HL98r: Colonialism, Identity, and Nation in Southern Africa
Junior Tutorial in Postcolonial Studies, Thursdays, 3-5 pm, Barker 126

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Course Description (by Student Margot Leger)

This course explores how colonial transformations and national discourses have shaped southern African individuals and communities, from the early nineteenth century through the recent past. We will use novels, primary and secondary historical texts, literary criticism, anthropological studies, and sociological texts to engage critically the multiplicity of dialogues surrounding modern identities in southern Africa.

The course is divided into three main sections, each focused on a different component shaping southern African identities. The first section examines cultural and political transformations in the nineteenth century, also emphasizing the postcolonial resonance of these transformations. Secondly, the migrancy and mobility central to the region's late nineteenth and twentieth century political economy and its ramifications for the family and social dynamics will be discussed. In conclusion we will examine how—through popular resistance, resilience, and discourses of nationalism—new southern African identities emerged out of the crucible of segregation and apartheid in the twentieth century.

This tutorial will also provide an ample opportunity to develop writing skills, through close readings, short analytical papers, and longer essays. Additionally, this course will provide analytical tools that will enrich our study of postcolonial history and literature in general. Using modern identities in southern Africa as a focus, we will grapple with ideas—problems of representation, tradition, modernity, memory, and identity—that are integral to postcolonial studies as a whole. By the end of the semester, we will have gained a deeper understanding of how history and literature can be read together in order to construct meaning in colonial and postcolonial studies.

Course Requirements

The core goals of this seminar are to cultivate skills of close reading, analysis, synthesis, and oral and written communication, in preparation for successful junior and senior years in History and Literature. This course is thus designed to be cumulative: building on your coursework in postcolonial and African studies and laying the groundwork for your junior essay, senior thesis, and oral examination in these fields.

We will be reading an interdisciplinary array of primary and secondary texts, distinguished in the syllabus as HP (historical primary), HS (historical secondary), L (literature), LS (literary scholarship), and/or E (ethnography). As this course is a reading-intensive tutorial, attendance and vigorous participation are essential. Absences will only be excused in cases of documented emergency or illness. All work should be submitted in 12-point font, double-spaced, with 1-inch margins. Weekly writing will be due via email by noon on the day that we meet; I will send weekly feedback on oral and written participation.

Course Grading

Oral participation: 30%
Written participation: 70%

- Weekly short essays (1-2 pp. per week, plus one 5-7 pp. draft): 35%
- Analytical paper on materials from Parts 1 and/or 2 (8-10 pp.): 15%
- Analytical paper on material from Parts 2 and/or 3 (10-12 pp.): 20%

Writing Resources

Chicago Manual of Style. Consult the Quick Guide (www.chicagomanualofstyle.org/tools_citationguide.html), or consult the full guide through Harvard's e-resources.

Course Texts

Paul S. Landau, *Popular Politics in the History of South Africa, 1400-1948* (Cambridge, 2010).
Carolyn Hamilton, *Terrific Majesty: The Powers of Shaka Zulu and the Limits of Historical Invention* (Harvard, 1998).
J.B. Peires, *The Dead Will Arise: Nongqawuse and the Great Xhosa Cattle-Killing Movement of 1856-1857* (Indiana, 1989).
Herbert Dhlomo, *The Girl Who Killed to Save* (Lovedale, 1935).
Peter Abrahams, *Mine Boy* (Heinemann, 1946).
Mamphela Ramphele, *A Bed Called Home: Life in the Migrant Labour Hostels of Cape Town* (Ohio, 1993).
Lauretta Ngcobo, *And They Didn't Die* (Feminist Press, 1991).
Mark Hunter, *Love in the Time of AIDS: Inequality, Gender, and Rights in South Africa* (Indiana, 2010).
Bloke Modisane, *Blame Me on History* (Donker, 1963).
Nelson Mandela, *Long Walk to Freedom* (Back Bay, 1994).

Course Outline

Introduction: Theoretical Framing

29 September: Rethinking Southern African Identities, Culture, and Politics

Final Version of Collaboratively-Produced Syllabus due.

Paul S. Landau, *Popular Politics in the History of South Africa, 1400-1948* (Cambridge, 2010). [HS]
David Attwell, *Rewriting Modernity: Studies in Black South African Literary History* (KwaZulu-Natal, 2006), 1-26. [LS]
Anne McClintock, "The Angel of Progress: Pitfalls of the Term 'Post-Colonialism,'" *Social Text* 31/32 (1992): 84-98. [LS]

Part One: Colonial Encounters, Tradition, and Spiritual Power

6 October: Early Colonial Encounters and Their Postcolonial Reverberations

Weekly Short Essays due:

(1) Preliminary Course Description.

(2) Close Reading of Isaacs: choose 1-2 paragraphs from Isaacs' travelogue and evaluate it as literature, exploring his use of language and imagery. Present an argument about the significance of this passage for colonial perceptions of Shaka and for subsequent *mfecane* historiography, and suggest how your argument converges with or challenges Hamilton's interpretation.

Carolyn Hamilton, *Terrific Majesty: The Powers of Shaka Zulu and the Limits of Historical Invention* (Harvard, 1998). [HS]
Nathaniel Isaacs, *Travels and Adventures in Eastern Africa: Descriptive of the Zoolus, Their Manners, Customs, with a Sketch of Natal* (C. Struik, 1970; E. Churton, 1836), 24-54. [HP]
Scott Rosenberg, "Monuments, Holidays, and Remembering Moshoeshoe: The Emergence of National Identity in Lesotho, 1902-1966," *Africa Today* 46, no. 1 (1999): 49-72. [HS]

13 October: The Great Cattle Killing as Cultural Crisis
Weekly Short Essay due: Comparative Close Reading of Peires, Dhlomo, and Bradford. Choose 1-2 paragraphs of each, and evaluate how each author uses language and imagery to depict Nongqawuse. Argue for why their descriptions are similar and different with reference to the historical contexts of their production, the genres in which each author worked, and the goals of each piece.

J.B. Peires, *The Dead Will Arise: Nongqawuse and the Great Xhosa Cattle-Killing Movement of 1856-1857* (Indiana, 1989). [HS]
Herbert Dhlomo, *The Girl Who Killed to Save* (Lovedale, 1935). [L/HP on memory of Nongqawuse amongst African Christians in the 1930s]
Helen Bradford, "Not a Nongqawuse Story: An Anti-Heroine in Historical Perspective," in Nomboniso Gasa, ed., *Women in South African History* (2007), 43-90. [HS, with several HP images reproduced that we will also analyze]

20 October: Cultural and Spiritual Transformations
Weekly Short Essay due: Précis of Comaroff and Comaroff. Provide an analytical summary and critique of the Comaroffs' seminal work.

G.C. Oosthuizen, ed., *Afro-Christian Religion and Healing in Southern Africa* (E. Mellen, 1989), 71-91; 193-226; 329-346. [HS/E]
Jean Comaroff and John Comaroff, *Of Revelation and Revolution, Volume 2: The Dialectics of Modernity on a South African Frontier* (Chicago, 1997), 1-62, 218-413. [HS/E, with excerpts from missionary letters reproduced that we will analyze as HP]
Maureen McLane, *Balladeering, Minstrelsy, and the Making of British Romantic Poetry* (excerpt on H&L website). McLane lecture from 6-8 pm tonight; seminar from 2-4 pm on Friday, 21 October.

Part Two: Migrancy, Mobility, and Navigating Modern Identities

27 October: Migrant Labor, Difference, and Identity
Weekly Short Essay due: Proposal for Paper on Parts 1 and 2.

Jacklyn Cock, *Maids and Madams: A Study in the Politics of Exploitation* (Ravan, 1980), 1-173. [HS/E]
Keith Breckenridge, "The Allure of Violence: Men, Race, and Masculinity on the South African Goldmines, 1900-1950," *Journal of Southern African Studies* 24, no. 4 (1998): 669-693. [HS]
Peter Abrahams, *Mine Boy* (Heinemann, 1946). [L/HP]

3 November: Mobility, Family, and Domestic Transformations
Draft of Paper on Parts 1 and 2 due.

Belinda Bozzoli, "Marxism, Feminism, and South African Studies," *Journal of Southern African Studies* 9, no. 2 (1983): 139-171. [HS]
Lauretta Ngcobo, *And They Didn't Die* (Feminist Press, 1991). [L]
Mark Hunter, *Love in the Time of AIDS: Inequality, Gender, and Rights in South Africa* (Indiana, 2010), 1-102. [E]
Mamphela Ramphele, *A Bed Called Home: Life in the Migrant Labour Hostels of Cape Town* (Ohio, 1993). [E]

10 November: South African Urban Cultures and the Coming of Apartheid
Final version of Paper on Parts 1 and 2 due.

Bloke Modisane, *Blame Me on History* (Donker, 1963). [L/HP]
Henry Nxumalo, "Mr. Drum Goes to Jail" (1954), in Chapman, 39-47. [L/HP]
Can Themba, "Let the People Drink!" (1956), in Chapman, 100-104. [L/HP]
Michael Chapman, "More Than Telling a Story: *Drum* and its Significance in Black South African Writing," in Chapman, ed., *The Drum Decade: Stories from the 1950's* (KwaZulu-Natal, 2001), 183-227. [LS]

Part Three: Resistance, Resilience, and Postcolonial Possibilities

Tuesday, 15 November, 3-5 pm: The Power of Cultural Resistance
Weekly Short Essay due: Creative Writing. Imagine that a police informer was present at a reading of Jonker's poetry or a performance of Fugard's play. What might he (it would have been a he) reported to authorities? What might he have neglected to note? Write a memo in his voice.

Athol Fugard, *Master Harold and the Boys* (Lorimar Home Video, 1986). [HP]
Ingrid Jonker, "I Drift in the Wind" (1966), in M.J. Daymond, et al., eds., *Women Writing Africa: The Southern Region* (Feminist Press, 2003), 306-308. [L/HP]
Peter D. McDonald, *The Literature Police: Apartheid Censorship and its Cultural Consequences* (Oxford, 2009), 1-82, 321-341.
David Coplan, *In Township Tonight! South Africa's Black City Music and Theatre* (Chicago, 2008; 1985), 1-7, 143-229.

1 December: The Possibilities of African Nationalism
Weekly Short Essay due: Comparative close reading of Mandela, Mkhize, and Palmer. Choose short selections from each text and explore how each uses language and imagery to articulate a vision of African nationalism. What roles do visions of gender, family, class, and ethnic identities play in each?

Nelson Mandela, *Long Walk to Freedom* (Back Bay, 1994). [HP/L]
Anti-pass law speeches of Bertha Mkhize and Josie Palmer, 1930s-1940s, from the National Archives in Pretoria. [HP]
Kim Miller, "Moms with Guns: Women's Political Agency in Anti-Apartheid Visual Culture," *African Arts* 42, no. 2 (Summer 2009): 68-75. [HS, with images to analyze as HP]

Conclusion

8 December: Paper Presentation and Review of Major Themes
Paper on Part 3 due via email by 5 pm on Sunday, 11 December.