

Contents

1. Introduction.....	7
I. DE-MYTHOLOGISING HISTORY	11
2. Historicising History	11
2.1. The Importance of History in Contemporary South African Literature	11
2.1.1. Stories as a Means for Reconciliation	12
2.1.2. Stories as a Means for Identity Re-construction.....	14
2.2. The Constructed Nature of History	16
2.2.1. The Historical Construction of the Self: Afrikaner Nationalism.....	17
2.2.2. The Historical Construction of the Other	19
2.3. Counter-Histories: the Novel as an Outlet for the Marginalised	21
2.3.1. African Nationalism: A United Front against Oppression	22
2.3.2. Countering Nationalism with the ‘Rainbow’	23
2.3.3. Literature as a Means to Enforce the ‘Rainbow’	24
2.4. History and Fiction: Two Ways of Telling the Same Story?.....	28
2.5. Recent ‘Historical’ Fiction Writing in South Africa.....	31
2.6. Resistant Form	35
II. FICTIONS OF THE TRANSITION	39
3. Re-Imagining the Past: André Brink’s <i>Imaginings of Sand</i>.....	41
3.1. Information on the Author	41
3.2. Rewriting History Feministically	43
3.2.1. The Present in <i>Imaginings of Sand</i>	43
3.2.2. The Past in <i>Imaginings of Sand</i>	46
3.3. Resistant Form in <i>Imaginings of Sand</i>	49

4. Confronting the Past: Zakes Mda's <i>Ways of Dying</i>.....	55
4.1. Information on the Author	55
4.2. Acknowledging the Violence of Violence.....	56
4.2.1. The Present in <i>Ways of Dying</i>	56
4.2.2. The Past in <i>Ways of Dying</i>	59
4.3. Resistant Form in <i>Ways of Dying</i>	63
 III. FICTIONS OF A FLAWED TRANSITION.....	69
5. Personifying the Past: J. M. Coetzee's <i>Disgrace</i>	71
5.1. Information on the Author	71
5.2. Redistributing the Land via the Body	73
5.2.1. The Present in <i>Disgrace</i>	73
5.2.2. The Past in <i>Disgrace</i>	76
5.3. Resistant Form in <i>Disgrace</i>	81
 6. Judging the Past: Phaswane Mpe's <i>Welcome to our Hillbrow</i>	85
6.1. Information on the Author	85
6.2. Refuting Prejudice Imaginatively	86
6.2.1. The Present in <i>Welcome to our Hillbrow</i>	86
6.2.2. The Past in <i>Welcome to our Hillbrow</i>	88
6.3. Resistant Form in <i>Welcome to our Hillbrow</i>	91
 7. Conclusions.....	97
7.1. The Present	97
7.2. The Past	98
7.3. Resistant Form.....	99
 Bibliography	103