Inaugural NIHSS Awards

BOOK, CREATIVE AND DIGITAL COLLECTIONS

Celebrating Excellence in the Humanities and Social Sciences
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We are proud to launch the first Humanities and Social Sciences Book, Creative, and Digital Awards in South Africa.

The National Institute for the Humanities and Social Sciences (NIHSS) Inaugural Book, Creative and Digital Awards are about celebrating and honouring outstanding, innovative and socially responsible scholarship that enhance and advance the fields of the Humanities and Social Sciences (HSS). The Awards celebrate those undertaking the necessary labour of creating post-apartheid and post-colonial forms of scholarship.

In fulfilling the NIHSS mandate, these Awards breathe life to the ideas expressed in the Humanities Charter to increase the recognition afforded to book and creative outputs; highlight the public-value of these scholarly contributions; and increase their appreciation and role in building sustainable social cohesion and the re-imagining of the HSS.

These Awards, to be held annually, are about recognizing great HSS scholarship in our country that often get sidelined or ignored as they do not resonate with the dominant, yet subtle, process of commodification of knowledge that is widespread globally. As the NIHSS, we are delighted to take on the necessary yet exciting responsibility and become the voice that lauds preeminent contributions of HSS scholarly works. With these Awards, we also intend to recapture and reignite the true status of the HSS in South Africa so that it occupies its rightful position. It is part of our concerted effort to show value of what has generally been devalued over time.

The NIHSS has begun the long overdue task of acknowledging our outstanding scholars, authors, playwrights, poets, artists, curators, and publishers whose collective contributions bring much enjoyment and Soul for the benefit of the greater society. Such plurality of narratives, voices, histories, and theorising from our Southern perspectives must be encouraged, celebrated and never taken for granted.

The submissions for the Awards were opened in 2015 for four categories; Non-Fiction (books), Fiction (books), Creative Collections, and Digital Collections. The response from the academics and publishers was phenomenal; the number and quality of submissions was fantastic. More than 90 submissions were received in the four categories; representing 13 South African Universities and 20 Publishing Houses. Subsequently, over 30 esteemed academics were selected as panel of judges and reviewers. The following academics were nominated as Chairpersons for each category:

- Creative Collections: Mr. Thembinkosi Goniwe
- Digital Collections: Ms. Joyce Myeza
- Fiction (Books): Prof Pumla Dineo Gqola
- Non-Fiction (Books): Prof Shireen Hassim

A special thank you to our judging panel whose commitment, time, passion and overall contribution has also given birth to the celebration of the Inaugural NIHSS Book, Creative and Digital Awards’ Winners! Words alone are not enough to convey our appreciation to the chairpersons for their tireless contribution, ensuring that the necessary rigour was applied at all times, and providing credibility of these Awards that is beyond reproach.

Congratulations to our inaugural winners for setting the standard and paving the way for our future NIHSS Book, Creative and Digital Awards participants. To all the participants and NIHSS family, thank you for the role you play in redefining our humanities and social sciences landscape!

Dr Sarah Mosoetsa
Chief Executive Officer
CHAIRPERSONS
BY CATEGORY
Joyce Myeza: Chair Judge - Digital Humanities (Best DH tool or suite of tools and Best DH project for community engagement)

The submissions for the Digital Humanities exceeded expectations. Looking at all work put forward I was particularly delighted that our digital categories presented and created excitement.

Quite revealing was the fact that the community engagement submissions reflected and positioned current and topical social issues faced by the country, which for me personally augurs well for the necessary discourse focusing on our developmental agenda and the need to promote and embrace social cohesion. As such these submissions talk very much to ‘a way forward’ in terms of building our country. Community engagement has been covered nicely, with young people - our future leaders, participating and giving voice and helping to shape our post-apartheid discussions.

Even the tools and suite of tools used were quite aspirational, in that they reflected quite a healthy competitiveness of pitching and setting us up for success with the first world order.

The unearthed work has certainly given a voice to the awareness of real issues, which one would have taken for granted, yet questions are abound and focus is directed to revisiting some of the perceived ‘to be’ settled issues and prompting for a ‘let us revisit and bother’ approach. A good example to have strongly come out is on education… citing that although the structures are generally in place, the need and gap is around mobilizing ordinary citizens and communities to get even more involved and play a role in addressing and solutioning the glaring needs, a shift that acknowledges much of a robust partnership between community and government to solution rather than just looking at government for solutions. On the community engagement side what this also revealed was that projects emanating out of passion, truly make a difference.

Joyce Myeza, Library Director at the University of KwaZulu-Natal. I hold a Master of Science in LIS from Simmons College, Boston MA, USA. I am currently doing a Doctorate in Business Administration from Bath University, United Kingdom. I have over 20 years of work experience having served in various roles from a cataloguer, subject librarian, and a campus librarian. I previously served in various roles in LIS associations, I was a Higher Education Interest Group Chair for the Library and Information Association of South Africa, IFLA Africa web editor, Massachusetts Black Librarian web editor, etc. I received the following awards, KwaZulu-Natal Librarian of the Year 2006, 2nd run-up South African Librarian of the year 2006, Fulbright Scholar, Ford Foundation Fellow, Simmons College Merit Award 2007-2009. I am a partime lecturer at UKZN.
Thembinkosi Goniwe: Chair Judge - Creative Collections (Music, Performance and Visual Arts)

Most submissions met the expectations, of course with some falling below the requirements or criteria for shortlisting and winning the Awards. Such is the nature of competitions. Of importance is that the submissions indicate some potential and needed advancement in the growing scholarship on creative arts in the current dispensation.

The submissions received were a challenge for this specific category recalling the rigorous debates that transpired in the process of shortlisting and deciding on the winners. Given that all nominations were just too compelling, our achievement resides in what has been recognized as the most outstanding submissions, particularly those works of art that were reflective and innovative in their creative procedures and strategies, more so their articulate rendition of both content and form, adding to their contemporary relevance and worthiness being subjects or objects of scholarly enquiry.

Thus nominated works certainly speak both to the Creative Collections Awards as well as the vision and mission of the NIHSS with respect to advancing and dynamising the humanities and social sciences within and beyond South Africa. They are important Awards noting their focus on works of art that are academically inclined or scholarly oriented; such is a commendable initiative by the NIHSS given the glaring absence of Awards dedicated to creative practices of scholars and academics working in the humanities and social sciences.

The best part of the Awards was its process, through which we had insightful and robust debates that saw us discuss and deliberating at length, challenging and reflecting on preconceived ideas or conventional tendencies that are at odd with contemporary developments. For my part, surely for my colleagues as well, the adjudication process was remarkably exciting and fulfilling, moreover a learning and growing experience that was not just about picking up winners but studiously discoursing the status of creative arts and scholarship in democratic South Africa.
This is the first time that the prizes are being awarded. The process has been very interesting. We began with a very large group of people and we defined all the criteria collectively, and we thought we had it sorted out. But of course when you are making the road as you walk it, as we did with this prize, there have been a lot of delays. It’s been a lot slower than we thought, but I think at the end we are really confident that we have a process that has been very fair, very inclusive and really as democratic as possible. We are all learning about how you award a prize like this, what kind of judging criteria there should be, who should be the judges, who should speak, and it’s been interesting.

Regarding the non-fiction judging panel, there are several good things to be said. The first is that we obviously have a nation of writers emerging and that we had many submissions, and many submissions of high quality. So I think that’s fantastic; people are writing books and they are writing about our conditions in South Africa and some are also writing beyond the South African experience. We do course have many inherited privileges that show themselves up both in who is doing the writing as well as, to some extent, who is framing the conversation. So are seeing gaps in the authors. Perhaps there aren’t as many black South African authors as we would like. We are seeing some gaps in the kind of issues that are being written about. I would say that this is something that the Prize would play a big role in for the future, because it is trying to encourage scholarship on a much broader basis and so as this Prize becomes established, more people will come forward and see value in writing about our experiences from a variety of perspectives. But it’s a very strong start. It’s not like we sat there thinking we do not have any strong books that we can comfortably award the prize to. We had an excess of riches.

It’s exciting that we have books being published, that we have local publishers, that despite the really difficult conditions in South African academia, where people are having to do their writing in the midst of large class sizes, they are under- resourced, and very unstable for many reasons, nevertheless, people are seeing value in writing the book. For humanities and social sciences there is nothing more special than writing that full book, not just a journal article but a place where you can actually make an extended argument and show the depth of your research and the quality of your scholarship. Really, a book is how you do that. So I think it’s very exciting that people are doing that. I think it’s very exciting that we have local publishers and that these publishers are holding the book to very high standards. We could see in the submissions that came through that publishers are doing quite a lot of work to ensure that there is proper peer review before they publish a book. So I think it’s a very healthy scene that I am convinced that our scholarly arena is poised for take-off.
Pumla Dineo Gqola is Associate Professor in the Department of African Literature. She joined Wits in March 2007. Immediately prior to her tenure at Wits, Gqola had worked as Focus Area Leader: OpenSpeak at the Meraka Institute, managed by the CSIR and Chief Research Specialist: Societies, Cultures and Identities Programme at the Human Sciences Research Council (HSRC). Gqola was a Senior Lecturer at the University of the Free State’s Department of English and Classical Culture until August 2005. Prior to fulltime employment, she had also worked in the Academic Development Programme at UCT, the English Department at UCT and the Language Development Unit at the Cape Technikon. Gqola’s research foci are: slave memory in the African world, Black Consciousness literature, womanism and feminist literary studies, postcolonialism, post-apartheid pubic culture, African feminist sexualities. Gqola teaches undergraduate and postgraduate courses on African continental and diasporic literatures. She also (co)teaches a postgraduate course on Gender and Media. She has supervised postgraduate work on media, gender, race and sexualities as well as on her research focus areas listed above.
JUDGES BY CATEGORY
**DIGITAL HUMANITIES**

**Chaka Chaka** is a senior lecturer in the Department of Applied Languages, Faculty of Humanities, at the Tshwane University of Technology (Pretoria), South Africa – and is about to take up a position of Associate Professor in the Department of English Studies at UNISA with effect from 01 April 2016. He previously lectured at three South African universities. His research interests include the following areas: electronic learning (e-learning); computer-mediated communication (CMC); computer assisted language learning (CALL); mobile learning (m-learning); mobile assisted language learning (MALL); learning and teaching through text and instant messaging (especially online social network messaging); online and digital literacies; online genre and discourse analysis; Web 2.0 learning/Mobile Web 2.0 learning; Web 3.0/Mobile Web 3.0 learning; Semantic Web learning/Mobile Semantic Web learning; knowledge management (KM); and learning organisation (LO). He has published book chapters related to each of these research areas, and journal articles pertaining to some of these areas.

**Dr Thoko Mnisi** is a trained digital archiver and her Masters dissertation titled, *Beyond data production: Exploring the use of a digital archive in addressing HIV-related stigma with educators in two rural schools in KwaZulu-Natal*, drew from a digital archive she built. She published two papers based on the digital archive and MEd, one being, *Giving life to data: University-community partnership in addressing HIV and AIDS through building digital archives and Learning to use visual data to ‘save lives’ in the age of AIDS*. Mnisi’s PhD in Education, also used digitised stories, exploring its social uses in addressing HIV and AIDS-related stigma. She has recently published a paper from her PhD, titled, *Digital Storytelling: Creating participatory space, addressing stigma, and enabling agency*. She is currently working for the University of KwaZulu-Natal Research Office where she co-ordinates books, conference proceedings and creative contributions for the annual DHET Research Output Reporting. She also supervises Masters students and continues with research in her area of interest, digitisation and social uses of digitised data in addressing stigma.
JUDGES BY CATEGORY

CREATIVE COLLECTIONS

**Jyoti Mistry** has taught at New York University, University of Vienna and Arcada University of Applied Science Polytechnic in Helsinki. Jyoti Mistry’s filmography includes films, documentaries and film installations. Her research areas include cultural policy, questions of identity and multiculturalism. Mistry has also worked as a photography and film curator.

Her recent film *Le Boeuf sur le Toit* (2010/80min/HDv) premiered at the Durban International Film Festival and forms part of a new installation project that comprises of 4 separate installations that explore various facets of urban and city life. *09:21:25* (2011/10min/HDv) is currently part of WELTRAUM: Die Kunst und ein Traum; an exhibition at the Kunsthalle, Wien (April – August 2011) commemorating man’s fiftieth anniversary of space travel. The installation of *ITCHY CITY* from her highly acclaimed film *i mike what I like* (2006/50min/Dv) was part of the exhibition AFROPOLIS, Cologne (November 2010- April 2011).


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**Thembela Vokwana** grew up in Mthatha in the Eastern Cape, graduated from UNITRA (now WSU) and the University of Witwatersrand (WITS). He received a Fulbright scholarship for further studies in Ethnomusicology and World Music at Wesleyan University (USA). He also sat for theory and practical music exams with the London based Royal Schools of Music and Trinity College of Music. Previously he held a lecturing position at the University of Transkei (now Walter Sisulu University) from 1997-1999 and since 2001 he has been with UNISA’s Department of Art History, Visual Arts and Musicology where he currently teaches modules in South African music, Introduction to World Music, Music Bibliography and the History of Opera.

Over the past twenty five years Thembela Vokwana has been actively involved in the choral scene; starting with the Eskin Adult Choir in Mthatha with which he appeared as a tenor soloist in local concerts, national competitions and international festivals in various countries such as Israel, Switzerland, Austria, Greece and Brazil. In 2001 he took over the leadership of the UNISA Choir as a conductor. With the latter group he has participated in various festivals and competitions such as the Sowetan Mass Choir Festival, the Old Mutual National Choir Festival, SATICA and ATKV as well as the Confederations Cup closing ceremony. In addition, the same choir appeared in wide-ranging university (UNISA) events. In 2001 and 2003 he conducted the UNISA Choir in Singapore and Namibia respectively. At present, he works very closely with the Pretoria based, renowned Voices of the Nation choir (VON).
Melissa Goba is a curator and a writer, who obtained her Bachelor in Fine Arts, Printmaking and Photography at Wits University. Goba has been involved in curatorial roles including the MTN New Contemporaries 2008, the SPace Currencies in Contemporary Art 2010, and the Curatorial Exchange 2009 in Visby, Sweden. She has produced and contributed to catalogues and publications, including MTN Art Talk, MTN New Contemporaries, Standard Bank 25-year celebration, Sam Nglengethwa’s 2006 Monograph, and Johannes Phokela’s KZNSSA Exhibition Catalogue. Goba is currently running Assylem Atelje, which is a project- and site-based arts initiative, and also serves as the chairperson of the Arts and Culture Trust (ACT).

Coral Bijoux was born on 20 December 1965 and grew up in a township in KwaZulu Natal. After qualifying as a teacher in the mid 80’s, she began her teaching career in Johannesburg. Later, she served as one of 6 Curriculum Advisors in Arts and Culture for the Gauteng Education Department for a few years soon after 1994. She then went on to work with a corporate Collection developing a number of Art and Education related programmes which saw original artworks being made accessible to township and peri-urban schools in and around Gauteng. This programme was eventually extended to other provinces. She worked for a while as Director of an arts organisation in Newtown, supporting and training young people in art education and in learning how to manage their emerging careers. She has an extensive career of more than 25 years in development work in the arts, arts education and arts organisation practise.

For the past four (4) years she has been based in Durban where she developed a small but niche Women’s Museum (Voices of Women Museum – www.amazwi-voicesofwomen.com ) that conserves an extensive collection of women’s narratives and artworks. She is engaged in archival development and has curated and managed this Collection. She curates a travelling exhibition, Conversations We Do Not Have that engages selected pieces from this collection ‘in conversation’ with loaned pieces from private and public collections where she considers the multiple conversations inherent in ‘the feminine’ located in the re-emergence of quieted voices. In addition, she works in an independent capacity on numerous other art and heritage research and archival projects, notably a current work with an extensive manuscript collection of the late Prof. Mazisi Kunene. She is in the process of extending her own artmaking and curatorial practise currently, where her research investigates how ordinary people, particularly women, negotiate their lives and their access to power bases in the process of their ‘becoming’.
**JUDGES BY CATEGORY**

**NON-FICTION PANEL MEMBERS**

**Xolela Mangcu** is Professor of Sociology at the University of Cape Town. He was most recently the Oppenheimer Fellow at the Hutchins Center for African and African American Research at Harvard University, and has been a fellow at The Brookings Institution, The Rockefeller Foundation, The John F. Kennedy School of Government at Harvard, and the Massachusetts Institute of Technology. He holds a Ph.D. in City and Regional Planning from Cornell University, and MS (Development Planning) and BA (Sociology) degrees from Wits University in Johannesburg. Mangcu is the author and co-author of nine books including *Biko: A Life*, which is the recipient of the University of Cape Town’s Meritorious Book Award for 2015. His latest publication is *The Colour of Our Future: Does Race Still Matter in Post-Apartheid South Africa* (Wits Press, 2015). His other books include *The Meaning of Mandela* (essays by Henry Louis Gates Jr., Cornel West and Wole Soyinka), and *Becoming Worthy Ancestors* (essays by Kwame Anthony Appiah, Benedict Anderson, Martin Bernal, and others). Over the past fifteen years he has been a regular columnist for South Africa’s leading newspapers: The Sunday Independent, Business Day, The Weekender and Sowetan, and a regular contributor to the Sunday Times and City Press. The Sunday Times has described him as “possibly the most prolific public intellectual in South Africa.”

**Luli Callinicos** is a social historian, lecturer and esteemed scholar. Her activism in the liberation struggle began in her youth as a member of the Congress of Democrats. A lifelong educator, she taught English literacy to workers of the South African Congress of Trade Unions. She contributed to the journal Fighting Talk, which was edited by Ruth First. She has written numerous books including *Gold and Workers* (1981), *Working life: factories, townships and popular culture* (1987) which won a Noma Award for Publishing in Africa, and *A place in the city: the Rand on the eve of Apartheid* (1993.) She is also the author of *The World that made Mandela* (2000.) Luli Callinicos is an NIHSS board member and a trustee of Freedom Park. She has served on the Council of the South African Heritage Resources Agency (SAHRA) amongst a host of heritage committees and advisory panels.
Michael Chapman is affiliated as a Retired Professor to the Durban University of Technology. He remains a Professor Emeritus and Fellow of the University of KwaZulu-Natal, a Fellow of the Stellenbosch Institute for Advanced Study, and he is the National Institute for the Humanities and Social Sciences doctoral mentor at the University of the Western Cape. He serves on the Humanities Standing Committee of the Academy of Science of South Africa.


Ali Khangela Hlongwane is currently employed by the City of Johannesburg as Deputy Director: Culture. He is a former Chief Curator of Museum Africa in Newtown Johannesburg and was previously the Chief Curator of the Hector Pieterson Memorial & Museum in Orlando West, Soweto, leading its work in curatorial innovation, community work through its education department, oral history project and the development of public projects on the trails of the June 16 1976 Uprisings. In 2007 he managed the incorporation of the Kliptown Open Air Museum as a branch of the Hector Pieterson Museum.
Nhlanhla Maake completed matric at Immaculata High School in Soweto in 1974. In his student days he held several leadership positions (Chief Prefect, President of the You and Young Christian Student’s and Young Christian Workers), and in the mid-1970s wrote poetry for Staffrider and Wietie magazines, The Nation newspaper and plays for then Radio Sesotho. His first radio play was broadcast when he was 20 years old.

After matriculating with exemption in 1974 he worked as an unqualified teacher in Soweto and an actor with Phoenix Players in Johannesburg, between 1975 and 1978. He holds the following degrees: BA degree at the then University of the North (now Limpopo), BA Hons in Comparative Literature (University of the Witwatersrand), MLitt in Linguistics for Teaching English Language and Literature (University of Strathclyde), MLitt in Victorian Studies (University of Keele), DLitt et Phil in Theory of Literature (University of South Africa), Hons BA. In African Languages (University of South Africa) and the Certificate in Higher Education Management (University of the Witwatersrand).

He has adjudicated for the following literary awards: IDEM Radio Play Awards, FNB Vita Awards, Ernst van Heerden Creative Writing Award (Wits University), Maskew Miller Longman Literary Awards and the Sunday Times Alan Paton Non-fiction Award.

Dr. Fred Hendricks has been employed at various South African universities, as well as at John Hopkins in the US and Uppsala in Sweden. He was also Deputy Dean in the Faculty of Humanities at Rhodes University. Dr. Hendricks has edited and co-edited various publications, most recently the promise of land: undoing a century of dispossession in South Africa. He has also delivered various journal articles, contributed chapters in books and presented papers globally. Dr. Hendricks is currently the chief editor of the journal of Contemporary African Studies. In 2014, he initiated the Unit for the Humanities at Rhodes University. He was also the founding president of the South African Humanities Deans Association.
Prof. Molly Brown is currently head of the English Department at the University of Pretoria. She studied at Rhodes University and the University of London before completing a PhD entitled ‘Memes, magic and the making of meaning in re-visioning fantasy for young adults’ at the University of Pretoria. Prof. Brown’s research interests are in medieval and early modern Romance and its contemporary manifestations in popular fantasy for both adults and children. She is currently Vice President (International) of the Tales After Tolkien society, which promotes the academic study of medievalism in popular culture, and also heads a faculty research theme concerned with children and stories at the University of Pretoria. Prof. Brown has published in both local and international journals including The Lion and the Unicorn and Papers: Explorations in Children’s Literature. Her most recent publication is a chapter in The middle ages in popular culture: medievalism and genre, edited by Helen Young and published by Cambria in the Cambria studies in classicism, orientalism, and medievalism series. She has also supervised more than twenty MA and PhD students in her field and has served on the judging panels for awards such as the Olive Schreiner prize for poetry the Katrien Harries best illustrated children’s book award and the Herman Charles Bosman award for the best locally-published novel written in English.

Prof. Pamela Maseko is an Associate Professor in the School of Languages: African Language Studies at Rhodes University, Grahamstown. Her research interests are in Sociolinguistics, Literary Studies with a focus on the Historiography of isiXhosa Literature, and Applied Language Studies. Her most recent work consists of two volumes, co-edited with Jeff Opland and published by the UKZN Press in 2015. These are William Wellington Gqoba: Isizwe esinembali – Xhosa Histories and Poetry and D.L.P. Yali-Manisi: Iimbali zamanyange – Historical Poems.
**Sibongiseni Mkhize** is the newly-appointed Chief Executive Officer of the South African State Theatre. He was until recently the CEO of the Robben Island Museum World Heritage Site, a position he occupied from 1 November 2010 – 31 October 2015. He is the former CEO of the Market Theatre Foundation in Johannesburg and Chief Director: Cultural Affairs at the Gauteng Department of Sport, Arts, Culture and Recreation. Sibongiseni has been a member of various arts, culture, heritage and history associations such as the South African Historical Society (SAHS); the South African Museums Association (SAMA); the KwaZulu-Natal Oral History Association (KZNOHA) as well as the International Society for the Performing Arts (ISPA). He was a member of the Board of Trustees of the Tatham Art Gallery from 2002 to 2004. He served two terms as a member of the Council of KwaZulu-Natal Museum from 2005 to 2011. In 2007 he was elected to the Executive Committee of the Theatre Managements of South Africa (TMSA) and was elected its chairperson in 2009. In 2012 he was appointed a member of the Board of Cape Town Tourism for a one year term. He has published articles in local and international historical and heritage journals, and has also contributed chapters in books.

**Hlonipha Mokoena** received her Ph.D. from the University of Cape Town in 2005. She is currently an associate professor and researcher at WiSER (Wits Institute for Social and Economic Research) at the University of the Witwatersrand, Johannesburg. Her articles have been published in *Journal of Natal and Zulu History; Journal of Religion in Africa; Journal of Southern African Studies; Scrutiny2: Issues in English Studies in Southern Africa* and *Baobab: South African Journal of New Writing*. She has contributed opinion pieces and book reviews to: *African Studies Review; History & Theory; The Politics of Jacob Zuma*, ACAS Bulletin No. 84; the blog “Africa is a Country” and the exhibition “PASSAGES: References & Footnotes”.

Her first book is on Magema M. Fuze, author of the *Abantu Abamnyama Lapa Bavela Ngakona* (1922) / *The Black People and Whence They Came* (1979). The book is titled *Magema Fuze: The Making of a Kholwa Intellectual*. The basic argument she presents in the book is that as an author and an aspirant historian Fuze represents a set of questions about the emergence and arrested development of a black intelligentsia and literati in nineteenth- and early twentieth-century South Africa. His life and writings reveal both his singular attempt to create, under adverse cultural, political and social conditions, a literary career and a body of knowledge while also participating in the constitution of a discourse community or a public sphere of Zulu-speaking intellectuals.
Jessica Murray is a Professor in English Studies and Gender Studies at the University of South Africa (UNISA.) She has also been Acting Manager: Postgraduate studies and Research in the College of Human Sciences at UNISA. Her current research focuses on violence and gender in southern African writing and queer representations in South African literature. She has published in various peer-reviewed journals and has presented at several conferences, seminars and workshops. Prof. Murray is the founding co-editor of the academic journal *Gender Questions*.

Prof. Noor Nieftagodien is the South African Research Chair in Local Histories, Present Realities and is the Head of the History Workshop at the University of the Witwatersrand, where he also lectures in the Department of History. He is the co-author, with Phil Bonner, of books on the history of Alexandra, Ekurhuleni and Kathorus, and recently published books on the history of Orlando West and the Soweto uprising, and co-edited a book on the history of the ANC. In addition, he has published articles and book chapters on aspects of popular insurgent struggles, public history, youth politics and local history. He is currently researching the relationship between local popular movements and the local state in the Vaal. Nieftagodien serves on the boards of the South African History Archives (SAHA), the Centre for the Urbanism and Built Environment Studies (CUBES), the Gauteng Cities Regional Observatory, the Society, Work and Development Institute (SWOP) and the Socio-Economic Rights Institute (SERI), as well as the editorial boards of *African Studies* and *Africa Perspectives Series*.
Pearl Sithole graduated with a BA (Hons) from the University of Durban – Westville in 1993. She worked and obtained her MPhil and PhD in Anthropology from the University of Cambridge. She is a senior Research Specialist at the Human Research Council and has a long research experience on rural development, land use and governance structures in rural KwaZulu Natal. Her research experience ranges from dealing with issues for identity and social change to dealing with issues in kingship studies, policy and public interest, anthropological theory and indigenous knowledge systems. She also analyses higher education and writes on scholarship and politics of knowledge production. Her career has involved research and teaching in a wide range of issues and consulting at a local government level.

Siphamandla Zondi has been the director of the Institute for Global Dialogue (IGD) after taking over from the founding Executive Director, Prof. Garth Le Pere in January 2009. He received his BA and Higher Diploma in Education from the former University of Durban-Westville before graduating with MPhil and DPhil in African Studies at the University of Cambridge, UK. Prior to his current position, he headed the IGD’s programme on Africa studies and SA Foreign Policy Analysis for five years. Between 2000 and 2004, he co-ordinated the Africa Institute of South Africa’s regional integration and sustainable development programmes.

Dr Zondi has published widely in his areas of research interest, namely: regional integration and governance, South Africa’s international relations and foreign policy, and public health policy. His recent publications are on the SADC mediation in Zimbabwe; the future direction of SA’s foreign policy; and Africa’s health governance. Dr Zondi is regular media commentator and writes a weekly political column for The Witness (see www.witness.co.za).
**Fiction Panel Members**

**Irma Du Plessis** obtained her BA from the University of Pretoria in 1993. She then completed an interdisciplinary honours in philosophy and Afrikaans from the same university and was awarded an Abe Bailey Overseas Scholarship. This was followed by a second honours degree in Industrial Sociology at RAU in 2000 and an MA in Literary Theory through the University of Pretoria in 2002.

But what’s interesting about this social and cultural analyst is not only her impressive academic record, it’s what she studies. Du Plessis is on a quest for of the kind of understanding of the self that is often hidden. She examines aspects of contemporary South African society to try to make sense of the time and place we inhabit.

She worked as a researcher at the Wits Institute for Social and Economic Research (Wiser), where she examined aspects of contemporary South African society to try to make sense of the time and place we inhabit. She currently teaches at the University of Pretoria and served as the President of the South African Sociological Association.

**Diana Ferrus** is a writer, poet, storyteller and performance poet. She was born in Worcester and starting writing at the age of 15. Her first short story was published in 1994. She was published in different journals and collections before she published her Afrikaans poetry anthology, “Ons Komvandaan” (Where we come from) in 2004. “I’ve come to take you home” her first English anthology was published in 2010. The title-poem is a dedication to Sarah Baartman, an indigenous woman who was taken away under false pretences and paraded as a sexual freak in Europe. The poem was used by a French Senator Nicholas About as part of his argument to have the remains of Sarah Baartman returned to SA in 2002. The senator had the poem translated and then read it in the French Senate. The poem is published in the French Law, a first in French history. Diana has travelled widely being invited to various literature festivals all over the world. She is currently busy on numerous projects including a new poetry anthology in both English and Afrikaans. Diana works at the University of the Western Cape as an administrator where she completed her postgraduate studies in Women and Gender studies.
**Kgafela Oa Magogodi**'s experimental work with stand-up poetry, spoken-word theatre, live music and essay writing has travelled country wide and globally. Working comfortably in both Setswana and English his writings are often spliced in with sprinkles of urban colloquiums. Through international poetry stages, Magogodi’s poetry has been translated into various languages including German, Dutch, French and Catalan. His books *Thy Condom Come* (2000) and *Outspoken* (2004) guaranteed him a firm place in South African literary history. His word includes also the spoken-word film *I Mike What I Like* and *Itchy City*, a video poem from the film is part of an international exhibition of Afropolis, and multi-media exhibition of African mega cities launched in 2010. Magogodi’s approach to spoken word theatre took shape over a decade of experimental workshops where he was casting and directing Wits University Drama School students, New York University students as well as an independent poetry group based in the University of the North West. Magogodi recently staged a musical stage play *The Book Of REBELATIONS*- a tale of beef (in collaboration with Monageng Vice Motshabi).

**Dr Sindiwe Magona**, Anglican Archbishop Ndungane’s official biographer (From Robben Island to Bishopscourt), is an award-winning author, storyteller, motivational speaker, actor, Xhosa teacher and translator. She has written over 100 children’s books, stage plays, books of short stories, including *Living, Loving and Lying Awake At Night* (one of Africa’s 100 Best Books of the Twentieth Century), autobiography, novels, radio plays, and a screenplay. Her novel *Beauty’s Gift* was shortlisted for the 2009 Commonwealth Writers’ Prize (Africa). Her writings tell of an impoverished childhood in South Africa and of her personal and political struggles as a black woman living under apartheid. She obtained her matric by correspondence as a single parent, mother of three and domestic servant with no fixed home. She graduated with a BA degree from the University of South Africa as well as a Master of Science Degree in Organisational Social Work from Columbia University. In 1993 she was awarded an Honourary Doctorate in Humane Letters from Hartwick College, Oneonta and in 1997 she was a New York Foundation for the Arts Fellow in the non-fiction category. In 2007 she was awarded The Grinzane Award for writing that addresses social concerns, The Molteno Gold Medal for promoting the Xhosa culture and language, as well as a Lifetime Achievement Award for contribution to South African Literature. In 2011 she was given the Order of iKhamanga; a Presidential Award and the highest such award in South Africa, and in 2012 she was joint winner with Nadine Gordimer of the Imbokodo Award. She has received numerous other awards in recognition of her work in women’s issues, the plight of children, the fight against apartheid and racism, and the environment.
Thando Mgqolozana is a Mandela Rhodes Scholar, a recipient of the Golden Key International Honour for Scholastic Achievement, and one of the Mail & Guardian’s Top 200 Young South Africans of 2010. He has previously worked as a researcher at the Human Sciences Research Council and is now based at the University of Cape Town. Mgqolozana is the author of *Hear Me Alone* (2011), *A Man Who Is Not a Man* (2009), a novel that enjoyed critical success and was long-listed for the International IMPAC Dublin Literary Award and *Unimportance* (2014).

Bhekizizwe Peterson is Professor of African Literature at the University of the Witwatersrand. He has held invited Fellowships at Yale University and Birmingham University (U.K) and served on various editorial, statutory and artistic committees, juries and boards across the continent. He has published extensively on African Literature, Performance and Cultural Studies as well as Black Intellectual Traditions in South Africa. His book publications include *Fragments in the Sun, Monarchs, Missionaries and African Intellectuals: African Theatre and the Unmaking of Colonial Marginality* and *Zulu Love Letter: A Screenplay*. Peterson has been active as a writer and participant in Black cultural practices since the late 1970s and he was a founding member of the Afrika Cultural Centre and the Dhlomo Theatre. He is the writer and / or producer of internationally acclaimed films including *Fools, Zulu Love Letter* and *Zwelidumile* (all directed by Ramadan Suleman) and *Born into Struggle, The Battle for Johannesburg* and *Miners Shot Down* (all directed by Rehad Desai).
Andries Oliphant’s research areas include Comparative Literary Theory and SA Literature, with an emphasis on post-colonialism and cultural policy. He is Associate Professor at the University of South Africa. He chaired the Ministerial AiNVOrts and Culture Task Team from 1994 to 1995 and was a co-writer on the White Paper on Arts, Culture and Heritage (1996). He also worked on the National Strategy for Social Cohesion and Nation Building Department of Arts and Culture (2013) and the Diagnostic on Social Cohesion and Nation Building National Planning Commission (2012.) He has edited Staffrider magazine, for the Publishing House of the Congress of SA Writers and is currently a co-editor for the Journal of Literary Studies. He was the founding editor of Baobab: South African Journal of New Writing and sits on the editorial boards of Alternation, Scrutiny2 and De Arte. He was the founding chair of the Arts and Culture Trust from 1994 to 2007 as well as a member of the South African Book Development Council (2005-2016) and the Reference Panel for the White Paper on Arts, Culture and Heritage (2015-2016).
CATEGORY

DIGITAL HUMANITIES

DH visualization or infographic

DH tool or suite of tools

DH project for community engagement
CREATIVE COLLECTIONS

Public Performance

Musical Composition/Arrangement

Fine Art
walk: south africa

Fri 14 Feb
Bindery Lab
1pm

koleka putuma siphumeze kundayi
ross postlethwaite genna gardini
sara matchett
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A Place to Live
Red Location and its history from 1903 to 2013

Vuyisile Msila
Nagmusiek
CATEGORY

NON-FICTION

Edited Volumes
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IMRAAN COOVADIA

TALES OF THE METRIC SYSTEM

A NOVEL

A journey through the familiar to somewhere completely new.

AHINATTA FORNA
Author: S. N. Miehle
Title: Anatomy of a Language
Publisher: HarperCollins
Publication Year: 1978

The book "Anatomy of a Language" by S. N. Miehle is a comprehensive study of language structure, featuring a collection of essays that explore various aspects of linguistic theory. The essays cover topics such as phonology, syntax, semantics, and the role of language in society. Miehle's approach is both theoretical and practical, offering insights into how language is used and perceived in different cultural contexts.

Introduction:

Language is a fundamental aspect of human existence, shaping our thoughts, behaviors, and social interactions. In "Anatomy of a Language," Miehle delves into the intricate workings of language, examining its structural elements and the psychological processes that underlie its use.

Phonology:

The study of phonology, which deals with the sounds of language, is a central theme in Miehle's work. He discusses the nature of sound systems, the rules governing sound change, and the role of phonology in shaping the grammar of a language.

Syntax:

Syntax, the study of sentence structure, is another key area explored in the book. Miehle examines the rules that govern the arrangement of words in sentences, highlighting the complexity of natural language and the challenges in formalizing these rules.

Semantics:

Semantics, the study of meaning, is a crucial aspect of language. Miehle explores how meaning is constructed and communicated through language, considering the role of context and cultural factors in shaping interpretation.

Linguistic Variation:

Miehle's work also addresses the variability within languages, considering how different dialects and language communities can shape linguistic features. He discusses the implications of linguistic variation for understanding cultural diversity and social identity.

Conclusion:

"Anatomy of a Language" is a seminal work that has contributed significantly to the field of linguistics. Miehle's detailed analysis and thoughtful reflections on language have influenced subsequent research and continue to be a valuable resource for linguists and language scholars.

End Notes:


Further Reading:


Acknowledgments:

This research was supported by a grant from the National Science Foundation. The author wishes to thank helpful reviewers for their constructive comments.
KAMP-HOER

Francois Smith

1982.

Gebraak op 'n ware verhaal

AKV-prosa
ETIENNE VAN HEERDEN
KLIPTOL
*n Roman*

Meg Vandermerwe
ZEBRA CROSSING
69
CATEGORY

FICTION

Edited Volumes