

Memory

Impressions, Expressions, Reflections

*An interdisciplinary
conference*

Hosted by the Department
of English Studies in the
College of Human Sciences,
Unisa



CONVENING COMMITTEE

Convening Committee

Prof Deirdre Byrne (Chair)

Prof Ivan Rabinowitz

Prof David Levey

Prof Tlhalo Radithalo

Dr Sira Dambe

Dr Jessica Murray

Dr Allyson Kreuiter

Ms Eileen Donaldson

Why memory?

In the past two years, there has been an international resurgence of interest in memory and associated areas of study. 2012 will see seventy conferences on the topic of memory, including 'Family Ties: Recollection and Representation'; 'Shakespeare and Memory'; 'Archeologies of the Future: Tracing Memories/Imaging Spaces'; 'International Conference on New Media, Memories and Histories'. Books in this area abound too, with titles such as *Memory: The Key to Consciousness*, *Memory: Histories, Theories, Debates*, and any number of blurbs that refer to "a burgeoning field of study" and "a new and exciting area of research".

In the context of this explosion of scholarly interest, the Department of English Studies at Unisa embarked on a departmental research project into "Literature and Memory". Some of the activities associated with this project included: A series of departmental colloquia and a mini-symposium where five-minute position papers were presented. The present conference is one of the two crowning events of the project. It will be followed by a special issue of the accredited departmental journal, *Scrutiny2: Issues in English Studies in Southern Africa*, on the Theme of "Memory: Impressions, Expressions, Reflections", which will be published in the second half of 2012.

Delegates who wish to revise their conference papers for consideration for publication in *Scrutiny2*, which is accredited by the Department of Education, should submit them electronically by Monday, 30 April to:

Deirdre Byrne
Editor: *Scrutiny2: Issues in English Studies in Southern Africa*
byrnedc@unisa.ac.za

Or via the journal's ScholarOne manuscript website:
<http://mc.manuscriptcentral.com/rscr>
All manuscripts will be double blind reviewed.



KEYNOTE SPEAKERS

Keynote Speakers

Griselda Pollock

Leeds University

Deadly Objects and Dangerous Confessions: The Unwritable Trauma of Sarah Kofman's Father's Pen

Abstract: My lecture will focus on a slim memoir published by French philosopher Sarah Kofman about her childhood as a hidden Jewish child in Paris during World War II. It opens with a single line: All that remains to me of him is his pen. This pen, her father's, constrains her to write of what she can only designate with the word *ça*: *it, id, this, that*. What lies behind this word that once written, or even encountered through oblique writing of all except *ça*, rendered the writer's life unliveable? Can the encounter with the traumatic past resurrected as memory become deadly? What are the conditions for literature or art to be a transport station of trauma that leads to transformation and life?

Biography

Griselda Pollock is a South African-born feminist art historian. She is perhaps best-known for her groundbreaking work on feminist art history in her book, *Vision and Difference: Feminism, Femininity and Histories of Art* (Routledge, 1988). More recently, she has collaborated with Catherine de Zegher to edit the 2011 volume, *Bracha L. Ettinger: Art as Compassion*. She is the Director of the Centre for Cultural Analysis, Theory and History (CentreCATH), and Professor of Social and Critical Histories of Art at the University of Leeds.

William Franke

Vanderbilt University

The Art of Memory or the Forgetting of Art? The Visionary Moment in Dante and Blanchot

Abstract: Dante's *Commedia* is frequently taken as a paradigmatic realisation of the *ars memoriae* elaborated in ancient rhetoric, according to which the contents of memory were cast into images ranged mentally in a familiar and visualisable space. The *Commedia* consists of memory contents deposited as images in an organised array of places (topoi). The meticulously articulated divisions and subdivisions of the landscapes of *Inferno* and *Purgatorio*, as well as the hierarchically ordered planetary spheres and stellar spaces of the *Paradiso*, offer grids of exactly the kind necessary for the practice of the traditional art of memory developed in the theoretical treatises of the rhetorical tradition passing through Cicero and Quintilian to Saint Augustine. Yet the climax of Dante's poem comes rather in a moment of Forgetting ("oblio") in which, paradoxically, the vision of God is achieved. Forgetting turns out to reveal the deeper source of our life and being by reaching beyond cultural memory and all its artificial constructions. Blanchot's provocative reflections on memory and forgetting are plumbed in order to illuminate this enigmatic reversal.

Biography

William Franke is a well-known literary historian and linguist. He is the author of *Poetry and Apocalypse: Theological Disclosures of Poetic Language* (Stanford: Stanford University Press: 2009) as well as numerous articles focusing on the interdisciplinary intersection of religion and literature. He is professor of Comparative Literature, Italian and Religious Studies at Vanderbilt University in Nashville, Tennessee.

Alan Weinberg

English Studies, Unisa

Freedom from the Stranglehold of Time: Shelley's Visionary Prospectus in *Queen Mab*

Abstract: Among the most original yet underestimated poems in English literature, *Queen Mab* is known for its scathing critique of monarchy, commerce and religion. What is less appreciated is its broad visionary prospectus, within which the past and present are weighed against the future. Time past is the reservoir of blind custom, of institutionalised error, which precludes human progress: The future is the domain of imaginative potential, wherein what might be – what is conceivable – becomes what can be – what is really possible. The future society arises or is born out of the entrenched self-serving beliefs of preceding generations, frees itself from the histories of failure and disgrace. It is that unforgetting – the scanning, remembering and honest recording of human folly as a necessary act of self-recognition – as undertaken by the subversive Fairy Queen Mab on behalf of the child, lanthe – that (it is proposed) gives impetus to the young Shelley's emancipatory vision.

Biography

Alan Weinberg is Unisa's top-rated researcher with the National Research Foundation, having achieved an A2 rating in his recent application. He is an internationally renowned Shelley scholar, who has published numerous articles as well as two books, *Shelley's Italian Experience* (Macmillan 1991) and the edited double-volume *The Unfamiliar Shelley* (with Timothy Webb, Ashgate, 2009). He is presently retired from Unisa's Department of English Studies but continues to be actively involved in research on Shelley.

Conference Highlights:

- 28 March:** 17:30 - 20:00: Cocktail dinner and jazz concert (Dr Miriam Makeba Auditorium)
- 29 March:** 18:30 - 21:00: Screening of *Memento* (Dr Miriam Makeba Auditorium)
- 30 March:** 18:30 - 21:00: Conference dinner (Dr Miriam Makeba Auditorium Foyer)
- 31 March:** 10:00 - 13:30: Cultural/historical tour (Pretoria)

CONFERENCE PROGRAMME

Conference Programme

Wednesday, 28 March 2012			
TIME	VENUE	ACTIVITY	SPEAKERS AND TOPICS
08:00 - 09:00	Dr Miriam Makeba Auditorium Foyer	Welcome and Registration	
09:00 - 09:30	Dr Miriam Makeba Auditorium	Opening: Prof M Setati (VP: Research and Innovation), Prof RMH Moeketsi (Deputy Executive Dean: CHS) and Prof M Minishi-Majanja (Director: School of Arts)	
09:30 - 10:30	Dr Miriam Makeba Auditorium	Keynote Address CHAIR: Deirdre Byrne	Prof Griselda Pollock (Leeds University): Deadly Objects and Dangerous Confessions: The Unwritable Trauma of Sarah Kofman's Father's Pen
10:30 - 11:00	Dr Miriam Makeba Auditorium Foyer	Tea and Coffee	
11:00 - 12:30	Dr Miriam Makeba Auditorium	Session A: South African Studies CHAIR: Lesibana Rafapa	Rodwell Makombe: Memory as a Weapon Against Physical and Cultural Displacement: Athol Fugard's <i>Boesman and Lena</i> Sira Dambe: Barbarians at the Gates: Reception, Memory and JM Coetzee John Lambert: "A Time to Remember and a Time to Forget": White English-speaking South Africans: Memory, Remembrance and Amnesia
11:00 - 12:30	Seminar Room 5-94 (Theo van Wijk)	Session B: British Writing CHAIR: Ivan Rabinowitz	Verna Brown: Revisiting the Autobiographical Memory in <i>The Remains of the Day</i> Karen Batley: Contested Spaces: The Vietnam Veterans' Memorial and Freedom Park Zita Farkas: The Role of Memory in Jeanette Winterson's and Jackie Kay's Autobiographies
11:00 - 12:30	Seminar Room 5-178 (Theo van Wijk)	Session C: Religion, Folklore and Myth CHAIR: Eileen Donaldson	Jakob Urbaniak: Religion as Memory – Memory as Religion Audrey Robitailié: Fairy Memories: The Changeling Motif in Carlo Gébler's, Colum McCann's and Keith Donohue's Works Garth Mason: Memory as Metaphor

TIME	VENUE	ACTIVITY	SPEAKERS AND TOPICS
12:30 - 13:30	Dr Miriam Makeba Auditorium Foyer	Lunch	
13:30 - 15:30	Dr Miriam Makeba Auditorium	Session A: British Writing CHAIR: Jessica Murray	Allyson Kreuter: City and Landscape of Remembering: The Visual Textual Palimpsest of Alexandria in Lawrence Durrell's <i>Justine</i> and <i>Balthazar</i> Greg Graham-Smith: Sexuality and the Multicursal Maze in Alan Hollinghurst's <i>The Stranger's Child</i> Julie Pridmore: Romantic Nostalgia? Memory, Modernity and JRR Tolkien's <i>Sylvan Quest</i>
13:30 - 15:30	Seminar Room 5-94 (Theo van Wijk)	Session B: Trauma Studies CHAIR: Deirdre Byrne	Tatjana Pavlov-West: Traumatic Memories and the Loss of Language in Jonathan Safran Foer's <i>Extremely Loud and Incredibly Close</i> and Gail Jones' <i>Sorry</i> Felicity Horne: Memory as Therapy: The Healing Power of Narrative Johann Opperman: <i>Felix in Exile</i> – "I was Interested in Recording the People" Mzukisi Lento: Memory of Space and Space of Memory in Selected Black Literature in America
15:30 - 16:00	Dr Miriam Makeba Auditorium Foyer	Tea and Coffee	
17:30 - 20:00	Dr Miriam Makeba Auditorium	Cocktail Dinner and Jazz Concert	

Thursday, 29 March 2012			
TIME	VENUE	ACTIVITY	SPEAKERS AND TOPICS
08:00 - 09:00	Dr Miriam Makeba Auditorium Foyer	Welcome and Registration	
09:00 - 10:00	Dr Miriam Makeba Auditorium	Keynote Address CHAIR: Sira Dambe	William Franke (Vanderbilt University, USA): Memory and the Art of Forgetting: The Visionary Moment in Dante and Blanchot
10:00 - 10:30	Dr Miriam Makeba Auditorium	Tea and Coffee	
10:30 - 12:30	Dr Miriam Makeba Auditorium	Session A: Interdisciplinary Perspectives CHAIR: Alan Weinberg	Ivan Rabinowitz : Towards the Representation of Chronic Déjà Vu: A Neuro-Narratological Excursus Cornel du Toit : A Neuroscientific View on Ontology: Virtual Memory as Basis for the Construction of the Stories we Live in Nicholas Meihuizen : The Negotiation with Memory in Martin Amis Chung-Hsiung Lai : Spectrohistory: The Haunting Histories of the Other
10:30 - 12:30	Seminar Room 5-94 (Theo van Wijk)	Session B: Gender CHAIR: Leandra Koenig-Visagie	Elizabeth Olaoye : The Aesthetics of Paradoxical Nostalgia in the Writings of Two Women of African Descent Isolde de Villiers, Karin van Marle and Eunette Beukes : Memory, Space and Gender: Reimagining the Law Jessica Murray : Memorialising a Woman in the National Imaginary: A Gendered Exploration of Lady Anne Barnard's Textual Legacy
12:30 - 13:30	Dr Miriam Makeba Auditorium Foyer	Lunch	
13:30 - 15:00	Dr Miriam Makeba Auditorium	Session A: South African Studies CHAIR: Alfred Musvoto	Kgomotso Masemola : Memic Topologies of the Literary Space: The Transnational Diaphora of Autobiographical Writing and its Transcultural Aporias David Medalie : "Remembering my Childhood Under Apartheid with Fondness": The Memoirs of Jacob Dlamini and Chris van Wyk Sope Maithufi : The Quotidian, Narration and the Family in Farida Karodia's Stories

TIME	VENUE	ACTIVITY	SPEAKERS AND TOPICS
13:30 - 15:00	Seminar Room 5-178 (Theo van Wijk)	Session B: Speculative Fiction CHAIR: Pinky Makoe	Joha-Mari Kück : Memory of the Unspeakable, Improper and Disallowed: Troubled Memories in Erikson's Fantasy Deirdre Byrne and David Levey : Memory as Refraction and Distortion in Recent Science Fiction Eileen Donaldson : Resetting the Clockocracy: Memory and Time in Joanna Russ's <i>The Adventures of Alyx</i> Janice Robertson : The Power of the Pensieve: Personal and Surrogate Memory in the <i>Harry Potter</i> Novels
15:00 - 15:30	Dr Miriam Makeba Auditorium Foyer	Tea and Coffee	
15:30 - 17:00	Seminar Room 5-94 (Theo van Wijk)	Session A: Trauma CHAIR: Marinus van Niekerk	Angham Abdullah : Stray Butterflies in Search of a Haven: The Trauma of War in Iraqi Women's Narratives Bonnie Kneen : Memories of 9/11 in Writing for Teenagers: <i>Sidekick</i> and the <i>Meg's Diary Blog</i> Russell West : Narrating the Traumatic Past: The Truth and Reconciliation Commission and the Royal Commission on Indigenous Child Removal: A South African-Australian Comparison
15:30 - 17:00	Seminar Room 5-178 (Theo van Wijk)	Session B: The Uses of Memory CHAIR: Fetson Kalua	Mampaka L Mojapelo : Storytelling and Meaning Reconstruction: An Account from Autobiographic Memory Mathew Blatchford : "Who Controls the Present Controls the Past": The Purposive Refashioning of South African Memory Benjamin Ohwovoriole : The Politics of a Mask in Ousmane Sembene's <i>La Noire</i>
18:30 - 21:00	Dr Miriam Makeba Auditorium	Screening: <i>Memento</i> *	

**Memento* (2000) stars Guy Pearce and Carrie-Anne Moss. It tells the story of Leonard Shelby (Guy Pearce), suffering from short-term memory loss, who uses notes and tattoos to hunt for the man he thinks killed his wife. The main character's ability to make new memories is damaged when he is struck in the head while confronting two people who are attacking his wife at their home in the middle of the night. Leonard kills one of the attackers during the attack and one of the last things Leonard remembers is his wife dying. Leonard then devotes his life to finding and killing the second attacker.

REFRESHMENTS WILL NOT BE SERVED DURING THE SCREENING OF MEMENTO.

Friday, 30 March 2012			
TIME	VENUE	ACTIVITY	SPEAKERS AND TOPICS
09:00 - 10:00	Dr Miriam Makeba Auditorium	Keynote Address CHAIR: Allyson Kreuter	Alan Weinberg (English Studies, Unisa): Freedom from the Stranglehold of Time: Shelley's Visionary Prospectus in <i>Queen Mab</i>
10:00 - 10:30	Dr Miriam Makeba Auditorium Foyer	Tea and Coffee	
10:30 - 12:30	Dr Miriam Makeba Auditorium	Session A: African Fiction CHAIR: David Levey	Hazel Ngoshi: When the Visual and the Textual Collide: Photographic Images and Acts of Memory in Zimbabwean Autobiography Ngonidzashe Muwonwa and Kelvin Chikonzo: Politics of Memory and Imagined Identities: The Intersection of Television and Nationhood in Zimbabwe Christopher Ouma: Popular Cultural Memory in Chris Abani's <i>Graceland</i>
10:30 - 12:30	Seminar Room 9-94 (Theo van Wijk)	Session B: Recuperation of Marginalised Memory CHAIR: Deirdre Byrne	Rizwana Latha: Multiple Marginalisations: Memories of Self and Society in <i>Belly of the Atlantic</i> by Fatou Diome Tasiyana Javangwe: Sexed Out of the Nation: Memorialising Women's Subjectivity in Rhodesian/Zimbabwean Nationalist Politics in Fay Chung's <i>Re-Living the Second Chimurenga</i> (2006) and Judith Todd's <i>Through the Darkness</i> (2007) Gaironisa Paleker: Between Memory and History: Representations of History and Traumatic Memory in the Film <i>Sometimes in April</i> (2006) Jane Starfield: Memory of Things Past and Recent: Modiri Molema's Letters Home to Mafikeng
10:30 - 12:30	Seminar Room 10-94 (Theo van Wijk)	Session C: South African Studies CHAIR: Sira Dambe	David Lloyd: Memory and the Palliation of the Present in Zakes Mda's <i>Cion</i> Fetson Kalua: Interrogating Memory in Antjie Krog's <i>Country of my Skull</i> Tlhalo Radithalo: Chester Williams and Post-Apartheid South Africa: Contesting "Maps of Englishness" Marzia Milazzo: "Back in the Days of...": The Politics of Memory and Forgetting in Contemporary Young Black South African Fiction
12:30 - 13:30	Dr Miriam Makeba Auditorium Foyer	Lunch	

TIME	VENUE	ACTIVITY	SPEAKERS AND TOPICS
13:30 - 15:30	Dr Miriam Makeba Auditorium	Plenary Session: Visual Art, Popular Culture and Music CHAIR: Ivan Rabinowitz	George King: Expressions and Reflections of Memory in the Music of Michael Tippett (1905-1997) Marc DUBY: <i>The Consul at Sunset:</i> Lowry, Bruce, and the Mexican Imaginary Emma Willemse: How to Remember a Home: Tracing Comparative Lines in the Artworks of Rachel Whiteread, Cornelia Parker and Emma Willemse Jeanne-Marie Viljoen: Representing the Self to the Self: The Life of Memory in <i>Waltz with Bashir</i>
15:30 - 16:00	Dr Miriam Makeba Auditorium	Closing	Ivan Rabinowitz
16:00 - 16:30	Dr Miriam Makeba Auditorium Foyer	Tea and Coffee	
17:30 - 20:30	Dr Miriam Makeba Auditorium Foyer	Conference Dinner	

SATURDAY, 31 MARCH

TOUR: 10:00 - 13:30

Prof Ivan Rabinowitz will conduct a tour of three of the cultural highlights of Pretoria (Melrose House, Freedom Park and the Voortrekker Monument).

NB: Admission fees to the sites, and lunch at the Voortrekker Monument Restaurant at the end of the tour, are for your own account.

All delegates who wish to attend must meet on the steps of the Theo van Wijk Building at 09:30. If you want to attend the tour, please make sure you give your name to **Jessica Murray** or **Eileen Donaldson** before 10:00 on Friday, 30 March.



Abstracts

Angham Abdullah

York University, UK

Stray Butterflies in Search of a Haven: The Trauma of War in Iraqi Women's Narratives

My paper explores how memory of traumatic war experiences is addressed in fiction, and the role war fiction plays as a registry of history. I am particularly concerned with war fiction written by Iraqi women writers during the three decades of wars, sanctions and occupation Iraq has experienced for the last thirty years of its political history. I offer readings of a significant novel from each of the three different periods of war: The Iraqi-Iranian war of the 1980s, the Gulf war of the 1990s and the fall of the Saddam's regime in 2003 and the US occupation. I assess how the authors of these works represent the trauma of war and suggest that in writing war, these Iraqi women challenge attempts to marginalise women as outside of the war experience. This paper sheds light on the ways Iraqi novelists are testifying to the devastation and the agony they have witnessed over the three decades of war and bloodshed. I seek to show the gendered nature of the fictional testimonies of women characters in these novels. The women characters portrayed in the novels I talk about are traumatised and have witnessed loss and death on different levels. Yet, they are looked at as survivors of the war trauma. Thus, they have, according to Derrida, been through an "unexperienced experience" of death in that they faced the real trauma and agony of death and managed to survive to face a bitter reality of a life full of agonies. In other words, their survival is a form of a constant death in life.

Karen Batley

English Studies, Unisa

The Healing Power of Acknowledged Memory: The Meaning of War Memorials, the Vietnam Veterans' Memorial and the Case of South Africa

Like the American war in Vietnam, South Africa's war on the South West African Border and in Angola was always controversial. The American veterans of the Vietnamese war came back to a mixture of either total public indifference or disapproval, often vindictive. The survivors put away their uniforms, hid away their medals and tried to get on with their lives if possible. Much the same can be said in general of the survivors who returned from Angola to South Africa. The comparison probably ends here. The American veterans, entirely on their own initiative and funding, refused to allow the war and those who had died to conveniently pass from memory. Conceived poetically as "a gash in the ground" from which would grow the unique black granite wall that now will keep every single soldier who died in Vietnam permanently present in the public memory, it has brought healing to the personal memories of countless veterans and could almost be said to have brought some kind of reconciliation within the public memory. The case of South Africa differs. Certainly the troops came home and put away their medals and uniforms. There were memories a-plenty, but over the 20 years or since they left Angola, the memories of people and events have become buried deep, to remain private or to be shared only with others who were "there". There is no national memorial whereby their valour and sacrifice can be remembered. There is a national memorial, to be sure, in Freedom Park, Pretoria. It is not in their memory, but in memory of all the others who have died in the service of the country during all its wars. Even foreign troops, the Cubans, are remembered in Freedom Park. The omission of the dead in Angola and on the border from this memorial must leave a "gash" in the ground of the South African memory.

Brian Bebbington

Literary, Rhetorical, and Dialogical Memory in Sylvia Plath's Ariel Poems: An Application of Cognitive Poetics

The paper investigates three types of memory identified in Sylvia Plath's last book of poetry. The concept of dialogical memory is based on the work of the Russian Marxist literary critic Mikhail Bakhtin: Memory is conceived as a concatenation of voices operating simultaneously ("vertically") and sequentially ("horizontally") in both writing and reading poetry. The concept of rhetorical memory is based on Francis Bacon's characterisation of rhetoric as the custodian of memory. In the present study, memory is considered as a mode of experiential knowledge the guardianship of which allows anti-Wordsworthian and non-tranquil reconstructions. Literary memory is the articulation of dialogical and rhetorical memory through images and other devices taken at least equally from the poet's and reader's contact with various forms of culture, such as painting, movies, literature, and philosophy considered non-formally.

Mathew Blatchford

English Studies, University of Fort Hare

Palimpsest: Discursively Refashioning Political Memory in the Service of Mythology

Political action requires memory. A policy must be judged by the efficacy of similar policies in the past. An actor's credibility can be assessed by a comparison between pledges made and practice performed. If one cannot judge policy or assess credibility, the political process becomes meaningless. Judging by recent examples, political memory in South Africa, in official discourse, is considered fungible, with historical events erased or altered to suit contemporary convenience. (There are several possible reasons for this development, which may be traced back to the Mandela and Mbeki eras and to the foundational myths of white liberalism and nationalism, but appear to have become politically dominant only in the era of Zuma.) The totalitarian nightmares of Koestler and Orwell (which reflected the real "thought control" of Stalinism and Nazi-ism) thus appear to have been resurrected in democratic South Africa. If this is indeed the case, South Africa cannot be considered a democracy.

Verna Brown

English Studies, Unisa

Reconstructing the Autobiographical Memory in *The Remains of the Day*

In Kazuo Ishiguro's probing novel, *The Remains of the Day*, Mr Stevens, impeccable butler of Darlington Hall, confronts years of denial and memory distortion to forge his painful self-narrative. His lifelong evacuation of identity has reduced him to a factotum – a function of the expectation of others. In looking back he feels compelled to detach the threads of self-deception from reality in the tangled web of his fragmentary memories. As unreliable narration gives place to authentic voice, he acknowledges the "sad waste" of his misplaced loyalty and improbable happiness to come.

Deirdre Byrne and David Levey

Memory as Refraction and Distortion in Recent Science Fiction

Science fiction is frequently, and incorrectly, thought of as the literature of escapism, bearing little or no correlation to “real life”. In contrast to this view, we want to present representations of memory in recent science fiction short stories by Vandana Singh and Kathleen Anne Goonan (such as “Oblivion: A Journey” by Vandana Singh and “Memory Dog” by Kathleen Anne Goonan) as reflections of current thinking about the role of memory as a mirror, albeit distorted and frequently fragmented, of identity in the twenty-first century. We argue, further, that science fiction offers writers the uniquely generic opportunity for nostalgic reflection on the past and, at the same time, considerations of the complexities of shaping identity through technological and discursive refractions.

Sira Dambe

Department of English Studies, Unisa

Barbarians at the Gates: Reception, Memory and JM Coetzee

I am interested in exploring the moral landscape across which reception and memory meet and disintegrate into each other in one of JM Coetzee’s early novels, *Waiting for the Barbarians*. The distinguishing feature of this landscape, which alternately signifies hope and despair, nobility and shame, is the barbarian, the invisible outsider, whose imminent, yet perpetually delayed, appearance divests brutal power of its driving force and invests weakness with the will to resist.

I suggest that in order to better comprehend the importance of this barbarian’s ever-present absence, we should take a close look at some texts, which, clearly, Coetzee has sought to receive and memorialise into his own. As in each of these texts, memory of the past sustains Coetzee’s protagonist into a projected future, whose existence may be assured and validated only by the presence of the outsider. We discern an elision of literary ancestry coupled with an affirmation of this ancestry: A writer grappling with the difficult task of subsuming and yet transforming important insights, seeking to affirm the importance of textual and human memory and yet subverting it at its core, straining towards something quite different. Literary reception and memory, which we might consider almost synonymous, are placed here in constant tension, a discordant unison. If my analysis is justified, we have to ask why. In my paper, I suggest that in *Waiting for the Barbarians* Coetzee attempts both to clearly affirm allegiance to his predecessors’ insights and to claim new ground in his representation of resistance to absolute power.

Isolde de Villiers, Karin van Marle and Eunette Beukes

University of Pretoria

Memory, Space and Gender: Reimagining the Law

In post-apartheid South Africa one can hardly separate law, memory and space. Within legal discourse, these memories and spaces are also gendered. Legal bodies, such as the Constitutional Court and the Truth and Reconciliation Commission, engage with memory and space in a very specific and, the paper will argue, gendered way. In order to question these modes of engagement the paper investigates the relationship between law, memory, space and gender by posing the following questions:

- What does legal memory (imagination) entail and how does it affect gender?
- What is the role of law in the creation of gendered spaces?

The aim of this paper is to challenge the public-private sphere dichotomy in these gendered spaces. The presenters tentatively reflect on how the re-imagination and re-remembering of law can bring about the possibility of a liminal space at the limits of these spheres.

Eileen Donaldson

English Studies, Unisa

Resetting the Clockocracy: Memory and Time in Joanna Russ’s *The Adventures of Alyx*

During the second wave, feminists argued that time is not neutral but one of the mechanisms used by patriarchal cultures to subjugate women. Their argument was that linear time, associated with the male-dominated public domain of science, commerce and production, disempowered women. The re-evaluation of the position of women in linear time and the second wave cultural feminist proposal of an alternative women’s time that valorises women’s experiences would lead to a wholesale reappraisal of temporal consciousness in both feminist theory and feminist literature. One of the narrative strategies used by feminist authors during this period is the intrusion of memory into linear narrative (and linear time); this intrusion of memory subverts the authority of patrilinear time and authorises the experience of the female character in question. Joanna Russ’s *Alyx* defies patrilinear control of her narrative, remembering and re-remembering her story, claiming agency and actively challenging patriarchal ideology.

Cornel du Toit

Research Institute for Theology and Religion, Unisa

A Neuroscientific View on Ontology: Virtual Memory as Basis for the Construction of the Stories We Live in

Proust said: “We remember the present while reliving the past”. If I don’t remember the eternal now in which I live, therefore, I will not have a past to live in. Now is a passing moment, over as soon as it happens. To grasp all the serial nows that make up my life, I fall back on memory. It would therefore be more correct to say that we live virtually in our memories rather than now (in reality). Ontologically that makes the contents of the mind purely virtual. It makes time, my time, my life virtual. *My time* only becomes real in my memory when I reflect on it and retrospectively reconstruct and experience its events. Literature, like memory, is a way of salvaging the past by making use of these evolutionary rooted mechanisms.

Marc Duby

Department of Art History, Visual Arts and Musicology, Unisa

The Consul at Sunset: Lowry, Bruce, and the Mexican Imaginary

In this paper, I examine some connections between Malcolm Lowry’s novel *Under the Volcano* and Jack Bruce’s 1971 song *The Consul at Sunset*. Pete Brown’s lyrics for the song follow:

The Consul at Sunset (Music Jack Bruce, lyrics Pete Brown)

When he walks from the consul at sunset
Barely remembers his name
Walk is a little unsteady, sadly
But he knows most of all that he’s living beneath the volcano
Won’t be so many more days
Isn’t much time and it’s gathering darkness, my friend

He’s been going too far in his drinking
Running a little too fast
Eyelids becoming so heavy, sadly
But he tries not to sleep while he’s living beneath the volcano
Won’t be so many more days
Isn’t much time and it’s gathering darkness, my friend

Though the fireflies laugh in the dusklight
It’s the Festival of Death
Crowd is all laughter, it’s hollow, sadly
They may kill death tonight, but they still live beneath the volcano
Won’t be so many more days
Isn’t much time and it’s gathering darkness, my friend.

Forming the backdrop and sense of foreboding common to the novel and the song, the Mexican festival Día de los Muertos (Day of the Dead) is concerned with the remembrance of departed ancestors and sets the sense for the denouement of the novel.

I briefly sketch the plot of the novel to begin, examining among other things the pathological state of the protagonist Geoffrey Firmin (the Consul) who is virtually always in a condition of deep drunkenness. His state of being of near-hallucination lends a peculiarly dream-like quality to some of his soliloquies. Using a semiotic approach along the lines of Philip Tagg’s famous deconstruction of Abba’s *Fernando*, I identify some similarly programmatic “Mexican” elements (as part of the Mexican imaginary) in Bruce’s arrangement with the aim of exploring the interrelationship between music and lyrics and how these elements work together to form an interpretative lens through which to (re-)view the novel that inspired the song.

Zita Farkas

Postdoctoral Researcher, Umeå University, Sweden

The Role of Memory in Jeanette Winterson's and Jackie Kay's Autobiographies

Jackie Kay (2010) and Jeanette Winterson (2011) have recently published their autobiographies focusing on the story of their adoption. Both writers' have explored this experience in their previous work. Winterson's first book *Oranges Are Not the Only Fruit* (1985) tells the story of a young girl named Jeanette adopted by working-class evangelists while in 1991 Kay published a selection of poems entitled *Adoption Papers*.

However, both writers feel the necessity to "turn and walk back up the road to their past in search of themselves" (Kay 2011: 47) once again. Their walk back is paved by memories of their childhood. They also encounter the lack of memory created by their absent biological parents. This lack sometimes can be filled in by imagination.

According to Kate Douglas (2010), "memory drives autobiography, and in turn, autobiographies influence perceptions of the ways in which memory functions" (pg. 2). In my paper, I shall analyse this connection between memory and autobiography in Winterson's *Why Be Happy When You Could Be Normal?* and Kay's *Red Dust Road*. I explore how memory structures the narrative of their childhood and adoption, and the effect this structuring can have upon the "I" in search of herself.

Greg Graham-Smith

Department of English Studies, Unisa

Sexuality and the Multicursal Maze in Alan Hollinghurst's *The Stranger's Child*

Taking its cue from the photograph on the dust-jacket of Alan Hollinghurst's latest novel, *The Stranger's Child*, this paper aims to explore the maze as metaphor for the novel's complex meditation on sexuality and its imbrication with the instability of memory and the unstable narrative trope of concealment and revelation, elegy and erasure. The multicursal, as opposed to the unicursal, maze is one where choice, and therefore a wrong turn, is possible. Having its origins in the work of Ovid, Plutarch and Virgil and, in contemporary culture, functioning as a spatial metaphor for the Internet and computer games, in *The Stranger's Child*, the maze may be investigated as a suggestive symbol for gayness as, paradoxically, the absent centre of the text, one which imbues the novel with a particular vein of melancholy, where gay sexual choice is freighted with a perilous "false" turning and a seemingly unattainable centre, compelled into self-dissimulation and "fictiveness" under the pressure of hegemonic society.

Felicity Horne

Department of English Studies, Unisa

Memory as Therapy: The Healing Power of Narrative

"Memory work" refers to a form of therapy used to mitigate the pain of trauma, illness, loss, dying and death. Building on the cathartic method or talking cure as developed by Freud, in which forgotten memories were recalled and linked to present anxieties, modern memory work includes the activities of drawing body-maps, and telling or writing narratives. Memory work highlights the importance of recounting traumatic events and telling life stories, and is shown to have both physical and psychological benefits. It has been incorporated into a wide range of therapeutic contexts. Most recently, memory work in the form of narrative therapy has been effectively used in the treatment and care of the AIDS-ill. This paper uses the "Bambanani" programme in Khayalitsha, Cape Town, to demonstrate how, for a group of HIV-positive women, the activities of body-mapping and constructing narratives helped to transform stories of struggle and despair into ones of healing and hope.

Tasiyana D Javangwe

Department of English and Communication, Midlands State University, Zimbabwe

Sexed Out of the Nation: Memorialising Women's Subjectivity in Rhodesian/Zimbabwean Nationalist Politics in Fay Chung's *Re-Living the Second Chimurenga* (2006) and Judith Todd's *Through the Darkness* (2007)

The symbolic overlap between identity categories of "nation" and "woman" promise to place women at the centre of the nation-building project. Women are often depicted as the embodiment of the nation, representing its virtue, character and reproductiveness, with the nation itself being referred to as a "she". However, deep-seated contradictions inherent in formation processes of nation show that spaces within it are tightly and often violently contested, and that women are invariably relegated to the category of the historically subordinated. The thrust of this paper is to argue that women's life narratives that attempt a reconstruction of women's experiences in the context of nationalistic politics in Rhodesia/Zimbabwe reveal the physical molestation and cultural erasure of women from the

nation space. Analysing Fay Chung's *Re-living the Second Chimurenga* and Judith Todd's *Through the Darkness*, it will be argued that both Rhodesian and Zimbabwean nationalisms targeted the female body to enforce conformity with the male imagined national character. Where the women's consciousness is deemed at variance with such imaginations, punishment is exacted in the form of physical rape and other forms of humiliation that only women can be subjected to. Men thus appropriate the centre space of the nation, strategically positioning themselves as the defenders of the nation from the possible contamination that is associated with women. Through metaphors of rape, phallic conquest and physical molestation, it will be argued that these two women's life narratives present instances of how women are "sexed" out of the nation. The process of narration itself, with the inherent contradictions embedded in its reliance on memory and the privileging personal agendas, complicates the way the identity categories of nation and woman are conceived in these works.

Fetson Kalua

Department of English Studies, Unisa

Interrogating Memory in Antjie Krog's *Country of my Skull*

Antjie Krog's *Country of my Skull* is a work of reportage that bears witness to South Africa's traumatic past as revealed by and rendered through personal recollections of those people who took oath, testified and gave full disclosure (before the then newly constituted Truth and Reconciliation Commission) about their involvement in the gross and systemic violations of apartheid. At the same time, the text puts to the test the relationship between memory (as the agent of truth) and truth-telling, considering that most of the testimonies and confessions were based on what people remembered. This paper uses Freud's idea of the Unconscious – often seen as the seat of memory – to explore various identity constructions that are rendered visible in Antjie Krog's text.

George King

Department of Art History, Visual Arts and Musicology, Unisa

Expressions and Reflections of Memory in the Music of Michael Tippett (1905-1997)

The music of British composer Sir Michael Tippett owes some of its remarkable originality to his use of forgotten techniques from composers of the rhetorical tradition (the Tudors, Henry Purcell and Claudio Monteverdi) – this at a time when their music was largely unknown – while also enlisting memories from his own experience of more contemporary (and sometimes exotic) sounds. Tippett subscribed to TS Eliot's view that while the old affects the new, the "really new" also affects the old, altering our apprehension of the past. In this paper I explore some of the ways in which Tippett expressed and reflected these memories from the distant as well as the more recent past. The result was a distinctively personal idiom embodying a rich fusion of disparate elements within an unmistakably twentieth-century idiom, creating new sonic contexts and influencing our own perception and memory of the past.

Bonnie Kneen

University of Pretoria

Memories of 9/11 in Writing for Teenagers: *Sidekick* and the *Meg's Diary Blog*

This paper examines memories of 9/11 in two markedly different texts marketed to adolescent readers: A blog post on author Meg Cabot's website, and a scene in a novel, Adeline Radloff's *Sidekick*. Cabot recounts her own memories; the memories of Radloff's heroine, Katie, are fictional. Cabot was in New York on the day, able to see the first tower burning from her flat window; Katie was in Cape Town, where her superhero boss's attempt to help the victims failed because of his inability to get to New York. Cabot is an adult recalling adult memories; Katie is seventeen in the novel, and was a child in 2001. In examining these two different representations of memory – "real" and fictional, geographically near and geographically distant, adult and child/adolescent – the paper explores questions of agency, power and hope/hopelessness, and considers the ways in which each text represents personal involvement in the events remembered.

Allyson Kreuter

Department of English Studies, Unisa

City and Landscape of Remembering: The Visual Textual Palimpsest of Alexandria in Lawrence Durrell's *Justine and Balthazar*

A palimpsest is a parchment or document upon which a layering of texts occurs, where the original text is imperfectly erased and over which a new text is written, but ghostly traces of the first text remain. Lawrence Durrell's

The Alexandria Quartet is a tetralogy, which explores the multi-perspectival nature of truth and reality. Using the first two novels, *Justine and Balthazar*, this paper will briefly explore the palimpsestic surface traces of Alexandria and her surrounding landscape as they are recalled through memory, the inscription of which is many-coloured, prismatic, intangible and unstable. In discussing how the narrator in both novels reconstructs the landscape and city of Alexandria, the paper will reveal how recall of the past textually maps the city and its landscape through the use of jewel-like metaphoric and painterly imagery, within the palimpsest of this memory narrative.

Joha-Mari Kück

Department of English, University of Johannesburg

Memory of the Unspeakable, Improper and Disallowed: Troubled Memories in Erikson's *Fantasy*

In Steven Erikson's ten-book fantasy epic series, *The Malazan Book of the Fallen*, the author interrogates prevailing ideological representations of history, and explores the function of history as narrative, and whether narration is an adequate means of recording history. Through the use of the Imperial Historian, Duiker, Erikson follows the tale of Coltaine of the Crow Clan and the Malazan Seventh under his command. Tasked with a dangerous four-hundred league journey across hostile territory, Coltaine must face up to the challenges of commanding twenty-thousand non-combatants resistant to his leadership. Duiker – in turn – is tasked with the historical recording of the journey from Hissar to Aren.

Throughout the series, readers are introduced to Icarium, a long-lived half-blood Jaghut who is known as the Lifestealer. Icarium journeys through the world in an attempt to recall a past which is continually repressed, and his companion, Mappo Trell, aids in the repression of his memory for the good of his friend.

My paper will explore the way in which Erikson utilises both Icarium and Duiker act as purveyors and receptacles of suppressed and ideologically and/or personally dangerous memories.

Chung-Hsiung Lai

Department of Foreign Languages and Literature, National Cheng-Kung University, Taiwan

Spectrohistory: The Haunting Histories of the Other

The re-turning phenomenon of the repressed past (the histories as collective memories of woman, the colonised, holocaust, the subaltern, black and so forth) as *imminence* in the postmodern/postcolonial era indicates the haunting of the discursive spectres cloaked in the crisis of historicity; the demand of *justice* for the unsaid histories. This ethico-political haunting phenomenon of history signifies what I coin *spectrohistory*. In this paper, I will present a detailed account of my idea of *spectrohistory*. I will attempt to look at in what genealogical tradition it is to be understood, why it is always already antecedent to ontology and exterior to totality. By exploring this meta-genealogical sphere of spectrohistory, I hope to demonstrate that history is both *constructed* and *disrupted* by human reason: An irreducible questioning structure as a *para-dox*.

John Lambert

Research Directorate, Unisa

"A Time to Remember and a Time to Forget": White English-speaking South Africans: Memory, Remembrance and Amnesia

This paper investigates memory in the context of the evolution of a British or white English-speaking South African identity over a period of two centuries. It uses as its starting point John Gillis's assertion that "the notion of identity depends on the idea of memory, that because identities and memories change over time, "we are constantly revising our memories to suit our current identities". The British came to South Africa with personal memories of Britain, which over time became a collective memory, kept alive by a continuing identification with British culture and ways until the middle of the twentieth century. Since 1948, however, the demise of British influence in South Africa required English-speaking South Africans to revise their identity. With white South Africa's official memory manipulated by Afrikaner nationalists to ensure that Afrikaner history and traditions were privileged over British, English-speakers' memory of the past, particularly in Natal and the Eastern Cape, tended to be expressed as nostalgia for a lost world. Increasingly, however, their way of revising their identity took the form of turning their backs on memory, showing little interest in their past and suffering from what Benedict Anderson refers to as a "collective amnesia".

Rizwana Latha

Department of English Studies, Unisa

Multiple Marginalisations: Memories of Self and Society in *Belly of the Atlantic* by Fatou Diome

The semi-autobiographical novel *Belly of the Atlantic*, by Fatou Diome, contains the question, "Narrator, your memory is a needle that weaves time into lace. And supposing the holes were more mysterious than the patterns you make? Which part of you could fill those holes? Who are you?" (pg. 97). In this presentation, I will explore the voices, silences and multiple marginalisations that underlie the narrator's memories of her young days in a tiny island off the coast of Senegal. In her position as a migrant in France, she is both an insider and an outsider, thereby occupying a third space which facilitates articulation. Bell-Hooks (1991:149), describes it as "that space in the margin which is a site of creativity and power, that inclusive space where we recover ourselves". This presentation will focus on recovery and the creative re-shaping of self and memories by a narrator who states, "I have become the *other* for the people I continue to call my own family" (pg.116).

Mzukisi Lento

Department of English Studies, Unisa

Memory of Space and Space of Memory in Selected Black Literature in America

This paper argues that the physical and spiritual aspects of memory with regard to topography and the achievements of both male and female narrators. I base my arguments on the *Slave Narratives of Frederick Douglass* and Booker Washington's *Up From Slavery*.

The spiritual aspect of memory questions its own ways of creating space. Space suggests new ways of analysing slave narratives and presenting women's plight as suggested in male narratives. The spiritual aspect questions the representation of women's struggles that are suppressed in male slave narratives. Hence, there is a belief that I will explore the manner in which some slave narratives are selective while elevating the male persona by contrasting the above with Jacobs's *Incidents in the Life of a Slave Girl Told by Herself* and Morrison's *Beloved*.

David Lloyd

Department of English Studies, Unisa

Memory and the Palliation of the Present in Zakes Mda's *Cion*

Two narrative strands alternate throughout *Cion*. The first involves the protagonist of *Ways of Dying*, Toloki's, residence with the impoverished and marginalised Quigley family of white, Indian and Negro blood (WIN in the novel) in rural Ohio. The second strand is constituted as Toloki discovers more and more about the past of the Quigleys by means of their memories, especially the escape of their slave ancestors from a plantation in Virginia. The Quigleys are a quarrelsome, eccentric family who, though they are cognisant of their heritage, are confused about its meaning and uncertain of its power. It is left to Toloki, inspired by his generous philosophy of *ubuntu*, to guide them to a kind of understanding of themselves. The figure of the sciolist who is partly an adviser to Toloki and partly an authorial presence, answers his queries about the ghosts of the past in rural America with the statement, "memory thrives on transforming the past to palliate the present".

My methodology will be based on the ways Jungian analytical psychology uses the past to "palliate" the present. Cognisance of Mda's use of magic realism will be made as this literary approach allows him great flexibility in presenting the memories of the Quigleys. Occasional references to Ricoeur's notions concerning memory, history and identity will also be included.

Sopelekae Maithufi

Department of English Studies, Unisa

The Quotidian, Narration and the Family in Farida Karodia's Stories

This article considers the significance of narration in the mediations of hegemonic reclamations of the family in Farida Karodia's short stories. It suggests that, in a manner that departs from the tradition of "spectacle" (Njabulo Ndebele, 1984, 1991, 2006), her short stories reassert the family in textures of everyday life that foreground trans-historical constructs of masculinities and femininities. It further proposes that, in turn, these re-presentations re-visualise the

family – basically its authority – into a complex and dynamic site that might be termed “memory”. The discussion further centres on how the quotidian in question privileges nuanced positions that make possible re-readings of the images of the family inscribed in such South African genres as “plaasroman” and struggle narratives.

Rodwell Makombe

University of Fort Hare

Memory Against Physical and Cultural Displacement in Athol Fugard’s *Boesman and Lena* and *Sizwe Bansi is Dead*

One of the major issues that Edward Said’s work on Palestine has attempted to address is that of physical and cultural displacement in the aftermath of Israeli occupation of Palestinian settlements. Life after displacement entails a search for new forms of identity and new places and spaces of habitation. When people are moved from their homes and relocated to other places or left to live under the open sky, memory becomes a powerful collective weapon for preserving identity (Said, 2003; 182). In the 1950s through to the 1960s, apartheid South Africa engaged in massive displacements that resulted in movement of people (blacks and coloureds) from familiar townships (their homes) to new unfamiliar places. The aim and objective of this paper is to investigate how memory is used as a tool of preserving collective identities in Athol Fugard’s *Boesman and Lena* and *Sizwe Bansi is Dead*. The argument is that memory is a weapon that can be used to counter physical and cultural displacement.

Kgomotso Masemola

Department of English Studies, Unisa

Memoric Topologies of the Literary Space: The Transnational Diaphora of Autobiographical Writing and its Transcultural Aporias

Trawling the quarry of South African autobiographical writing on account of its variegated leverage of cultural memory, this paper brings to view the transnational and transcultural elements of narrative that are a function of repetition and interpretive re-telling rather than unproblematic representation of the past. Accordingly, the paper frames the distance from the past and the allied project of its recuperation as holding in counterpoise the totalising tendency of historical metanarratives that, by design or default, disavow the simultaneous divergence of multifarious voicing and decentred signification. Through a symptomatic reading, based on Gilles Deleuze’s repetition-based critique of representation (1994), of selected narratives, then, the paper will demonstrate that the temporal and spatial deixes that fix the horizon of memory paradoxically inscribe transculturated differential histories which can be discerned as aporias of the shifting transport (or diaphora) of repeated, retold and reconfigured topologies of transnational figures of memory. In this sense literature in general – and autobiography in particular – becomes both site and limit of memory.

Garth Mason

Department of Religious Studies and Arabic, Unisa

Memory as Metaphor

This paper argues that memory functions as a metaphor for substanceless identity. Memory is vague, dissipating and unstable. It is a symbol of the self’s deepest sense of itself. Based on the second-century Buddhist philosopher, Nāgārjuna’s view of dependent-origination, memory is argued to be insubstantial in terms of referent. It is inseparable from the present, future, as well as the past because it contains resonances from all three time periods. Memory is therefore contextually contrived and fluid, as much influenced by perceptions of the past as by perceptions of the present and future. So while the meaning of memory is understood to have a stable referent in the past, the logic of dependent-origination shows that understanding to be absurd. The logic of dependent-origination reveals memory’s referent to be indiscernible and not independently existent. Instead, this paper argues, memory functions as a significant metaphor for the deepest sense of the human condition, empty of purpose and meaning.

David Medalie

Department of English, University of Pretoria

“Remembering my Childhood under Apartheid with Fondness”: The Memoirs of Jacob Dlamini and Chris van Wyk

This paper considers questions of memory in relation to three important memoirs of the post-apartheid period: Chris van Wyk’s *Shirley, Goodness and Mercy* (2004) and *Eggs to Lay, Chickens to Hatch* (2010), which deal with his childhood in the coloured township of Riverlea, and Jacob Dlamini’s *Native Nostalgia* (2009), which explores his childhood in the black township of Katlehong.

What these memoirs have in common is their evocation of the richness of a life lived despite apartheid and their refusal to represent townships solely in terms of deprivation and dearth. Memory in them has a different shape and a revisionist function. The stance they assume (which is not without its controversial aspects) provides a way of helping us to understand the lure of nostalgia and the power of the past in the post-apartheid period.

Nicholas Meihuizen

North-West University

The Negotiation with Memory in Martin Amis

This paper traces the ways Martin Amis, in his memoir, *Experience*, deals with the problem of memorial recreation in life writing. If good life writing, as Frank Kermode claims, is “faking”, a deliberate imposition of pattern on chaotic experience randomly and incorrectly remembered, then Martin Amis (committed to good writing) must resort to various means to overcome this problem. One technique is to quote verbatim from letters of the time he is writing about, another is to use contemporary newspaper reports, and even autobiographical passages from his father Kingsley Amis’s novels. How far can such devices take us in pursuit of the truth of the past? What is expected of the author who presents his or her life as that life has been remembered? And if we as readers are aware of the fictional aspect of life writing, why do we persist in our reading? Is truth, in the end, not really why we are interested in such records of memory? Does what a character in JM Coetzee’s *Summertime* calls “fictioneering”, an obvious blend of fact and fiction, satisfy us as much as (or more than) any presentation of truth? My paper will use Martin Amis’s *Experience* as a means to interrogate these issues.

Marzia Milazzo

University of California, Santa Barbara

“Back in the Days of...”: The Politics of Memory and Forgetting in Contemporary Young Black South African Fiction

In *Translating the Nation: Phaswane Mpe and the Fiction of Post-Apartheid* (2005) and *Translating the Nation: From Plaatje to Mpe* (2008), Michael Green writes: *The criteria for the post-apartheid [black fiction] canon are clear. In terms of content, no concentration on race and little mention of apartheid* (2005, 5-6; 2008, 334). Yet in contradiction with Green’s statements, not only do numerous novels by contemporary young black writers represent individual, institutional, and internalised manifestations of racism – for instance, K. Sello Duiker’s *Thirteen Cents* (2000) and *The Quiet Violence of Dreams* (2001), Kopano Matlwa’s *Coconut* (2008) and *Spilt Milk* (2010), Niq Mhlongo’s *Dog Eat Dog* (2004) and *After Tears* (2007), Kgebetli Moele’s *Room 207* (2006), Phaswane Mpe’s *Welcome to Our Hillbrow* (2001), or Wanner Zukiswa’s *The Madams* (2006), to mention only a few – but critics who confine analyses of race in post-apartheid novels merely to the representation of white vs. black conflict are likely to utterly obliterate race and racism from the diegetic sphere and, in consequence, misread most of 21st century black fiction. In this paper I argue that accounting for the shifts in hegemonic racial discourse that have occurred in post-1994 South Africa, and understanding the workings of colourblind ideology in particular, is itself crucial if we are to adequately assess the role that racism and the memory of apartheid play within contemporary black fiction.

Mampaka Lydia Mojapelo

Department of African Languages, Unisa

Storytelling and Meaning Reconstruction: An Account from Autobiographical Memory

Storytelling consists of interaction between a narrator and a listener, both of whom assign meaning to the story as a whole and its component parts. The meaning assigned to the narrative changes over time under the influence of the recipient’s changing precepts and perceptions, which seems to be simplistic in infancy and more nuanced with age. It becomes more philosophical in that themes touching on the more profound questions of human existence tend to become more prominently discernible as the subject moves into the more reflective or summative phases of his/her existence. The aim of this presentation is to demonstrate the development of thought processes reflected in changing patterns of meaning assigned to narrative in the course of the subjective receiver’s passage through the various stages of life. This will be done by analysing meaning, from a particular storytelling session, at different stages of a listener’s personal development. Meaning starts as literal and evolves through reinterpretation to abstract and deeper levels towards application in real life.

Jessica Murray

Department of English Studies, Unisa

Memorialising a Woman in the National Imaginary: A Gendered Exploration of Lady Anne Barnard as Authorial Subject and Object

Lady Anne Barnard came to the Cape as the wife of the newly appointed Secretary of the Colony and, during her stay between 1797 and 1802, she wrote numerous letters to friends, family and acquaintances in Scotland. These letters have been preserved and are readily available to contemporary South African readers in various edited collections. This paper will focus on two of these collections and, by utilising the theoretical apparatus of feminist literary criticism, I will reveal how editorial decisions alter the reading process and shape the place that Lady Anne has come to fill in the popular imagination of the South African public. Although the collection edited by HJ Anderson is now widely dismissed for its lack of adherence to acceptable scholarly standards, the paper will illustrate that it nonetheless sheds some light on the gendered assumptions that guided the editorial engagement with the letters. Of particular significance is the fact that this problematic edition was prescribed reading for school children, and thus continues to shape how Lady Anne is remembered in the popular imagination. I will also consider the nature and value of the "errors and omissions" that prompted AM Lewin Robinson to publish his more authoritative edition and how this revised version intervened in the memorial project surrounding the figure of Lady Anne. Finally, the paper will turn to a poetry collection by Antjie Krog, entitled *Lady Anne*, to demonstrate how gendered concerns determine the legacy of a woman who is mostly remembered for the writings that survived her.

Ngonidzashe Muwonwa and Kelvin Chikonzo

University of Zimbabwe

Politics of Memory and Imagined Identities: The Intersection of Television and Nationhood in Zimbabwe

The paper highlights "imagined identities" of Zimbabwean nationhood in documentary programmes aired on Zimbabwe National Television (ZTV) between 2000 and 2009. Television documentaries such as *Nyadzonia Massacres* (2002) and *Colonial Era Atrocities* (2002) attempt to narrativise the threats to Zimbabwean post-colonial nationhood by "memorialising" the "terroristic" endeavours of white Rhodesians in documentaries that graphically enunciate the suffering of Africans at the hands of white soldiers. The paper highlights that the identity matrices favoured are highly exclusionary of other races and histories of Zimbabwe, which emanates from the selective enterprise of narrative, cementing the concept of "politics of memory". The television programmes analysed reveal deliberate attempts at the construction of frames of reference of Zimbabwean nationhood. What is evident is that binary constructions of insider/outsider and authentic/inauthentic were utilised in simplified versions to formulate imagined identities of Zimbabwean nationhood.

Hazel Ngoshi

Midlands State University, Gweru, Zimbabwe

When the Textual and the Visual Collide: Photographic Images and Acts of Memory in Zimbabwean Autobiography

Studies focusing on the inclusion of visual/photographic images in autobiographical narratives have gained currency. This article is premised on the notion that photography is a mode of representation and a technology of memory and will critique the strategic deployment of photographic images in autobiographies of Zimbabwean politicians. The article explores the dynamics of how photographic images render remembering and self-construction possible. When the visual and the textual collide, it becomes an act of memory and this visual-textual paradigm in autobiographies is a site where official national memory and private memory can be interrogated. Images serve to negotiate the conflict between the autobiographical subject, national memory and the ideology of representation. This article posits that when photographic images are included in autobiographies they become implicated in the politics of remembering, and in how the self and national memories are apprehended.

Benjamin Ohwovoriole

Department of English Studies, Unisa

The Politics of a Mask in Ousmane Sembene's *La Noire*

La Noire/Black Girl, which was produced in 1965, is one of the 12 films by Ousmane Sembene, the Senegalese author of *God's Bits of Wood* (1962) and *Xala* (1974). It is my view that Sembene, as suggested by his works, is radically politicised. He does not advocate conformity (conventionality) and there is always a sense of rebellion against the *status quo*. This posture is reflected in everything he disparages as influenced by the new form of colonialism that the French policy of Assimilation embodies.

This paper appraises how Ousmane Sembene uses film, an art medium, to emphasise the signification (meaning/implication) of the mask as the signifier of popular memory. In this paper, I show how Sembene's *La Noire* emerges as guardian of popular memory through the deployment of basic film grammar and the use of the mask as a site of struggle within the context of cultural politics, and through the symbolic representation of the mask to advocate Senghor's "rooting oneself in oneself, and self confirmation: (Which is the) confirmation of one's being."¹

Elizabeth Olubukola Olaoye

Baze University, Nigeria

The Aesthetics of Paradoxical Nostalgia in Writings of Two Women of African Descent

This paper addresses the issue of overlaps in the writings of two women of African descent as a manifestation of a shared cultural past. Using Edwidge Danticat's novels: *Breath, Eyes, Memory* and *The Farming of Bones* as well as Chimamanda Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*, the paper seeks to draw attention to paradoxical manifestations of nostalgia in the artistries of these two authors. Drawing on Hutcheon's concept of paradoxical nostalgia, the issue of the woman's body as a site of memory is addressed, proposing the nostalgic characteristic of memory as a connecting device in the artistries of these two authors. The paper gleans Africanness in these two authors not just in the content of their memories as evident in their narratives, but also in their shared style of looking at the past in a paradoxical nostalgic way.

Johann Opperman

College of Human Sciences, Unisa

Felix in Exile – "I was Interested in Recording the People"

Between September 1993 and February 1994, just before the general election, South Africa was on its way to the so-called "new South Africa". Although South Africa had a new government, which replaced more than 40 years of National Party rule, the past was not to be forgotten. While the new government and the opposition were debating the establishment of a Truth and Reconciliation Commission, the artist, William Kentridge, was expressing his concern at " ... the speed at which things disappear ..." (Perryer, 1994: no page number) with the fifth film in his *Drawings for Projection* series, *Felix in Exile*.

These exiles lived abroad, sometimes for 30 years or longer, away from their homes and country, but they never stopped hoping that one day they would be able to return. They have lost touch with family and friends; some of them died overseas without those at home even knowing about their deaths. Many exiles continued to exist, unknown, in the thoughts of their families and close friends.

Kentridge's art leads the onlooker away from the perception and interpretation of history, thereby showing that although we are moving towards the future; our roots in fact lie in the past.

Christopher EW Ouma

Department of English, University of Johannesburg

Popular Cultural Memory in Chris Abani's *Graceland*

Described as the "Lagos Novel", Chris Abani's *Graceland* (2007) portrays aspects of the history of Lagos in the 1970s and 1980s. Apart from the history of Maroko and its gentrification process, there are certain material cultures of memory that place *Graceland* within the popular culture of this time. This paper seeks to explore the portrayal of Onitsha market literature, which Abani uses to present urban cultural history – particularly the history of literacy in Lagos. The portrayal of Onitsha market literature is examined as part of larger memory project in Abani's *Graceland*, where material culture defines the narrative process, indicative, in fact of Abani's own postcolonial diasporic writing status. Most importantly through his tapping into popular cultural history he presents his novel as arguably an archival project.

¹ Leopold Sedar Senghor, "Negritude: A Humanism of the 20th Century", *Colonial Discourse and Post-Colonial Theory*, (eds) Laura Chrisman and Patrick Williams (New York: Columbia UP, 1994:27)

Gairoonisa Paleker

Department of History, Unisa

Between Memory and History: Representations of History and Traumatic Memory in the Film *Sometimes in April* (2006)

This paper explores the relationship between memory and history as cinematic representations in two films dealing with violent trauma. *Sometimes in April* (Raoul Peck, 2006) is a film that is focused on one man's memories of the loss of his family during the Rwanda genocide. Augustine is on a quest for truth and is haunted by memories of his traumatic loss. In the film, memory and history are represented in a symbiotic relationship, where memory frames history in specific ways, rather than merely acting as a synonym for history.

Tatjana Pavlov-West

University of Pretoria

Traumatic Memories and the Loss of Language: Mutism in Jonathan Safran Foer's *Extremely Loud and Incredibly Close* and Carol Shields' *Unless*

This paper discusses the role of literary portrayals of mutism as a symptom of traumatic memory, instantiated in Carol Shields' *Unless* (2002) and Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close* (2005). Traumatic memories do not only resist the regular continuity of time but also any coherent narrative codification. Language, which structures subjectivity itself, has been destroyed by the force of the traumatic experience, thus making it impossible for that experience to be encompassed within the memorial narrative. It is, therefore, not surprising that, in the aftermath of the horrific event, some trauma victims spontaneously display what in clinical terms is known as mutism. Many contemporary writers, such as Jonathan Safran Foer and Carol Shields, have used the image of mutism to approach the very sensitive topic of trauma, thereby showing their awareness of the vitiation of language as the central issue of trauma. This paper will analyse how the image of mutism in Foer's and Shields' novels points to the boundaries of language. It will show, furthermore, how the absence of speech evokes the difficulty of encoding the horrific experience in memory, opting instead deliberately not to name it in any obvious way.

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Romantic Nostalgia? Memory, Modernity and JRR Tolkien's *Sylvan Quest*

This paper will focus on the concept of nostalgia in Tolkien's work. I will look at the complex ideas of memory and timelessness in Tolkien's fiction and the problems presented by the author's present modernity in reaching back to the medieval and forward to the modernist contexts. Central to these debates is the idea of a rural pastoral landscape as a symbol of memory. My paper examines Tolkien's position in and contribution to this construction in literary studies.

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Towards the Representation of Chronic Déjà Vu: A Neuro-Narratological Excursus

The paper explores some of the ways in which the experiential retrogenesis associated with chronic déjà vu could be (or might be) represented in literary texts. It investigates appropriate narrative strategies in relation to recent accounts of neuro-plasticity and the architecture of consciousness.

In the repertoire of the grammar of narration, deictics, or indexicals, or shifters operate to convey an illusion of proximate consciousness and cognition. Direct representation, such as "He thought, 'I will visit Kurtz now, and then take the next boat home'" can be reconfigured as indirect representation, such as "He thought he would visit Kurtz and take the next boat home". In turn, indirect representation can be further reconfigured to "free indirect representation", as in "He would visit Kurtz then, and might afterwards take the next boat home".

The enterprise of extending the ambit of the representation of the remembered present – consciousness – into the jurisdiction of imagined memory demands the construction of a second-order deictic, one that figures the strained, intimated doubleness of remembering what has not been indexed as memory in order to express what it would be like to be unable to distinguish between different qualia of contingency, different orders of memory, or different orders of what counts as memory. Representation, it seems, requires the presence of a special kind of narrate, capable of acting as the explicit or implicit neural processing structure to which the memory is addressed, such that a memory of a memory is co-ordinated, propagated, and felt.

The neuro-narratological excursus I propose to undertake will explore possible strategies of representation.

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Chester Williams and post-apartheid South Africa: Contesting "Maps of Englishness"

Chester Williams is the only black player to take part in the Rugby World Cup held in South Africa in 1995. At the time when the national script was underwritten by dual processes of "reconciliation" and "nation-building", he was the ideal player to be used to sell these concepts of a democratic South Africa to the rest of the world, hence his face became the public face of the tournament.

This paper argues that the centrality of Chester Williams in the 1995 World Cup in South Africa was principally as a result of being caught as a person and nation, in the ongoing, intractable state of undecidability in which the culture of colonialism continues to resonate in what is supposed to be its negation.

Using Simon Gikandi's term *postcolonialism*, the paper argues that the "postness" of post-apartheid South Africa is a cultural sign not of a transcended political state but of their intractableness, of their hegemonic presence and theoretical frailness. The insertion therefore of Chester Williams as the "poster boy" of the tournament, the media frenzy which propelled Williams to the celebrity status, and the role of President Nelson Mandela, who went out of his way to promote Williams, will be indices that indicate how *postcoloniality* is a term for a state of transition and cultural instability. The politics of rugby in post-apartheid South Africa, it will be argued, assist in that instability when Afrikaaner claims to the sport are now contested by the likes of Chester Williams. In this instance, the paper concludes that decolonising situation continues to "Frame Lives" and creates fraught identities not of the subjects' choosing.

Janice Robertson

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The Power of the Pensieve: Personal and Surrogate Memory in the *Harry Potter* Novels

Memory and the ability to bring things to remembrance are central elements in the *Harry Potter* novels. Rowling's portrayal of the role of memory in personal development is multi-faceted and ambiguous; recollections can simultaneously impede one's progress and provide an incentive for growth. Harry's childhood memories play a significant part in shaping his character and guiding his choices during his years at Hogwarts and Rowling gives us glimpses into the internal processes, which drive the protagonist's actions. Recollections of hardship, friendship, grief and joy are either obstacles to be overcome or instruments that Harry must use in his quest. Moreover, the fluid, mystical character of memories is conveyed through Rowling's depiction of Harry's experiences in Dumbledore's Pensieve – a magical apparatus which becomes integral to the narrative and which facilitates the ultimate triumph of good over evil.

Audrey Robitailié

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Fairy Memories: The Changeling Motif in Carlo Gébler's, Colum McCann's and Keith Donohue's Works

Within the frame of the interdisciplinary conference on "Memory: Impressions, Expressions, Reflections", this study offers to analyse the importance of Irish folklore in the writings of contemporary authors Carlo Gébler, Colum McCann and Keith Donohue. To do so, it will focus more specifically on Gébler's novel *The Cure* (1994), McCann's short story "Stolen Child" from his first book, *Fishing the Sloe-Black River* (1994) and on Donohue's novel *The Stolen Child* (2006). All three are themed around the motif of the changeling, this fairy being left in place of a stolen child.

This paper aims at analysing how each writer interprets this element of collective folk memory to give it a new meaning and how this is linked to their relation to Irishness. While the Irish writer Carlo Gébler, based in Northern Ireland, seems interested in the psychology of the characters in his retelling of the tragic case of Bridget Cleary, McCann, an Irish writer now residing in New York, and Keith Donohue, an American author of Irish descent, rather focus on the issue of identity. McCann also ties it with one of his favourite themes, exile. The three writers thus raise the issue of the relevance of folklore in our modern societies.

Jane Starfield

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Memory of Things Past and Recent: Modiri Molema's Letters Home to Mafikeng

Letters weave into their fabric quotidian memories of the recent and distant past; yet, letter-writers also edit daily experience, conveying and simultaneously concealing aspects of the writer's identity from the letter's recipient(s). Modiri Molema's unpublished letters from school (Healdtown and Lovedale) and university (Glasgow) to his father, Silas Molema (Mafeking), illustrate the literary "space" that letter-writing – a less-examined memory genre – creates for exploring memory, space and identity. These letters communicate Molema's experience of lived simultaneity in the modern world. Living in Glasgow in "real space and time," he let remembered spaces preoccupy his inner life: His space in the family (Mafeking) was juxtaposed with the space his adult self occupied as a medical student (Glasgow). There, the desire to explain his own identity – and those of black people – to Glaswegians and Britons whose barely-veiled racism echoed the colonised, segregated South Africa, inspired him to write a history of black South Africans. Yet, his letters concealed his political engagement with the African Races Association of Glasgow and his emergent identity as a cultural historian: only in 1919 did he inform Silas he would publish *The Bantu Past and Present*. Nevertheless, his letters announced his impending return home as socially-committed doctor – and his hope to marry a woman of whom his father disapproved. Thus, his letters serve as heterotopic texts that express and imply the complexity of a life lived in double time (time present and time remembered) and in double space (home and "away").

Jakub Urbaniak

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Religion as Memory – Memory as Religion

In her noteworthy book *Religion as a Chain of Memory*, Danièle Hervieu-Léger states that religion is a form of collective memory and imagination based on the sanctity of tradition. However, in the postmodern world, the continuity of religious memory has been broken and all that remains are isolated fragments guarded by highly specialised religious groups; in short, *memory* has been replaced with *memories*. Thus, the way of referring to tradition changed: A de-institutionalised faith draws from the reservoir of memory in a selective way, creating a kind of a religious *bricolage*.

The aim of the present paper is to explore the various meanings ascribed to memory in Christian thinking and to reinterpret them in light of the postmodern understanding of tradition. The question to be pondered is whether, in this new paradigm, memory as such has not become a form of religion, and therefore whether "God of our Fathers" (*sic*), enslaved by our fragmented memories, has not been deprived of his power to feed the "faith of the sons and daughters".

Jeanne-Marie Viljoen

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Representing the Self to the Self: The Life of Memory in *Waltz with Bashir*

Waltz with Bashir is a recent animated documentary film and graphic novel written and directed by Ari Folman. Ari Folman is an artist who was an Israeli soldier who took part in the first Lebanese War (and the ensuing Sabra and Shatila refugee camps massacre). When he wanted to leave the army, thirty years later, he found that he had no memory at all of the war that the Israeli army said he had taken part in. *Waltz with Bashir* depicts him in search of his lost memories from the first Lebanese War in 1982 and gives, amongst other things, a complex account of the nature of memory, its relation to "real" time and space, other humans beings and narrative representations of the same events. The *Waltz with Bashir* text proposes a view of memory that claims that – memory has a variable relationship to truth and happens in the present. But, in addition, this text propounds a conception of memory as "personal" but not individual, because memory is necessarily co-constructed. This paper aims to analyse these intricacies of memory as they are depicted in this text.

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Narrating the Traumatic Past: The Truth and Reconciliation Commission and the Royal Commission on Indigenous Child Removal: A South African-Australian Comparison

South Africa and Australia have closely interwoven, though inadequately researched, histories, from the colonial period, via the eras of pre-apartheid/apartheid policy and native policy down the twentieth century, through to various initiatives towards reconciliation, for instance land-rights legislation and implementation after 1994 (the first post-apartheid democratic elections) and 1992 (the Mabo ruling by the Australian Supreme Court). One of the most striking points of similarity was the implementation of two major initiatives to "work through" the traumatic (recent) past: the Truth and Reconciliation Commission in South Africa, which investigated gross human rights violations under the apartheid regime, and the Royal Commission on Indigenous Child Removal Practices in Australia, investigating the systematic separation of mixed-descent children from their families from the early twentieth century to the 1980s, which it went so far as to label "cultural genocide".

This paper will highlight a number of similarities between the two investigations and their respective final documents: Both investigations relied upon oral testimonies, which were then to a large extent preserved in their verbatim form, resulting in voluminous documents whose character was as much that of collective narrative and collective memory as that of legal documents; both drew to some extent, therefore, upon traditional or popular oral narrative traditions which did not always dovetail seamlessly with the Westminster tradition of legal process and testimony framing their constitution; both projects were connected to efforts towards tangible reparation, e.g., the restitution of bodies to families of the deceased political prisoners, or the re-establishment of severed family connections; both documents were in many ways problematic (the utilisation of a quasi-courtroom framework for the hearings in both the TRC and the Royal Commission; the de facto contribution of the TRC to the preservation, via amnesty-for-truth compromise, of old structures of hegemony; the "construction" of the status of the Stolen Generations).

A number of salient differences emerge: the qualitatively different nature of the forms of abuse perpetrated (extreme varieties of violence, including torture, through to less direct but long-term forms of coercion); the political and economic frameworks within which abuses were perpetrated and legitimised; the question of compensation, given that the post-apartheid government initiating the TRC hearings was not the perpetrator; the fact that perpetrators as well as victims spoke at the TRC hearings, whereas in Australia, the state continues to figure as a perpetrator today, with the spectre of genocide still haunting collective (un)conscious and/or conscience. Significantly, both documents were highly controversial, with the TRC report documenting human rights abuses on the part of the now-ruling ANC, and the Bringing Them Home report mentioning "genocide"; both governments subsequently sought to block the publication or dissemination of the final documents. Equally significantly, both documents generated, or were accompanied by, other cultural artefacts that disseminated, popularised, or complicated their findings, such as films, novels, or other testimonies.

Emma Willemse

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The Nature of Memory in the eExperience of Displacement: Tracing Comparative Lines Between the Artworks of Rachel Whiteread, Cornelia Parker and Emma Willemse

Using a study conducted on the phenomenon of displacement as background, memory is investigated in terms of the effects of marginalisation and trauma experienced by the victims of displacement. It is constituted that the result of these effects will render the memory of the displaced to comprise of certain characteristics, aligned to the attributes of absence and loss inherent in displacement. These characteristics find visual manifestation in specific, but diverse ways in the artworks of contemporary visual artists Parker, Whiteread and Willemse. While Whiteread is employing the technique of casting, Parker mainly uses the suspension of found objects and Willemse uses the technique of cyanotype; certain shared, collective visual signifiers can be detected in the works of all three artists.

In conclusion, the notion is considered that the experience of displacement causes the lost home to become a metaphorical substitute for the body as the site of memory.

