Memory
Impressions, Expressions, Reflections

An interdisciplinary conference
Hosted by the Department of English Studies in the College of Human Sciences, Unisa
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.
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, Ianthe – 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)
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<td>Rodwell Makombe: Memory as a Weapon Against Physical and Cultural Displacement: Athol Fugard’s Boesman and Lena</td>
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<td>Verna Brown: Revisiting the Autobiographical Memory in The Remains of the Day 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</td>
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<td>Session D: Religion, Folklore and Myth</td>
<td>Jakob Urbanik: Religion as Memory – Memory as Religion Audrey Rabitali: Fairy Memories: The Changeling Motif in Carlo Gebler’s, Colum McCann’s and Keith Donohue’s Works Garth Mason: Memory as Metaphor</td>
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<td>Allyson Kreuter: City and Landscape of Remembering: The Visual Textual Palimpsest of Alexandria in Lawrence Durrell’s Justine and Balthazar Greg Graham-Smith: Sexuality and the Multicursal Maze in Alan Hollinghurst’s The Stranger’s Child Julie Pridmore: Romantic Nostalgia? Memory, Modernity and JRR Tolkien’s Sylvan Quest</td>
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<td>William Franke (Vanderbilt University, USA): Memory and the Art of Forgetting: The Visionary Moment in Dante and Blanchot</td>
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<td>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 Meinheuser: The Negotiation with Memory in Martin Amis, Chung-Hsiung Lai: Spectrohistory: The Haunting Histories of the Other</td>
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<td>Elizabeth Olaye: 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</td>
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<td>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 The Adventures of Alyx</td>
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<td>15:30 - 17:00</td>
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<td>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 Ovovoriole: The Politics of a Mask in Ousmane Sembene’s La Noire</td>
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<td>18:30 - 21:00</td>
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*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**

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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 Graceland |
| 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 Belly of the Atlantic by Fatou Diome  
Taslyana Javangwe: Sexed Out of the Nation: Memorialisng 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)  
Gairoonisa Paleker: Between Memory and History: Representations of History and Traumatic Memory in the Film Sometimes in April (2006)  
Jane Starfield: Memory of Things Past and Recent: Modiri Molena’s Letters Home to Mafikeng |
| 12:30 - 13:30 | Dr Miriam Makeba Auditorium Foyer | Lunch                              |                                                                                     |
Marc Duby: The Consul at Sunset: Lowry, Bruce, and the Mexican Imaginary  
Emma Willemsen: How to Remember a Home; Tracing Comparative Lines in the Artworks of Rachel Whiteread, Cornelia Parker and Emma Willemsen  
Jeanne-Marie Viljoen: Representing the Self to the Self: The Life of Memory in Waltz with Bashir |
| 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.
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 agoraphobics. In other words, their survival is a form of a constant death in life.

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 aplenty, 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.

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 evasion of identity has reduced him to a functionary – 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
Department of English Studies, Unisa

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 diverts 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 moralise 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 absence. 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 union. 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-imagining and re-membering of law can bring about the possibility of a liminal space at the limits of these spheres.

Eileen Donaldson
English Studies, Unisa

Resetting the Clockectomy: 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 subordinate 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 patrilineal time and authorises the experience of the female character in question. Joanna Russ’s Alyx defies patrilineal control of her narrative, remembering and re-membering 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 “Waterfall”, I identify some similarly programmatic “Mexican” elements (as part of the Mexican imaginary) in Bruce’s arrangement with the aim of writing a generic relationship 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

Department of English Studies, Unisa

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 (1983), 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 analyze 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 gay male sexuality. Generally, the absent centre of the text, one which frustrates 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 taking care 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 Khayelitsha, 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 reproductive qualities, 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 nationalist 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 imaginaries, punishment is exacted in the form of physical rape and other forms of violence. 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 women’s life stories position 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 Kreuiter

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 metaphorical and painterly imagery, within the palimpsest of this memory narrative.

John-Mari Kück
Department of English, University of Johannesburg

Memory of the Unrepeatable, 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 Caltaine of the Crow Clan and the Malazan Seventh under his command. Tasked with a dangerous four-hundred league journey across hostile territory, Caltaine 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 Hisar 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 Trelis, 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 doaked in the crisis of history, 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-adox.

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 palliate the present”. This presents questions about the ways in which memory is used to understand and reconstruct the past. The paper examines how the experiences of British migrants to South Africa, as well as the experiences of the descendants of those migrants, have been shaped by their memories of the past. It explores how these memories have been used to construct and reconstruct identities, and how they have been used to understand and make sense of the present.

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. Bel-Hais (1991:149), describes it as “that space in the margin in 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 personas by contrasting the above with Jacob’s Incidents in the Life of a Slave Girl. I will question the possibility of how the author, Mary Prince, presents her experiences in the narrative, and how she uses these experiences to shape her identity as a woman. My methodology will be based on the ways in which analytical psychology uses the past to “palliate” the present. Cognizance 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 Riceau’s notions concerning memory, history and identity will also be included.

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 Negroid blood 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 quarrismatic 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 scion 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 in which analytical psychology uses the past to “palliate” the present. Cognizance 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 Riceau’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 paper 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” (Najubolidebele, 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 quotidien in question privilege 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 tendencies of historical narrativises that, by design or default, disarm 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, the paper will demonstrate that the temporal and spatial deixis that fix the horizon of memory paradoxically inscribe transculturated historical discourses which can be discerned in various iterations of the shifting temporal treatment 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 contextual 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 stabilising role 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 Egg to Lo: Chickens to Hooch (2010), which deal with his childhood in the black township of Riverlea; and Jacob Dlamini’s Növe Nostalig (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 death. 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 Meihiuizen
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 then, in order to be genuinely 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 Phalafalane to Mpe (2009), Michael Green writes: The criteria for the post-apartheid [black fiction] context is 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), Kapano Matlwa’s Coconut (2008) and Split Milk (2018), Nqo Mpho’s Dog Eat Dog (2004) and After Tears (2007), Kgebeli Moeki’s Room 207 (2006), Phaswane Mpe’s Welcome to Our Hillbrow (2001), or Wamateri Zivai’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 race 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.
This paper appraises how Ousmene Sembène 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 Sembène’s Le Nègre 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.”

Elizabeth Oluwubokola Olaoye
Boaze University, Nigeria

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

This paper addresses the issues of overlaps in the writings of two women of African descent as a manifestation of a shared cultural past. Using Edwidge Danticat’s novel, 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 artistry of these two authors. Drawing on Hutcheson’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 artistry of these two authors. The paper clears 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” (Perenyi, 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 Makoko 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 its tapping into popular cultural history he presents his novel as arguably an archival project.

Tlhalo Sam Raditlhalo  
Department of English Studies, Unisa  
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 undermined 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 intractability, of their hegemonic presence and theoretical flatness. 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 Africanists 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  
Department of Classics and World Languages, Unisa  
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 Robitaillé  
Queen’s University Belfast and Université de Caen Basse-Normandie  
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 Söe-Blöck 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.

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.

Ivan Rabinowitz  
Department of English Studies, Unisa  
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 neuro-plasticity and the architecture of consciousness. 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 vibration 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.
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 (Mafikeng), 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 (Mafikeng) 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”).

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 remain 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 bricole.

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), envolved by our fragmented memories, has not been deprived of his power to feed the “faith of the sons and daughters”.

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 of all 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 and narrative representations of the same events. 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.

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

Waltz with Bashir

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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.