

ENG2603 POETRY LIST 2017

All poems can be found in your poetry anthology:

The New Century of South African Poetry. Michael Chapman * PB = Prescribed Book / SG = Study Guide

| # | Area | Poem | SG reference | PB Page |
|--|---|---|--------------|---------|
| 1 | Contact zones | "A Red Blanket Addresses Christians" by Nontsizi Mgqwetho | Page 3-5 | 91 |
| 2 | | "The Zulu Girl" by Roy Campbell | | 83 |
| <p>By virtue of the colonial encounter, Africa became "contact zones": "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today" (Mary Louis Pratt, 1991:34).</p> | | | | |
| 3 | Contestations over land (rural) scape, Property and entries into modernity | "The slave dealer" by Thomas Pringle | Page 5-8 | 35 |
| 4 | | "Your cattle are plundered" by Isaac Wauchope | | 50 |
| 5 | | "Ntsikana's Bell" by Ntsikanaka Gabha | | 33 |
| 6 | | "The British Settler" by Andrew Geddes Bain | | 40 |
| 7 | | "The Contraction and Enclosure of the Land" by St J Page Yako | | 120 |
| <p>The kind of modernity that dawned in what later became Southern Africa was generally violent. The poetry written around this time witnesses this inauspicious beginning graphically by focussing on, for example, the discovery of minerals and subsequent urbanisation, the demarcation of physical space into racist enclaves, the beginning of the mining industry and the dispossession of the indigenous peoples of their ancestral lands. We begin to see a substantive experimentation with style in this poetry and sharper articulations of political resistance to colonisation. We can therefore surmise that this poetry also introduces the unfolding of different versions of modernity.</p> | | | | |

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| 8 | Urbanisation | "Johannesburg" by William Plomer | Page 9 - 12 | 85 |
| 9 | | "City Johannesburg" by Mongane Wally Serote | | 199 |
| 10 | | "Witwatersrand" by Elisabeth Eybers | | 102 |
| 11 | | "Nightfall" by B.W. Vilakazi | | 109 |
| 12 | | "To Whom It May Concern" by Siphosiphos | | 203 |
| <p>In this subsection we will introduce you to the poetic representations of South Africa's urban development and its underlying dominant economic order. South Africa's modern mining industry began in the late 19th century. Since then, the far-reaching consequences of this growth have been the subject of many poems. In poignant and touching terms, these poems represent humanity mostly as a man who struggles to deal with the difficult conditions of the industry. At regular intervals, the images of a polluted ecosystem and of depressed and sometimes tragic men appear in these poems. However, there are significant contrasts between white and black authored poems on this theme, and between those who wrote in this period and in the second half of the 20th century</p> | | | | |
| 13 | Exile and imprisonment | "Letter to Martha, 4" by Dennis Brutus | Page 13 - 14 | 174 |
| 14 | | "MothokeMothokaBathoBabang" by Jeremy Cronin | | 357 |
| 15 | | "Waiting" by Arthur Nortje | | 180 |
| <p>In the next subsection of this learning unit, we will discuss the significance of poetry in the mediations of the conditions of exile and imprisonment. Systems of political repression across the world have imprisoned people for holding different views. Attempting to evade this fate, a number of the political activists and artists such as Dennis Brutus, Ezekiel Mphahlele, Nat Nakasa, Lewis Nkosi and Keorapetse Kgositse went into exile. From both exile and prison, poetry emerged in rich and fascinating textures. One of these textures articulates the ingenuity of these beleaguered people in their efforts to survive subjugation and the corresponding</p> | | | | |

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| | | forms of distress this caused. South Africa, as well as the rest of the world, boasts intriguing examples of such poetry. In this section, we introduce you to the poetic representations of both human rights abuses and individual moments of calm. | | |
| 16 | Post anti-colonial | "Pregnancy" by Sally-Ann Murray | Page 15 - 17 | 436 |
| 17 | | "Lo Lull" by WopkoJensma | | 252 |
| 18 | | "For All Voices, For All Victims" by Antjie Krog | | 268 |
| 19 | | "Under the Sun" by Heather Robertson | | 457 |
| 20 | | "Praises of Matanzima, Son of Sandile" by Isaac Wauchope | | 49 |
| 21 | | "After the Battle" by SEK Mqhayi | | 63 |
| | | In this subsection, we will be exploring the concept of the "post-anti-colonial". In this final section, we elaborate on the concept of "contact zones" by considering how this resonates in the poetry explored thus far that overtly expresses the idea of race. It is not at all possible to "box" these poems into one pigeon-hole, as they celebrate multiplicity and are very experimental – even as they articulate discontent with the human rights abuses that have racial connotations. This poetry may be described as "post-anti-apartheid" (Loren Kruger, 2003:70). Kruger explains that the "post-anti-apartheid" refers to the "minorities whose stories, once lost beneath the clash and clamour of the anti-apartheid struggles, have emerged to reflect but also to refract the complex of identities or, more plausibly, dynamic identifications in post-apartheid or at least post-anti-apartheid South Africa." Altering Kruger's notion slightly, we arrive at the "post-anti-colonial". | | |
| 22 | | "Could you not Write Otherwise?" by Alan Paton | | 127 |
| 23 | | "Me, Coloured" by Peter Abrahams | | 132 |
| 24 | | "The Child who was Shot Dead by Soldiers at Nyanga" by Ingrid Jonker | | 167 |

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| 25 | | "Sometimes when it rains" by Gcina Mhlophe | | 298 |
| 26 | | "A Hen Crowed" by Mzi Mahola | | 399 |
| | | THE HIGHLIGHTED POEMS ARE THE ONES THAT AN ANALYSIS IS AVAILABLE | | |