

WritingThreeSixty

Journal of Research and Creative Texts



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Journal of Research and Creative Texts



UNIVERSITY *of the*
WESTERN CAPE

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Letter from the Editor

WritingThreeSixty is a bi-annual, interdisciplinary journal for research essays and creative works. First launched in 2014 as an initiative of the English department at the University of the Western Cape (UWC), *WritingThreeSixty* now forms part of the broader community within the Arts Faculty and Humanities at UWC. This journal maintains the standard of peer review and wishes to provide a platform to develop a culture of publishing among postgraduate and emerging students, as well as established creative artists within UWC and South Africa at large.

WritingThreeSixty also forms part of co-curricular graduate culture at UWC that affords students the opportunity to develop professional skills through the voluntary leadership and service positions created through the journal. These positions include the management of the journal and its team, editorial outputs, as well as our digital marketing efforts that are presented through social media and our online website.

This issue marks the first by the new editorial board. We would like to thank the outgoing members of the team, Nehna Singh and Mike Hagemann, for their stellar contributions over the years. Nehna, in particular, at the helm for several years, has ensured that the journal is always engaging and of a high standard. We shall sorely miss them!

This issue seeks to combine several creative contributions with the purely academic. It's not a balance always easy to achieve but as part of the move towards interdisciplinarity, we are fully committed to the journey. We have a photographic contribution which seeks to capture the degradation of buildings along Voortrekker Road. In addition, our first play makes its appearance plus a short story. Our team members have been very busy with reviews and interviews.

Moreover, our cover pushes the boundaries of art by using an art form the artist calls 'Fractionism.'

We invite you to read, and engage with the works featured in this issue.

We would like to thank all contributors, reviewers, guest editors and our copy editor for their time and effort in the production of this issue. We also extend a special thanks to Professor Duncan Brown, the Dean of the Arts Faculty, for his continued backing and support.

Best Wishes,
Editor-in-chief
Llewellyn RG Jegels

A Holy Energy

A short story by Clementine Poggi

Walking towards the wagon, she was holding the hand of her little brother. The young girl's heart was beating quicker than the second hand of the dirty railway station's clock. She tightly squeezed the small fingers between her own and felt her body dispelling sadness and fear as her tears crawled out. French voices were announcing departures and arrivals, new trains and old ones were coming in and out, she could not speak French. At this moment of despair, her eyes met with those of her mother, strong and reassuring. She remembered the Goddess Lakshmi, the golden temple shining on a bright day.

The sun was rising up, spreading its rays on Amita's dark skin. She was finding her way in between the small colourful houses of her village, through the wandering cows and chickens. It was a special morning, a warm and tropical one. Dressed with her most beautiful sari, the girl was walking to the temple to pray the goddess of wealth, Lakshmi. Amita needed the strength of a higher power before she could leave for the city. She was confident though. Although everyone was calling her "Ami", because it sounded more European, her full name, Amita, meant "without limits".

Though, now that she was going to say goodbye to her people, her name did not really make sense. Letting the hand of her brother go, touching the cold floor – once, twice - resisting the urge to hold her father in her arms in order to get some courage, she swiped the pearls of water rolling from her eyes on her cheeks. As she climbed into the train, a deep sensation passed over her body, from her head to her toes – it was the spirits spreading their love. The positive energy took her back to that sunny day.

Humming a French song which contained lyrics she could not understand, she walked passed the grand banana trees next to the river. The girl grew up in this place and nothing seemed to have changed, although the paint of the buildings was now washed-out a little bit. The inhabitants' beliefs had faded as well; the temples were slowly being neglected, because people did not have time to provide offerings to the Gods anymore. They were too busy travelling from the village to town, from town to the village, in order to feed their family. Others were even using crosses now instead of incense, imploring a dead man. However, Amita still strongly believed in the power of the Gods she grew up with.

In town, a couple were arranging a bed and tidying a guest room. "I wonder if your sister pushed our guest to pray at the temple before she starts her journey to the city," said the white man tanned by the Indian sun, "what a waste of time, I bet she cannot even speak French."

"Can I remind you that you are talking about my family, not an uneducated savage? Please show some respect," a beautiful woman retorted while putting her dark hair into a bun. As she opened the window to let the sea breeze come in, she admired the contrasting view that was offered by the newly-built Victorian houses and the beach front where women were washing their clothes. She thought about her village, about Lakshmi and the other Gods, she remembered sunny days when she, Ami and their mother would pick up bananas next to the river. She could picture the temple perfumed by the jasmine and the hot cakes given to the divinities. It seemed so far away, so disconnected to her reality of today.

Amita was looking at the landscape scrolling in front of her. Green palm trees, red fields, temples. Abandoned villages, empty rivers, temples. Suddenly, she realised someone was talking to her. She took in the smell of the newly designed bench under her; its colour was clashing with the pink of her sari. The voice became more insistent. When the girl realised that a young

man was holding a ticket machine, shouting something she could not understand, she took out the coupon she has been saving for and presented it to the very modern appliance. The sound it made, when the device accepted her name, reminded the girl about the belt.

Amita arrived in front of the golden doors, it was not the first time that she came to the temple, but that day it looked even more impressive. It felt like the Spirits knew what was going on in the girl's mind. There was a stream of energy arising from the tall edifice. Overwhelmed by its impetus aura, the girl felt a bit lightheaded. She inhaled the spicy air of the surrounding and she took off her glittery shoes. Her mother had plaited the girl's long and dark hair with argan oil and clipped some small white flowers in. Amita rang the bell with her soft hands painted with henna and entered into the spiritual centre. The sound resonated into the edifice making the dimmed light more supernatural. Amita felt the spirit around her. The echoing music guided the girl into a mindful meditation. She dropped the piece of soft cashmere received from her sister on the ground and knelted on it.

The girl opened her eyes and found herself sitting back on the ugly seats of the train. The landscape was changing quickly. There was less green, and more grey. The temples made space for buildings. She tried to remember the feeling she got when she was praying to Lakshmi. She knew the Goddess would always be on her side, watching her, giving her strength. She was going to honour her family "without limits", allow her baby brother to study, find a decent job, pay a dowry, and have a happy life – a better life. Her parents would be able to have comfortable old days. The Gods would be proud, and yet... Amita was already missing home; the unfamiliar sceneries were stealing her away. Would Lakshmi follow the girl until town? During her meditation, she felt that the divinity was always going to be in her heart, but now she was doubtful.

All the way, pass the green palm trees, red fields, temples. Further than the abandoned villages, empty rivers, temples.

Where there was less green, and more grey. On the other side of the rails, the beautiful woman was waiting. Wearing a white long pair of pants and a cotton shirt, showing a small cross around her neck. She was standing under the sun, but her dark skin was accustomed to the warm rays. She could not remember the last time she saw Amita and smelled the mix of spices and incense on her skin. She could not remember it, because she was living in a world of washing powder and roasted chicken “à la française” now. The moment she left the country side for brighter scenery, she felt an emptiness filling up her soul, the light escaping out of her body. Although she was living a fulfilled and prosperous existence in her double storage house with a newly tanned husband, something was missing.

Amita felt the train slowing down, the décor standing still. She readjusted the jasmine in her hair, touched the red dot painted in between her eyebrows and implored the Gods one last time. Then, through the windows, she saw her, the woman with whom she picked bananas next to the river under the protective eyes of their mother. Excitement, happiness and a wave of positive energy exploded into her soul when she walked out and took those hands which held her so often in her youth.

The beautiful woman saw Amita stepping out of the brand new train. Cloves, paprika, nutmeg and curry spread, like the energy stemming out of her little sister. A holy aura, an aura of love, of Gods. She felt the spirit filling up her veins through the painted hands she was holding. A delicious blast which lasted only until the French accented voice of her husband resonated behind her back “Ladies, shall we go? On yva?”

Lobola and the Lost Offspring

A play by Ndimphiwe Bontiya

Part One: *A private hospital room in Johannesburg. Mandisa is a 30 year- old engaged woman and a daughter to Sophie, a forty-nine year old woman. Mandisa is in a hospital bed when her mother enters the room escorted by a nurse.*

Mandisa: 1, 2, 3 fff..., fff..., fff...

Mandisa counts while rocking back and forth

Mandisa: Where is Steve?

Sophie: Oh, mntanam (my child)

Mandisa: Where is Steve?

Sophie: Your uncle called him...

Mandisa: Mama, you cannot tell him about this, you can't let him know...

With tears streaming down her cheeks she pleads with her mother.

Sophie: Mandisa how long are going to keep this up, huh? Do you think that man is stupid not to know that...?

The door slides open, Sophie and Mandisa fix their eyes on the figure appearing.

Nurse: The doctor will be with you in ten minutes, Ms. Adams.

(Without saying anything to the nurse, Mandisa grabs her mother's loose sleeve and clutches it. The nurse disappears.)

Mandisa: The lobola is in 3 days, I have to marry him, mama. I have to marry him otherwise he will leave me.

Sophie: What is going to happen when he finds out after the marriage?

Mandisa: Let me worry about that, I will not lose him mama. I refuse, especially to that conniving snake!

Sophie: You have to tell him. If you do not, your father and I have given permission to your uncles to inform his family tomorrow. Baby, this is your fourth miscarriage in two years, you have to let go.

Sophie takes her one and only daughter in her arms and embraces her. Mandisa cries uncontrollably.

Mandisa: At age 30, mama!

Sophie: You can't keep lying to him sweetie, you simply cannot, and I cannot keep lying to your father, my baby. Losing your brother last year has made me appreciate the truth and Steve is a good man he will forgive you baby but you cannot keep lying to him.

Mandisa: He's going to leave me I just know it; he's going to leave me...

Mandisa reaches her hand under her hospital gown and reveals bloody forefingers. She looks up to her mother who is looking at the door, where Steve stands in shock.

Part Two: *The scene opens with Mandisa walking to her car, her walk is confident and her footsteps like hammers on the sidewalk. She appears to be emotional but concealing it.*

Mandisa: Where are my keys?

(She walks past a couple who are laughing, they stop laughing and with neutral blank expressions they turn to her while the man grabs her wrist.

Male & Female

voices: I'm sorry about what happened to you...

Mandisa: Who are you, what are you talking about?

The couple walks away.

Mandisa: Come back here, who are you?

A woman who appears to be in a rush stops in front of Mandisa. Another woman walks up to Mandisa.

Woman (1): I'm sorry about what happened to you.

The woman walks away.

Mandisa: Stop it! Nothing happened to me! Leave me alone!

Mandisa shouts at the woman.

Woman (2): I'm sorry about what happened to you.

The woman walks away.

Mandisa: Get away from me! There is nothing wrong with me and nothing happened to me. I did not lose my children! *(She holds her stomach.)*

The woman continues to walk on. In shock Mandisa drops her purse and the contents fall out.

Old lady: I was there once, give it time *mntanam*.

She hands her a flower and walks away. Mandisa looks down at her stomach.

Mandisa: I know I can get pregnant again, I just have to get pregnant and he will come back to me.

The lights fade to dark...

Freestyle: Abandoned places of Voortrekker Road

Photography by Auriane Lamy

I chose to focus my freestyle project on the ruins and abandoned places of Voortrekker Road. I shot in three different locations: Maitland station and two abandoned buildings between Salt River Station and Koeberg station. I had already explored one of the abandoned buildings several times and decided to go there in the early morning to capture the special light of the sunrise over the mountain. Later, as I was shooting another abandoned building further in the street, the security guard of the building approached me and we started having a conversation. He offered to open the gate for me so I could shoot inside; it was a unique occasion to capture the place which is normally inaccessible. The atmosphere was really particular as it was just before a storm, which rendered the place even more apocalyptic. I am very intrigued by those buildings: how did they end up like this? Who used to live here? Why were they destroyed? What is going to be built next and when?

Exploring photography gives me the opportunity to use my imagination to answer these questions. I tried to pay attention to all the details: the empty milk bottle, the dirty shoe, the graffiti... The graffiti is a core part of the site; it is often colourful and expresses the desire to escape. These abandoned buildings also challenge the willingness to situate oneself in certain spaces. Indeed, when looking at this apocalyptic scene, it could be anywhere, in a country destroyed by war or by a natural disaster. However, when photographing it, the surrounding mountains appear, reminding us that we are in Cape Town.

These pictures can be seen as a political call for action. It is obvious that people have lived there, which raises the question: How can the City of Cape Town allow people to live in such conditions, on a dangerous site? Moreover, these buildings have been abandoned for several months even though there is an urgent need for affordable housing near the city centre. The old train of Maitland station could also be transformed into houses. The use of containers to build houses is widespread so why not the train carriages?

I strongly believe that providing social housing near places of employment is an essential and urgent step in challenging Cape Town's spatial apartheid.

IMAGE 1: ROUND



IMAGE 2: TRAPPED TRAINS

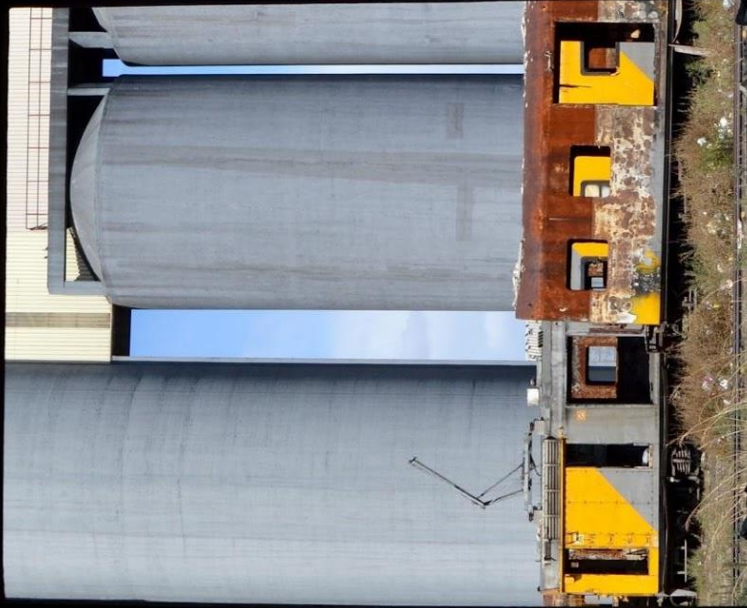


IMAGE 3. LINES



From novel to screenplay: Adapting Coetzee's "*Waiting for the Barbarians*"

by Marco Jooste

Abstract

This research essay will undertake a comparative analysis of J.M. Coetzee's novel and screenplay versions of *Waiting for the Barbarians*. These are analyses of two texts in different media, which involves the intersection of literature and film. Although Coetzee's screenplay was not produced as an actual film, my approach will attempt to read the script as a hypothetical film and compare it with the novel.

The research essay will locate itself theoretically in adaptation studies, which looks at the complex intertextual and intermedial relationships between literature and cinema. Most adaptations of novels tend to be written by a writer different to the author of the novel itself. Because Coetzee has created his own adaptation, we can possibly read the screenplay as an interpretation of his own novel.

Introduction

J.M. Coetzee's novel *Waiting for the Barbarians* (1980) is situated in an unspecified setting; a frontier town fairly distant from the capital.

The political climate in South Africa and the strong censorship laws influenced the kind of settings writers could use. David Attwell disputes the assumption that Coetzee's use of an 'unspecified' setting was in response to a fear of censorship. He suggests that because Coetzee's *In the Heart of the Country* (1977) was "under embargo at the airport in Johannesburg", it should not be assumed that the "displaced milieu of *Barbarians* was a tactic to evade censors." (Attwell 108) Attwell believes that censorship did not dominate Coetzee's rationale to place the book in an unspecified setting, specifically because when Coetzee started writing the novel, its intended setting was Cape Town. Attwell argues that the familiarity of this setting may have already put the novel in plain sight of the censors, therefore opposing the notion that censorship influenced the setting.

In 1976, the Soweto Uprising took place and a number of black students were killed by security police. In 1977 Stephen Bantu Biko was imprisoned, tortured, and subsequently died while he was being transported to Pretoria prison. The death of Biko is believed to have inspired parts of *Waiting for the Barbarians* that relate to torture and state brutality. Through Biko's death it would appear that Coetzee had been able to identify 'torture' as a major theme.

In the novel Colonel Joll and the soldiers are the antagonists that inflict torture on the barbarian girl, the old man with the young boy and later also the magistrate. Further incidents of torture may have occurred, based on the number of prisoners that were taken, including the barbarian girl. However, in both the screenplay and the novel, very little is said about any other cases of torture.

There was pressure on South African novelists to situate their novels in the discourse of local politics. Coetzee was put under the same kind of pressure when Nadine Gordimer reviewed his novel *Life & Times of Michael K* (1983). Gordimer suggests that Coetzee's characters are not prominent in trying to make history, but rather that they immerse themselves quietly in the story.

Perhaps these pressures were a result of the political turmoil in South Africa. It is hard for a writer to function artistically if that writer is pressurized by the expectations of a politicised society. Coetzee tries to break the rules here. In making his protagonist, the magistrate, an unnamed character, and placing the novel in an unknown setting, Coetzee is able to engage a cosmopolitan readership while still remaining relevant to the South African struggle. Whether done consciously or not, the strategy probably helps *Waiting for the Barbarians* to avoid censorship.

Coetzee is renowned for his novels, essays and memoirs. Film is not exactly a field in which he has made a significant mark. However, cinema has been a strong interest of his. In a collaborative paper by Dovey & Dovey (2010), they quote Michael Fitzgerald on Coetzee: "Cinema has had an immense impact on him. He knows cinema very, very well, respects it, and is full of admiration for it." (57) Coetzee was fascinated with film as a genre. However, his prowess as a screenplay writer was still in its infancy. This is evident in some aspects of the screenplay. However, on the whole, the screenplay is a fair attempt.

The screenplay follows the plot of the novel closely. However, there are some changes that shed some light on the strategy Coetzee uses to make this adaptation effective as a film. This paper will make a comparative analysis of the two texts. The core of this analysis will be rooted in the discourse of adaptation theory.

Chapter 1: Theories of Adaptation

To analyse how Coetzee adapts the novel into a screenplay, one has to take into consideration how adaptation theory can be used to interrogate these two genres.

I will examine the theoretical perspectives of adaptation theorists Brian McFarlane, Linda Hutcheon and Robert Stam. They have written critically on the complex relationship between the novel and film. Because *Waiting for the Barbarians* was never produced as an actual film, it needs to be understood as a hypothetical film.

Adaptation theorists are critical of the notion that film adaptations should be judged on how closely they mimic the novel. Brian McFarlane's critique is directed specifically at those in the field of literature, because literature has often been perceived as a superior form of art. He says, "The attitude of literary people to film adaptations of literary works is almost always to the detriment of the film, only grudgingly conceding what film may have achieved" (McFarlane 5). Film as a genre needs to be considered as a work that is autonomous from the source. There is a habitual tendency to rate a film adaptation on the grounds of its ability to closely resemble the source novel. This is known by adaptation theorists as "fidelity criticism". Linda Hutcheon says that fidelity criticism can be understood as "thwarted expectations on the part of a fan desiring fidelity to a beloved adapted text or on the part of someone teaching literature and therefore needing proximity to the text and perhaps some entertainment value to do so". (Hutcheon 3)

McFarlane humorously disputes this notion that fidelity is a valid criterion on which to judge a film. He says, "Fidelity is obviously very desirable in marriage; but in film adaptations I suspect playing around is more effective." (6) McFarlane promotes the idea of moving away from the original text. Therefore, trying to be true to the original text does not necessarily mean that the film adaptation will be a success. Film has different challenges it has to overcome in order to achieve its aim of recouping the extensive costs involved in making the film, while still maintaining the essence of the novel.

In the screenplay Coetzee adds a comical scene where the magistrate has to preside over a dispute between two farmers. This is one of the few scenes where he takes complete liberties against the notion of fidelity. The clerk of the court brings the case to the magistrate's attention:

Clerk: *This one (indicates Farmer One) says that one (indicates Farmer Two) has stolen a pig from him. That one (indicates Farmer Two) says that the pig keeps breaking into his garden and now he is not going to give it back till he is paid compensation. (J.M.Coetzee 111)*

The scene is so random that it almost seems as if Coetzee is making a desperate attempt to show that he can, in accordance with Brian McFarlane, 'play around' with the primary text. The attempt does not do enough to give the screenplay autonomy. However, Coetzee does achieve the end of giving the audience a snapshot of what kind of grievances the magistrate had to deal with in this capacity. This kind of dispute demonstrates that the town was peaceful and that the magistrate had a rather docile existence. There was no clear threat from any barbarians, and the relaxed atmosphere in the court room is evidence that there was no paranoia amongst the people in the town. This entirely random scene is therefore able to give the audience a sense of how peaceful the town was before Joll had arrived.

Furthermore, film has to compress in a very short time, what the novel gets to do through many hours of reading. Film has at its disposal the visual elements of setting, camera angles and lighting, which it must use to amalgamate much of the intricate details and descriptive language that are the tools of the novel.

Coetzee shows a great understanding of this need to adapt when he writes the screenplay adaptation of *Waiting for the Barbarians*. McFarlane says, "It is difficult for those of us trained in literature to accept: to approach the narrative mode which expends itself in, say, two hours and find in its complexity and subtlety in their own way as striking as those a novel may develop over several hundred pages and seven or eight hours of reading time." (169) Based

on this complexity it is evident that a different approach is needed when doing a comparative study of the two genres or attempting to adapt one into the other. Adaptation theory therefore attempts to provide a platform to accommodate an understanding or study of these two genres. Coetzee's choice to start his screenplay adaptation rather with a prelude to the first meeting between the Magistrate and Jol is evidence of his own understanding of the complexities involved in bringing a story to life on the screen, as opposed to how he starts the novel.

Even though McFarlane promotes 'playing around' in film, fidelity to the primary text cannot be completely discarded. There should be a balance that is reached where fidelity and 'playing around' works together to achieve the objectives of the film – which should be to demonstrate the purpose of making an artwork of substance and for it to be a financial success, especially because of the amount of investment that goes into cinematic productions. McFarlane says that film makers should try to be bold when producing adaptations, but also not forgetting to maintain a connection to the original text. (9)

Coetzee, as the author of the novel is perhaps reluctant to alter his own novel substantially. He is also often loyal even to the narrative he uses in the novel. The perception that film adaptations of novels are better if they closely resemble the original text or novel, is a point that is disputed by adaptation theorists. To what extent does Coetzee then play around with his own novel when he presents his screenplay adaptation? I will explore how Coetzee uses camera angles, changes or maintains narrative voice, adds and deletes scenes to make his adaptation a more viable screenplay adaptation.

Having read William Golding's novel *Lord of the Flies*, I recall waiting with great anticipation to see the 1990 film adaptation. After watching it I left the cinema feeling incomplete because the film did not meet my expectations. We all may have this expectation of what we hope will make the adaptation a satisfactory one, at least in our opinion. This expectation means that within ourselves we already have a 'theory of adaptation'. As Linda Hutcheon says, "Anyone who has ever experienced an adaptation has a theory of adaptation." (XI)

However, the theory of adaptation has become much more complex than merely satisfying the expectations of fidelity to the primary text.

Adaptation theory can be used to interrogate the 'fidelity' of the screenplay to the novel, and to assess whether the screenplay is an autonomous text. Linda Hutcheon suggests that each genre has at its disposal the ability to achieve some things better than the other. (Hutcheon 24) It is therefore unreasonable to expect a film adaptation to be completely 'faithful' to the novel. This would be impossible because of the time constraints placed on film adaptations. Added to this, cinematic productions have to use different tools to those available to novel writers. Furthermore, film producers have to consider financial obligations because great investments are put into film productions.

Robert Stam tries to move away from what he terms the "subjective question of the quality of adaptations" which he does not find particularly interesting. He says that he is more interested in "the theoretical status of adaptation" and the "analytical interest of adaptations". (Stam 4) Like many of his contemporaries, Stam is of the opinion that a film adaptation should be evaluated by what it achieves as an autonomous genre and not against its ability to be faithful to the novel. However, he does make it clear that he will not "correct erroneous evaluations of specific adaptations, but [he wishes] to deconstruct the unstated doxa which subtly construct the subaltern status of adaptation (and the filmic image) vis-à-vis novels (and the literary world), and then to point to alternative perspectives." (Stam 4) He suggests that film adaptations could be seen as part of an "evolutionary process", whereby 'mutations' actually help the primary text to survive. He challenges the fact that adaptations are perceived to be parasitical on the novel. Stam proposes that filmic adaptations "adapt to changing environments and changing tastes, as well as to a medium, with its distinct industrial demands, commercial pressures, censorship taboos, and aesthetic norms." (Stam 4) Because the film adaptation is able to gain relevance in its time, the novel will then continue to live through the 'hybrid' which the adaptation becomes.

Stam looks at eight reasons why cinema is viewed with hostility:

1. There is the notion that the older the arts are the better arts. (4)
2. There is the perception that cinema is in direct competition with novels- known as Iconophobia.
3. Based on the Bible, specifically the second commandment, there is the forbidding of worshipping idols and this has led to a subliminal bias against visual images.
4. The Bible and other 'religions of the book' beliefs are manifested in words, thus logophilia gives novels preference over films.
5. "Unlike film, literature is seen as channelled on a higher, more cerebral, trans-sensual and out of body plane." (6)
6. "Myth of facility" is the misconception that films are easy to make and by nature pleasurable.
7. Class prejudice invokes the idea that novels are of a higher art form. Adaptations are "dumbed down" versions of the novel.
8. "A final source of hostility to adaptation is the charge of parasitism - they burrow into the body of the source text and steal its vitality." (7)

Stam's assessment of the possible hostilities against film adaptations tends to lean towards the notion that film is viewed as a less prestigious genre, while the novel generally suffers after it has been adapted into a film. However, Stam argues that if fidelity is what is needed to do justice to the novel then this justice is impossible to reach. He argues, "Complete originality is neither possible nor even desirable. And if 'originality' in literature is downplayed, then often, the 'offense' in 'betraying' that originality, for example through an 'unfaithful' adaptation, is that much less grave." (10) He calls for a new way of thinking about "the literary as an unstable open-ended configuration" (10). The field of literature has to be open to change and this will give the newer genres a chance to supplement the older genres.

In what Stam terms 'reception theory' he says that people in different fields of study had started to question the hierarchical state in

the field of literature that gives greater status to certain genres and less to others, of which film adaptations form part of the lesser. Stam says, "For Giles Deleuze cinema is itself a philosophical instrument, a generator of concepts which renders thought in audiovisual terms, not in language but in blocks of movement. In the cinema, thought-in-movement meets the image-in movement." (10) Stam makes a call for film to be looked at as an independent art-form that is able to deliver a work of art that can only find true value if it is understood autonomously from the primary text.

It is clear that all the adaptation theorists we will be looking at are calling for an alternative way to perceive adaptations.

Chapter 2: The screenplay, an alternative beginning?

In this analysis of the relationship between the novel and the screenplay of *Waiting for the Barbarians* it is important to look at the two texts' respective beginnings.

In the screenplay, Coetzee makes a distinct effort to introduce the audience to the character of the protagonist, the Magistrate, through a series of images. Very little emphasis is initially placed on the antagonist Colonel Joll. Coetzee's acknowledgement of the different strategies needed in film, as opposed to writing a novel, is evident when he starts with a visual description of the magistrate's study. In the novel he decides to focus rather on the physical attributes of Joll, seen through the eyes of the Magistrate. So why does Coetzee decide to start the screenplay differently? The screenplay starts:

A spacious room furnished in rather dark, ornate style. On one wall a pair of heavy damask hangings, purple, with gold borders in a style suggesting China. On another wall, antelope horns (hunting trophies) and below them framed parchment maps. No pictures. In the near corner of the room narrow staircases leading down (to the entrance and the kitchen) and up (to the flat roof). A fireplace. The room dominated by a large desk. Over the desk, suspended from the ceiling, a bronze oil-lamp, oriental style. (J.M.Coetzee 97)

The manner in which the study is being described in the screenplay suggests that there is a camera panning across the room showing various ornaments, entrances to rooms and features which could possibly be expected to have some significance later in the film. Even though the description of the study in the screenplay mimics the kind of descriptive writing usually found in a novel, the written narrative in the screenplay needs to be understood in terms of it being a screenplay and not a novel. In other words, what is written will need to be expressed audio-visually. Furthermore, as a reminder, even though a

film version of the novel, *Waiting for the Barbarians* has to date never been produced, the screenplay has to be viewed as virtual film.

If we understand this movement from written narrative to visualisation, it becomes clear that different techniques are needed to make the screenplay effective. In film the written narrative is replaced and is illustrated through a series of visual signs. Through these visual signs we learn things about the character of the magistrate. So what do we learn about the magistrate as the camera is panning across the room? The magistrate loves collecting things that are old but are of value. The room is furnished in a “rather dark, ornate style” and there are “heavy damask hangings, purple, with gold borders.” By visualising these objects we can assume that the magistrate enjoyed elaborate things. He probably manages to either buy or barter to receive these things from travelling merchants. The screenplay proceeds, “The room is dominated by a large desk,” and this is important because by using the word “dominated”, it makes the desk the most prominent object in the room. If you add the ‘domination’ of the desk to the fact that he has old maps in the room, one can assume that this part of the screenplay tries to portray the magistrate as an educated man who has an expensive taste for exotic ornaments. These are possibly status symbols because until the arrival of Joll, the magistrate is the most powerful man in the town.

These images at the start of the screenplay tell us about the character of the magistrate which is not presented at the beginning of the novel. Stam's notion of ‘betraying’ the original text to the benefit of the adaptation shows the power that film has, to incorporate, in a very short period, what the novel does over many hours of reading. (10) The start of the screenplay is a deviation from the novel and is a good example of how fidelity criticism is inadequate in assessing this adaptation. In the visual description of the magistrate's study, besides learning that he has elaborate taste, we see that he loves hunting (indicated by the hunting trophies) and that he is a learned man. Coetzee thus manages to compress details of the magistrate's character in a concise manner. However, it does require a degree of memory recall for the audience who is not familiar with the novel. Because they don't know what to expect next, this would be less

effective as a tool for introducing the character of the magistrate if the audience was not familiar with the primary text. The opening of the screenplay is prompted by visual directives without voice or other audio narratives being specified. The beginning is aimed at enhancing our understanding of the setting in which the Magistrate finds himself. By starting the screenplay in a different way and point in time, the writer is able to transcend the conventional order of time and space as they originally take place in the novel.

The opening of the screenplay also gives us a description of the magistrate's physical appearance.

He is a man in his middle years, with close-cropped greying hair. He is dressed in white: loose trousers, a smock open at the neck and loosely gathered at the waist in Russian fashion. On his feet, sandals.

From outside, a bugle call. He continues to write unhurriedly. Then he lays his pen aside, rises, crosses the room, and peers out of one of the windows.

From second-floor height, a view of the desert. The cloud of dust approaches the settlement at a steady pace.

The figures of men on horseback are intermittently visible.

Without haste the magistrate dons a jacket of vaguely military cut, which clashes with his linen outfit and sandals. He makes his way down the stairs. (J.M.Coetzee 98)

The screenplay description of the magistrate consists of a very detailed visual element. We are shown his age, the style of his hair and his dress code. These elements are not very clearly illustrated in the novel. This is largely due to the narrative strategy Coetzee uses in the novel. In making the magistrate his first person narrator, the magistrate's own characteristics are largely unveiled introspectively. When the magistrate has his first dream in the novel he says, "I am aware of my bulk, my shadowiness, therefore I am not surprised that the children melt away on either side as I approach." (J.M.Coetzee 10) The reader is left to interpret that the magistrate is a fairly large man that looms like a 'shadow' over people. The fact that he looms over children, who

would be small in comparative size, may be a point of contestation to this assumption, but the point is more importantly, that the screenplay illustrates that being able to witness his physical features visually eliminates the suggestive self-interpretive style of the first person narrative found in the novel.

The relaxed disposition of the magistrate, and perhaps also the atmosphere in the town, becomes apparent when the 'bugle calls'. The magistrate is not rushed at all. He takes his time to complete writing even after a bugle call, which usually was a signal for an emergency that required his immediate attention. The writer says 'without haste' he puts on his military jacket 'which clashes with his linen outfit and sandals'. These gestures if brought to life on the screen will illustrate how peaceful and uneventful the town was. The novel cannot do the same as a result of the restrictive nature of the written text in comparison with the impactful influence of the visual.

The magistrate's dress-code also suggests that there was an air of informality about his character, and as its figure-head, also the town. The visual of the cloud of dust approaching is taken from a particular vantage point. What purpose could there be for showing this visual of Joll's approach from this particular angle? The long shot of his party approaching the settlement has two basic purposes here. Firstly, it gives the viewer a better grasp of the setting. In just this one shot, clarity is given with regards to the type of weather conditions that the people in the town generally experience, and the landscape they are surrounded by. Secondly, because the screenplay does not have a first person narrator, it uses this long shot as a replacement for the magistrate's eyes. In this case it is likely that the view is that of the magistrate himself looking out. The fact that it is an elevated view demonstrates his power because he looks down on the oncoming party. It is also significant because at that particular moment, as I have mentioned, the magistrate is the most powerful man in the town.

In contrast, at the beginning of the novel, Coetzee introduces the reader immediately to the protagonist and antagonist. The magistrate, as the protagonist and first person narrator, describes the antagonist Colonel Joll. He says, "I have never seen anything like it: two little discs of glass suspended in front of his eyes in loops of wire. Is he

blind? I could understand if he wanted to hide blind eyes. But he is not blind." The magistrate narrates in great detail what he sees, and this is an advantage the novel has over film. Film has to deal with the constraints of time. The novel as a genre has the luxury of time and many pages to unravel characters, plot and setting.

Coetzee manages, in those few opening lines, to show that there will be a difference between the two characters. The magistrate has never seen sunglasses before. This already, by virtue of the magistrate's ignorance or the metaphoric implication of "blindness", suggests that they will have a different understanding of the modern world, which Joll represents. Because the writer uses the magistrate as the narrator, the reader is inclined to sympathise with him, and perhaps assume that the magistrate will be a central character, possibly a hero. The fact that the story is told from the perspective of the magistrate allows him to be accepted easily as a protagonist.

Eyes and the ability to see is a strong theme that comes across in the novel. This is evident from the first sentence when the magistrate talks about Joll's sunglasses. Later in the novel the magistrate assumes that the barbarian girl is blind, while she asserts that she is not. This presents a debate surrounding what is 'seen' and what is not.

Robert Pippin says, "We meet him [Joll] immediately as a man who insists on seeing but in effect rejects being seen as a like-minded other. He hides his eyes, whereas the young barbarian girl is almost blind; she can see but can barely see..." (Pippin 35) In response to the magistrate's inquiry into whether or not she is blind, the barbarian girl insists that she is not blind and that she can see. On the other hand, Joll is blind to the atrocities of the Empire. He does not see what effect colonial pursuits are having on the native people. He sees an enemy where there is none. The barbarian girl has the least effective sight, yet she sees the truth of the empire clearer than any other character.

So what is the importance of the eyes in the novel and how does the screenplay manage to convey the importance of this theme? In the novel Joll is unwilling or perhaps incapable of seeing the faults of the empire, the system which he is servant to. The magistrate himself initially struggles to see this. His inability to see whether or not the barbarian girl was blind is symbolic of his gradual eye-opening experience.

The barbarian girl can barely see as a result her torture inflicted by Joll, but when she is questioned by the magistrate about her sight she is adamant that she "can see". Both the novel and the screenplay follow the development of the magistrate very closely, which ultimately brings him to the point where he defies the empire and the system it represents.

The Magistrate is fascinated by these glasses that cover Joll's eyes. Joll covers his eyes, and by doing so, removes himself from the commonality of the frontier town, clearly differentiating himself from every other character in the novel. The screenplay remains faithful to this part of the novel, not deviating from the manner in which this idea is expressed. However, the screenplay uses a different technique. It uses scene selection to show Joll's unwillingness to 'see'.

Scene 110: Ext. Town Square.Day

The Magistrate is marched across the square to a large tree. A small crowd begins to gather. Small boys One and Two begin to scramble up the tree. Guard One tosses the end of a rope up. One of the children catches it, loops it over a branch, drops the end. Guard makes a noose.

Scene 111: Ext. Town Square.Day

Exterior view of the second floor of Administration Building. A half-open window, At which Joll is obscurely visible, watching.

Scene 112: Ext. Town Square.Day

Mandel: Anything you want to say?

Scene 113: Ext. Town Square.Day

Window of second floor of Administration Building. Joll watching as before.

Scene 114: Ext. Town Square.Day

(A description of the Magistrate's circumstances before his mock execution)

Scene 115: Ext. Town Square. Day

At the large tree. After a while the Magistrate is lowered to the ground. The bag is removed. His face is purple, he is only half conscious.

Scene 116: Ext. Town Square. Day

Exterior of the second floor of Administration Building. Joll has vanished from the window. (J.M.Coetzee 185)

The importance of what Joll sees, does not see, and refuses to see, is illustrated differently in the screenplay. The novel does not include the presence of Joll at the magistrate's mock execution. Coetzee understands the difficulty in trying to transplant meaning from the novel to film. Stam's 'reception theory' sheds some light on how Coetzee tries to use 'blocks of movement' to show what Joll actually sees and hides. The novel is also able to use the description of the sunglasses effectively. Therefore, the film has to use the faculties available to the genre to affect its own meaning.

Scene 110 describes how the magistrate is being taken towards the tree for what would become his mock execution. All the shots here take place in the town square. This indicates that all the shots were taken from the same vantage point because Coetzee does not indicate any camera angles. However, on three occasions the shot quickly moves from the magistrate's ordeal and we see a shot of the second floor window. Just after the magistrate is taken to the tree there is a shot of Joll standing 'obscurely visible' but he is 'watching'. Mandel becomes the antagonistic voice of Joll. This is evident when he asks the magistrate if he has anything to say, then the camera immediately shifts to Joll watching from the window. Once the magistrate is lowered to the ground there is another shot of the window, only this time Joll has disappeared. Coetzee uses these 'blocks of movement' to convey what Joll sees, and what he refuses to see. At the end of both the screenplay and the novel Joll is seen for the first time without his sunglasses after the search for the barbarians had left the town in ruins. Joll for the first time manages to see the effects of his duty in service to the Empire. Both the novel and the screenplay use the absence of the sunglasses to show that Joll finally sees the reality and consequences of his actions.

Conclusion

The screenplay adaptation of *Waiting for the Barbarians* is largely 'faithful' to the novel. However, Coetzee shows a sound knowledge of what is required to write a successful film adaptation. Premised upon McFarlane's notion of 'playing around' he is able to add some additional scenes and is often brave enough to alter his own. Surely, if Coetzee had written a screenplay for another author's novel, he may have been inclined to 'play around' a bit more with the novel.

The contrasting beginning of the screenplay, as opposed to the novel demonstrates Coetzee's ability to cinematically visualise what he intends to bring across differently in the film. He also demonstrates this ability with his sparse, yet important, use of camera angles and shot transitions. Nonetheless, this rarity gives the cinematographer room to express his artistic ability more freely.

With the constraints of time placed on the screenplay Coetzee has to develop the characters differently from the novel. In the screenplay he stipulates clearly how the magistrate, Joll and the other soldiers are dressed and this eliminates an extension of the verbal narrative and thus saving time to focus on encapsulating other parts of the novel he wants to include in the screenplay.

The character of the barbarian girl is given more agency. Once again this is a strategy used to limit time spent on unravelling characterization. However, it more importantly adds a dimension to the screenplay that is not evident in the novel. It adds a strong female voice which has become essential in contemporary cinematic productions. Coetzee understands the demands placed on films to be a financial success and the inclusion of the stronger female voice will go a long way to achieve this end.

Coetzee is able to use adaptation theory practises to compress most of the aesthetic meaning of the novel and develop it into a functional film adaptation. With the prospect of *Waiting for the Barbarians* finally going into production, the opportunity will finally be there to test our own ability to do an analytical comparison between the actual film and novel.

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‘Let your writing speak for you’: Interview with Tshegofatso Oshyn Gaebuelwe

by Martina Van Heerden

Tshegofatso Gaebuelwe is an industrious first-year student at the University of the Western Cape (UWC). She had her first poetry anthology, titled *Oshyn of Blessings*, published in 2015, and in the process, decided to start her own publishing company. Oshyn publications was founded in 2016 and released *Uncensored poets '16* at the start of 2017.

Recently, ten of her poems were selected to be performed as part of a tribute to her first publication; the performance was called ‘10 Oshyn of blessings’. She has also shared her experiences with school students. Writing360 had a chat with her about poetry, publishing, and balancing the pressures of life.

MVH: Tell us a bit more about yourself.

TG: My name is Tshegofatso Oshyn Gaebuelwe and I am 19 years old. I was born and bred in the dusty streets of Ivory Park, Midrand. I have two sisters, Tshiamo and Tshenolo, and I have been nurtured with love and care by two phenomenal women: my mother and my maternal grandmother. I am the founding director and publisher of Oshyn Publications and am currently studying towards a social work degree [at UWC].

MVH: Where does your love for poetry come from?

TG: My story of poetry dates back to my primary school years. I remember, in those days, we had to have three books to use for personal activities, either at home or in class when there was no teacher.



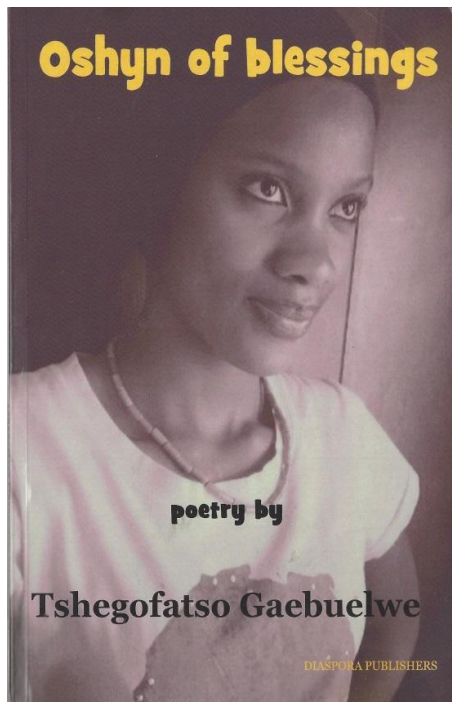
A house book was required in which to always cut and paste pictures of house furniture, people, clothes, food and anything that had everything to do with a household. A house book was in actual fact a wish for our future lifestyle. We would dream of our future families, careers and things that we ought to achieve.

Then there was a music book, all that it entailed was a number of lyrics from international celebrities, pictures of celebrities would also be included in the book as well as the celebrities' latest gossips. It also required cutting and pasting but most of all searching for lyrics on the internet and writing them down in the book so that we could master lyrics of a certain song.

A poetry book, so much of it consisted of poems and motivational/ inspirational quotes. My love for poetry was greatly influenced by the fact that, a poetry book required internal and not external forces to regulate it. I began realising I can write poems when I had an encounter with a friend's poetry book that had a collection of poems from various writers, her sister included. From there, I began challenging myself with the art of writing poems and I think that's where the journey of my poetry writing began.

MVH: What are some of the themes that your poetry touches on?

TG: My poetry touches on a number of themes from love to death and a variety of issues that we get exposed to in our daily



struggles.

MVH: How did your first published anthology, entitled *Oshyn of Blessings* come about?

TG: *Oshyn of Blessings* is a collection of poems I've written since 2011; most of the poems in the book are about appreciating the love and support that my family has given me, accepting [the] deaths of loved ones in the family, describing my poetry journey and also highlighting a number of social ills. It also features

a number of poems about adolescent life. The name was inspired by the fact that I could put meaning to my names even though they both have different meanings. Oshyn means Ocean and Blessings stands in the way of my first name Tshegofatso.

I am an Oshyn to my late father, a Blessing to my mother but an Oshyn of Blessings to both of them and the world.

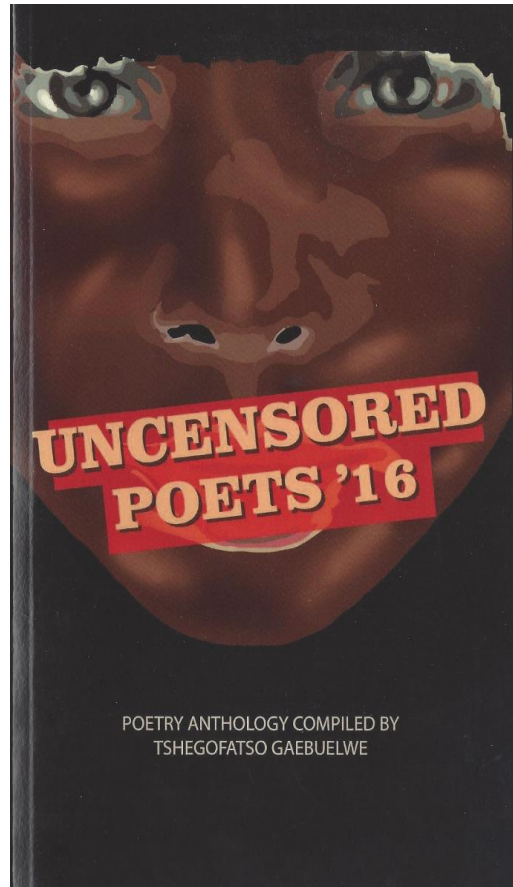
MVH: You recently set up your own publishing company, Oshyn Publications. How did you go about setting that up? What motivated you to do that?

TG: Towards the end of 2016, I started compiling *Uncensored Poets '16*. This is a poetry anthology that was meant to be published under Diaspora Publishers. When I told my publisher, Mr Kennedy H Madhombiro, that there is software I am using to compile the book, he was amazed because I was using the same software that he is using. He therefore advised me to continue with compiling the book as I was using the latest version of the software. As time went on, he advised me to register [as] a publishing company, and publish the anthology under it. I therefore took some of my savings and registered a company with CIPRO and in a few weeks, the registration was complete.

MVH: At the start of this year, you published an anthology entitled *Uncensored Poets '16*. What is it about?

TG: The Uncensored Poets Project is here to tell the story of every passing year with poetry, highlighting the social, political and economic issues surrounding us. The project aims to paint each and every year that comes to pass with poetry. I came to realise that it is the little things that we think don't matter, that matter the most in the history of our lives. *Uncensored Poets '16* touches on a variety of social, political and economic issues of 2016.

I started the project on the 29th of December 2016 where I made a Facebook post and also sent a tweet looking for people who were interested in the project. The anthology consists of poems from 16



poets (including myself). Four poets are based in Limpopo, eight in Gauteng, one in North West, two in KwaZulu-Natal, and one poet is based in Mpumalanga.

MVH: How do you balance being a first year student, a poet and a publisher?

TG: There is time for everything; academic work can be quite challenging and I always strive to be up to date with my work. I invest most of my free time in my craft, which is enhancing my writing and publishing skills.

MVH: What other similar projects are you busy with in the pipeline?

TG: I am currently working on *Uncensored Poets '17* and *999 Poets, Provinces and Problems*

MVH: If people are interested in obtaining your books, how can they go about getting them?

TG: They can email me at Oshynpublications@gmail.com

MVH: Do you have any advice for other aspiring poets?

TG: Be humble, show gratitude and write less on social media. Your craft gradually loses its essence when you don't put meaning to it. Write for yourself; write for the world and most of all let your writing speak for you.

Oshyn of Blessings

ISBN: 9781942576385

Diaspora Publishers

Uncensored Poets '16

ISBN: 9780620749299

Oshyn Publications

Please contact Tshegofatso directly to buy a copy of the anthologies.



Self-publishing and pretty teapots

by Shazia Salie

I cannot write this piece and not credit the atmosphere created, so here is my experience of both The Open Book Festival and the Self-Publishing session held on the 7th September 2017 at the District Six Homecoming Centre (HCC).



As I stepped into the HCC, my first remark subconsciously was, “I’m home”.

The tables of books enveloped me, and the little beverage counter welcomed me with a range of teas that made me thankful for the rainy day. I was so entranced by the ambiance that I almost forgot about the self-publishing session. However, with the help of some very hands-on security, I bid farewell to the

tea and found my way up the creaking wooden floors to the workshop where a range of spectators were laughing and listening to the conversational tone of the panel.

It was this very tone and sense of comfort experienced when watching Paige Nick, Blaq Pearl and Mervyn Sloman, a panel chaired by Andrew Salomon, enthusiastically express their thoughts about their self-publishing. I entered the session with no knowledge of publishing aside from the gratitude I have towards those companies for distributing the books I love. However, being

a literary student and automatically an obsessive reader, I wanted to know everything about literature. I was keen on knowing both the creative process as well as the strategies behind publishing. The panel, who spoke primarily about self-publishing, gave insights into this world which increased my knowledge, however, the descriptions of their individual self-publishing journeys is what depicted just how challenging, yet rewarding, the process is.

I unfortunately missed Mervyn Sloman's personal experience of self-publishing, but I was intrigued by the similar, yet distinctive approaches taken by Blaq Pearl and Paige Nick. Blaq Pearl, performer and writer, spoke of how she published her book, *Karadaaa!*, after the birth of her child and thoughtfully said, "my book was born after my child was born". She says it was this personal experience that granted her the determination and drive one needs in order to self-publish. By the time she began the process, Blaq Pearl had already compiled files of research on publishing and states the significance of doing so to educate oneself about the market. She then found herself a designer and an editor who was familiar with the "Afrikaaps" language used in her book. She also assigned a proof-reader and printed the book in Gatesville, a Cape Flats area synonymous with Cape Malay girls like myself who spent Saturdays there buying samoosas (and now kicking myself for not using the opportunity to print my own books.) Self-publishing entails that one needs to market one's own books and Blaq Pearl did so by using all forms of social media as advertising platforms as well as attending events not only with a partner but with her books, stored in both her boot and handbag.

Paige Nick, who published a range of books, chose to self-publish *Unpresidented* and *Death by Carbs*. She partnered with self-publishing company, Bookstorm which allowed for her to profit more than she would of have made by a publishing company as well as granting her the freedom to do her own sales and marketing. Her colourful book covers raised the question of cover design and the significant role it plays in publication. As a very visual person myself (and someone who

chooses the pink books because it looks happier) I found this topic quite interesting as I still fall victim to 'judging a book by its cover'. Paige shared this interest regarding the impact of visuals and acknowledged her career in advertising for her choice of bold colour and graphics on her covers whereas Blaq Pearl said her minimalistic approach to her design is a reflection of her simple yet direct personality. Mervyn Sloman, however, raised an interesting point about the design which is that one should aim to create covers which represent the content, an idea which is both logical and supportive of us who read the pictures before the words.

As the writers spoke of their personal experiences with self-publishing, they also offered insight into what they called "the dark side of publishing" which are the negative realities one may encounter. Sloman gave a few tips when considering publishing:

- You need to be suspicious when publishers are making extravagant promises.
- You need to address them professionally and ask for publication companies to give you the contacts of people who worked successfully with them.
- You also need to have conversations with people experienced in book selling as ways in which to gain exposure and knowledge of retailing books.

The hour-long session was extremely informative in describing the world of publishing and more specifically in educating people about the concept of self-publishing. The business aspect makes one almost forget about the creativity evident in the books which fuelled this process. However, the commitment, sacrifice and passion involved in each writer's self-publishing experience makes one disregard it as a process but rather consider it as a journey on which they wholeheartedly embarked. This personal journey reflects the individual creativity of a writer and it appears as almost an ode to their vision.

It was at this point that I realised that the homely atmosphere of the Homecoming Centre only emphasised the

personal journeys of the writers. As I sat there, in a room full of intellectuals and walls dressed in black and white wallpaper, filled with conversation and laughter, I once again experienced the feeling of being home because of the community created in this session. When I walked in, I knew no one and had very little knowledge of the topic but by the end, the panel suddenly became familiar.

As I stepped outside, down the wooden floors and walked by the group of people gathered around the tea stand and book laden tables, I realised that The Open Book Festival does not merely educate but it brings about community in gathering people who just want a hot beverage and a good book.

UWC students' experiment with Writing for Performance

by Robyn Albertyn



Image 1 A dialogue between actresses

At the Centre for Performing Arts, I had the pleasure of attending the Topics of Theatre elective showcase which was presented by a group of UWC third- year students. I was immediately lured into the atmosphere of theatre as the hour was filled with a plethora of performances ranging from

enticing lyrical monologues, tongue and cheek dialogues, song tributes, and an acapella spoken word rap. Delia Meyer, the creative consultant and producer worked closely with students, assisting them in bringing their words to life which was so evident as the quality of the showcase was performed with such enthusiasm and sophistication. The way in which the students made use of the whole stage and the minimal use of props complemented their performances which were marred with a lovely balance of comedy and drama. It was so immediately clear that these students learnt the valuable skill of working alongside each other, as they all participated in the production in some way with roles as; directors, performers, writers, and stage managers. This allowed for smooth transitions between performances which created fluidity. As I watched the production, I began thinking that such a platform is necessary for



Image 2 A moment of composure in the middle of a scene

students to be able to express themselves. It seemed to me, that the theatre stage had created a safe space for students to express themselves freely, where their voices could for the first time be heard. I sensed that the performances had a wonderful quality of authenticity as the words they used to perform were movingly felt by the audience.

A striking moment in the performance for me had more to do with the clever use of props. The image that has imprinted my mind is a performance from a short scene of a play between a mother and daughter. The daughter had recently a miscarriage but is too afraid to tell her future husband. Her mother tries to comfort



Image 3 An actor prepping his cue before his performance

her daughter and persuade her to tell her future husband the truth, but she is afraid that her future husband will choose not to marry her once he finds out the truth. The use of props was so subtle and yet vital to the play as it was used to symbolize the actresses' emotions through the colour of their scarves.

The mother's blue scarf created a juxtaposed image with the red scarf worn by the daughter. I was so absorbed by the movement of the red scarf that the dialogue seemed to fade as a backdrop. I kept my eyes on the red scarf as the actress began to compress it into a bundle as she held it close to her belly. Then, I noticed how she tried to conceal the scarf, but the scarf was too bright to be hidden and too large so that her hands could barely cover it. The hour that went by way too quickly was filled to the brim with these kinds of impressive narratives executed with such confidence by students who are relatively new to script writing and performance.

I could go on and on about the performance aspect of this course, but there is far more to this course than what happens on stage, of course. As a student who participated in the theatre

elective course, I can say only that this course is one of the most rewarding undergraduate electives I have ever done. Never before had I experimented with script writing so thus it opened up a new way of writing for me. This elective encourages experimentation, intellectual engagement, but also creativity, and is also open any third year student whether you are a writer or not, or stage performer or not.

In this course, students are exposed to the three aspects of theatre, namely, the play as a script, the play as performance, and the play as an adaptation. This action packed course not only invites students to respond critically to theory but is also fun and interactive, as students will go on many excursions to watch South African plays. In the classroom, students will learn about the performance features of theatre as well as concepts and theoretical terminology. Students will also be mentored by visiting expert theatre practitioners who will conduct workshops with students to assist them in the development of their own scripts.

Part of the course will also cover the process of how classic texts are adapted for performance. Finally, students will implement what they have learnt throughout the course in a practical way as they will have the opportunity to showcase their own work and compile a portfolio in which students will be required to respond to the theoretical aspects of this course.



Image 4 A moment of pride at the end of the performance

The Topics of Theatre elective is not only an invitation for creative exploration but is also a gentle nudge out of the comfort zone. If you are about to enter into your final undergraduate year and you are curious about exploring something new, Miki Flockemann, the course conveyer is the person with whom you need to get in contact. In this journal, we have included a short scene from a

student who has just completed this course. This will give you an idea of what students are doing in the course. If you are looking for a space to explore your creativity, this is truly the course that will offer you a safe space to experiment with your writing in a supportive environment.



Image 5 Miki Flockemann (course convener) and Delia Meyer (creative director) take a bow with their students at the end of the production

Contributors

Clementine Poggi

Clementine Poggi is a second year Bachelor of Arts student at Varsity College. She is from Switzerland and moved to Cape Town three years ago. At the beginning of her degree, she discovered her love for writing and created her blog, "clemsfavourites". She believes that the blog offers her a platform to extend her writing.

Marco Jooste

Marco is currently completing his English Master's Degree at the University of the Western Cape. His thesis focuses on the representation of Heathcliff in Emily Brontë's *Wuthering Heights*. He tutors in the first-year undergraduate English programme at UWC, while also lecturing English on a part-time basis at Varsity College Rondebosch. Marco loves nature and is currently planning an expedition to the summit of Mount Kilimanjaro. It is his desire to finish his Doctorate in English and pursue a career in academics.

Ndimphiwe Bontiya

Ndimphiwe recently found a passion in theatre production, including improv acting and has an interest in jazz fusion music. Ndimphiwe's interest in improv acting grew because it is about more than just art, but an expression of self-discovery. Ndimphiwe started a program called "The Sister, Sister Workshop" in 2016 which had its second offer this year. The program focuses on building a healthy self-esteem in homosexual individuals.

Auriane Lamy

Auriane is an exchange student from France, at the University of the Western Cape for one year. She completed courses in the History department as well as in the Women's and Gender Studies Department. Her studies at UWC taught her new academic and political approaches which have influenced her to reconsider her Euro-centric academic career. Auriane is currently completing her Master's degree in Urban Policy at Sciences Po Paris.

Note of Thanks

We would first like to extend our gratitude and appreciation to Nehna Singh and Mike Hagemann for their guidance and encouragement as the new editorial board has taken over. We hope to continue their excellent work and grow the journal.

We thank all contributors, reviewers and guest editors for their time and effort. We extend a special thanks to the Dean of the Arts Faculty, Prof. Duncan Brown for his financial backing and support. Thank you to Dr Fiona Moolla and Prof. Kobus Moolman for their ongoing support and input which has enabled WritingThreeSixty to continue to grow in new directions.

And finally, we would like to thank Prof. Patricia Hayes and Prof. Miki Flockemann for supporting us with the creative pieces for this issue.

The 2017/18 Editorial Board.

Editorial Board

Llewelin Jegels

Llewelin is from the UWC English Department where he is working on his MA as a Fellow of the Centre for Humanities Research in the area of music as an evocation of cultural heritage. His research interests include life writing, re-narrativisation of history, post-memory, cultural memory and identity. Llewelin currently serves as the Editor-in chief for the journal.

Shazia Salie

Shazia is currently completing her postgraduate studies in English Literature at the University of the Western Cape. Her research focuses on the slave narrative: *The Narrative of Sojourner Truth*. Shazia serves as a TA and research assistant in the English Department at UWC where she is also the Social Media Manager for *WritingThreeSixty*.

Ronwyn Bentham

Ronwyn is currently completing her postgraduate studies at the University of the Western Cape. Her research essay focuses on the comparison between the novel *The Life & Times of Michael K* by J.M Coetzee and the adaptation to screenplay by Clifford Bestall. Ronwyn tutors students for English for Educational Development and serves as Journal Manager for *WritingThreeSixty*.

Robyn Albertyn

Robyn is currently completing her postgraduate studies at the University of the Western Cape. Her research essay focuses on the representation of Michael K's relationship with nature in J.M. Coetzee's *Life and Times of Michael K*. Robyn is an Honours Fellow at the Centre for Humanities Research at the University of the Western Cape where she also serves as the Creative Writing Editor for *WritingThreeSixty*.

Martina van Heerden

Martina is currently working on her PhD in English Studies, which focuses on feedback practices in the discipline. Her research interests include academic development, academic literacies, feminism and science fiction. She also tutors and lectures in various courses within the Discipline, including English 111/121, English for Educational Development – CHS and Law. Martina serves as Copy Editor and Research Editor for the postgraduate online journal *WritingThreeSixty*.

About our Cover: “The Erasmus Castle” by Ryan Loubser

Ryan was born in Pretoria in 1977. He was awarded the Matric prize for art at Treverton College and also went on to study graphic design at the Pretoria Technicon, now (TUT). In his first year, he obtained a distinction for painting under the guidance of renowned South African artists Danie de Wet, Lynette Ten Krooden, Carl Jeppe and Annette Pretorius.

Ryan was a part-time weekend artist whilst running a small arts and craft business. He drew inspiration from other South African artists including Pierneef, Gregoire Boonzaire and Pieter Wenning.

When he had amassed 24 paintings, he held a sell-out exhibition at his parent's house in Waterkloof Pretoria. One of his works caught the eye of Adriaan Boshoff's daughter, Louise Boshoff. She encouraged Ryan to become a full-time artist which he's been since 2007.

There is a privacy of emotion in his subject, which leaves the viewer with a memory of nostalgia. Ryan has a very traditional style of painting influenced by the impressionists. These paintings have a soft and natural palette which draws the nostalgia out of the viewer.

His second style would be a style influenced mainly by Picasso's cubism and a bit of Pierneef. With this style, he breaks his traditional art works up into fractions. This has become his signature style which he calls **FRACTIONISM**.

His latest contemporary work has a lot more freedom in colour and in brush strokes. Here he experiments with very bright colours in acrylics for a background and then works over this base in a natural oil palette. This range mainly consists of portraits which either inspire him or he will paint them on a commission basis to bring people's memories to life. This new style also consists of still lives and street scenes.

Ryan runs his own travelling art gallery from Cape Town called THE LOUBSER HOUSE ART GALLERY. He brings his own artwork and

that of fellow artists to the public by attending art shows across South Africa.

His work has been featured in the following publications:

Martjie Bosman poetry book "Vloeibare middelpunt" front page cover

SA Artist Magazine Edition 22

The Collector's Guide to ART AND ARTISTS in South Africa

SA Artists Calendar 2018/2019/2020

The PREMIER magazine (December 2017)



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