.

Die teorie is prakties geïmplementeer deur twee gevalle van intertekstualiteit te beskryf, te wete Multatuli se *Wys my de plaats waar ik gezaaid heb* en Leipoldt se "Wys my die plek waar ons saam gestaan het", asook Hettie Smit se *Sy kom met die sekelmaan* en 'n reeks gedigte in Lina Spies se bundel *Digby vergenoeg*.

Daar is gepoog om aan te toon hoe bestaande interpretasies met die leesstrategie gedestabiliseer kan word juis omdat die leser gedwing word om met nuwe oë te kyk na alle tekste wat in die intertekstuele netwerk betrek word.

Discourse Theory/Meaning Theory; South African Literature in Afrikaans

Noyes, John

1990 The Voice of History: Sigmund Freud/E.T.A. Hoffmann/G.H. Schubert. 6(1/2): 36-61

Opsomming

In Freud se essay "The uncanny" oor E.T.A. Hoffmann se verhaal "The Sandman", word 'n poging aangewend om die uiteenlopende bemiddelende stemme van die wêreld van die teks met mekaar te versoen. Die gevolglike analise lei nie net tot 'n afplatting van Hoffmann se komplekse verhaal nie, maar dit illustreer ook 'n probleem in die psigoanalitiese opvatting betreffende die manier waarop die geskiedenis deur die narratiewe bemiddel word. Hierdie probleem spruit voort uit 'n geloof in die vermoë van wetenskaplike diskoers om historiese verskynsels te verklaar sonder dat die vorme van historiese bemiddeling in ag geneem word. In hierdie opstel word probeer om aan te toon dat die probleme wat voortspruit uit Freud se analise van "The Sandman" alreeds in die verhaal self voorspel word. Deur te put uit resente strominge in die Romantiese psigologie (in die besonder die werk van G.H. Schubert) en populêre opvattings van geskiedenis, steun Hoffmann op die veronderstelling dat die narratiewe slegs psigiese en historiese fenomene kan bemiddel deur die blootlegging van sy eie ontoereikendheid as vorm van bemiddeling. Hierdie aanname vertroebel die grens wat Freud tussen literêre en wetenskaplike diskoers probeer handhaaf. Gevolglik onthul 'n noukeurige lesing van Hoffmann en sy bronne 'n grondliggende twyfel in die essensieel Freudiaanse projek van 'n diskoers van waarheid en die implementeringstegnieke daarvan.

Summary

In "The uncanny", Freud's essay on E.T.A. Hoffmann's story "The Sandman", an attempt is made to reconcile the disparate voices mediating the world of the text. The

resultant analysis is not only a flattening of Hoffman's complex narrative; it also demonstrates a problem in the psychoanalytic understanding of the way in which narrative mediates history. This problem arises from a belief in the ability of scientific discourse to understand historical phenomena while overlooking the forms of their mediation. This essay attempts to show that the difficulties arising out of Freud's interpretation of "The Sandman" are prefigured in the story itself. Drawing upon current trends in Romantic psychology (most notably the work of G.H. Schubert) and popular conceptions of history, Hoffmann builds upon the assumption that narration mediates psychic and historical phenomena only by revealing its own inadequacy as a form of mediation. This assumption blurs the boundary which Freud sought to uphold between literary and scientific discourse. Consequently, a careful reading of Hoffmann and his sources reveals a fundamental doubt in the essentially Freudian project of a discourse of truth and a technique of its implementation.

Discourse Theory/Meaning Theory; Freudian Criticism

Olivier, G. (Bert)

1985 Derrida, Art and Truth. *1*(3): *27-38.*

Opsomming

Hierdie artikel ondersoek die gevolge van Derrida se strategie van dekonstruksie vir die waarheidsbegrip in kuns en estetika. Die uitgangspunt is R.D. Cumming se "vergelyking" van Heidegger en Derrida, wat demonstreer hoe laasgenoemde Heidegger se opvatting van die waarheid van 'n kunswerk aftakel. Terwyl Heidegger poog om die outonomie van die kunswerk te herstel, en sodoende terug te keer na 'n oorspronklike ervaring van Syn (vergete sedert die tyd van die Grieke), ondermyn Derrida sy poging deur die konflik tussen die Heideggeriaanse metafore, naamlik "grond" en "ongegrondheid" uit te buit. Op hierdie wyse demonstreer Derrida dat pogings om na 'n "oorsprong" terug te keer, vanweë die metaforiese "openinge" in taal tot mislukking gedoem is. Daar is uiteindelik slegs interpretasies van interpretasies. Daar word kortliks aandag geskenk aan Derrida se opvatting van metafoor in filosofiese tekste (sowel as aan De Man se verwante siening van die saak) voordat afgesluit word met 'n bespreking van sy interpretasie van Van Gogh se boereskoeneskildery as toonbeeld van die ooreenkomste en verskille tussen sy en Heidegger se onderskeie posisies ten opsigte van taal, kuns en waarheid.

Summary

This article examines the consequences of Derrida's strategy of deconstruction for the notion of "truth" in art and aesthetics. Its point of departure is R.D. Cumming's "comparison" of Heidegger and Derrida which shows the latter dismantling Heidegger's conception of the truth of the artwork. Whereas Heidegger wishes to restore to the artwork its autonomy, in this way hoping to return to an original experience of Being (forgotten since the time of the Greeks), Derrida undermines his attempt by exploiting the conflict between the Heideggerian metaphors of "ground" and "groundlessness". In this way Derrida demonstrates that, in view of the metaphorical "openings" in language, attempts to return to an "origin" are bound to fail. There are finally only interpretations of interpretations. Derrida's notion of metaphor in philosophical discourse (as well as de Man's related view of the subject) is pursued briefly before concluding with a discussion of his interpretation of van Gogh's peasant shoes painting as exemplification of the similarities and differences between his own and Heidegger's position regarding language, art and truth.

Aesthetics; Deconstruction

1986 Bertolucci's *1900*: A Postmodern Metanarrative. 2(1): 45-57.

Opsomming

Hierdie artikel fokus op Bertolucci se speelfilm, *1900*, in 'n poging om die sin van die tema van *herhaling* in die filmnarratief te demonstreer. Lyotard se beskrywing van die ritmiese aard van narratiewe vorm bied die sleutel tot die verstaan van hierdie aspek van die rolprent. Daar word ook betoog dat die film 'n hieraan verwante postmodernistiese geskiedenis-filosofiese model artikuleer wat, paradoksaal, juis op 'n metanarratiewe vlak 'n skeptiese houding impliseer teenoor wat Lyotard 'n metanarratief noem - hier spesifiek die Verligtingsweergawe van die regverdiging van kennis en sosio-politiese instellings aan die hand van die vooruitgangsideaal. Daar word aandag geskenk aan die vraag van die verskillende kontekste waarin die term "postmodern" aangetref word, en aangedui dat die debat rondom moderniteit versus postmoderniteit die gepaste teoretiese ruimte voorsien vir die daaropvolgende analise van Bertolucci se film. Kortliks kom hierdie analise daarop neer om aan te toon dat, in die loop van die (historiese) gebeure wat deur die filmverhaal gedek word, die toenemende geregtigheidsverwagtinge van die boerestand (verteenwoordig deur die karakter Olmo) herhaaldelik teleurgestel word, in weerwil van oënskynlike vooruitgang en 'n skynbare verkleining van die afstand tussen boer en *padrone* (in die besonder Alfredo, Olmo se landheer-teenhanger). Origens vertoon die herhaling van bepaalde ervaringswyses in die loop van drie geslagte 'n metapatroon wat beantwoord aan die beskrywing van 'n "postmoderne metanarratief".

Summary

This article focuses on Bertolucci's film, *1900*, in an effort to demonstrate the significance of the motif of *recurrence* in its narrative. Lyotard's description of the rhythmic structure of narrative provides the key to understanding this aspect of the film. It is also argued that the film articulates a related postmodernist philosophical model of history which, on a metanarrative level, paradoxically constitutes a sceptical attitude towards precisely what Lyotard calls a metanarrative - here specifically the Enlightenment version of justifying knowledge and socio-political institutions with reference to the ideal of progress. Attention is given to the question of the various contexts in which the term "postmodern" is encountered, and the debate on modernity versus postmodernity is indicated as furnishing the apposite theoretical space for the subsequent analysis of Bertolucci's film. Briefly, this analysis involves showing that, in the course of the (historical) events covered by the narrative, the growing expectations of justice on the part of the peasants (represented by the character Olmo) are repeatedly disappointed, despite apparent progress and an ostensible lessening of the distance separating peasant and *padrone* (notably Alfredo, Olmo's landowner counterpart). Moreover, the recurrence of certain modes of experience in the course of three generations establishes a metapattern which answers to the description of a "postmodern metanarrative".

Narratology/Narrative Theory; Postmodernism

1988 The Critical Difference: Deconstruction and Postmodernism. 4(3): 287-298.

Opsomming

Al lyk dekonstruksie aanvanklik na 'n soort postmodernisme, is die saak nie so eenvoudig nie. Hierdie artikel probeer aantoon dat, in weerwil van sekere ooreenkomste

tussen Derridiaanse dekonstruksie en postmodernisme, hulle in belangrike opsigte verskil. Daar word dus begin met 'n rekonstruksie van die verskyning van dekonstruksie deur te kyk na Derrida se kritiek op Husserl se transendentale fenomenologie, met die klem op die problematiese status van die skrifteken en van temporaliteit in Derrida se interpretasie van Husserl, wat dan in verband gebring word met die verreikende tydruimtelike implikasies van *différance*. In die daaropvolgende bespreking word postmodernisme binne die breër begripskonteks van moderniteit, postmoderniteit en modernisme geplaas. Daar word aangetoon dat die vraag na die lewensvatbaarheid van moderniteit op verskillende wyses vanuit die onderskeie perspektiewe van filosofiese modernisme (Habermas) en postmodernisme (Lyotard), benader word. Daarna word met die hulp van Johnston die affiniteit van dekonstruksie met literêre/artistieke postmodernisme ondersoek ter voorbereiding van die finale stadium van die argument, waar die deurslaggewende onversoenbaarheid van dekonstruksie en postmodernisme (asook modernisme) gedemonstreer word. Dit word gedoen met behulp van Allan Megill se begrip van krisis, wat met verwysing na Nietzsche, Heidegger, Foucault en Derrida geformuleer word, en die resultaat is van laasgenoemde se aanval op die krisisidee as vooronderstelling van sowel postmodernisme as modernisme.

Summary

Although deconstruction seems, at first sight, to be a variety of postmodernism, the matter is not that simple. This article attempts to show that, certain similarities notwithstanding, Derridean deconstruction and postmodernism differ in important respects. It therefore first reconstructs the emergence of deconstruction from Derrida's "critique" of Husserl's transcendental phenomenology, in the course of which the role played by the problematical status of the written sign and of temporality in Derrida's reading of Husserl is emphasized and linked to the far-reaching spatio-temporal implications of *différance*. In the discussion that follows, postmodernism is placed within the larger conceptual context of modernity, postmodernity, and modernism. The question of modernity's viability is shown to be appraised in divergent ways from the perspectives of philosophical modernism (Habermas) and postmodernism (Lyotard), respectively. With the aid of Johnston the affinity of deconstruction with literary/artistic postmodernism is subsequently explored in preparation for the final stage of the argument, in which deconstruction's decisive irreconcilability with postmodernism (and modernism) is demonstrated. This is done in terms of Allan Megill's notion of crisis, formulated with reference to Nietzsche, Heidegger, Foucault and Derrida, and centres on the latter's attack upon the idea of crisis, presupposed by postmodernism as well as modernism.

Deconstruction; Postmodernism

1989 Simbolisme as werklikheidsbenadering: Watter werklikheid? 5(3/4): 237-251.

Summary

This article puts forward the argument that symbolism as poetic strategy should be approached in terms of its "historical effectiveness" in order to answer questions concerning the literary superiority which has traditionally been attributed to it in some circles. The work of Gadamer and Paul de Man, which focuses in different ways on the historically changing relationship between symbol and allegory, serves as basis for the study.

While Gadamer carefully outlines the route along which symbol and allegory reach a position of contrast with regard to each other towards the end of the eighteenth century, De Man problematizes the (romantic) valorization of the symbol (at the cost

of allegory) by highlighting internal tensions in romantic poetry as well as in critical practice. This enables him to demonstrate that the preferential status which the symbol has traditionally enjoyed in comparison with allegory, is symptomatic of a prejudice among critics who have collectively established a tradition of literary history, and that an allegorical reading of the relevant works is equally possible (and desirable). In conclusion it is argued (with the help of Heidegger) that symbolization is doomed, in the modern era, to failure in view of its inability to surpass the fundamental structure of this era.

Opsomming

In hierdie artikel word betoog dat simbolisme as digterlike strategie in "werkingshistoriese" terme benader behoort te word ten einde vrae te kan beantwoord oor die literêre meerderwaardigheid wat tradisioneel in sekere kringe daaraan toegeskryf is. Die werk van Gadamer en Paul de Man, wat albei op die histories veranderende verhouding tussen simbool en allegorie fokus, dien as basis vir die studie.

Waar Gadamer sorgvuldig die weg aantoon waarlangs simbool en allegorie teen die einde van die agtiende eeu in 'n verhouding van kontras met mekaar te staan kom, problematiseer De Man die (romantiese) hoogskatting van die simbool (ten koste van allegorie) deur interne spanninge in sowel romantiese digkuns as kritiese praktyk uit te lig. Dit stel De Man in staat om te demonstreer dat die voorkeurstatus wat die simbool tradisioneel in vergelyking met allegorie geniet het, simptomaties is van 'n vooroordeel by kritici wat gesamentlik 'n literêre geskiedenistradisie tot stand gebring het, en dat 'n allegoriese "lees" van die tersaaklike werke ook moontlik (en wenslik) is. Ter afsluiting word met behulp van Heidegger aangetoon dat simbolisering in die moderne era gedoem is tot mislukking vanweë die onvermoë daarvan om die grondstruktuur van hierdie era te oorskry.

Deconstruction; Discourse Theory/Meaning Theory; Symbolisation

1994 Derrida: Philosophy or Literature? 10(2): 151-164.

Opsomming

Die huidige artikel fokus op die vraag of Jacques Derrida inderdaad, soos Habermas beweer, die genre-onderskeid tussen filosofie en literatuur ophef vanweë die (beweerde) gelykmakende uitwerking van sy begrip van tekstualiteit. Meer spesifiek: volgens Habermas eerbiedig Derrida nie die normatiewe eise van argumentasie wat eie is aan filosofiese, soos onderskeibaar van literêr-ekspressiewe taalgebruik, nie, met die gevolg dat sy dekonstruktiewe diskoers tot literatuur gereduseer word. Die prys wat Derrida, volgens Habermas, daarvoor betaal, is die probleemoplossende, konsensusbevorderende kapasiteit van die filosofie. Aan die hand van 'n noukeurige ondersoek van relevante gedeeltes van Derrida sowel as van Habermas se werk, en met die hulp van Norris se kritiese kommentaar op Habermas se resepsie van Derrida, word gedemonstreer dat laasgenoemde se literêre skryfstyl gepaard gaan met argumentatiewe strengheid wat die filosofiese belang daarvan bo verdenking plaas.

Summary

The present article focuses on the question whether, as Habermas claims, Jacques Derrida collapses the genre distinction between philosophy and literature by means of the (alleged) levelling effect of his notion of textuality. More specifically, Habermas accuses Derrida of failing to respect the normative demands of argumentation that characterize philosophical, as opposed to literary-expressive language, with

the result that his deconstructive discourse is reduced to literature. According to Habermas, the price that Derrida has to pay in the process is the problem-solving, consensus-promoting capacity of philosophy. By way of a careful examination of relevant passages from Derrida's as well as from Habermas's work, and with the help of Norris's critical commentary on Habermas's reception of Derrida, it is demonstrated that the latter's literary style of writing is combined with a degree of argumentative rigour which places its philosophical significance above suspicion.

Deconstruction; Discourse Theory/Meaning Theory

Olivier, Gerrit

1992 *Joernaal van Jorik* herlees. 8(1/2): 55-69.

Summary

With reference to Ricoeur and Thompson's views on ideology and the criticism of ideology, this article offers a discursive analysis of D.J. Opperman's *Joernaal van Jorik* (1949). Key passages in the poem are analysed to show that the story of Jorik is closely linked to historical metanarratives about Western man, colonial history and the growth of a new nation at the Cape. The argument is that different intertexts in the poem are related to one another hierarchically, with the result that Jorik's action within a sociopolitical context is interpreted as the "betrayal" of an a-historic human and poetic task. Finally, passages in the poem that deal with the poetic fixation of temporary phenomena are related to Opperman's claim in "Kuns is boos!", that the complete work of art displays a correlation between its internal order as revelation of the complex essential nature of each phenomenon within a field of oppositions, and the structure of Divine creation.

Opsomming

Met verwysing na Ricoeur en Thompson se opvattings oor ideologie en ideologiekritiek bied hierdie artikel 'n diskursiewe analise van D.J. Opperman se *Joernaal van Jorik* (1949). Deur 'n ontleding van 'n aantal sleutelpassasies word aangetoon dat die verhaal van Jorik vervleg is met historiese metaverhale oor die Westerse mens, die koloniale geskiedenis en die "volksplanting" aan die Kaap. Die argument is dat verskillende intertekste in die gedig in 'n hiërargiese verhouding tot mekaar verkeer, sodat Jorik se optrede binne 'n sosiopolitieke konteks geïnterpreteer word as "verraad" teenoor 'n a-historiese menslike en digterlike taak. Passasies oor die vaslegging van temporele verskynsels in die gedig word ten slotte in verband gebring met Opperman se aanspraak in "Kuns is boos!" dat daar in die voltooide kunswerk 'n korrelasie is tussen die interne ordening as openbaring van elke verskynsel se komplekse eie "wesenheid" binne 'n veld van opposisies en die struktuur van die Goddelike skepping sélf.

Discourse Theory/Meaning Theory; Social/Cultural Theory; South African Literature in Afrikaans

Pereira, Ernest

1987 *The Purloined Letter*: An Attempt at a Multidimensional Approach. 3(3): 33-42.

Geen opsomming/No summary

Formalist/Formalisation Theory

Prins, M.J.

1986 Benoeming as literêre taalhandeling: *Ontmoeting by Dwaaldrif.* 2(1): 21-33.

Summary

Names, naming and designation play an important part in Henriette Grové's radio drama *Ontmoeting by Dwaaldrif.* The most basic function of this speech act is that of identification. The proper name has an identifying but not necessarily a descriptive function. The common noun, on the other hand, is not descriptive enough. Proper names are "labels", although they can sometimes be applied descriptively. In this connection John Lyons's analysis of the concepts *reference* and *denotation* is discussed in detail.

Poetic designation entails finding a universal idea or "oerband". Erbeveld comes to Leipoldt the poet to ask him to "name" his "material" properly. As to precisely *how* this should be done, the two of them differ sharply. For the poet things can be called into being by being names. For Erbeveld it is a matter of great importance that the right appellative should be used in connection with himself. He furthermore prescribes the tragedy as the literary genre in which his history must be dealt with. He also does not want to allow any scope for the imagination of the poet: his rebellion must be named historically correct.

As a poet Leipoldt is, however, more interested in the "essence" of things than in historical exactness. "Poetic licence" also entails freedom in connection with naming. The creative act of the poet is sovereign. Erbeveld is concerned with the "register" of history, whereas Leipoldt has in mind the "register" of the literary art work, which creates its own a-historic reality.

Opsomming

Name, naamgewing en benoeming speel 'n belangrike rol in Henriette Grové se hoorspel *Ontmoeting by Dwaaldrif.* Die mees basiese funksie van hierdie taalhandeling is dié van identifikasie. Die eienaam is identifiserend, maar nie noodwendig deskriptief nie. Die soortnaam is weer nie genoegsaam deskriptief nie. Eiename is "etiketname", hoewel dit ook soms deskriptief aangewend kan word. In hierdie verband word John Lyons se ontleding van die konsepte *referensie* en *denotasie* breedvoerig behandel.

Digterlike benoeming behels die vind van 'n algemeen menslike idee of "oerband". Erbeveld kom na Leipoldt as digter omdat hy wil hê sy "stof" moet behoorlik "benoem" word. Oor presies *hoe* dit moet gebeur, verskil hy en die digter skerp. Vir die digter het die benoemingshandeling die vermoë om dinge te voorskyn te roep. Vir Erbeveld gaan dit dáárom dat die regte "soortnaam" aan hom gekoppel moet word. Verder skryf hy aan Leipoldt voor dat hierdie benoeming in 'n bepaalde literêre genre, nl. die treurspel, moet geskied. Hy wil ook geen speling laat vir die digterlike verbeelding nie: sy opstand moet histories korrek benoem word.

As digter is Leipoldt egter meer geïnteresseerd in die "kern" van dinge as in historiese korrektheid. Die "digterlike vryheid" is ook 'n vryheid t.o.v. benoeming. Die digterlike skeppingsdaad is vrymatig. Waar dit vir Erbeveld om 'n historiese "register" gaan, kom dit vir Leipoldt neer op die eiesoortige "register" van die literêre kunswerk, wat sy eie a-historiese werklikheid skep.

Discourse Theory/Meaning Theory; South African Literature in Afrikaans

1990 "Wegwysers" in *Komas uit 'n bamboesstok*. 6(4): 314-332.

Summary

In Afrikaans literature D.J. Opperman is famous as writer of the "objective" poem with which he moved away from the very personal "confession cult" of the early thirties. However, his *Komas uit 'n bamboesstok* deals with very personal experiences. This article investigates the techniques Opperman applied to enable him to write about his experiences during his serious illness without becoming sentimental or self-centred. The implications this aim had for the use of intertexts, the relationship between the lyrical I and the real poet, the narrative and dramatic set-up of certain poems, the "objective speaker", the use of metaphor, self-derision, playfulness and enumeration are discussed.

Opsomming

In die Afrikaanse letterkunde is D.J. Opperman by uitstek bekend as die beoefenaar van die gestalte gedig waarmee hy wegbeweeg het van die al te persoonlike belydeniskultus van die vroeë dertigerjare. En tog handel sy bundel *Komas uit 'n bamboesstok* oor die allerpersoonlikste ervarings. In hierdie artikel word nagegaan hoe Opperman te werk gegaan het om oor die belewenisse tydens sy siekte te skryf sonder om in sentimentele uitweidings en selfgesentreerdheid te verval. Naas die reeds bekende gebruik van intertekste, word ook ingegaan op die implikasies wat hierdie strewe gehad het vir die hantering van ander aspekte soos die verhouding tussen liriese subjek en konkrete digter, die narratiewe en dramatiese opset van sommige gedigte, die "objektiewe spreker", metaforisering, selfspot en speelsheid, die taalhantering en enumerasie.

Discourse Theory/Meaning Theory; South African Literature in Afrikaans; Narratology

1994 Aspekte van die verhouding skrywer-karakter-leser in *Kroniek uit die doofpot* (John Miles). 10(2): 208-226.

Summary

In this article certain aspects of the relationship of the author-character-reader in John Miles's novel *Kroniek uit die doofpot* are discussed. The implications these have for the possible meaning of the novel are scrutinized. Miles took great care with the text-internal discourse particularly between fictive author (author-narrator) and fictive reader (reader-character) in order to involve the implicit reader in an exceptionally explicit and frank manner, by which the *engagé*-perlocution of the novel is intensified. The following aspects are investigated: (a) universalizing by author and characters; (b) identification between author and character; (c) linguistic signals of identification among author, character and reader and; (d) the part played by "built-in reader reactions".

Opsomming

In hierdie artikel word sekere aspekte van die verhouding tussen outeur-karakter-leser in John Miles se roman *Kroniek uit die doofpot* bespreek. Die implikasies hiervan vir die moontlike betekenis van die roman word onder die loep geneem. Miles het die teksinterne diskoers met groot noulettendheid gehanteer. Dit geld met name die diskoers tussen die fiktiewe outeur (outeur-verteller) en die fiktiewe leser (leser-karakter) waardeur die implisiete leser op 'n uitsonderlike eksplisiete en openhartige wyse sodanig betrek word, dat die *engagé*-perlokusie van die roman daardeur geïntensiveer word. Die volgende aspekte word ondersoek: (a) universalisering deur die outeur en die karakters, (b) identifikasie tussen outeur en karakter, (c) linguistiese

sinjale van die identifikasie tussen outeur, karakter en leser en (d) die rol van "ingeboude leserreaksies".

Discourse Theory/Meaning Theory; South African Literature in Afrikaans

Rabinowitz, Ivan

1987 Five Papers in Search of a Letter: An Introduction. (Introduction to Special Issue on *The Purloined Letter*.) 3(3): 2-7.
Geen opsomming/No summary

Deconstruction; Discourse Theory/Meaning Theory

1988 "At Enmity with Joy": A Postmodern Reading of Wordsworth's Immortality Ode. 4(4): 394-403.
Opsomming
Hierdie artikel ondersoek Wordsworth se *Ode* aan die blindheid en die verlies van insig binne 'n herontdekte konteks van bespiegeling en debat, as gebroke, indirek en verdraai onder die druk van humanistiese diskoers, en as 'n gedeeltelike allegorie van die eksperimentele teks. Deur die beklemtoning van die ontwrigtende solipsistiese prosedures van die gedig, lewer die argument 'n strategies afstootlike en selfbewuste antitetiese kritiek van huidige terminologieë van representasie.

Summary
This paper explores Wordsworth's *Ode* to blindness and the loss of insight in a re-invented context of speculation and debate, as fractured, mediated and distorted by die pressure of humanist discourse, and as a partial allegory of the experimental text. In bringing the disruptive, solipsistic procedures of the poem into special prominence, the argument offers a strategically rebarbative and self-consciously antithetical critique of current vocabularies of representation.

Discourse Theory/Meaning Theory; Postmodernism; Romantic Literature

Reddy, Vasu

1993 Oral Testimony Into Text: A Critique of Belinda Bozzoli's *Women of Phokeng*. 9(3/4): 266- 283.
Opsomming
As 'n inleidende lesing wat die konsep van 'n belydende narratief aanspreek, word daar in hierdie essay gekyk na Bozzoli se *Women of Phokeng* (1991). 'n Sentrale gedagte wat Bozzoli uitlig is die siening dat die belydende teks verborge vorme van "bewustheid" presenteer. Daar sal egter aangetoon word dat so 'n "bewustheid" nie iets getekstualiseerd is wanneer die getuienis afgelê word nie, maar dat dit voortdurend ontwikkel in terme van sy artikulasie. Sleutelbegrippe wat verband hou met die getuienis soos "bewys", "subjektiwiteit" en "kennis" word bespreek met betrekking tot die Bozzoli-teks. Daar sal ook in hierdie betoog gepoog word om ooreenkomste met die konfessionele teks te identifiseer. Die artikel berus teoreties op die werk van Spivak, hoewel ander teoretici by die argumentasie betrek word. In die laaste instansie word betoog dat die belydende teks sigself voordoen as 'n konstruksie van die realiteit en aangebied word as 'n spesiale geval.

Summary
As an introductory reading which addresses the notion of testimonial narrative, this essay offers a critique of Bozzoli's *Women of Phokeng* (1991). A central issue highlighted is Bozzoli's view that the testimonial text presents hidden forms of "consciousness". However, it will be shown that "consciousness" is not something textualized when testimony is given, but is constantly developing in terms of its articulation. Key issues related to testimony, such as "evidence", "subjectivity" and "knowledge" will be discussed in relation to the Bozzoli text. The essay will also attempt to identify some similarities to the confessional text. The article relies theoretically on the work of Spivak, although other theorists are drawn into the argument. Finally, the article will make the claim that the testimonial text sets itself up as a construction of reality and presents itself as a special case.

Discourse Theory/Meaning Theory; Orality/Oral Tradition; Social/Cultural Theory; South African Literature in English; Ethnography

Roos, Henriette

1993 Mite, sage, epos en sprokie: die transformasie van tradisionele patrone in twee Afrikaanse romans uit 1991. 9(3/4): 302-312.

Summary
It was more than sixty years ago that Vladimir Propp and André Jolles published their formalistic viewpoints on the basic structure of simple tales. Propp researched the fairy tale or Russian "wondertale"; Jolles tried to describe a typical schematic pattern that is present in simple forms like the "Legende, Sage, Mythe, Rätsel, Spruch, Kasus, Memorabile, Märchen, Witz". Since then Formalism has been replaced by numerous new accents in literary research, and theories related to Structuralism, Semantics, Marxism and Feminism amongst others, successively gained ground.

This article offers a contemporary review of the ideas of Jolles and Propp based on a reading of two Afrikaans novels published during 1991. They are André P. Brink's *Die kreef raak gewoond daaraan* (available in English as *An Act of Terror*), and *Abjater wat so lag* by Wilma Stockenström.

In both novels traditional forms like the saga and the fairy tale were transformed at a narratological and ideological level. Brink constructs a paradigm of respectively simple forms like the saga, the myth, the art form and the epic. In Stockenström's novel the fairy tale is deconstructed from a feministic point of view. Evidently schematism and pattern-like repetition still function in the modern text, albeit within the context of creative transformation and the reaction to a changed social dispensation.

Opsomming
Meer as sestig jaar gelede publiseer Vladimir Propp en André Jolles hulle formalistiese beskouings oor die strukturering van volksvertellings. Vir Propp is die ondersoeksgebied die "folktale" of "wondertale"; Jolles weer, beskryf die tipiese vorm van die "Legende, Sage, Mythe, Rätsel, Spruch, Kasus, Memorabile, Märchen, Witz". Sedertdien is die Formalisme gediskrediteer of na die agtergrond geskuif deur opeenvolgende fokusveranderings binne die literêre teorie, en het benaderings gebaseer op, onder andere, die Strukturalisme, die Semiotiek, die Resepsie-estetika, die Marxisme en die Feminisme toenemend van belang geword.

Hierdie artikel doen verslag van 'n eietydse ondersoek na die relevansie van Jolles en Propp se werk, en bied 'n herevaluasie van hulle destydse bevindinge. Die tekste wat beskryf word is twee romans wat gedurende 1991 in Afrikaans verskyn het:

André P. Brink se *Die kreef raak gewoond daaraan* en Wilma Stockenström se *Abjater wat so lag*.

Die bevinding was dat, in albei romans, tradisionele vorme soos die sage en die sprokie op narratologiese en ideologiese vlak getransformeer word. Brink konstrueer 'n paradigma van respektiewelik enkelvoudige vorme soos die sage en die mite, asook die kunsvorm, die epos. In Stockenström se roman word die sprokie (feëverhaal) vanuit 'n feministiese perspektief gedekonstrueer. Klaarblyklik funksioneer die verskynsels van skematisering en patroonmatige herhaling - maar dan binne die konteks van kreatiewe transformasie en die reaksie op 'n veranderde sosiale orde - nog steeds in die hedendaagse teks.

Discourse Theory/Meaning Theory; Formalist/Formalisation Theory; Genre Theory; Narratology/Narrative Theory; South African Literature in Afrikaans

1994 Literêre geskiedskrywing en/as persoonlike perspektief. 10(3/4): 331-344.

Summary

This essay reflects the verbal report on the progress in writing of a new Afrikaans literary history, given at a SAVAL miniconference on literary historiography during March 1993. The author was asked to contribute a survey of twentieth century Afrikaans prose works for the completely revised edition of a well-known text, *Perspektief en profiel*. Taking into consideration the ongoing debate about the nature and limitations of and expectations for a history of literature in a multicultural and multilinguistic South Africa, the theoretical and actual framework chosen and drawn up for this specific project, is discussed. The placing of Afrikaans literature within the larger system of South African cultural expression, and the interpretation of the literary text as an integral part of socio-political reality, characterize the author's approach to the writing of the new text. Problems concerning canonization of texts, authors and literary periods are discussed. The fact that the final product should be seen as only one perspective on subjectively selected literary events, a perspective that should be continuously revised through new academic publication, individual studies by postgraduate students and reappraisals by other readers, is stressed.

Opsomming

In hierdie beskouing word verslag gedoen oor die skryf van 'n Afrikaanse literatuurgeskiedenis, die geheel hersiene nuwe uitgawe van *Perspektief en profiel* waartoe die skrywer die afdeling oor die Afrikaanse prosa van die twintigste eeu bygedra het. As deel van die deurlopende debat omtrent die beperkinge van en verwagtinge vir 'n literatuurgeskiedenis binne 'n multikulturele en multitalige Suid-Afrika, word die keuses ten opsigte van 'n teoretiese en praktiese raamwerk vir hierdie spesifieke onderneming bespreek. Die outeur se benadering was om die Afrikaanse letterkunde binne die groter Suid-Afrikaanse literêre sisteem te plaas, en om die teks as integrale deel van die sosiopolitieke werklikheid te interpreteer. Probleme betreffende kanonisering van outeurs, tekste en tendense word bespreek. Die finale produk moet beoordeel word as slegs een perspektief op 'n subjektiewe seleksie van literêre gegewens, 'n perspektief wat voortdurend hersien kan word met die verskyning van nuwe navorsing en nuwe lesers.

Academic and Pedagogic Practice; Discourse Theory/Meaning Theory; Historiography; Social/Cultural Theory; South African Literature in Afrikaans

Rumboll, Frank

1985 Writing into Byron's *Don Juan* (Canto 9). The Aporia of Practice. 1(3): 49-65.

Opsomming

Die doel van hierdie "vingeroefening" is tweeledig van aard: Eerstens is dit 'n enigsins aanmatigende poging tot verklaring van 'n Byronse teks, en tweedens die doodgebore poging tot byvoeging tot hierdie teks. Die invoeging van 'n wensdenkerige, supplementêre teks in 'n rondspringend-ontwykende "hoof"-teks, word gesien as 'n aaneenlopende proses van wording: met elke opeenvolgende woord, elke nuwe bydrae, word nuwe vistas geopen. Hierdie skeptiese praktyk word in 'n kort oorsig aangedui as 'n teenstelling met die moderne, teoretiese soeke na vervulling en ontologiese verklarings in die letterkunde voor die Derrideaanse vertakking plaasgevind het. Die dialektiese metode van Derrida wat op ontkenning en verkenning berus, lyk egter asof dit in die letterkunde deur veral Byron voorafgesê is. Canto 9 van *Don Juan* word gevolglik gesien as 'n effektiewe voorganger (eerder as 'n kunsmatige prostese) van Derrida se kritiek op sogenaamde literêre objektiwiteit, en volgehoue verwysings na 'n getransendentaliseerde, hiërargiese *telos*. Hierdie ondersoekende blik geskied nie deur die oë van die "dekonstruksie-as-tegniek" nie, maar is eerder 'n verkenning van Byron se eie dekonstruktiewe pogings om 'n "proem" (Canto 9.22.2) te plaas. Dit kan alleenlik 'n voorspel wees: 'n inleiding tot 'n inleiding ... tot 'n inleiding, totdat die verlangde spel, nl. die (?) gedig (?), hopelik gerealiseer word.

Summary

The *point d'appui* of this exercise is the presumptuous attempt at uncovering, and the inhering failure to *add to*, the Byronic text, on our part. The insertion of a wishful, supplementary text into a tergiversating text is seen as a continuing process of becoming: moving fingers writing, and having written, moving on. This aporiacal practice, in a brief overview of selected theories, is delineated as being contrary to modern literary theoretical desires for "full-fill-ment" and ontology before the Derridean divarication. Derrida's dialectic of denial and deferral appears, however, to have been prologized in literature, notably by Byron. Canto 9 of *Don Juan* is seen to be an effective prothesis (rather than a merely wishful prosthesis) of Derridean reductions of pretensions at probity and the rigorous referentiality of a transcendentalised, hierarchical *telos*. This interrogation of Canto 9 is not "deconstruction-as-technique" but an exploration of Byron's own deconstructive attempts at "resituating" a "proem" (Canto 9.22.2): a prelude, which can only be a prelude to a prelude ... to a prelude to the longed for ontology: the (?) poem (?).

Deconstruction; Romantic Literature

1991 Discharging Liminality: An Approach to Ndebele's *Fools*. 7(3/4): 279-288.

Opsomming

Die problematiek van die dekonstruktiewe diskoers word beurtelings benuttig en "veroorsaak" in die volgende ondersoek na Ndebele se "The Prophetess" uit sy kortverhaalsiklus *Fools*.

Daar wil aangetoon word hoedat die soeklig van kritiek wat op gerepresenteerde sin val 'n belangrike netwerk tekstuele betekenisvesels blootlê; daar word aangevoer dat sódanige onteiening van gedissemineerde sin meer produktief is as eksplorasie wat gerig is op die bereiking van finale konklusies.

Summary
The deconstructive negotiation of a text is, by turns, utilised and disburdened in the following exploration of Ndebele's "The Prophetess" from his short story cycle *Fools*.

In the course of this dissemination an attempt is made to illustrate how texts may be enriched by directing enquiry and critique *at* end-points rather that *to* end-points.

Deconstruction; Southern African Literature in English

Ryan, Pamela

1985 The Postmodern Text in Recent American Fiction. 1(4): 38-52.

Opsomming
Hierdie artikel gaan die verhouding na tussen die Amerikaanse metafiksie van die sestiger- en sewentigerjare en die teoretiese diskoers van die postmodernisme. Die skryfster se uitgangspunt is dat resente teorieë oor outeurskap en lesers lig werp op die resepsie van postmoderne Amerikaanse fiksie en dat vraagstukke geopper vanuit die postmoderne metafiksie juis iets te sê het vir postmodernistiese diskoers. Aan die hand van illustrasie-materiaal uit sowel metafiktiewe as teoretiese diskoers word 'n verband tussen die twee strominge aangedui: albei verwerp "hegemonie van representatiewe waarheid", ondermyn alle vorme van gesag en bedreig die sekuriteitsgevoel van die leser.

Summary
This article explores the relationship between American meta-fiction of the 1960s and 1970s and postmodernist theoretical discourse. It is the contention of the author that a reader's response to postmodern American fiction is assisted by recent theories of authorship and readership, and also that the problems raised by postmodernist meta-fiction have a bearing on postmodernist discourse itself. Using illustrations from meta-fictional and theoretical discourses, a link is suggested between the two: both resist "the hegemony of representational truth", undermine authority in all its forms and threaten the reader's sense of security.

Discourse Theory/Meaning Theory; Postmodernism

1986 Interview with Elaine Showalter. 2(1): 15-20.

Geen opsomming/No Summary

Discourse Theory/Meaning Theory; Feminist Theory

1988 Subversive Strategies: Fictional Alternatives by Women Writers. 4(1): 86-103.

Opsomming
Hierdie artikel ondersoek die maniere waarop sekere resente tekste deur vroueskrywers opposisionele strategieë teenoor die konvensionele uitbeelding van geslag in verhalende tekste daarstel. Hierdie tekste word behandel as akte van hersiening en, radikaler, ondermyning. Die fokus is op die manier waarop sekere skrywers in die twintigste eeu oorheersende paradigmas hersien, en in besonder die paradigma van heteroseksualiteit wat tradisioneel die sentrale verhouding in die konvensionele roman vorm. In hulle soektog na nuwe weë om fiksie te skryf wat die romaneindes van

huwelik of dood ondermyn, volg vroueskrywers nuwe rigtings in die prosa.

Summary
This article explores the ways in which certain recent texts by women writers construct oppositional strategies to the conventional depiction of gender in narrative. These texts are examined as acts of revision and, more radically, of subversion. The focus is on the way certain writers in the twentieth century revise prevailing paradigms, in particular the paradigm of heterosexuality which has traditionally been the central relationship informing the conventional novel. In searching for new ways of presenting fiction that undermine the romantic closure of novels ending in marriage or death, women writers are following new directions in fiction.

Feminist Theory

1993 Singing in Prison - Women Writers and the Discourse of Resistance. 9(1): 57-68.

Opsomming
In hierdie artikel word die stand van blanke feministe se akademiese geskrifte oor swart vroue ondersoek en verskillende strategieë wat aangewend kan word om die skep van 'n fiktiewe monoliet van"derde-wêreld" vroue te vermy, word ook bekyk. In die ontleding van geskrifte van verset soos vervat in Caesarina Kona Makhoere se *No Child's Play*, word aandag geskenk aan diskursiewe gapings waaruit dit blyk op watter manier geslagsoorwegings deur Makhoere se politieke ideologie oorstem word. Makhoere se teks word gebruik om die "matriks van oorheersing" te ondersoek waardeur die post-koloniale feministiese kritikus die gebruik van terme van binêre opposisie kan vermy en nuwe maniere kan vind om die vraagstukke van onderwerping en aggressie waar te neem.

Summary
In this article I interrogate the position of the white feminist academic writing about black women, and examine various strategies which could be employed to avoid creating a fictional monolith of "third-world" women. In analysing the writing of resistance, epitomized by Caesarina Kona Makhoere's *No Child's Play*, attention is paid to the gaps in the discourse which reveal how Makhoere's political ideology overrules considerations of gender. Makhoere's text is used to explore the "matrix of domination" whereby the postcolonial feminist critic can avoid using terms of binary opposition and find new ways of perceiving the problems of submission and aggression.

Feminist Theory; Postcolonial Theory

Ryan, Rory

1985 Pathologies of Epistemology in Literary Studies. 1(1): 3-42.

Opsomming
Teoretiese/metodologiese benaderings binne die domein van literatuurstudies sou die suksesvolste geanaliseer en geëvalueer kon word deur die epistemologiese veronderstellings waaruit sulke uitgangspunte afgelei is te ondersoek. Hierdie studie ondersoek (1) sommige van die epistemologiese strategieë wat die aandag opgeëis of wat afdwingbare krag getoon het; en (2) daar word aangetoon hoe die histories onvermydelike paradigmaverskuiwings binne die literatuurstudie deur verskeie teoretici geïnterpreteer en aangebied word. 'n Oorsig van die rol van die epistemologie in literêre en ander dissiplines word gegee, terwyl die volgende teoretiese

benaderings ook bespreek word: New Criticism, dekonstruksie, resepsieteorieë, die empiriese benadering tot literatuur en die "leespoëtika" van Culler. Die artikel word afgesluit met 'n kort bespiegeling oor die onmiddellike toekoms.

Summary
Theoretical/methodological attitudes within the domain of literary studies might most successfully be analyzed and evaluated by examining the epistemological suppositions from which they derive. The present study proceeds (1) to examine some of the epistemological strategies which have commanded attention or displayed coercive force, and (2) to show how the historically inevitable paradigm shifts in literary studies are interpreted and presented by various theorists. The role of epistemology in literary and other disciplines is reviewed and the following theoretical approaches are discussed: New Criticism, deconstruction theories, reading theories, the empirical study of literature and Culler's "poetics of reading". The study is concluded with a brief discussion of the immediate future.

Academic and Pedagogic Practice; Epistemology

1986 Interview with Richard Rorty. 2(3): 9-13.
Geen opsomming/No summary

Discourse Theory/Meaning Theory

1987 Interview with David Bleich. 3(1): 1-10.
Geen opsomming/No Summary

Discourse Theory/Meaning Theory; Psycho-analysis

1987 Postmodernist Objects of Knowledge?: Or, "How Legitimate is your 'How Legitimate is this'?" 3(1): 33-46.

Opsomming
Post-modernistiese voorkeure en prosedures word in hierdie referaat gesien as die mees nougesette opposisionele diskoers wat teen die heersende hegemonie gebied kan word, en as 'n nomadiese diskoers word dit aangebied as dié een wat die meeste weerstand bied teen self-totalisering en institusionalisering. Literêre studies word aangetref binne die veld van aansprake op kulturele mag, en 'n paar opmerkings word ook gemaak oor toekomstige rigtings wat die veld van literêre studies sou kon inslaan.

Summary
Postmodernist preferences and procedures are offered, in this paper, as constituting the most rigorous oppositional discourse to the current hegemony and, as a nomadic discourse, it is offered as the most resistant to self-totalization and institutionalization. Literary studies is located within the field of bids for cultural power, and some comments are offered on future directions for the domain of literary studies.

Discourse Theory/Meaning Theory; Epistemology; Postmodernism

1987 Comments on Derrida's Response to Lacan's Reading of Poe's *The Purloined Letter*. 3(3): 23-32.
Geen opsomming/No summary

Deconstruction; Reception Theory

1988 Introduction to Special Issue on Postmodernism and the Question of Literature. 4(3): 247-258.
Geen opsomming/No summary

Academic and Pedagogic Practice; Discourse Theory/Meaning Theory; Postmodernism; Social/Cultural Theory

1992 Some Processes and Functions of Literary Knowledge Production in South Africa. 8(3/4): 209-223.
Opsomming
Literêre Kennis word aangebied as institusioneel en histories begrens. Kanonisiteit word bespreek in terme van metafore wat spruit uit godsdiens en ekonomie, en in verhouding tot die politiek van uitsluiting. Kulturele studies word ondersoek as 'n vervanging van die gedesentreerde dissipline van "English Studies", alhoewel die idee van kulturele studies op sigself problematies is. Sekere praktiese aspekte rondom die tersiêre onderrig van Engels in Suid-Afrika word aangeraak, en die artikel sluit af met 'n bespreking van outoriteit.

Summary
Literary Knowledge is presented as institutionally and historically constrained. Canonicity is discussed in terms of metaphors derived from religion and economics, and in relation to the politics of exclusion. Cultural studies is explored as a replacement for the decentered discipline of "English Studies", although the notion of cultural studies is itself problematical. Some practical issues concerning tertiary English teaching in SA are raised, and the paper concludes by way of a discussion of authority.

Academic and Pedagogic Practice; Discourse Theory/Meaning Theory; Social/-Cultural Theory

Salazar, Philippe-Joseph

1988 Barthes as Pedagogue: Fragments of Two Seminars. 4(2): 167-173.
Opsomming
Albei hierdie tekste verteenwoordig vroeër ongepubliseerde werk *van* Roland Barthes. Met *van* bedoel die vertaler wat as kopieerder optree dat die outentisiteit van hierdie fragmente betrekking het op wat gewoonlik bedoel word met outeurskap. As woordelikse uittreksels uit Barthes se lewende onderrig sou hulle dubbelsinnige status die outeur van *Roland Barthes par Roland Barthes* behaag het. Hierdie tekste illustreer Barthes se pedagogiese retoriek en werp terselfdertyd 'n ongunstige lig op sy opvatting van *écriture* in verhouding tot akademiese skryfwerk. In 'n groot mate bied hierdie fragmente insig in wat dikwels nie toeganklik is vir universiteitslektore nie: die plesier om te speel met institusionele redevoering.

Summary
Both texts presented here are previously unpublished material *from* Roland Barthes. By *from* the translator, who functions as a *scriptor*, means that the authenticity of these fragments is relative to what is usually understood by authorship. As *verbatim* excerpts of Barthes's live teaching their ambiguous status would have pleased the author of *Roland Barthes par Roland Barthes*. These texts illustrate the Barthesian pedagogic rhetoric as well as throw a disturbing light on his conception of *écriture* in its rapport with academic writing. To a large extent these fragments offer an insight into what is often denied to university lecturers: the pleasure of playing games with institutional discourse.

Discourse Theory/Meaning Theory; Translation Theory

1989 Michel Serres or the Turbulence of Interpretation. 5(1): 46-55.

Opsomming
Michel Serres se opvatting oor die verbande tussen wetenskap en letterkunde oefen op die Franse filosofie en literêre kritiek 'n beslissende invloed uit. Deels as die erfgenaam van Merleau-Ponty se fenomenologie, deels as die oplettende leser van Gilles Deleuze en Jacques Derrida, rig Michel Serres hom op die vraag wat deur die moderne Franse denkrigting verwaarloos is: bestaan daar 'n sienswyse wat binne die veld van die epistemologie 'n ondersoek van letterkunde en estetiek toelaat sonder om laasgenoemde te verlaag tot die funksie van 'n eenvoudige spieëlbeeld? Bestaan daar 'n manier om toe te tree tot taal en letterkunde wat terugvoer tot wetenskaplike hipoteses? Is daar 'n deurgang tussen wetenskaplike konstruksies en literêre redevoering? Met ander woorde bestaan daar 'n ware inmenging tussen "waarheid" en "fiksie"? Hierdie voorstelling van 'n skrywer wie se werke nog grotendeels onbekend is onder Engelssprekende letterkundige teoretici is gemik op die verheldering van sommige punte van Michel Serres se benadering en om toegang te verleen tot wat Lucretius se poëtika genoem mag word.

Summary
Michel Serres's conception of the rapports between science and literature is exerting a decisive influence on French philosophy and literary criticism. Serres, by drawing on Merleau-Ponty's phenomenology, and through his attentive reading of Gilles Deleuze and Jacques Derrida, addresses the question that French modern thought has left fallow: is there a viewpoint that, from within the precinct of epistemology, allows for an investigation of literature and aesthetics without reducing the latter to the function of a simple mirror-image? Is there a way of entering into literature and language which leads back to scientific hypotheses? Is there a passage between scientific constructions and literary discourse? In other words is there a true interference between "truth" and "fiction"? This presentation of an author whose works are still largely unknown to the Anglophone theorists of literature in South Africa aims at clarifying some points of Michel Serres's approach and at proposing an entrance into what may be called a Lucretian poetics.

Discourse Theory/Meaning Theory

Sandwith, Corinne

1994 Schreiner versus Schreiner: A Contest of Value. 10(3/4): 359-372.

Opsomming
Hierdie artikel het ten doel die bepaling van kriteria vir die estetiek waarvolgens sekere tekste toegang verkry tot die Suid-Afrikaanse literêre kanon, terwyl ander uitgesluit word. Die oogmerk is om die estetiek te identifiseer wat tot die valorisering van Olive Schreiner se *Story of an African Farm* gelei het eerder as die valorisering van haar eerste voltooide roman, *Undine*. Sodoende word gehoop om die literêre waardes te begin onderskei wat die konstruksie van die Suid-Afrikaanse kanon in die geheel ten grondslag lê.

Summary
This article seeks to establish the aesthetic criteria in terms of which certain texts gain access to the South African literary canon while others are excluded. I have attempted to identify the aesthetic which has resulted in the valorisation of Olive Schreiner's *Story of an African Farm* over her earliest completed novel, *Undine*, and hope, thereby, to begin to distinguish the literary values which have informed the construction of the South African canon as a whole.

Academic and Pedagogic Practice; Aesthetics; Historiography; South African Literature in English

Schalkwyk, D.J.

1985 A Social Theory of Language: Ludwig Wittgenstein and the Current Theoretical Debate. 1(2): 43-58.

Opsomming
Hierdie artikel poog om Wittgenstein se later werk te betrek by die huidige gesprek oor kritiese teorie om sodoende te wys op die wesenlik sosiale aard van sowel kritiek as teorie. Wittgenstein se taal- en betekenisteorie na die *Tractatus* word kortliks uiteengesit. Klem word op sy konsep van taalspel gelê en op die feit dat sekere vorme van taalspel (ook dié wat die literatuurstudie betrek) uit spesifieke lewensvorme ontstaan en daardeur ondersteun word. Die belangrikste aspekte van Wittgenstein se taalfilosofie vir die artikel is (a) sy definisie van betekenis as gebruik, (b) die ontkenning van betekenis as 'n verstandelike aktiwiteit of as 'n produk van die pre-linguistiese bewussyn en (c) die bewering dat taal ontstaan uit 'n verskeidenheid sosiale gebruike wat verskeie vorme van redevoering of taalspel beheer en moontlik maak. Daar word aangevoer dat gesprekke oor teorie binne die letterkunde ondersteun word deur sosiale faktore - die stryd tussen "abnormale" en "normale" diskoers, of die verandering van teoretiese paradigmas, is in beginsel verbind met die lewenswyses binne 'n bepaalde sosiale matrys. Laastens word geredeneer dat ons moet ophou om literatuur te definieer deur middel van 'n soeke na 'n wesenlike kenmerk eie aan alle "literêre objekte", maar dat ons Wittgenstein se grondbeginsel van "betekenis is gebruik" moet volg en letterkunde moet definieer volgens sy *gebruik* binne 'n bepaalde gemeenskap.

Summary
This article attempts to introduce the work of the later Wittgenstein into the current debate on critical theory in order to suggest the essentially social nature of both criticism and theory. It briefly sketches Wittgenstein's theory of language and meaning after the *Tractatus*, emphasizing his concept of language games and the fact that particular language games (including those involving the study of literature) spring from and are sustained by specific "forms of life". The most important aspects of Wittgenstein's philosophy of language for the article are (a) his definition of meaning as use, (b) the denial that meaning is a mental event or a product of pre-linguistic

consciousness, and (c) the suggestion that language stems from a variety of social practices which control and make possible various forms of discourse, or language games. The article then argues that debates about theory within literature are sustained by social factors - the struggle between "abnormal" and "normal" discourse, or the shifting of theoretical paradigms are fundamentally tied up with ways of living within a particular social matrix. It finally argues that we should cease to define literature by searching for an essential property that is common to all "literary objects", but, following Wittgenstein's maxim that "meaning is use", we should define literature by its *use* within a particular community.

Discourse Theory/Meaning Theory; Social/Cultural Theory

1991 The Meaning of the Wor(l)d: Value, Sense, and Reference in *Not Saussure* by Raymond Tallis. 7(3/4): 193-216.

Opsomming

Hierdie artikel is 'n kritiese hertaksering van die hoofargument ten gunste van realisme en die daarmee gepaardgaande kritiek van poststrukturalisme in Raymond Tallis se resente publikasie, *Not Saussure: A Critique of Post-Saussurean Literary Theory*. Alhoewel daar oor die algemeen empatie is teenoor Tallis se doel "to refute once and for all the belief that there are logico-linguistic grounds for denying the possibility of a valid realistic fiction", word terselfdertyd geredeneer dat Tallis die sentrale swakheid van Saussureaanse teorie oor die hoof sien en verder dat die realisme wat hy voorstel as 'n toevoegsel tot sy lesing van Saussure ernstige gebreke vertoon. Hierdie artikel stel dus plaasvervangend 'n Wittgensteiniaanse siening van die verhouding tussen taal en die wêreld teenoor Tallis se voorstel. Dit is 'n siening wat, in plaas daarvan om uit te gaan van die veronderstelling dat daar 'n gaping tussen woord en wêreld bestaan wat oorbrug moet word, die "objekte" van taal sien as voorbeeld of monsters, of as aspekte van die wêreld wat op historiese en kultureel wisselende maniere toegeëien word as reëls vir die gebruik van woorde. Vir Wittgenstein is daar geen gaping tussen woord en objek nie omdat voorbeelde of monsters, in hulle hoedanigheid as reëls van die "grammatika", in feite deel van die struktuur van taal is.

Summary

This article is a critical review of the major argument in favour of realism and the concomitant critique of poststructuralism in Raymond Tallis's recent book, *Not Saussure: A Critique of Post-Saussurean Literary Theory*. While it is generally sympathetic to Tallis's aim to "refute once and for all the belief that there are logico-linguistic grounds for denying the possibility of a valid realistic fiction", it argues both that Tallis overlooks the central weakness of Saussurean theory and that the realism that he offers as an adjunct to his reading of Saussure is seriously flawed. It offers instead a Wittgensteinean view of the relationship between language and the world which, instead of setting out from the assumption that there is a gap between word and world which needs to be bridged, sees the "objects" of language as samples, or aspects of the world that are appropriated in historically and culturally variable ways as rules for the use of words. For Wittgenstein there is no gap between word and object because samples, as rules of "grammar", are in fact part of the structure of language.

Critical Linguistics; Poststructuralism/Poststructuralist Theory

Scholtz, Marius (M.G.)

1985 Diskoers as self-ondermyning: J. Derrida/J. Miles. 1(3): 66-77.

Summary

The concept of "deconstruction" as expounded in J. Derrida's work *Of Grammatology* has been extensively used as the theoretical framework for the present study on J. Miles's novel *Donderdag of Woensdag*. An attempt has been made to indicate the usefulness of this reading strategy in the interpretation of the said novel. *Donderdag of Woensdag* has been selected because in it, as in the case of *Of Grammatology*, human meaning and value systems are scrutinized by means of a discourse that not only has to continually subvert and deconstruct these systems but also itself as an inseparable and integral part thereof.

Opsomming

As teoretiese raamwerk vir die ondersoek van J. Miles se roman *Donderdag of Woensdag* word gebruik gemaak van die begrip "dekonstruksie" soos veral verduidelik in J. Derrida se werk *Of Grammatology*. Daar word gepoog om aan te toon van watter nut hierdie leesstrategie kan wees vir 'n interpretasie van bogenoemde roman. *Donderdag of Woensdag* is gekies omdat daar, soos in *Of Grammatology*, die mens se betekenis- en waardesisteme onder die vergrootglas geplaas word deur 'n diskoers wat nie net hierdie sisteme nie, maar ook homself as onlosmaaklike en integrale deel daarvan noodwendig voortdurend moet ondermyn of dekonstrueer.

Deconstruction; South African Literature in Afrikaans

1991 Teorie en praktyk in die onderrigsituasie: Chris Barnard se kortverhaal "Vrydag". 7(3/4): 263-278.

Summary

C. Barnard's short story "Vrydag" is analysed in this article to illustrate how narratology may be of use in the teaching situation to identify and describe the required reading strategy for the stream-of-consciousness story.

Opsomming

C. Barnard se verhaal "Vrydag" word in hierdie artikel geanaliseer ten einde in die onderrigsituasie te illustreer hoe die narratologie 'n hulpmiddel kan wees om die nodige leesstrategie vir die bewussynstroomverhaal te identifiseer en te beskryf.

Academic and Pedagogic Practice; Narratology/Narrative Theory; South African Literature in Afrikaans

Shum, Matthew

1992 "Reading and Interpretation": The New English IA Course, Department of English, University of Natal, Durban. 8(3/4): 224-232.

Opsomming

In hierdie artikel word die nuwe eerstejaarkursus, "Reading and Interpretation", soos ontwerp deur die Departement Engels van die Universiteit van Natal, Durban, bespreek. Die kursus verteenwoordig 'n poging om die invloed van teorie op literatuurstudie te assimileer - veral die wyse waarop dit die fokus van literatuurstudie verbreed het en 'n hersiening van onderrigmetodologie nodig gemaak het. Spesiale aandag word gewy aan die uitbreiding van analise buite die tradisionele grense van genres. Die kursus verteenwoordig ook 'n poging om te reageer op die veranderende

studentesamestelling.

Summary
This article examines a new first year course, "Reading and Interpretation" devised by the Department of English at the University of Natal, Durban. The course represents an attempt to assimilate the influence of theory on English studies into teaching methodology and course design. Particular attention is paid to the expansion of analysis beyond the traditional generic boundaries, as well as the changing composition of the student body.

Academic and Pedagogic Practice

Sienaert, Marilet

1993 Aspects of Contemporary Literary Theory, Zen-Buddhism and the Breytenbach-Oeuvre: An Intertextual Reading. 9(2): 139-155.

Opsomming
Dit word lank reeds aanvaar dat Zen Boeddhisme 'n primêre interteks van die Breytenbach-oeuvre is. Die manier waarop die filosofiese strekking van beginsels soos Satori, Sunyata en Zazen van toepassing gemaak kan word op 'n literêr-teoretiese benadering is egter nie voor die hand liggend nie. Met 'n artikel deur Brink (1985: 10-26) oor die onverwagte raakpunte tussen kwantum fisika en literêre dekonstruksie as vertrekpunt, ondersoek hierdie artikel die verwantskap tussen sekere aspekte van Zen en kontemporêre literatuurteorie. Deur te fokus op sodanige oorskryding van grense tussen oënskynlik uiteenlopende terreine, word kommentaar gelewer oor die meer resente Breytenbach woord- en skilderkuns in die besonder sowel as die skeppingsproses oor die algemeen.

Summary
It is generally accepted that Zen-Buddhism forms a primary intertext of the Breytenbach oeuvre, and that some knowledge of Zen is essential to an understanding of his work. It is not, however, obvious how notions such as Satori, Sunyata and Zazen pertain to the study of literature. Taking an article by Brink (1985: 10-26) on the parallels between quantum physics and literary deconstruction as point of departure, this article examines the analogy between certain aspects of Zen and contemporary literary theory. Suggestions are made as to the possible implications of such "transgressions" between seemingly disparate fields for a reading of Breytenbach's more recent art and writing in particular and the creative process in general.

Discourse Theory/Meaning Theory; Social/Cultural Theory; South African Literature in Afrikaans

Steinberg, Carol & Galombik, Nicola

1990 Group Psychology and the Mobilisatory Spectacle. 6(1/2): 87-104.

Opsomming
Teater- en filmtekste wat spesifiek met die oog op die bevordering van politieke doelwitte geproduseer word, word dikwels afgeskryf as propagandisties: moreel afkeurenswaardig en nie akademiese ondersoek waardig nie. Dit is egter slegs wanneer

morele houdings teenoor propaganda tersyde gestel word dat die gesofistikeerde estetiese meganismes en die politiese mag van propagandistiese teater en film ten volle ondersoek kan word. Hierdie artikel voer aan dat Freud se weergawe van groeppsigologie 'n bruikbare en openbarende begrip verskaf van die wyse waarop film en teater via suggestie en hipnose, eerder as rasionele instruksie, kan funksioneer ten einde die toeskouer te oortuig.

Deur 'n toepassing van Freud se model van groeppsigologie op die poësie/opvoerings van Mzwakhe Mbuli (Suid-Afrika se "Peoples' Poet") en Leni Riefenstahl se *Triumph of the Will* ('n film vervaardig in opdrag van die Nazis) hoop hierdie artikel om te demonstreer hoe teater en film kan funksioneer om die gehore te mobiliseer.

Summary

Theatrical and cinematic texts produced specifically for the purpose of furthering particular political ends are often dismissed as propagandistic: morally reprehensible and not worthy of academic enquiry. It is, however, only when moral attitudes towards propaganda are put aside that the sophisticated aesthetic mechanisms and the political power of propagandistic theatre and film can be fully explored. This paper contends that Freud's account of group psychology provides a useful and revelatory means of understanding the way in which film and theatre can function via suggestion and hypnosis, rather than rational instruction, to produce conviction in the viewer.

Through an application of Freud's group psychology model to the poetry/performances of Mzwakhe Mbuli, the South African "Peoples' Poet", and Leni Riefenstahl's *Triumph of the Will*, a film commissioned by the Nazis, this paper hopes to demonstrate how theatre and film can function to mobilise audiences.

Freudian Criticism

Stellardi, Giuseppe

1993 Strategies of Deconstruction, or the Endless Death of Theory. 9(2): 125-138.

Opsomming

Hierdie artikel beoog om sekere aspekte van die verhouding tussen dekonstruksie en teorie, asook die definisie van teorie as sodanig, te belig. Die spesifieke kwaliteit van die verhouding verdwyn heeltemal indien dekonstruksie bloot as *'n teorie* of *'n metode* beskou word. Hierdie besondere kwaliteit word aansienlik duideliker wanneer heelwat aandag aan die rol van *die metafoor* en van *strategie* binne die dekonstruktiewe teks bestee word. Die spesifieke wyse waarop laasgenoemde twee konsepte deur Derrida verwerk word, verg ook besondere aandag. 'n Vergelyking van die konsepte met die strukturalisme (noodwendig net kortliks weens omstandighede) dra daartoe by om sekere kenmerkende eienskappe van dekonstruksie met betrekking tot "teorie" daar te stel.

Summary

This paper aims at clarifying some aspects of the relationship between deconstruction and theory, and of the definition of "theory" as such. The specific quality of this relationship becomes indistinct if deconstruction is merely regarded as a *method* or *theory*, and only becomes evident once considerable attention has been paid to the role of *metaphor* and of *strategy* in the text of deconstruction, and to the particular ways in which these two notions are elaborated upon by Derrida. A confrontation with structuralism (unavoidably brief owing to circumstances) contributes to the attempt of presenting some distinctive traits pertaining to deconstruction with regard to "theory".

Deconstruction

Street, Brian

1994 The Implications of the New Literacy Studies for the New South Africa. 10(1): 13-30.

Opsomming

In hierdie referaat word sommige van die ontwikkelinge op die terrein van wat in die laaste tyd die sogenaamde "Nuwe studie van geletterdheid" genoem word, gekontekstualiseer binne huidige diskussiepunte rondom die rol van geletterdheid en opvoeding in die nuwe Suid-Afrika. Benewens 'n uiteensetting van die toenemend gebruiklike konseptuele raamwerk vir die nuwe studie van geletterdheid, sal daar ook gelet word op sommige van die probleme wat deur 'n dergelike konseptuele raamwerk opgewerp word. Vervolgens sal die implikasies van 'n dergelike beskouing van geletterdheid vir sommige aktuele kwessies in Suid-Afrika bekyk word: die debat oor moedertaalgeletterdheid, die rol van geletterdheid in onderwyskursusse en die kwessie van toegang tot die heersende of dominante geletterdheid.

Summary

This paper relates some of the developments, in what has come to be called the "New Literacy Studies" in recent years, to some of the debates currently taking place regarding the role of literacy and education in the new South Africa. The conceptual apparatus that is becoming familiar in the New Literacy Studies, and some of the problems it has raised, will be outlined. The paper will then consider the implications of viewing literacy in this way for some current issues in South Africa, notably the debate over mother tongue literacy, the role of literacy in Education courses and the issue of access to dominant literacy.

Academic and Pedagogic Practice; Social/Cultural Theory

Strydom, Leon

1985 'n Kreatiewer literatuurwetenskap? 1(1): 43-56.

Summary

With reference to criticism that in South Africa too little research in the humanities is being done which can be regarded as a real contribution to the development of a particular science, the author advocates greater concern for the philosophy of science, since the expertise of academics regarding the possibilities and limitations of science obviously cannot be taken for granted. In the light of the aims of science, the author describes several criteria for scientific communication. And because the philosophy of science makes it a requisite for disciplinary development, he outlines, in terms of a theoretical framework for the science of literature, the field of enquiry and kind of knowledge with which this discipline is concerned. A positive result of having this model is the fact that it is possible to describe as complementary the relationships, on the one hand, between literary theory and comparative literature as the fundamental components of the science of literature, and on the other, between the literary communication situation as a cultural activity and the scientific communication situation as a meta-cultural activity.

Opsomming

Na aanleiding van die kritiek dat daar in Suid-Afrika te min geesteswetenskaplike

navorsing gedoen word wat beskou kan word as 'n daadwerklike bydrae tot die ontwikkeling van die betrokke vakwetenskap, word 'n groter bemoeienis met die wetenskapfilosofie bepleit, want akademici se kundigheid omtrent die vermoëns en onvermoëns van die wetenskap kan kennelik nie as vanselfsprekend veronderstel word nie. Uitgaande van die doel van ook die literatuurwetenskap, word enkele kriteria vir wetenskaplike kommunikasie beskryf. En omdat die wetenskapsfilosofie dit as vereiste stel vir vakwetenskaplike ontwikkeling, word vervolgens die studieterrein en die soort kennis wat dié wetenskap beoog, onderskei aan die hand van 'n teoretiese raamwerk vir die literatuurwetenskap. Danksy dié model is dit hierna ook moontlik om die verhoudings, enersyds tussen literatuurteorie en komparatisme as die twee fundamentele komponente van die literatuurwetenskap, en andersyds tussen die literêre kommunikasiesituasie as kulturele aktiwiteit en die literatuurwetenskaplike kommunikasiesituasie as metakulturele aktiwiteit, te beskryf as komplementêr.

Epistemology

1986 'n Tipologie van veralgemenings in die literatuurwetenskap. 2(3): 14-25.

Summary

As scientific practice is impossible without generalization, and as testability is a distinctive feature of scientific communication, the question arises, on the one hand, concerning the nature, the function and the conditions for correct use of generalization in the science of literature, and on the other hand, concerning its relationship to the cycle of enquiry as the most acceptable research model. By way of logical analysis a typology of generalizations has been postulated in reply to the question, and two ideal types have been distinguished, namely the empirical conclusion and the theoretical presupposition. Also indicated is the systematic relation between the typology and the basic components of the science of literature.

Opsomming

Omdat wetenskapsbeoefening onmoontlik is sonder veralgemening, en toetsbaarheid 'n onderskeidende kenmerk is van wetenskaplike kommunikasie, word die vraag gestel, enersyds, na die aard, funksie en voorwaardes vir korrekte gebruik van die veralgemening in die literatuurwetenskap, en andersyds, na die verband daarvan met die ondersoeksiklus as navorsingsmodel by uitstek. Ter beantwoording van die vraag word by wyse van logiese analise 'n tipologie van veralgemenings uitgewerk en twee ideaaltipes onderskei, t.w. die empiriese konklusie en die teoretiese veronderstelling. Die sistematiese verband daarvan met die basiese komponente van die literatuurwetenskap word ook aangedui.

Formalist/Formalisation Theory

1991 Strofering: funksie en betekenis. 7(2): 101-117.

Summary

In an effort to explain the function and meaning of stanzaic segmentation in poetry, the following hypothesis is argued on the basis of semiotic structuralism and empirically supported by way of references to Old Testament literature, German Expressionist poetry, Baudelaire, Wordsworth, Keats, Sotho praise-poems and Medieval debate poetry: If inter-stanzaic space functions as blank, then the blank is most informative when it de-automatizes the information communicated within the stanzas, in other words, when inter-stanzaic space implies the presence of narrative

and/or dramatic manifestations for the enhancement of the poetic principle. Methodological directives for a standardized analysis of the function and meaning of stanzaic segmentation are logically inferred from the hypotheses and conclude the research report.

Opsomming

In 'n poging om die funksie en betekenis van strofiese segmentering in die poësie te verklaar, word die volgende hipotese vanuit die semiotiese strukturalisme beredeneer en empiries ondersteun aan die hand van verwysings na Ou-Testamentiese literatuur, Duitse Ekspressionistiese poësie, Baudelaire, Wordsworth, Keats, die pryslied in Sotho en Middeleeuse debatpoësie: As inter-strofiese ruimte funksioneer as leë plek of woordleegte, dan is die woordleegte mees informatief indien dit die inligting de-outomatiseer wat intra-strofies gekommunikeer word, met ander woorde as inter-strofiese ruimte die teenwoordigheid impliseer van narratiewe en/of dramatiese manifestasies ter bevordering van die poëtiese prinsipe. Metodologiese riglyne vir 'n gestandaardiseerde analise van die funksie en betekenis van strofering word logies afgelei uit die hipotese en besluit die navorsingsverslag.

Formalist/Formalisation Theory; Semiotics/Semiology

Taylor, C. Jane

1992 Mark's Signs/Twain's Twins: Narcissism in Mark Twain's *Pudd'nhead Wilson*. 8(1/2): 70-86.

Opsomming

Deur middel van sy werk "On Narcissism" het Freud 'n intellektuele erfenis nagelaat waarin die problematiek van subjek en objek beskryf word, en in 'n sekere mate afgebaken is deur die klassieke ikonologie wat deur die einste betekenis van die woord "narsissisme" geërf is. Studies oor die dubbel binne die letterkunde word dikwels deur hierdie model geïnformeer. Deur Freud se standaardformulering van *narsissisme* as vertrekpunt te gebruik, ondersoek hierdie artikel die figuur van die dubbel in Twain se *Pudd'nhead Wilson*. Die argument berus op die aanspraak dat die narsissistiese krisis in *Pudd'nhead Wilson* nie 'n spieëlbeeld van alle ander sulke krisisse is nie, maar eerder dat dit binne bepaalde eienaardighede ingeskryf is. Moontlik is *Pudd'nhead Wilson* 'n historiese roman, geskryf, soos dit wel is, in 'n post-Siviele Oorlog moment, wat terugreflekteer op Twain se verhoudings tot die slawerny van die Amerikaanse Suide. Die "familieromanse" tussen die slawevrou, Roxy, en haar seun is die aandrywingspunt van die storielyn en konstitueer daardie seun as die voorbeeldige narsissis: alhoewel dit 'n psigologiese drama is wat deurkruis en gelitteken is deur die misvormende eienskappe van die slawe-ekonomie.

Summary

Through his work "On Narcissism" Freud was to bequeath an intellectual legacy in which the problems of subject and object were described, and in a sense delimited, by the classical iconology inherited with the very naming of "narcissism" itself. Studies of the double in literature are frequently informed by this model. Using Freud's standard formulation of *narcissism* as a point of departure, this paper examines the figure of the double in Twain's *Pudd'nhead Wilson*. The argument rests on the claim that the narcissistic crisis in *Puddn'head Wilson* does not mirror all other such crises; rather, it is inscribed within certain particularities, a history, if you will. Perhaps *Pudd'nhead Wilson* is an historical novel, written as it is from a post-

Civil War moment, reflecting back on Twain's relationship to the slavery of the American South. The "family romance" between the slave-woman, Roxy, and her son impels the plot and constitutes that son as the exemplary narcissist: however, it is a psychological drama that is crossed and scarred by the deforming features of the slave economy.

Freudian Criticism

Thornton, William

1994 The Politics of Literary Historiography. 10(3/4): 425-436.

Opsomming

Hierdie artikel gee 'n kritiese oorsig oor die ontwikkeling van literêre historiografie, "vasgevang tussen letterkunde en 'suiwer' geskiedenis". Dit beklemtoon die kataliserende effek van realisme op historiografiese diskoers en suggereer 'n bloudruk vir "postmoderne realisme".

Summary

This article gives a critical overview of the development of literary historiography, "hard pressed between literature and history proper". It stresses the catalytic impact of realism on historiographic discourse and suggests a blueprint for "postmodern realism".

Discourse Theory/Meaning Theory; Historiography; Social/Cultural Theory

Van der Linde, Gerhard

1990 Towards a "Dialogic Criticism?": On Todorov's *Literature and its Theorists* (Review Article). 6(4): 357-367.

Geen opsomming/No summary

Discourse Theory/Meaning Theory; Postmodernism; Review

Van der Westhuizen, P.D.

1987 'n Ou liedjie op 'n nuwe wysie - 'n ander blik op "Ballade van die Grysland". 3(1): 21-32.

Opsomming

"Ballade van die Grysland" van D.J. Opperman is die verhaal van die ondergang van 'n man (die mens) in die groot stad. Van die begin af is hy feitlik magteloos teen die Noodlot wat sy lewe in hierdie onnatuurlike omgewing beheer. In hierdie opstel word aspekte van die dieptegrammatika van die "Skaal en Kategorie"-model van Sistemiese Grammatika op die gedig toegepas om juis hierdie feit te illustreer. Die stelle waaruit die gedig bestaan, word in terme van die transitiwiteitskeuses, veral met betrekking tot prosestipes en deelnemerstipes, ontleed. In die proses word aangetoon hoe die wêreld waarin die spreker hom bevind, in toenemende mate 'n nagmerriewêreld word, waarin hy nie 'n aktiewe deelnemer is nie, maar deur die gebeure meegesleur word.

Summary

"Ballade van die Grysland" by D.J. Opperman tells the story of the downfall of a man (man) in a big city. From the beginning he has almost no resistance against Fate that controls his life in this unnatural environment. In this essay some aspects of the deep grammar of the "Scale and Category" model of Systemic Grammar are applied

to the poem illustrating this very fact. The clauses that constitute the poem are analysed in terms of the transitivity choices, especially with regard to process types and participant types. In the process it is indicated how the environment in which he finds himself progressively changes into a nightmare world in which he is no longer an active participant, but in which he is merely carried along by events.

South African Literature in Afrikaans; Structuralist Theory

Van Niekerk, Annemarie

1989 In Search of Traces of Textual Meaning: A Comparative Reading (Review Article). 5(3/4): 326-342.

Geen opsomming/No summary

Deconstruction; Discourse Theory/Meaning Theory; Semiotics/Semiology; South African Literature in English; Structuralist Theory; Review

1993 Feminist Aesthetics: Aspects of Race, Class and Gender in the Constitution of South African Short Fiction by Women. 9(1): 69-79.

Opsomming

Hierdie artikel fokus op die geskiedenis van kortverhale deur Suid-Afrikaanse vroue van alle rasse in 'n poging om bestaande konsepte te belig met betrekking tot ras, klas en geslag. Dit blyk dat die eerste fase van moderne feministiese kritiek gerig was op die blootlegging van die patriargale inslag wat taal en letterkunde oorheers het, terwyl die tweede fase die betekenis en waarde van skrywe deur vroue evalueer het. Die skryfster stel voorop dat 'n perspektief noodsaaklik is wat intrinsieke differensiasie erken en artikuleer. Gelyktydig moet daar 'n bewustheid van bestaande interverhoudinge wees wat toelaat vir verskillende identiteite, uiteenlopende politiek en ongelyksoortige stryd.

"Vrou", *per se*, kan nie as 'n stabiele identiteit beskou word nie vanweë 'n diversifikasie verwant aan politiek, kultuur en gebruike. Die skryfster beweer dat verskille binne onsself eers verstaan moet word voordat die verskille inherent aan ander met begrip hanteer kan word.

Differensiasie in identiteit word bespreek aan die hand van drie fases, naamlik die voorkoloniale verhalende kuns soos gemanifesteer in historiese dokumente, joernale, briewe, dagboeke en so meer. Blanke Afrikaanssprekende vroue was, as gevolg van Britse imperialisme, vervreemd van blanke Engelse vroue en as meerderwaardig teenoor swart Suid-Afrikaanse vroue beskou. Die status quo is gehandhaaf tot die vyftigerjare toe swart vroue begin het om hulle teenwoordigheid te laat geld. Verskeie voorbeelde van skryfwerk word aangehaal wat tot die slotsom lei dat identiteit nie sonder meer afgemaak kan word nie, aangesien daar negatiewe sowel as positiewe fasette is wat deur toekomstige skryfsters ondersoek sal word.

Summary

This essay focuses on the history of short stories by South African women of all races in an attempt to elucidate existing concepts pertaining to race, class and gender. It transpires that the first phase of modern feminist criticism was directed at exposing patriarchal tendencies prevalent in language and literature, while the second phase assessed the meaning and value of writing by women. The writer postulates that a

perspective is imperative that both recognises and articulates intrinsic differentiation. Simultaneously, there should be an awareness of existing interrelationships allowing for different identities, divergent politics and dissimilar struggles.

"Woman", *per se*, cannot be regarded as a stable identity because of diversification related to politics, culture and customs. The writer maintains that differences within ourselves have to be understood first before we can come to grips with differences inherent in others.

Differentiation of identity is discussed with reference to three instances namely precolonial narrative art manifesting in historical documents, journals, letters, diaries and other forms. White Afrikaans-speaking women were, due to British imperialism, alienated from white English women and regarded as being superior to black South African women. This status quo was maintained until the fifties when black women began making themselves heard. Several examples of writing are cited leading to the conclusion that identity cannot be dealt with perfunctorily as it possesses both negative and positive facets to be explored by future feminist writers.

Aesthetics; Feminist Theory; South African Literature in English

Van Vuuren, Helize

1994 Introduction to Special Issue on Literary Historiography. 10(3/4): 261-278.

Geen opsomming/No summary

Historiography; Social/Cultural Theory

Van Wyk, David.

1994 An Assessment of Malvern van Wyk Smith's *Grounds of Contest. A Survey of South African English Literature* (Review Article). 10(3/4): 437-449.

Geen opsomming/No summary

Historiography; Postcolonial Theory; Social/Cultural Theory; Review

Van Wyk, Johan

1989 The Father in Two Afrikaner Nationalist Plays by J.F.W. Grosskopf. 5(1): 28-46.

Opsomming

In die volgende artikel ondersoek ek die rol van die vader binne die nasionalisme deur gebruik te maak van twee minder bekende dramas, *Padbrekers* (1947) en *Legende* (1942) deur J.F.W. Grosskopf. Die nasionalisme word psigoanalities ontleed as 'n melancholie verwante skuldreaksie op die dood van die vader. Sinoniem met die dood van die vader is die ervaring van die apokaliptiese ondergang van die vaderland as gevolg van kapitalistiese ekspansie en die meegaande materialisme. Onderliggend aan hierdie ervaring is die onvermoë om 'n libidinale verhouding met die wêreld - dit wil sê met die wêreld as objek - aan te gaan. Die nasionalis voel bedreig deur materialistiese denksisteme wat 'n objekverhouding met die wêreld veronderstel.

Summary

In this article I investigate the rôle of the father within nationalism by analysing two obscure plays, *Padbrekers* (1947) and *Legende* (1942) by J.F.W. Grosskopf.

Through the use of psycho-analysis I have come to the conclusion that nationalism constitutes a melancholy-related guilt reaction to the death of the father. Synonymous with the death of the father is the experience of the apocalyptic downfall of the fatherland as a result of capitalist expansion and the concomitant materialism. Underlying this experience is the inability to form a libidinal relationship with the world (as object). The nationalist feels threatened by the materialist world-picture which implies an object-relationship with the world.

Formalist/Formalisation Theory; Freudian Criticism; Social/Cultural Theory; South African Literature in Afrikaans

1994 Identity and Difference: Some Nineteenth and Early Twentieth Century South African Texts. 10(3/4): 302-317.

Opsomming

Hierdie artikel ondersoek konstruksies van identiteit en verskil in verskeie Suid-Afrikaanse tekste van die negentiende en vroeë twintigste eeu deur dit in verband te bring met die ontwikkeling van die drukkuns, ekonomiese omwentelinge en historiese gebeure. Die ondersoek van hierdie konstruksies is belangrik vanweë die klem wat in die diskoers van apartheid daarop geplaas is.

Summary

This paper explores constructs of identity and difference in various South African texts of the nineteenth and early twentieth century by relating these texts to the development of print, economic transformations and historical events. Investigating constructs of identity and difference is important because of the emphasis placed on these constructs by the discourse of apartheid.

Discourse Theory/Meaning Theory; Historiography; Social/Cultural Theory

Van Wyk, S.

1994 Die dialektiek van genre: kanttekeninge by Bakhtin en Jameson. 10(2): 187-195.

Summary

After a discussion of the problems with a definition of genre and the short-comings in the practice of traditional genre-criticism, the conclusion is reached that the concept has some practical use in the analysis and interpretation of texts and also as a means of accounting for the socio-political grounds of a text. Along with Bakhtin and Jameson it is argued that genre as a formal and social construct gives the opportunity to study the dialectics of text and context. In conclusion Jameson's methodology for a dialectics of genre by which both text and criticism can be regrounded, is briefly sketched.

Opsomming

Na 'n bespreking van die probleme rondom 'n definisie van genre en die gebreke in die praktyk van die tradisionele genrekritiek, is die slotsom dat dié konsep tog gebruikswaarde het by die analise en interpretasie van tekste; ook in die verrekening van die sosio-politieke neerslae van 'n teks. Aan die hand van Bakhtin en Jameson word die argument gevoer dat genre as vormlike en sosiale konstruksie juis die moontlikheid bied om die teks-konteks dialektiek te verken. Jameson se metodologie

vir 'n dialektiek van genre waardeur beide teks en kritiek sosiaal begrond kan word, word kortliks in die slotgedeelte uiteengesit.

Discourse Theory/Meaning Theory; Genre Theory

Van Zyl, Ia

1986 "Vakansiebrief" - dekonstruksie van 'n dekonstruksie-/ dekonstruktiewe lesing. 2(3): 32-51.

Summary

The article comments on an article by Hein Viljoen, "*Vakansiebrief* - 'n dekonstruksie/-dekonstruktiewe lesing" (*JLS* 1(4)). It argues that Viljoen, having postulated that it is in the nature of deconstructive reading that a poem can have no definitive meaning, undermines his own approach by adopting a fixed meaning for *Vakansiebrief*. Using two possible seme-analyses, the article offers an interpretation of the poem which differs radically from that which forms the basis of Viljoen's "Deconstructive" reading. It continues to examine Viljoen's assumption that identifying "Derridean" themes in a poem is to be equated with a deconstructive reading. Such an approach, it is suggested, is more typical of Structuralism. In conclusion the question is raised whether a method that can lead to such far-fetched interpretation has any real value for literary analysis.

Opsomming

Die artikel lewer kommentaar op 'n bydrae deur Hein Viljoen, getitel "*Vakansiebrief* - 'n dekonstruksie-/dekonstruktiewe lesing" (*TLW* 1(4)). Daar word aangevoer dat Viljoen sy uitgangspunt ondermyn deur uit te gaan van sy eie sluitende interpretasie van die gedig. Volgens Viljoen lê dit juis in die aard van die dekonstruktiewe lesing van 'n gedig dat tot *geen* sluitende interpretasie gekom kan word nie. Daar word d.m.v. twee moontlike seemanalises tot 'n interpretasie van die gedig gekom wat lynreg verskil van die interpretasie wat die basis vorm van Viljoen se dekonstruktiewe lesing. Viljoen se opvatting dat die uitwys van "Derridiaanse" temas in 'n gedig neerkom op 'n dekonstruktiewe lesing daarvan word in twyfel getrek. Daar word aangevoer dat so 'n ontleding eerder by die metodes van die Strukturalisme aansluit. Die vraag word ten slotte gevra of die dekonstruksie, wat tot dergelike interpretatiewe eksesse kan aanleiding gee, enige waarde vir die letterkundige analise het.

Deconstruction; South African Literature in Afrikaans; Structuralist Theory

Van Zyl, Susan

1988 Narrative and Narratives: The Incoherence of Postmodern Pluralism. 4(3): 299-313.

Opsomming

Ten spyte van die status van narratologie as 'n ondersoekveld, word vertelling in sigself in sowel sg. fiksionele en nie-fiksionele vorm toenemend met agterdog bejeën, en dan veral deur die postmodernisme. Die standaard analise van vroeë vertellende fiksie beweer sonder uitsondering dat vertelling verstaan moet word as intrinsiek ideologies van aard, terwyl meer onlangse beskouinge van sowel fiksionele as niefiksionele vertelling beweer dat die verskynsels noodwendig verbonde is aan realisme in kuns en aan humanisme in denke-en dus vatbaar is vir die swakhede van albei. In teenstelling hiermee word in hierdie artikel betoog dat 'n formele analise van geskiedenis, soos die wat Danto onderneem, sowel as gevalle van literêre modernisme soos byvoorbeeld die werk van Robbe-Grillet, albei getuig van die feit dat die

teenwoordigheid van die vertelling nie hulle epistemologiese kritiese eienskappe ondermyn nie. In plaas daarvan behoort die aanval van die postmodernisme op die vertelkunde eerder beskou te word as die gevolg van die onsamehangendheid van postmodernistiese pluralisme.

Summary
Despite the continued prestige of narratology as a field of inquiry, narrative itself in both fictional and factual form, has come to be viewed with increasing suspicion, especially by Postmodernists. The standard analyses of early narrative fiction invariably point out that narrative must be understood as intrinsically ideological, while more recent accounts of both fictional and non-fictional narrative argue that it is necessarily linked to realism in art and humanism in thought, and therefore open to the limitations of both. By contrast it is argued here that a formal analysis of history such as the one undertaken by Danto, as well as instances of literary modernism such as the work of Robbe-Grillet, both attest to the fact that the presence of narrative in no way vitiates either their critical or epistemic claims. Instead, the attack mounted by Postmodernists on narrative must rather be seen as stemming from the incoherence of Postmodern pluralism.

Narratology/Narrative Theory; Postmodernism

1990 Introduction to Special Issue on Psychoanalysis and Literature. 6(1/2): 1-12.

Geen opsomming/No summary

Freudian Criticism

1993 Symptoms, Artworks and the Limits of Narrative. 9(3/4): 235-249.

Opsomming
In die lig van Michel Foucault se beskrywing van die moderne as die tydvak van die geskiedenis word in hierdie referaat geredeneer dat narratiewe ondernemings 'n bevoorregte plek in ons episteem beklee. Op grond van Arthur Danto se *Narration and Knowledge* (1985) wat die verhaal karakteriseer as 'n verduidelikende verslag van veranderende, samehangende gebeurtenisse van die verlede, word in hierdie referaat tot die slotsom gekom dat daar verwag kan word dat struikelblokke rakende definisie, temporele organisasie en die oorsaaklike as problematies vir die vertelhandeling te voorskyn sal tree. Die uitvoerige verslag van die psigoanalitiese simptoom, die modernistiese kunswerk tesame met 'n daaropvolgende analise van die aanwending van narratiewe prosedures soos deur Freud en Foucault benut, sal bevestig dat taksonomie en temporele stabiliteit beslis noodsaaklik is vir die era van die geskiedenis. In hierdie referaat word ten slotte voorgestel dat indien die psigoanalitiese simptoom en die modernistiese kunswerk se vermoë om die verhaalkuns die swye op te lê, voortspruit uit hulle onvermoë om 'n stel spesifieke onderskeidings die hoof te bied - soos dié tussen die verlede en die hede, handeling en gebeurtenis, persep en konsep - dan is dit wat deur die mislukking van die verhaalkuns blootgelê word, niks anders as die moderne vorm van die onderskeid tussen kultuur en natuur nie.

Summary
In the light of Michel Foucault's description of the modern as the age of history, this paper argues that narrative operations occupy a privileged place in our episteme. On the basis of Arthur Danto's *Narration and Knowledge* (1985), which characterizes narrative as an explanatory account of changing, coherent past events, this paper concludes that difficulties with definition, temporal organization and the causal can be expected to emerge as problematic for narrative operations. The detailed account of the psycho-analytic symptom, and the modernist artwork combined with an analysis of the uses to which narrative operations are put by Freud and Foucault, which follows, confirms that taxonomic and temporal stability are indeed essential to the age of history. This paper finally suggests that if the psycho-analytic symptom and modernist artwork's capacity to silence narrative stems from their failure to meet a set of specific distinctions - such as those between past and present, action and event, percept and concept - then what this narrative failure reveals is no less than the modern form of the distinction between culture and nature.

Discourse Theory/Meaning Theory; Freudian Criticism

1994 Reading for Symptoms: Althusser, Bachelard, Barthes, Foucault. 10(1): 105-125.

Opsomming
In hierdie referaat word redeneer dat 'n wyse van lees wat baie gemeen het met dit waarna Althusser in *Reading Capital* verwys as "simptomaties", onbetwisbaar een van die produktiefste, maar tegelyk ook mees verwaarloosde tekstuele prosedures van ons tyd is. Aan die hand van 'n bespreking van die leespraktyke van Althusser, Barthes, Bachelard en Foucault, word hier beweer dat dié praktyke verband met mekaar hou, nie net vir sover dit parallelle belange en temas betref nie, maar belangriker nog, rakende die diskontinuïteit wat al die simptomatiese lesings onderlê. Hierdie diskontinuïteit is, volgens die referaat, nie net van konseptuele of filosofiese aard nie, maar betrek ook die konsepte van die geskiedenis in Foucault se argeologieë, tot dié van die onderwerp in Bachelard, en tot representasie as sodanig in die werk van sowel Althusser as Barthes.

Summary
This paper argues that a mode of reading which has much in common with that which Althusser, in *Reading Capital*, calls "symptomatic", has proven to be one of the most productive but neglected textual procedures of our times. By way of a discussion of the reading practices of Althusser, Barthes, Bachelard and Foucault, it is argued here that these practices are connected, not only as regards parallel concerns and themes, but more important still concerning the figure of discontinuity which underpins all symptomatic readings. This discontinuity, the paper suggests, is not only of the conceptual or philosophical variety, but extends to the concepts of history in Foucault's archaeologies to that of the subject in Bachelard, and to representation itself in the work of both Althusser and Barthes.

Discourse Theory/Meaning Theory; Psycho-analysis; Reception Theory

Van Zyl, Susan & Stein, Joanne

1990 A Language of the Unconscious and the Enervation of the Text. 6(1/2): 77-86.

Opsomming
Die parallel tussen literêre teorie en psigoanalise via linguistiek, suggereer dat die

psigoanalitiese simptoom, as 'n uiting van die taal van die onbewuste, in 'n kenmerkende poëtiese styl spreek wat formeel en prakties na aan die uiting van literêre taal, die gedig en die teks kom. Tog toon 'n ondersoek van die mate waarin die simptoom gesien kan word as 'n uitdrukking van 'n onbewuste taal, en die literêre teks as 'n voorbeeld van 'n retoriese of poëtiese uiting, dat albei beter begryp word as teenstellend tot die linguistiese. Slegs as die teks en die simptoom verstaan word as die herimplementering van 'n materiële of persepsionele logika, wat noodwendigerwys ingaan teen dit wat die heersende taal as 'n sisteem reguleer, kan literatuur en psigoanalise erken word as sowel epistemologies bevoorreg as programmaties radikaal.

Summary
The parallel between literary theory and psycho-analysis made by way of linguistics suggests that the psycho-analytic symptom, as an utterance of the language of the unconscious, speaks in a distinctively poetic style which formally and practically approximates the utterances of literary language, the poem and the text. However, an examination of the extent to which the symptom can be seen as an expression of an unconscious language, and the literary text as an instance of a rhetorical or poetic one, indicates that each is better understood as in opposition to the linguistic. Only if the text and the symptom are understood as the re-implementation of a material or perceptual logic necessarily at odds with that governing language as a system can literature and psycho-analysis be recognised as both epistemologically privileged and programmatically radical.

Psycho-analysis

Venter, Leona

1991 Nuwe(r) aantekeninge by die ou gedig: A.G. Visser: "Lotos-land". 7(2): 118-131.

Summary
Eugène Marais proposes in his "Voorwoord" to A.G.Visser's *Gedigte* (1925) that the ultimate norm for evaluating literature is whether the reader is compelled to return to the text as a result of the *pleasure* he derives from it. After fluctuating criticism, Visser was credited in the late seventies for his humoristic poetry and his intricate intellectual play of reference and transposition. The poem "Lotos-land" is an example of this early intertextual dexterity to which contemporary literary theory can functionally be applied. Explicit and implicit intertexts (by means of the title and markers in the poem) a re investigated in the article. Visser intentionally presents his poem as "unhistorical" in that way commenting on his contemporary *historical* literature. Two Dutch idioms and a painting of Bruegel also contribute to the complex setting Visser creates by a permutation of texts. The poem is moreover a "parent" text to later poems in which other authors are brought to mind explicitly or by implication.

Opsomming
Eugène Marais se maatstaf in die "Voorwoord" by A.G. Visser se *Gedigte* (1925) is dat die "hoogste toets" van die werklike waarde van 'n gedig daarin bestaan dat die leser na die teks teruggedwing word op grond van die *genot* wat hy daaruit put. Nadat die kritiek Visser lank wipplank laat ry het, word hy aan die einde van die sewentigerjare gekrediteer vir sy geestige gedigte en sy bewuste omgang met ander

tekste. Die gedig "Lotos-land" dien in hierdie artikel as voorbeeld dat daar met genot na die gedig "teruggegaan" kan word op grond van Visser se vroeë intertekstuele vaardigheid en dat die gedig hom leen tot 'n beskrywing in terme van die hedendaagse literêre teorie. Eksplisiet aanwysbare en implisiet meesprekende tekste (op grond van die titel en merkers in die gedigliggaam) word nagegaan. Visser se bewuste omgang met ander literatuur blyk ook daaruit dat hy in teenstelling met sy tydgenootlike *historiese* literatuur die gedig normdeurbrekend as "onhistories" aanbied. Ook twee Nederlandse idiome en 'n skildery van Bruegel verryk die vindingryke *ruimte* wat Visser skep deur 'n permutasie van tekste. Die gedig is voorts 'n "ouer"-teks vir later gedigte waarin ander outeurs eksplisiet of by implikasie te berde gebring word.

South African Literature in Afrikaans; Structuralist Theory

Vermeulen, H.J.

1992 Die spel van die falliese, kastratiewe en farmakoniese in Pieter Fourie se *Die koggelaar*. 8(1/2): 22-32.

Summary

On the level of text analysis this article experiments in a creative way with the disseminating play of signifiers as possible entrances to the subconscious levels of the text. Intratextually attention is therefore given to the dispersive, displacive and supplementive semiotization of the *Eigenwelt, Mitwelt* and *Umwelt* of die *dramatis personae*. Intertextually aspects of psycho-analysis (Freud), deconstruction (Derrida), anthropology (Gérard et al.), Greek drama (Segal et al.) and the reception of the play (Van Zyl et al.) are touched upon, especially in the references.

Opsomming

Op teksanalitiese vlak word daar in hierdie artikel op kreatiewe wyse geëksperimenteer met die disseminerende spel van betekenare as moontlike ingange tot die onderbewustelike lae van die teks. In hierdie verband word op intratekstuele vlak aandag gegee aan die verskuiwende, verspreidende en supplementerende semiotisering van die *dramatis personae* se *Eigenwelt, Mitwelt* en *Umwelt*. Intertekstueel word veral in die aantekeninge onder andere aspekte van die psigoanalise (Freud), dekonstruksie (Derrida), die antropologie (Gérard et al.), die Griekse drama (Segal et al.) en die resepsie van die stuk (Van Zyl et al.) aangeroer.

Deconstruction; Psycho-analysis; Semiotics/Semiology; South African Literature in Afrikaans

Viljoen, Hein

1985 "Vakansiebrief" - 'n dekonstruksie-/dekonstruktiewe lesing. 1(4): 53-63.

Summary

This is a demonstration of a possible deconstructive reading rather than a theoretical introduction to deconstruction. Following the reading of A.P. Grové (1965) further oppositions in D.J. Opperman's poem "Vakansiebrief" ("Letter while on holiday") are analyzed, oppositions like birth/death, speech/writing. In the end a latent fear of silence, of not being able to write, is discovered in the poem.

Opsomming

Hierdie artikel is 'n demonstrasie van hoe 'n gedig moontlik gedekonstrueer kan word, en nie soseer 'n inleiding tot dekonstruksie nie. Die uitgangspunt is A.P Grové

(1965) se lesing van "Vakansiebrief" deur D.J. Opperman. Daarna word daar op verdere opposisies in die gedig af gelees, bv. lewe/dood, spraak/skrif. Sodoende word uiteindelik 'n verborge "vrees", nl. vir die stilte en die nie-kan-skryf-nie, in die gedig blootgelê.

Deconstruction; South African Literature in Afrikaans

1987 Metafore en rame. 3(2): 57-77.

Summary

In this article it is shown by an analysis of "Kaapse skeepswerf" (Cape shipyard) by D.J. Opperman that current theory about metaphor cannot fully account for the contexts of utterances. A top-down approach using the concept *frame* from artificial intelligence is proposed instead of the current bottom-up approach. The A-frame analysis of Kilpatrick is discussed and evaluated by means of an analysis of the poem "Sweef" (Hovering) by T.T. Cloete.

Opsomming

In hierdie artikel word die onvermoë van die gangbare metafoorteorie om kontekste van uitings te verdiskonteer, uitgewys aan die hand van "Kaapse skeepswerf" van D.J. Opperman. In plaas van die gangbare *top-down*-benadering word 'n *bottom-up*-benadering voorgestel wat die konsep *raam* uit die kunsmatige intelligensie benut. Die sg. *A-raamteorie* van Kilpatrick word verduidelik en geëvalueer deur dit toe te pas op die gedig in "Sweef" van T.T. Cloete.

South African Literature in Afrikaans; Structuralist Theory

1988 Spieël, kamer van spieëls: oor postmodernisme en representasie. 4(4): 417-426.

Summary

This essay tries to define representation in Postmodern texts, departing from the central metaphor of the mirror and the idea of art being a mirror image of nature. Postmodernism has replaced nature by a hyperreality, a procession of simulacra. Representation is, however, extremely ambivalent, oscillating between discovering an essence and obscuring the Truth. Derrida (1982) analyzes representation as the move whereby the Original Full Being sends out its lieutenants or delegates. Representation is thus secondary, a derivation of the real. By emphasizing their representational status postmodern texts exacerbate this problematic or deny its validity. Derrida sharply criticizes the view that representations are secondary, because a thing can only be conceptualized in a frame of reference and "pure" experience presupposes iterability. Does a postmodern text like Dan Roodt's *Sonneskyn en chevrolet* (Sunshine and Chevrolet) then "say" anything, discover any essence? An analysis of different representations and commentaries on representation in this text shows that it can be read as a critique of the unfettered production of representations and of the production of subjectivity by subjecting a series of victims.

Opsomming

Hierdie opstel is 'n poging om representasie in die Postmodernisme nader te omskryf, uitgaande van die kernmetafoor *spieël* en die idee van kuns as weergawe of spieëlbeeld. Verskillende soorte weerspieëling word kortliks onderskei. In die Postmodernisme het natuur as voorwerp van weergawe plek gemaak vir 'n hiper-

werklikheid, 'n prosessie van namaaksels, 'n reeks representasies. Dit illustreer die ambivalensie van representasie wat huiwer tussen weergawe van die essensie en afskaduwing van die ware. Volgens Derrida (1982) se analise vertolk representasie die gebaar waarmee die Oorspronklike Volle Syn sy afgesante of verteenwoordigers uitstuur. Dit is dus per definisie sekondêr, afgeleid. Postmoderne werke onderstreep egter doelbewus hulle gemaaktheid, wat die kwessie van afgeleidheid verskerp en selfs ontken. Hierdie afgeleidheid van representasie word egter skerp deur Derrida gekritiseer, omdat enige ding net binne 'n raamwerk gekonseptualiseer kan word en "suiwer" ervaring reeds herhaalbaarheid veronderstel. Die vraag is dus of daar in 'n Postmodernistiese roman soos *Sonneskyn en chevrolet* van Dan Rood nog enige "waarheid" (sin blootgelê deur die representasieproses) kan wees. Uit 'n analise van die voorstellings en die kommentaar op voorstellings in hierdie teks blyk dat dit gelees kan word as 'n kritiek op die ongebreidelde voorstellingsvermoë van die mens en op die vorming van subjektiwiteit deur die onderwerping van verskillende slagoffers.

Deconstruction; Postmodernism; South African Literature in Afrikaans

1990 "Sondag van 'n kind" in Lacaniaanse konteks. 6(1/2): 146-152.

Summary

This article is a reading of the letter of Opperman's poem "Sondag van 'n kind" (A Child's Sunday) through different convolutions. Firstly I follow a few threads through Lacan's labyrinth. Then I tread Strydom's spoor through the poem, also seeking out the sunken intertext, viz. the Bible. The letter leads us on to Freud's family romance and Girard's mimetic desire and scape-goating rituals, returning us eventually to Lacan's desire of the Other and the development and splitting of the subject.

Opsomming

Hierdie artikel is 'n lesing van D.J. Opperman se gedig "Sondag van 'n kind" op die letter af deur verskillende wendings heen. Eers volg ek 'n paar draadjies deur die labirint van Lacan se werk heen. Daarna trap ek Strydom se spoor, maar probeer ook die versonke interteks, die Bybel, lees. Die letter lei ons verder na Freud se familie-roman en na Girard se mimetiese begeerte en die sondebokritueel, wat ons weer terugbring by Lacan se begeerte van die Ander en die genese en gespletenheid van die subjek.

Psycho-analysis; South African Literature in Afrikaans

Viljoen, Louise

1993 Die roman as polifonie: diskursiewe verskeidenheid in Lettie Viljoen se *Belemmering*. 9(3/4): 313-325.

Summary

This article argues that Mikhael Bakhtin's dialogism provides an appropriate theoretical background against which Lettie Viljoen's *Belemmering* (1990), a novel in which the polyphony of voices is immediately apparent, can be read. Bakhtin's dialogism presupposes the heteroglossia of reality according to which the world is seen as a teeming mass of discourses from which the speaking subject must choose. As the binary opposite of dialogism, monologism assumes mistakenly that one reigning, objectifying, unifying and closed discourse is possible. Bakhtin sees the novel as the literary embodiment of dialogism because of its multivoiced inter-weaving of speech types and its heteroglot irreverence towards that which is

monologically fixed. According to Bakhtin, the carnivalesque origins of the novel contribute towards the subversion of the monologic, because the laughter in the carnival tradition subverts everything that pretends to be essential, universal and natural. The polyphony of *Belemmering* is manifested by the fragmentation of the novel into three different narrative "strands" as well as the presence of an extraordinary diversity of discourses. The article further argues that events in one of the narrative strands (the story of the men on the mountain) can be read as a subversion of the monologue as well as interpretative closure. The article also shows how the monologic order of the patriarchy, whose power manifests itself in the private as well as the public domain, is finally subverted by transgressive laughter in one of the other narrative strands (Hannah's story).

Opsomming

Die artikel voer aan dat die dialogisme van Mikhael Bakhtin 'n gepaste teoretiese agtergrond verskaf waarteen Lettie Viljoen se *Belemmering* (1990), 'n roman wat onmiddellik opval vanweë die polifonie van stemme daarin, gelees kan word. Bakhtin se dialogisme veronderstel die heteroglossie van die werklikheid waarvolgens die wêreld gesien word as 'n wemelende verskeidenheid diskoerse waaruit die sprekende subjek moet kies. As binêr-opposisionele teenvoeter vir die dialogisme veronderstel die monologisme die wanindruk dat daar een heersende, objektiverende, verenigende en geslote diskoers kan wees. Die roman is vir Bakhtin die literêre verwesenliking van dialogisme in taal vanweë die veelstemmige verweefdheid van die verskillende spraakhandelinge daarin vervat sowel as die heteroglotte oneerbiedigheid teenoor dit wat monologies gevestig is. Die karnavaleske oorspronge van die roman dra volgens Bakhtin by tot die ondermyning van die monoloog omdat die lag van die karnaval alles ondermyn wat op monologiese wyse voorgee om essensieel, universeel en natuurlik te wees. Die polifonie van *Belemmering* word gemanifesteer in die fragmentering van die roman in drie verskillende narratiewe lyne sowel as die teenwoordigheid van 'n uitsonderlike verskeidenheid van diskoerse. Die artikel toon voorts hoedat gebeure in een van die narratiewe lyne (die verhaal van die mans op die berg) gelees kan word as 'n ondermyning van die monoloog sowel as die finalisering van betekenis. Daar word ook getoon hoedat die monologiese orde van die patriargie, wat sy mag op die persoonlike sowel as die politieke terrein laat geld, in een van die ander narratiewe lyne (die verhaal van Hannah) ondermyn word deur 'n bevrydende lag.

Discourse Theory/Meaning Theory; South African Literature in Afrikaans

Visagie, Andries

1994 Die status van die geskiedenis in die werk van Jaques Derrida. 10(2): 165-186.

Summary

Some critics of the French philosopher, Jacques Derrida, have labelled his work as ahistorical and apolitical. In this article Derrida's views on, among others, textuality, *différance* and metaphysics are scrutinized for the implications they have for history: the strategic objective of Derrida's statement that there is nothing outside the text, is to demonstrate that reality can be approached only by an interpretative experience. The role of the temporal dimension in *différance* is stressed: the process of signification cannot be realized without the play of retentions from the past. Derrida problematizes the logocentric, metaphysical concept of history and suggests a plural,

heterogeneous apprehension of history. Although Derrida's deconstruction does not include an extensive social theory, hardly any penetrating historical inquiry, whether literary or historiographical, can ignore Derrida's compelling challenge to history.

Opsomming
Die Franse filosoof, Jacques Derrida, word soms daarvoor gekritiseer dat sy werk ahistories en apolities is. In hierdie artikel word Derrida se opvattings oor, onder meer, tekstualiteit, *différance* en die metafisika ondersoek en word daar telkens gekonsentreer op die implikasies wat Derrida se denke vir die geskiedenis inhou: die strategiese oogmerk van Derrida se stelling dat daar niks buite die teks is nie, is om aan te toon dat die werklikheid slegs deur middel van 'n interpretatiewe ervaring benader kan word. Wat *différance* betref, word gewys op die rol van die temporele dimensie: die betekeningsproses vereis die samespel van retensies uit die verlede. Derrida problematiseer die logosentriese, metafisiese konsep van die geskiedenis en lewer 'n pleidooi vir 'n plurale, heterogene geskiedenisbegrip. Alhoewel Derrida se dekonstruksie nie oor 'n uitgebreide sosiale teorie beskik nie, kan 'n indringende bemoeienis met die geskiedenis, hetsy literêr of historiografies, nouliks ontkom aan sy uitdagende perspektiewe op die geskiedenis.

Deconstruction; Historiography

Vlasselaers, Joris

1988 "Postmodernism": A Challenge for Literary History. 4(3): 259-270.

Opsomming
Hierdie artikel bevraagteken die bruikbaarheid van die term en konsep "postmodernisme" in vergelykende literatuur en literêre historiografie. Dit oorweeg die moontlikhede van 'n strukturalistiese-semiotiese benadering, wat steun op die Peirciaanse tekenmodel, om die probleem van hierdie vae en inklusiewe karakter van sowel die term en die konsep in verskillende kulturele situasies en omgewings teen te werk. 'n Model vir die analise van die globale kommunikatiewe situasie word voorgestel ten einde 'n integrasie te bewerkstellig van beide die literêre diskoers en die omvattende sosiale diskoers en die registrasie van die "periode-kode-bewussyn" wat die bespreking van kontemporêre data, gesigspunte, sensitiwiteite en konvensies in hulle spesifieke kontekste moontlik maak en oriënteer. So 'n breë en indringende ondersoek en analise vereis die steun van 'n stewige interdissiplinêre navorsing.

Summary
This article questions the usefulness of the term and concept "postmodernism" in comparative literature and literary historiography. It reflects upon the possibilities of a structural-semiotic approach relying on the Peircean tryadic sign-model to counter the problem of the vague and inclusive character of both term and concept in different cultural situations and environments. A model for the analysis of the global communicational situations is suggested, in order to realize an integration of the "period-code-consciousness" which enables and orientates the discussion of contemporaneous data, views, sensibilities and conventions in their specific contexts. Such a broad and penetrating scanning and analysis must rely upon strongly interdisciplinary research.

Discourse Theory/Meaning Theory; Historiography; Postmodernism; Semiotics/ Semiology; Structuralist Theory

Vorster, Willem S.

1986 The New Testament and Narratology. 2(3): 52-62.

Opsomming

Na 'n inleiding waarin die konteks geskets word waarbinne narratiewe analise van die Nuwe Testament verstaan moet word, asook die noodsaaklikheid van so 'n benadering, word daar in twee afdelings aandag gegee aan die implikasies daarvan vir die interpretasie van sekere geskrifte in die Nuwe Testament. In die eerste deel word die tema van die artikel in die lig van 'n literêr-historiese aanpak behandel. Daar word aangetoon hoe daar in die Nuwe-Testamentiese Wetenskap veel meer aandag aan die wording van geskrifte as aan die geskrifte self gegee word. Die tweede hoofdeel van die artikel word gewy aan 'n bespreking van die implikasies van narratologie vir die Evangelies, Handelinge van die Apostels en die Openbaring van Johannes.

Summary

The article deals with narratology and the New Testament. A few introductory remarks explain the context of interpretation and the need for a narratological approach to certain New Testament writings. In two major sections the theme is developed from a literary-historical perspective and applied to certain New Testament writings. It is argued that too much emphasis has been placed on the origin of New Testament documents and that a narratological approach of some of them is of particular importance. The Gospels, Acts of the Apostles and the Revelation of John are discussed as narratives in the second part of the article.

Narratology/Narrative Theory

Wade, Jean-Philippe

1990 The Allegorical Text and History: J.M. Coetzee's *Waiting for the Barbarians*. 6(4): 275-288.

Opsomming

In hierdie artikel word daar gepoog om die beperkings te deurbreek wat aan sowel 'n Lukács-Marxistiese as 'n dekonstruktivistiese lees van J.M. Coetzee se *Waiting for the Barbarians* ten grondslag lê.

Alhoewel Lukács-Marxisme tereg die kategorie van "geskiedenis" in romananalise invoer, word dit slegs gedoen om die afwesigheid daarvan by Coetzee te betreur. Eweneens is Teresa Dovey se dekonstruktivistiese analise - ten spyte van die tydige uitwys van die roman se intertekstuele kritiek van die Suid-Afrikaanse liberale roman -ontoereikend, weens haar onvermoë om die kompleksiteite van die teks se besinning oor sy verhouding met "geskiedenis" die hoof te bied.

In hierdie artikel word so 'n verhouding geanaliseer met behulp van sowel Saussure se linguistiese teorie as Walter Benjamin se teorie van die allegorie. Alhoewel die allegoriese vorm as 'n kritiek van "klassiek-realistiese" skrywe funksioneer, is dit nie sonder meer 'n aanduiding van die teks se verwerping van "geskiedenis" nie. Dit is eerder 'n bevestiging van die teks se posisie as betekenende "interpretasie" van die werklikheid, waardeur juis erkenning verleen word aan die diskursiewe spesifiekheid van die teks.

Die roman ondersoek die tydperk in Suid-Afrika toe die apartheidstaat in reaksie op die Soweto-opstand van 1976 'n militêre opsie uitgeoefen het. Vir Coetzee is so 'n wending 'n teken van die koloniale opset se sistemiese krisis, waardeur die

uitgediendheid van liberale diskoers blootgelê word.

In hierdie artikel word 'n poging aangewend om Suid-Afrikaanse Marxistiese kritiek op so 'n manier met poststrukturalistiese elemente te vernuwe, dat weggebreek sal kan word van uitgediende opvattings oor "waarheid" en "geskiedenis".

Summary

This article attempts to move beyond what are perceived to be the limitations of both Lukácsian Marxist and Deconstructionist accounts of J.M. Coetzee's *Waiting for the Barbarians*.

If a Lukácsian Marxism has correctly introduced the category of "history" into the analyses of the novel, it has done so only to berate Coetzee for its absence. Teresa Dovey's Deconstructionist analyses have helpfully focused attention on the novel's intertextual critique of the South African liberal novel. However, her criticism is deformed by its inability to confront the complexities of the text's meditation upon its relationship with "history".

The linguistic theory of Saussure, and Walter Benjamin's theory of allegory, are used to analyse that relationship. While the allegoric form acts as a critique of "classic realist" writing, this does not signal the text's refusal of "history". Rather, it affirms its location as a signifying "interpretation" of the real that recognises its discursive specificity.

The novel examines the South African formation when, in a reaction to the Soweto Uprising of 1976, the apartheid State turned to the military option. Coetzee identifies this transition as a systemic crisis of the colonial order that proclaims the superannuation of liberal discourse.

The article hopes to invigorate South African Marxist criticism with elements of post-structuralist theory that will enable a break with outmoded notions of "truth" and "history".

Allegory/Allegoresis; Social/Cultural Theory; South African Literature in English; Structuralist Theory

1992 Re-thinking Teaching English for Another South Africa. 8(3/4): 233-250.

Opsomming

In hierdie artikel word nuwe rigtings voorgestel vir die progressiewe onderrig van Engels. Dit word gebaseer op Gramsci se idee van die stryd teen die hegemoniese en Eagleton se onlangse studie van Europese estetiese afkoms. Dit word gedoen om 'n proses van kulturele transformasie te vergemaklik wat bevorderlik is vir 'n radikale demokratiese samelewing. Marxistiese literêre teorie moet verder gaan as sy mimetiese en Althusseriaanse modelle om hierdie nuwe vereistes voldoende te konfronteer. As Engels die *lingua franca* van 'n post-apartheid Suid-Afrika gaan word, sal Engelse departemente in universiteite en skole 'n sentrale rol speel in hierdie proses.

Summary

The article suggests new directions for the progressive teaching of English based upon Gramsci's notion of counter-hegemonic struggle and Eagleton's recent study of the European aesthetic lineage in order to facilitate a process of cultural transformation conducive to a radical democratic society. Marxist literary theory needs to move beyond its mimetic and Althusserian models in order to confront fully these new demands. If English is to be the *lingua franca* of a post-apartheid South Africa, English departments in universities and schools have a central role to play in this process.

Academic and Pedagogic Practice; Social/Cultural Theory

Weideman, George

1988 Teksrelasies: Pleidooi vir 'n gemeenskapsrelevante benadering in literatuurwetenskap en -praktyk. 4(2): 144-164.

Summary

A comprehensive model for the discussion of all relevant texts in a specific textual communication process, using comparative approaches, is favoured here. It is suggested that the examination of "(literary) texts" in conjunction with other texts, and using a theme-orientated sociological approach, could lead to literature being regarded and studied as "social-textual communication". (Afrikaans) literature does not reach the speech community as a whole, while literary instruction has become a tool of the hegemony. Over-emphasis on aesthetic criteria and detailed textual analysis has lead to the decontextualisation of literature. A relevant literary science considers the text as a product of discourse within the actual socio-historical community. The advantages and shortcomings of existing points of departure in the sociology of literature (Vanheste, Scharfschwerdt, Fügen, and others) are briefly examined. One shortcoming is that all the communicative relationships with reference to a text are not yet being examined, while the role of an ideological class struggle and the relevance of critical texts are not usually emphasized. Moreover, reality (worldwide problem areas; the emergence of progressive alternative educational models in Southern Africa) urges a relevant and comprehensive approach to literary studies, based upon the Jakobson diagram of linguistic communication. Selden's interpretation of the model is criticized, and the model is extended to include the (ideological) "macro-text". Text relations - text: reader, text: context, text: (inter)-text, text: message, text: author, text: medium and text: macro-text - are examined in conjunction with the revised model; text: macro-text especially with reference to Ferreira's *Sitate om 'n rewolusie*. Literary instruction is criticized for not acknowledging the whole textual situation or the ideological dependence of the text and its functioning within a sphere of hegemonial and contrahegemonial activities and contemporary circumstances. A more relevant approach to literature is advocated.

Opsomming

'n Omvattende literatuurbeskouingsmodel, waarin álle relevante tekste in 'n spesifieke tekstuele kommunikasieproses interdissiplinêr en vergelykend bestudeer kan word, is nodig: 'n tematies-georiënteerde literatuursosiologiese benadering van die "(literêre) teks" sáám met ander tekste. Die (Afrikaanse) letterkunde bereik nie die volle spraakgemeenskap nie, terwyl letterkunde-onderrig deel van die hegemonie geword het: 'n oorbeklemtoning van teksgerigte studie het die letterkunde gedekontekstualiseer. 'n Relevante literatuurwetenskap werk téén die hegemonie deur die teks as produk van gemeenskapskommunikasie te beskou binne 'n sosiaal-historiese werklikheid. Naas winste word gebreke van bestaande literatuursosiologiese uitgangspunte (Vanheste, Scharfschwerdt, Fügen e.a.) genoem, o.m. dat ál die kommunikatiewe relasies m.b.t. 'n teks en veral die rol van 'n klassestryd en die relevansie van kritiese tekste selde deurgrond word. Ook die aktualiteit (wêreldwye probleemgebiede; die opkoms van 'n progressiewe alternatiewe Suider-Afrikaanse onderwyspraktyk) noop tot 'n ander benadering, gegrond op die Jakobson-diagram van talige kommunikasie. Kritiek word teen Selden se interpretasie van die model uitgespreek, en die diagram word uitgebrei om die (ideologiese) makroteks te inkorporeer. Teksrelasies - teks-leser, teks-konteks, teks-(inter-)teks, teks-boodskap,

teks-outeur, teks-kanaal en teks-makroteks - word ondersoek; lg aan die hand van *Sitate om 'n rewolusie* (Ferreira). Verder word kritiek geopper teen die feit dat literatuuronderrig nog nie die globale tekssituasie as deel van die volle spraakgemeenskaplike geskiedenis erken of insien dat 'n teks ideologies onvry is en dus afhanklik van hegemoniese en kontra-hegemoniese aktiwiteite en tydgenootlike omstandighede funksioneer nie. 'n Relevanter literatuurbeskouing word bepleit.

Academic and Pedagogic Practice; Social/Cultural Theory; South African Literature in Afrikaans; Structuralist Theory

Welz, Betty; Fester, Gertrude & Mkhize, Hlengiwe

1993 Introduction to Special Issue: *The First Conference on Women in Africa and the African Diaspora: Bridges Across Activism and the Academy*, held at the University of Nigeria, 13-18 July 1992. 9(1): 2-13.

Geen opsomming/No summary

Epistemology; Feminist Theory

Willoughby, Guy

1991 Keyan Tomaselli and the Task of Cultural Criticism (Review article). 7(1): 64- 75.

Geen opsomming/No summary

Discourse Theory/Meaning Theory; Social/Cultural Theory; Review

Wilson, Rita

1988 Futuristic Revivals (Review Article). 4(2): 223-230.

Geen opsomming/No summary

Social/Cultural Theory; Review

Woodward, Wendy

1988 The "Natural Outlawry of Womankind": Four Artists in the Novels of Christina Stead. 4(1): 74-85

Opsomming

In hierdie opstel word 'n beskouing gegee van die verkenning van vroulike kunstenaars in Christina Stead se *oeuvre*. Sy stel vroulike kunstenaars en hul werk voor: Catherine Baguenault in *Seven Poor Men of Sydney*, Louisa Pollit in *The Man Who Loved Children*, Teresa Hawkins in *For Love Alone*, en Eleanor Herbert in *Miss Herbert (The Suburban Wife)*. Deur hierdie fiktiewe vroulike kunstenaars self aan die woord te stel, gee sy nie net aan vroue 'n magsposisie in die samelewing wat sy uitbeeld nie, maar verken sy onbewustelik die aard van haar eie kunstenaarskap. In hierdie vertellings word verskeie eienskappe gemanifesteer waaroor feministiese teoretici onlangs eers begin debatteer het. In Stead se romans is die kunswerke soms, met die gedeeltelike uitsondering van dié van Eleanor, antagonisties teenoor manlike gesentreerdheid in die algemeen en teenoor dominerende gesprekvoering in die besonder. In hierdie vroulike vertellings word daar gestry teen die Wet van die vader-figuur en word 'n alternatiewe gesprekvoering geskep waarin die idee van die moeder na vore kom; hul seksuele begeertes of vrese, wat dikwels bloedskending is,

word voorgestel deur hul kreatiwiteit, terwyl die dood of doodsheid implisiet in die vertelhandeling aanwesig is.

Summary
This essay considers Christina Stead's exploration of those women artists in her *oeuvre* to whom she attributes embedded artworks, Catherine Baguenault in *Seven Poor Men of Sydney*, Louisa Pollit in *The Man Who Loved Children*, Theresa Hawkins in *For Love Alone*, and Eleanor Herbert in *Miss Herbert (The Suburban Wife)*. In giving these putative women artists their own voices, Stead not only empowers women in the social formation she depicts, but she explores unconsciously the nature of her own craft. These women's narratives manifest various characteristics that only recently have become the subject of debate for feminist theorists. Sometimes, with the partial exception of Eleanor in Stead's novels, the artworks are antagonistic to androcentricism in general, and to the dominant discourse in particular. In combatting the Law of the Father and in attempting an alternative discourse they connect with an idea of the mother; their creativity expresses their sexual desires or fears which are often incestuous, while death or deathliness is implicit in the act of narration itself.

Feminist Theory; Narratology/Narrative Theory; Psycho-analysis

1993 The Powers of Discourse: The Identity of Subaltern Women under Colonial Law in *Nervous Conditions* and *Daughters of Twilight*. 9(1): 80-91.

Opsomming
Ondergeskikte vroue wie se identiteit gestalte gekry het binne die grense van imperialistiese geskiedenis, is onderworpe aan bevoorregte diskoers van geïnstitusionaliseerde medisyne, opvoeding en die reg. Hierdie essay fokus op die wyse waarop die wette van Rhodesië en apartheid Suid-Afrika asook gewoontereg, die liggaamlikheid van hierdie vroue omskryf, en interpreteer twee verhale, *Nervous Conditions* deur Tsitsi Dangarembga en *Daughters of the Twilight* deur Farida Karodia, waarin vroueregte ontbreek teenoor relevante stature, wette en hofsake, en maak gebruik van Kristeva se teorie van die "Abject" (veragtelike) om die voorstelling van die swart vrou as verontreinigend en besoedelend in die kulturele opbou van apartheid te bespreek.

Summary
Subaltern women, their identities constructed within the margins of imperialist history, are subject to the privileged discourses of institutionalised medicine, education and the law. This essay focuses on how the laws of Rhodesia and apartheid South Africa, as well as customary law, circumscribe the corporeality of these women, and reads two narratives, *Nervous Conditions* by Tsitsi Dangarembga and *Daughters of the Twilight* by Farida Karodia, in which female right is absent in the face of male law. The paper critiques relevant statutes, acts and court cases, and draws on Kristevan theory of the abject to discuss the representation of the black woman as pollutive and defiling in the apartheid cultural formation.

Discourse Theory/Meaning Theory; Feminist Theory; Social/Cultural Theory

Yacobi, Tamar

1987 Narrative and Normative Pattern: On Interpreting Fiction. 3(2): 18-41.

Opsomming

Interpretatiewe geskilpunte oor die teks se geïmpliseerde normatiewe verwysingsraamwerk (sy estetisisme, werklikheidsmodes, ideologie) betrek dikwels die betroubaarheid van die fiktiewe verteller wat as 'n bemiddelaar tussen die interpreet en die outeur moet optree. Narratiewe en normatiewe rekonstruksie moet hand aan hand gaan. Maar hoe om die verhouding tussen die teks se duidelike (narratologiese) en geïmpliseerde (ouktoriële) raamwerke te bepaal, as rekening gehou moet word met die feit dat die een nooit op sigwaarde geneem kan word nie terwyl die ander weer slegs deur sy twyfelagtige gevolmagtigde kan spreek? Ons het hier twee tipes diskoers, die een gegee (in of as die fiksie) en die ander hipoteties (agter die fiksie). Sover dit die *norme* van literêre kommunikasie aangaan, is die eerste tipe vir sy betroubaarheid van die tweede afhanklik; sover dit die vorme van literêre kommunikasie betref, steun die tweede vir sy herkenbaarheid op die eerste.

Alhoewel alomteenwoordig, is daar tog groot verskille te bespeur in die probleme wat ondervind word om die narratiewe aan die normatiewe struktuur te verbind. In hierdie opstel word drie hoofveranderlikes, wat enige interpretatiewe aktiwiteit noodwendig moet beïnvloed, beskou: (1) Die *konvensionaliteit* van die geïmpliseerde normesisteem; (2) sy graad van *eksplisietheid*; en (3) die kontrole van interpretatiewe probleme deur kompenserende *sisteme*.

Sommige tekste vergemaklik die leser se taak deur fiksionele bemiddeling tot 'n minimum te beperk. Hulle norme is (a) konvensioneel binne 'n kulturele konteks; (b) eksplisiet geformuleer deur (c) 'n spreker wat as betroubaar bewys is.

Hierdie deursigtige kommunikasie word begunstig deur didaktiese of sterk ideologiese tekste. Die ander uiterste kombineer uiteenlopendheid, implisietheid en onbetroubaarheid in 'n duister (of meerduidige) diskoers wat tiperend is van modernisme. Die tussenliggende gevalle het ten minste een veranderlike wat interpretasie vergemaklik om op te maak vir die meer problematiese kante van diskoers. Byvoorbeeld, eksplisietheid kompenseer dikwels vir afwyking, waar - soos in die "Kreutzer Sonata" - die werk idiosinkratiese norme voorstaan.

Summary

Interpretive disputes about the text's implied normative framework (its aesthetics, reality model, ideology) often involve the reliability of the fictive narrator who mediates between interpreter and author. Narrative and normative reconstruction must go together. But how to determine the relations between the text's overt (narratorial) and implicit (authorial) frameworks, considering that the one can never be taken on trust and the other can never speak except through its questionable proxy? We have here two modes of discourse, one given (in or as the fiction) and the other hypothetical (behind the fiction). As regards the *norms* of literary communication, the first mode depends for its reliability on the second; as regards the *forms* of literary communication, the second depends for its discovery on the first.

Though omnipresent, our difficulties in relating narrative structure yet vary widely, and this essay considers three major variables that affect every interpretive activity: (1) the *conventionality* of the implied system of norms; (2) its degree of *explicitness*; and (3) the control on interpretive difficulties through *compensation systems*. Some texts simplify the reader's task by reducing fictional mediation to a minimum. Their norms are (a) conventional in cultural context; (b) explicitly formulated by (c) a speaker who has proved reliable. This other extreme combines divergence,

implicitness and unreliability into the opaque (or ambiguous) discourse typical of modernism. The intermediate cases have at least one variable that facilitates interpretation, making up for the more problematic sides of the discourse. E.g. explicitness often compensates for deviance, where-as in "The Kreutzer Sonata" - the work advocates idiosyncratic norms.

Discourse Theory/Meaning Theory; Narratology/Narrative Theory

Zamora, Lois Parkinson

1986 Allegories of Power in the Fiction of J.M. Coetzee. 2(1): 1-14.

Opsomming

Daar word aan die hand gedoen dat die allegorie 'n opvallende literêre hulpmiddel vir die polities dissidente skrywer in die hedendaagse letterkunde is, soos in die besonder in J.M. Coetzee se romans geïllustreer kan word. Hierdie suggestie vereis egter 'n herdefiniëring van ons gewone begrip van die aard en die doel van die allegorie. Die allegorie in die Middeleeue en Renaissance word as agtergrond bespreek vir die dubbelslagtigheid van die allegoriese vorm wat in die agtiende en negentiende eeu ontstaan het. Die allegorie word eers sedert onlangs gebruik vir die uitspreek van eksplisiete sosiale en politieke kritiek, soos dit aangetoon word in 'n bespreking van Coetzee se romans, asook in verwysings na werke van Buzzati, Kafka, Calvino. Donoso, Allende, Kundera en, in die Suid-Afrikaanse konteks, Paton en Stockenström. Dit is ironies dat die allegorie 'n vorm geword het wat in die besonder geskik is vir die romanskrywer se uitdrukking van fragmentasie en ongeregtigheid, en dit het 'n doeltreffende medium vir protes teen die vereenvoudiging van absolute mag geword.

Summary

It is suggested that allegory is a prominent literary vehicle for political dissent in contemporary literature of dissent, as can be illustrated especially in J.M. Coetzee's novels. This suggestion, however, requires a redefinition of our conventional sense of allegory's nature and purpose. Medieval and renaissance allegory is discussed as the background to the doubleness of the allegorical mode which emerged in the eighteenth and nineteenth century. Allegory has only recently been used for the purpose of explicit social and political criticism, as is indicated in a discussion of Coetzee's novels, as well as references to works of Buzzati, Kafka, Calvino, Borges, Donoso, Allende, Kundera and, within the South African context, Paton and Stockenström. It is ironic that allegory has become a mode particularly suited to the novelistic expression of fragmentation and injustice, and has become an effective medium of protest against the simplifications of absolute power.

Allegory/Allegoresis;Discourse Theory/Meaning Theory; South African Literature in English