

## Fiela Se Kind Dalene Matthee

This book is a critical study of South African literature, from colonial and pre-colonial times onwards.

Christopher Heywood discusses selected poems, plays and prose works in five literary traditions: Khoisan, Nguni-Sotho, Afrikaans, English, and Indian. The discussion includes over 100 authors and selected works, including poets from Mqhayi, Marais and Campbell to Butler, Serote and Krog, theatre writers from Boniface and Black to Fugard and Mda, and fiction writers from Schreiner and Plaatz to Bessie Head and the Nobel prizewinners Gordimer and Coetzee. The literature is explored in the setting of crises leading to the formation of modern South Africa, notably the rise and fall of the Emperor Shaka's Zulu kingdom, the Colenso crisis, industrialisation, the colonial and post-colonial wars of 1899, 1914, and 1939, and the dissolution of apartheid society. In Heywood's study, South African literature emerges as among the great literatures of the modern world.

Includes publications received in terms of Copyright Act no. 9 of 1916.

This book asks how a selection of South African writers have responded to the period since the end of apartheid. Nadia het 'n geheim. Dit is die rede waarom sy by haar ouma in die Magoebaskloof moet gaan bly. Hier ontmoet sy vir Poenk. Bos-Poenk. Geheimsinnige Poenk. Poenk wat haar leer hoe paddaeiertjies ruik. Wat haar wys dat daar kleure soos ritselgroen, bangmaakgroen, fluistergroen, kieliegroen en flikkergroen bestaan. Poenk

wie se naam sy oor en oor in haar huiswerkboek skryf.

Wat vir haar gedigte lees en vir haar sprokies vertel.

Poenk wat self 'n geheim in hom rond dra.

Issues for Nov. 1957- include section: Accessions.

Aanwinste, Sept. 1957-

Fiela Se KindFiela se kind, Dalene MattheeFiela se kind,

deur Dalene Matthee eerste taal : 'n studiegidsDie

verhouding tussen personasie en ruimte in Fiela se kind

(Dalene Matthee)Fiela se kind, deur Dalene Matthee'n

studiegidsFiela's ChildUniversity of Chicago Press

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?1988??1989??1992?????????????????????????????????????,?

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Karoliëna Kapp is 'n alleenkind. Haar pa is vroeg-vroeg

deur 'n weerligstraal doodgeslaan en sy het die bos

aanvaar as haar oermoeder. Sy is mooi en word gou

raakgesien deur Johannes, 'n boswerkerskind wat hom

uit die wurggreep van armoede losgewikkel het. Nog

voordat sy twintig is, word sy met hom afgetrou en moet

sy haar plek as dorpsvrou volstaan. Maar Karoliëna

gebruik die eerste kans om weg te loop. Die dag na die

trouë weet sy: Sy het verkeerd gekies. Sy het van die

bos af weggevlug en haar vryheid verruil vir 'n kou. Nou

is sy bang, en sy vat die pad terug. Terwyl die

pietjiekanaarjie sonder ophou roep: Wie's-jy, wie's-jy."

'n Houtkapper met 'n rustelose siel. 'n Legendariese

olifantbul wat losbreek van sy trop . . . In die groen

skemerwereld van die Outeniekwa loop hulle kringpaaie.

Saul Barnard, deur sy mense verwerp en deur

gewetenlose houtkopers tot kneg verneder; Oupoot,

eindeloos agtervolg deur jagters. 'n Man en sy dier-broer - saamgegooi in 'n ongerepte oerbos, wat stuk vir stuk deur goudelwers, boskappers en ander uitroeiers vernietig word."

Band 3.

Reel Women assembles an impressive list of more than 2,400 films that feature female protagonists. Each entry includes a brief description of the film and cites key artistic personnel, particularly female directors, producers, and screenwriters involved in its production.

Issues for Nov. 1957- include section: Accessions.

Aanwinste, Sept. 1957- (also published separately)

Raised by Fiela Kimoetie, a Black woman, after he wanders as a three-year-old into the South African forest, the young man who may be Lukas Van Rooyen, son of Afrikaners, finds himself forced by the Magistrate to reorient his affections and values

What difference does it make when a woman wields the camera? Has the gender issue been eclipsed by questions of race and class? Does feminist theory still make a contribution to practice? This volume brings together the thoughts of women filmmakers and critics on what has changed over the past twenty years.

The traumatic experiences of persecution and genocide have changed traditional views of literature. The discussion of historical truth versus aesthetic autonomy takes an unexpected turn when confronted with the experiences of the victims of the Holocaust, the Gulag Archipelago, the Cultural Revolution, Apartheid and other crimes against humanity. The question is whether - and, if so, to what extent - literary imagination may depart

from historical truth. In general, the first reactions to traumatic historical experiences are autobiographical statements, written by witnesses of the events. However, the second and third generations, the sons and daughters of the victims as well as of the victimizers, tend to free themselves from this generic restriction and claim their own way of remembering the history of their parents and grandparents. They explore their own limits of representation, and feel free to use a variety of genres; they turn to either realist or postmodernist, ironic or grotesque modes of writing.

Met J.C. Steyn en Afrikaans – 'n viering huldig 'n aantal bekende (Afrikaanse) taal- en letterkundiges en digters vir J.C. (Jaap) Steyn aan die begin van die negende dekade van sy lewe, maar ook die taal wat hy met sy lewenswerk gedien het. In veral die vakkundige bydraes word sy akademiese werk – as taalkundige, taalhistorikus, biograaf, digter en kreatiewe skrywer – belig. Die afwisseling van taalkundige, letterkundige en skeppende bydraes wil iets weergee van die verskeidenheid van Jaap Steyn se lewenswerk. Die briefwisseling tussen Steyn en prof. Elize Botha (1973 tot 1991) is die enigste plek waar Steyn self uitvoerig aan die woord gestel word. Dit betref 'n tydperk waarin van sy belangrikste werksaamhede as kreatiewe skrywer plaasgevind het. Steyn se briewe getuig van sy gebruikelike deeglikheid, maar ook van sy eiesoortige taalvernuf, persoonlike nederigheid en oopheid vir kritiek. In

baie van die skeppende bydraes word juis op hierdie persoonlikheidseienskappe gefokus én op die onvermydelike slooping wat die ouderdom meebring. Dit is opvallend dat baie van die taalkundige bydraes aspekte belig waaroor Steyn self uitvoerig gepubliseer het en soos 'n goue draad loop deur sy taalkundige werk: die geskiedenis van Standaardafrikaans en die stryd om die erkenning van Afrikaans as selfstandige, amptelik erkende, en deeglik gestandaardiseerde taal, asook die fokus op identiteit, taalverandering en taalhouding. In letterkundige bydraes weer is dit opvallend hoeveel daarvan konsentreer op die "grens-gegewe": selfdoding, die periferale situasie van homoseksuele en bejaardes, die komplekse verhouding tussen outeur en karakter in die biografie, kultuurgrensoorskrydings en grensdeurbreking op die terreine van die narratologie en genre.

The contributions to this volume probe the complex relationship of trauma, memory, and narrative. By looking at the South African situation through the lens of trauma, they make clear how the psychic deformations and injuries left behind by racism and col

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The series builds an extensive collection of high quality descriptions of languages around the world. Each volume offers a comprehensive grammatical

description of a single language together with fully analyzed sample texts and, if appropriate, a word list and other relevant information which is available on the language in question. There are no restrictions as to language family or area, and although special attention is paid to hitherto undescribed languages, new and valuable treatments of better known languages are also included. No theoretical model is imposed on the authors; the only criterion is a high standard of scientific quality.

Taking an inclusive approach to South African film history, this volume represents an ambitious attempt to analyze and place in appropriate sociopolitical context the aesthetic highlights of South African cinema from 1896 to the present. Thoroughly researched and fully documented by renowned film scholar Martin Botha, the book focuses on the many highly creative uses of cinematic form, style, and genre as set against South Africa's complex and often turbulent social and political landscape.

Included are more than two hundred illustrations and a look at many aspects of South African film history that haven't been previously documented.

"Cape Town's public cultures can only be fully appreciated through recognition of its deep and diverse soundscape. We have to listen to what has made and makes a city. The ear is an integral part of the 'research tools' one needs to get a sense of any city. We have to listen to the sounds that made and

make the expansive 'mother city'. Various of its constituent parts sound different from each other ... [T]here is the sound of the singing men and their choirs ("teams" they are called) in preparation for the longstanding annual Malay choral competitions. The lyrics from the various repertoires they perform are hardly ever written down. [...] There are texts of the hallowed 'Dutch songs' but these do not circulate easily and widely. Researchers dream of finding lyrics from decades ago, not to mention a few generations ago – back to the early 19th century. This work by Denis Constant Martin and Armelle Gaulier provides us with a very useful selection of these songs. More than that, it is a critical sociological reflection of the place of these songs and their performers in the context that have given rise to them and sustains their relevance. It is a necessary work and is a very important scholarly intervention about a rather neglected aspect of the history and present production of music in the city." — Shamil Jeppie, Associate Professor, Department of Historical Studies, University of Cape Town

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