

WritingThreeSixty

Journal of Research and Creative Texts



Volume 4 Issue 2

WritingThreeSixty

Journal of Research and
Creative Texts

Volume 4 Issue 2



UNIVERSITY *of the*
WESTERN CAPE

Letter from the Editor

The academic year has come to an end and what an eventful year it has been! And, like life, it has been bitter-sweet. We tragically lost our beloved HOD, Professor Michael Wessels in April this year and it has taken many months to create a semblance of normality again in the English department. Professor Julia Martin, now at the helm, has looked to find ways of honoring Michael through various new initiatives in the department, which has allowed us all to remember Michael in the fondest of ways while continuing our academic trajectories.

In May, the Eng. Department organised what turned out to be a very successful post-graduate conference at UWC. Various post-graduate students enthusiastically presented new research in the field of the Humanities.

In this final issue, the editorial team has deemed to put together a range of offerings combining the academic and the creative. We have the artworks of Kenny Alexander, a celebrated artist from Athlone, themed as reflections of iconic buildings in District Six spaces and places, Cape Flats poet, Mario Faulmann, and a few more academic essays from the PG Conference in May, dealing with subjects as diverse as Aliens as Immigrants and LGBTQI discourse.

We hope you find something of interest and wish everyone well over the festive season. We hope, in the New Year, by April/May to be ready with our first offering for 2019.

Best Wishes,
Editor-in-chief
Llewellyn RG Jegels

Table of Contents

A selection of essays presented at the UWC Postgraduate Conference (Literature, Creative Writing, Media and Culture May 22-23, 2018)	1
Aliens as Immigrants: Reimagining Xenophobia in Neill Blomkamp's <i>District 9</i> by Ashton Lauren Kirsten	1
The female protagonist's intersection with the African world of actuality in Beyala's novel <i>Tu t'appelleras Tanga</i> by Jessica Glaeser	10
Seven ways of looking at Fan Fiction by Ruby Parker	18
The Naturalistic Fallacy and LGBTQI Discourse: A Critical Comparison of the Views of Ned Katz and Edward Stein by Jaun-Roche Bergman ..	28
The artwork of Kenneth M Alexander.....	36
Poetry by Mario Faulmann.....	47
Contributors.....	56
Kenneth M Alexander – Author and Artist	58
Mario Faulmann – Poet.....	61
Editorial Team.....	63
About the Journal	65

A selection of essays presented at the UWC Postgraduate Conference (Literature, Creative Writing, Media and Culture May 22-23, 2018)

Aliens as Immigrants: Reimagining Xenophobia in Neill Blomkamp's *District 9* by Ashton Lauren Kirsten

Abstract

Neill Blomkamp's 2009 AfroSciFi film, *District 9*, is set in a dystopian version of Johannesburg, South Africa. The film chronicles the landing of an alien race, and these aliens are derogatorily referred to as "Prawns" and are treated as second-class citizens within their new locale. The residence (and marginalisation) of the Prawns in a squatter camp known as 'District 9' sparks public outrage and goes so far as to cause riots in the city centre. I aim to analyse *District 9* in terms of our socio-political climate with regards to the rise and prevalence of xenophobia and xenophobia-related protests and attacks. Xenophobia is a recurring trauma that unfolds on South African soil, largely because residents believe that foreigners present a threat to their employment opportunities and their livelihood. Foreigners are victims to the deprecatory slur of being 'alien', id est. being from somewhere else. In *District 9*, the Prawns serve as a metaphor for immigrants that have been given refuge in our country, only for them later to be disrespected and rejected by the general public for supposedly socioeconomic reasons. The film highlights current socio-political events under the guise of science fiction, thereby causing South Africans to potentially consider their own treatment of 'aliens'. Blomkamp's film serves to challenge African notions of the 'alien' and question the xenophobic violence present in the "Rainbow Nation". This narrative influences the positioning of Africa in a speculative future as it makes the vision of a dystopian future tangible.

Neill Blomkamp's critically acclaimed AfroSciFi film, *District 9* (2009), is set in a politically dystopian version of Johannesburg,

South Africa. The film is shot in the style of a documentary which is intended to lend a sense of credibility to the narrative, and chronicles the landing of an unidentified alien race in Johannesburg. These aliens are derogatorily referred to as “Prawns” because of their strange, crustacean-like appearance and reputation as bottom-feeders. The Prawns are shown to be treated as second-class citizens within their new locale, and their presence is radically resented by locals. The state-sanctioned residence (and marginalisation) of the Prawns in a makeshift squatter camp / informal settlement known as ‘District 9’ triggers widespread public outrage, the occurrence of violent acts, and the sparking of protests in the city centre. Not only does the film engage with South Africa’s more recent history of xenophobia, but also critical social issues such as Apartheid social engineering and forced removals (Moses et al. 155).

I aim to analyse *District 9* in terms of our current socio-political climate with regards to the rise and prevalence of xenophobia and xenophobia-related protests and attacks in South Africa. Xenophobia is a recurring trauma that unfolds on South African soil, largely because residents believe that foreigners present a threat to their employment opportunities and, in turn, their livelihood. However, according to data collected by the United Nations, foreigners “typically do not compete with locals... They are starting little businesses and employing South Africans more often” (Steinberg 6). Foreigners are victims to the deprecatory slur of being ‘alien’, id est. being from somewhere else; those who are unfamiliar in a particular setting. Blomkamp’s film was released in 2009, just one year after the outbreak of xenophobic attacks in Gauteng: on the 11th of May 2008, a wave of violence and vitriol flooded over South Africa, resulting in the deaths of 62 migrants, and hundreds more foreign individuals being attacked, raped, and their homes looted or even destroyed (Nord & Assubuji 2).

South African legal theory will be used to outline the phenomenon of ‘aliens’ and their effect on our perceptions of belonging and international (or even intergalactic) humanitarianism. I believe that in *District 9*, the Prawns serve as a metaphor for migrants who have been given refuge in our country, only for them later to be disrespected and outright rejected by the general public for supposedly socioeconomic reasons. Within xenophobic rhetoric, migrants are

often derogatorily deemed as ‘aliens’, and I will draw on this parallel when analysing the film through a socio-political lens in a South African context.

Although the outbreak of xenophobic violence in 2008 sent shock waves through the country, it is by no means a new concept; South Africa has a long history of hostility towards perceived outsiders. Since the achievement of democracy, this disgruntlement has been channelled into a “non-racial nationalism that specifically targets foreign Africans as a threat to prosperity” (Klotz 172). Despite the preamble to our Constitution specifically stating: “South Africa belongs to all who live in it, united in our diversity”¹, South Africans seem to neglect the fact that migrants are then in turn also granted the rights outlined in our Constitution: the core of the matter remains that they live in our country and should therefore share in our Constitutional privileges. In reality, as Klotz (172) states, refugees and migrants are exceptionally vulnerable to mistreatment by both the police and the general public, who actively perpetuate stereotypes of criminality. Foreigners have increasingly become the target for discontent as national pressures and issues are unapologetically attributed to their presence in the country.

During the transition to democracy, South Africa still remained ambiguous with regard to their commitment to refugee rights (after a volatile history reaching back to more than a century before). Many nongovernmental organizations (NGOs) set out to criticize the blatant ill-treatment of asylum seekers (Handmaker). The Aliens Control Act (No. 76) of 1991 grossly lacked protection for asylum seekers, and was a last-ditch effort by the Apartheid regime to keep the country free of migrants and refugees. The Act allowed for indefinite detention of ‘aliens’ and a general lack of judicial review over proceedings (Klotz 192). Post-Apartheid, new laws have been formulated which are far more pragmatic and philanthropic in

¹ Preamble to the 1996 Constitution. Accessed online at: <http://www.gov.za/documents/constitution-republic-south-africa-1996-preamble>. Accessed on 3 May 2018.

nature. The Refugees Act (No. 130) of 1998 allowed for asylum seeker permits and limited detention time to thirty days. Furthermore, a refugee could receive an identity document, work in the country, and receive benefits such as state medical care and access to education. Section 27 of this Act also states that after five years, the refugee could receive the opportunity of permanent residence in South Africa (Klotz 193).

In May 2008, dramatic displacements took place in Alexandra township and the surrounding areas of Johannesburg because of the “culture of violence” towards foreigners. Individuals were left with no choice but to leave their (burning) homes and flock to the nearest police stations, community centres, and churches, in an attempt to gain protection. The targets were predominantly foreigners, but many of these victims did not qualify for international aid and assistance because they were not officially refugees (Klotz 198; Steinberg). As a result, most of the assistance came from small-scale community-based NGOs.

The opening scenes of *District 9* depict the Prawns’ aircraft hovering inexplicably over Johannesburg in 1982. Visuals of the projected dystopian setting consist of traffic, mine dumps, pollution, protest, and overcrowding; all of which can be seen as real, tangible issues in Johannesburg. Blomkamp’s representation of a dystopia is firmly rooted in the South African reality experienced by locals on a daily basis. Blomkamp then presents a series of ‘interviews’ by locals in order to give viewers some idea of the overarching context, and to gauge the general feeling of the residents towards the aliens. The common thread that connects these interviews is the expression of feelings of mistrust, discomfort, and hostility: the mere idea of aliens is unscrupulously and unashamedly rejected by the general public.

Through these interviews, the viewers come to understand that at first the ship was simply hovering over the city and its passengers were contained within it for three months. International pressure was put on South African authorities to enact a reconnaissance mission of sorts. The government then elected a private organization, MNU [Multi-National United], the world’s second largest weapon’s producer, to assist with this exploratory endeavour. MNU staff members “physically cut their way in [to the ship]”, and discovered

hordes of malnourished, “unhealthy”, and “aimless” intergalactic creatures living in absolute squalor (*District 9*).

In an attempt to “do the right thing”, the government established an aid group which transported the aliens to a “temporary” relief camp just underneath the ship. Numerically, there were supposedly “a million of them [the Prawns]”, and as a result, there was inadequate space, planning, and infrastructure to accommodate them. Therefore, what was meant to be a temporary holding space soon became fenced due to public pressure, and it soon became “a [militarised] slum” (*District 9*). Visual representations of the ‘slum’ mimic the archetypal township layout emblematic of Johannesburg – densely populated corrugated steel shacks made from scavenged and discarded urban materials, and an obvious lack of infrastructure and police presence. The arrival of aliens in Johannesburg “triggers neither panic nor innovation from the local government but instead an atavistic return to the protocols of Apartheid” which “fit neatly into existing multinational administrative protocols” (Marx in Moses et al. 164).

There is an attempt to grant the aliens “proper status and protection”, but this does not seem to materialise. Instead, the government designates certain areas, like the inner-city, as non-Prawn areas. Signs are posted on lamp posts and street signs legitimately banning “non-human loitering” from the daily happenings of Johannesburg, thus, they have no way to generate an income, or supposedly usurp the income and space designated to legal citizens. As a result, the aliens resort to crime as a means to survive, and go so far as to partake in “extremely destructive act[s]” (*District 9*). Once more, this representation echoes the Apartheid-era’s concerns, specifically, the designation of whites-only public spaces. The Other is kept separate from the public and the public feel physically threatened by this Other even though this situation has been created and perpetuated by the government with the supposed goal of protection of public interest.

Interviews with citizens show resentment towards the Prawns, as one citizen aptly puts it: “They [the government] are spending so much money to keep them [the Prawns] here, when they could be spending it on other things” (*District 9*). Thus, if the Prawns had not landed in South Africa, it is believed that the government could have used that money to assist in the citizens’ ease of living. This is the

primary notion that is perpetuated with regard to xenophobia: the ‘aliens’ are recipients of state resources that could be otherwise used to better the nation, specifically for those who ‘belong’.

It is established that the Prawns will be unable to go back to where they came from, as their ship lacks the machinery essential to its flight. MNU Alien Affairs is a resultant branch of government set up to “try engage with the Prawn on behalf... of humans” (*District 9*). MNU and the South African Police Force (SAPS) conduct raids when weaponry is found within the district, and this obviously leads to a rise in tensions. The authorities are uncomfortable with the idea of the disgruntled Prawns having their own weapons as this is a threat to national stability and state control. This public-alien tension manifests itself in rioting against the Prawns, very similar to what happened in Johannesburg in May 2008: The ‘aliens’ became cast as the scapegoat for the nation’s socioeconomic woes. In *District 9*, we see that in Thembisa, citizens rioted for three consecutive nights in an attempt to remove the Prawns from their settlement. One resident remarks that “If they [the Prawns] were from another country, we might understand, but they are not even from this planet...” (*District 9*). History has shown us time and time again that irrespective of their origin(s), ‘aliens’ would not be accepted into South African society and prejudice would still be rife. This diplomatically noncommittal attitude is echoed in the resident’s use of the word “might” with regard to ‘understanding’ – a certain degree of uncertainty is openly communicated.

After twenty years, public pressure forces the government to move the Prawns out of Johannesburg. A permanent residence camp is set up for the Prawns outside of the city, but it is just short of being penitential as it is secluded, encircled by high fences, contains only the most rudimentary shelters, and is enmeshed in barbed wire to keep the inhabitants within the state-regulated confines. This moving of the Prawns serves as the catalyst for the film’s narrative, as the Prawns are both unable and unwilling to move from their squatter camp to their new settlement: they have claimed District 9 as their own, despite the squalor, and they refuse to be rezoned. This act of resistance to the state-imposed forced removals as well as the film’s title hint at the Apartheid-era rezoning in District Six. During the 1970s, 60 000 inhabitants from District Six were forced from

their homes to make place for a white technical university. The then-leader of the National Party in the Cape Province, P. W. Botha, described District Six as “a blot which the government has cleaned up and will continue to clean up”.

Klotz (195) interestingly notes that because of how Nigerians are stereotyped, they are less likely to be accepted as refugees because “[Nigerians] tend to be viewed as drug-dealers by locals, the police, and the media”. This additional layer of ‘Othering’ can be seen in *District 9* as Nigerians live within the same district as the Prawns, and are represented as dealers of alien weaponry (which they cannot use because they do not have the necessary alien DNA) and are seen to be divided into criminal gangs. The Nigerians are seen to take advantage of the Prawns by trading their invaluable intergalactic weaponry for tins of cat food (the Prawns’ favourite food). Here Blomkamp controversially depicts both human and intergalactic ‘aliens’ as perpetuating notions of criminality and consumerism, as this is the view of the general public. Lucy Graham (in Moses et al. 161) states that although the film engages with the xenophobic rhetoric, it can also be seen to perpetuate it. This portrayal was so unflattering that the Nigerian government spoke out about the film, denouncing the portrayal of gangs and drug-dealers as inherently Nigerian. Furthermore, Nigerian author Nnedi Okorafor unapologetically used her acclaimed novel *Lagoon* (2014) to address and write back to Blomkamp’s inflammatory positioning of Nigerians in AfroSF.

Although highly problematic, Blomkamp can however be seen to deliberately over-simplify this notion of ‘alienness’ in order to bring the troublesome xenophobic notions of our country into focus – he (naïvely) uses racial stereotypes to show South Africans their national follies and shortcomings in order for them to potentially shift their perspectives and assumptions. Michael Moses (in Moses et al.) notes that:

Described as leaderless workers stranded on earth, the “[P]rawns” are represented *en masse* as violent, uneducated, lazy, and dangerous. They live amid filth and spend their time picking through mountainous piles of garbage and refuse. They routinely sacrifice principles, personal loyalties, and even family ties for tins of cat food. They vomit and urinate copiously and unashamedly in public places.

Given to theft, sexual license, kidnapping, physical mayhem, and casual murder... If the Nigerians are a throwback to the negative colonial stereotype of the “primitive” African, the “[P]rawns” correspond to both the old stereotype and a new one, no less negative for being up-to-date: that of the shiftless, violent, and degenerate urban African lumpenproletariat.

The South African government has perpetually been concerned with the displacement of groups of people that they do not believe fall neatly into their agenda. The marginalised are always at the mercy of the government, both then and now. South Africa’s turbulent history with regard to the ‘Other’ continues to seep into modern-day politics by means of the dominant xenophobic discourse. Blomkamp highlights this historical trend in his film and I believe that he does so in order for us to consider our collective attitudes towards migrants: the discourse is flawed and the ideas are out-dated and ignorant. In short, South Africans need to reconsider their standing in terms of ‘alien’ philanthropy.

I believe that the film highlights current socio-political events through the cognitive estrangement inherent to SF, thereby causing South Africans to potentially (re)consider their own situation and treatment of ‘aliens’. Blomkamp’s film serves to challenge African notions of the ‘alien’, and question the xenophobic violence present in the supposed “Rainbow Nation” (a multiracial or multicultural country). This narrative influences the positioning of Africa in a speculative future as it makes the vision of a dystopian future tangible; if social ills and xenophobic lenses are not done away with, our society could very well be as dysfunctional and insufferable as the Johannesburg portrayed in *District 9*.

Works Cited

- District 9*. Directed by Neill Blomkamp, performances by Sharlto Copley, Jason Cope and David James, Sony Pictures, 2009.
- Handmaker, J. “Who Determines Policy? Promoting the Right of Asylum in South Africa”. *International Journal of Refugee Law*, vol. 11, no.2, 1999, pp. 290-309.
- Klotz, A. *Migration and National Identity in South Africa, 1860 – 2010*. New York, NY: Cambridge University Press, 2013.

Moses, V. M., Graham, L. V., Marx, J., Gaylard, G., Goodman, R. & Helgesson, S. “District 9: A Roundtable”. *Safundi*, vol. 11, no. 1-2, 2010, pp. 155-175.

Nord, A. K. & Assubuji, P. ‘Xenophobia in South Africa’. *Perspectives* vol. 3, no. 8, 2008, pp. 1-16.

South African History Organization. “Land: Dispossession, Resistance and Restitution”, n.d.,
<http://www.sahistory.org.za/article/district-six-declared-white-area>.
Accessed on 9 September 2017.

Steinberg, R. “South Africa’s Xenophobic Eruption”. *Institute for Security Studies*, 2008,
<https://www.files.ethz.ch/isn/98954/PAPER169.pdf>. Accessed on 11 August 2017.

The female protagonist's intersection with the African world of actuality in Beyala's novel *Tu t'appelleras Tanga* by Jessica Glaeser

Abstract

In order to overcome the silence that had been instilled by colonialism, several postcolonial female writers employ fiction to restore their local culture and reflect on their representation in historical writings. For female writers, literature often becomes a medium through which they can become active agents of their own destiny by establishing a voice for themselves. Writing becomes a means of reclaiming traditional discourses relating to women. The following study is primarily focused on Calixthe Beyala, a Cameroonian novelist, and specifically concentrates on the manner in which Beyala makes use of her female protagonist in *Tu t'appelleras Tanga* to portray the realities facing African Francophone females. The study aims at illustrating that the female protagonist plays a critical role in mirroring both the conditions of females in African societies and the conditions pertaining to Womanism in a universal context. Through the role of the protagonist, the study reveals that there seems to be some relationship between fiction and society which is definitely enough for fictional characters to be used as prototypes for social roles and attitudes. In order to further investigate the manner in which African actualities are able to exist in fictional narratives, the study draws an extensive comparison between the fictional narrative *Tu t'appelleras Tanga* and selected non-fictional Cameroonian laws ranging from 1980 to 2017. By addressing the intentions of fictional narratives, the study reveals a possible association between Beyala's fiction and the African world of actuality relative to the African females' predicament that is associated with patriarchal dominance, prostitution, the lack of agency as well as economic exploitation. To conclude, the paper maintains that Francophone African female novelists, and in particular, Beyala, make use of fictional narratives to not only highlight the pivotal issues regarding the status of African women but also creates a voice for future female generations to become empowered through the act of narration.

“Books can be a weapon, a peaceful weapon perhaps, but they are a weapon. Books knit generations together in the same continuing effort that leads to progress. They enable you to better yourself. What society refused you, they granted...”—Mariama Bâ (33).

The above statement, made by one of the first African Francophone female novelists to bring about the reappraisal of gender within the African novel, marked the turning point for African women whose voices were made heard for the first time. For a long period of time, African literature was a terrain dominated by male authors as female writers were constantly excluded from and not accorded a space in this domain. Several reasons have been offered to explain the reasons behind women’s lack of prominence on the African literary scene, all alluding to the colonial time period which favoured the schooling of men and patriarchal African societies which often ascribe traditional roles to women linked to domesticity. The depiction of women in the writing and thinking of male authors also contributed to the belief that African women are silent observers who fulfil their duties without questioning or resisting the structures that they were assumed to undertake. Despite this, African female writers today are redefining and reshaping inaccurate images of their womanhood and portrayals of African women in fiction. Several postcolonial African Francophone female writers employ fiction to restore their local culture and reflect on how they are represented in historical writings. For female writers, literature offers a medium through which they can become active agents of their own destiny by establishing a voice for themselves; thus, writing becomes a means of reclaiming traditional discourses as it relates to the African woman. According to Mouralis, literary fiction acts as a means by which African writers are able to make their worldview known by becoming forefront figures in patriarchal societies. It has an epistemic and exploratory function as literary narratives may provide insight “into the structures of the world, society, mental structures, existing conventions, rules and laws” (Van Dijk 292).

The following essay primarily focuses on Calixthe Beyala and the manner in which she makes use of her female protagonist, Tanga, in *Your Name shall be Tanga* to portray the realities facing African females in Cameroon. My essay demonstrates that the female protagonist plays a critical role in anchoring both the conditions of

females in African societies and the conditions pertaining to Womanism in a universal context (the macro level of the novel). Through the role of the female protagonist in the novel, this essay reveals that there seems to be some relationship between fiction and society which is definitely enough for fictional characters to be used as prototypes for social roles and attitudes (Rockwell). Through a close reading of the fictional narrative, *Your Name shall be Tanga*, the study reveals a possible association between Beyala's fiction and the larger African world of actuality relative to the African females' predicament which is often associated to patriarchal dominance, prostitution, the lack of agency as well as economic exploitation. To conclude, this essay maintains that Francophone African female novelists, and in particular, the author Beyala, make use of fictional narratives to not only highlight the pivotal issues regarding the status of African women in the African landscape but also creates a voice for future female generations to become empowered through the act of narration.

The works of renowned Cameroonian-French novelist, Calixthe Beyala, reflect her own journey of discovery through the maze of her own life. Born in 1961 and raised in a patriarchal society in Douala, Beyala's upbringing was marked by poverty and loneliness. It is the experiences of her own disadvantaged childhood that are reflected in the themes of poverty, social degradation and patriarchal dominance that she explores in many of her novels. In spite of receiving significant recognition for her work; she has also been described as a "literary fraud", accused of plagiarism after the publication of one of her best-selling novels *Le petit prince de Belleville*. Hitchcott ("Calixthe Beyala" 100) describes Beyala's situation as "unique, in that she is both a consecrated, best-selling 'authentic' African author and a proven literary fake".

Despite being criticised for her style of writing which is often vivid and pungent, Beyala challenges the cruel realities and violence in which the African woman finds herself. Price argues that Beyala and her contemporaries create a new type of language which places the reader into everyday African life by using adaptations of the French language to give a picture of African realities. Contemporary female writers like Beyala are known to be active participants in the socio-cultural domain and take on themes in their works that address

the contextual issues that several populations are faced with such as the education of women, marriage, maternity and strategies against oppression.

Beyala's defense of women's rights is often depicted by the use of a female protagonist in her works which is clear to see in the discussion of the central novel of this essay *Your name shall be Tanga*. Fatunde argues that it is through the choice of Beyala's characters that the female dilemma in Africa is exposed; it is often children, adolescents or very young adults who do not belong to the middle class or upper class but form an integral part of the urban poor in Africa. The females at the centre of Beyala's work often experience their childhood through prostitution, violence and poverty. It is a combination of intolerable social and political pressures; together with patriarchal values that induce their self-doubt and force them into womanhood too early, depriving them of a formative childhood. The process of becoming a woman is a central theme in *Your Name shall be Tanga*. At a very young age, the protagonist is subjected to female genital mutilation, forcing her to become a woman before her time. Nfah-Abbenyi ("Gender") argues that the excision does not only signify the passage into womanhood but simultaneously, it captures the right of men to possess the protagonist's body; depriving her of her innocence and childhood. One may argue here that the female body becomes a vessel for larger socio-economic issues in Africa as African women and children are generally defined by their bodies.

Despite the bleakness and severity that presents itself in Beyala's work, there is often a glimmer of hope at the end – a visioning of a better world. Regardless of being failed by society and roughed up by life, most characters in Beyala's work survive the abuse of their bodies and the torments imposed on their minds. Nfah-Abbenyi ("Calixthe Beyala" 78) argues that despite persistently portraying the tragic conditions that African women have to live within a postcolonial era, Beyala also "leaves the post-colonial subject with a potential for change". This can be seen in the portrayal of women and children at the centre of Beyala's stories who constantly seek new forms of self-determination and self-liberation.

Published in 1988, *Your Name shall be Tanga* examines the challenges of surviving in an African city which exploits children by

depriving them of their innocence as well as subjecting them to widespread violence and corruption (Arenberg). The novel retraces the life and experiences of a young protagonist, Tanga, who tells her story from behind prison bars. On the brink of death, the young African protagonist recounts her personal experiences to her cellmate, Anna-Claude, a white Jewish woman from France. As a young girl, the protagonist is forced into prostitution by her mother, forcing Tanga to provide for the family. Prostitution, which is one of the main themes of the novel, is not only restricted to the life of Tanga but is connected to a larger social reality which places Tanga as a representative of the grouping, in a widespread network of exploitation (Arenberg). According to Hitchcott (*Women* 130) “prostitution becomes a global metaphor for the commercialization of human relations and, at the same time, the loss of identity”.

Arenberg maintains that Tanga is caught up in an inverted economy in which children are responsible for the survival of their family. This is not only relevant to the life of the protagonist but also to other children and young women who are dragged into this distorted socio-economic structure. This is addressed by the heroine throughout the novel when she defines the status of a child in her country “In my country, a child is born an adult, responsible for its parents” (Beyala 66).

The question that arises is whether Beyala’s novel *Your Name shall be Tanga* portrays a detectable relationship to the actual world which validates the use of fictional narratives to illustrate something about the African world of actuality. According to Rockwell fiction provides the reader with two categories of information about society: first and foremost, it provides facts about laws, customs, social structures and institutions, secondly, it offers information about societal values and norms which becomes most visible in literature when it is represented through different characters in fictional narratives.

According to Volet, *Your Name shall be Tanga* does not overlook the everyday reality of the African female but instead makes the realities visible concerning contemporary social corruption and human loss of dignity. The fictional world created by Beyala is therefore “a disturbing yet perceptive echo of the ‘real world’ (Volet 309). In comparing *Your Name shall be Tanga* to non-fictional narra-

tives which depicts the multifaceted context of African women in Cameroon relative to issues such as prostitution, rape, domestic violence, female genital mutilation it becomes evident that the novel manifests as a resonance of reality, particularly a Cameroonian reality in relation to black women; thus this community context signals the meso-level of the novel.

It is therefore important to draw attention to the fact that *Your Name shall be Tanga*, as a novel, functions at different levels which explains the depiction of the African actuality. At a macro level, the novel can be read as a political manifesto which draws attention to the civil rights of children and the economic rights of women. At a meso-level in this particular community of *Your Name shall be Tanga*, the novel ought to be read as a manifesto against adults which acts as a reminder that children have no childhood without care from adults. Most significantly, at a micro level, *Your Name shall be Tanga*, portrays, through the bonding of the female protagonist and a European woman, Anna-Claude, the theme of female survival and the concept of sisterhood which trespasses diverse paradigms towards a collective consciousness (Darlington). Nfah-Abbenyi (“Gender”) argues that it is through this representation of female bonding between Tanga and Anna-Claude that Beyala makes a global political statement about the concept of ‘woman’ and the experiences that women are faced with. She argues that “Beyala is trying to create an essentialist feminist utopia for marginalized women or those Others of society” (Nfah-Abbenyi “Gender” 110).

Through the use of the female protagonist in *Your name shall be Tanga*, a solution is also offered to women’s victimization. The protagonist becomes a spokesperson for several disadvantaged women and children through sharing her story (Tanga’s story functions at the micro level of her personal experience). By choosing to talk about the collective plight of African women as a powerless and exploited group, both protagonist and author become agents of social change by firstly representing the social conditions of females in some African societies and secondly developing the necessary mindset and strategies to create more awareness, for future generations, on the importance of de-shackling oneself from undesired circumstances. Arenberg maintains that Beyala demonstrates that by means of storytelling, women have the power to defeat the patriar-

chal system by refusing to remain passive and devoid of speech. Telling a story is therefore not a mere form of fictionalisation but one of the ways whereby social realities are produced, value systems created, and desired behavioural standards confirmed (Longo).

Nnaemeka suggests that works produced by African women writers show that there are other channels such as writing through which women survive and gain freedom. Ondo argues that writing becomes a means of experiencing liberation for both author and protagonist. In agreement with Ondo, Mariama Bâ, describes the act of writing as a weapon that can be used by African female novelists to paint a realistic image of the conditions of the African woman. All in all, it becomes evident that there is a moral dimension prescribed in the art of writing which highlights the plight of some women and children in some African societies. Through the study of *Your Name shall be Tanga*, it can be argued that literature becomes a powerful means by which a vision can be positioned to ignite action through a metaphorical character, which is created by a novelist to bring forth the realities faced within a particular society.

Works cited

- Arenberg, N. "Body Subversion in Calixthe Beyala's Tu t'appelleras Tanga". *Dalhousie French Studies*, vol. 45, 1998, pp. 111-120.
- Beyala, C. *Tu t'appelleras Tanga*. Paris: Stock, 1988.
- Bâ, M. *Une si longue lettre*. Paris : Les Nouvelles Editions Africaines, 1980.
- Darlington, S. "Calixthe Beyala's Manifesto and Fictional Theory". *Research in African Literatures*, vol. 34, no. 2, 2003, pp. 41-52.
- Fatunde, T. "Calixthe Beyala Rebels against Female Oppression". *New Women's Writing in African Literature 24 A Review*, edited by E.N. Emenyonu & T. Emenyonu. New Jersey: Africa World Press, 2004, pp. 69-77.
- Hitchcott, N. *Women Writers in Francophone Africa*, Wellingborough: Northants, 2000.
- Hitchcott, N. "Calixthe Beyala: Prizes, Plagiarism and 'Authenticity'", *Research in African Literatures*, vol. 37, no. 1, 2006, pp. 100-109.
- Longo, M. *Fiction and Social Reality Literature and Narrative as Sociological Resources*, London: Routledge Taylor & Francis Group, 2015.

Mouralis, B. "La révolte contre le pouvoir colonial et religieux". *Approches historiques et thématiques des littératures africaines*, vol. 58, 1983.

Nfah-Abbenyi, J.M. *Gender in African Women's Writing Identity, Sexuality and Difference*. Bloomington: Indiana University Press, 1997.

Nfah-Abbenyi, J.M. "Calixthe Beyala". *Postcolonial African Writers: A Bio-bibliographical critical sourcebook*, edited by P.N. Parekh & S.F. Jagne, United States of America: Greenwood Press, 1998, pp. 75-84.

Nnaemeka, O., 1997, "Introduction: Imag(in)ing Knowledge, Power, and Subversion in the Margins". *The Politics of (M)othering womanhood, identity and resistance in African Literature*, edited by O. Nnaemeka. London: Routledge, 1997, pp. 1-25.

Ondo, M. "L'écriture féminine dans le roman francophone d'Afrique noire", 2009, <http://www.larevuedesressources.org/l-ecriture-feminine-dans-le-roman-francophone-d-afrique-noire,1366.html>.

Price, P.L. *Towards a Foreign Likeness Bent: Representing Difference in Calixthe Beyala's Les honneurs perdus*. The Degree of Master of Arts (Translation Studies), Concordia University, 2011.

Rockwell, J. *Fact in Fiction. The Use of Literature in the Systematic Study of Society*. London: Routledge & Kegan Paul, 1974.

Van Dijk, T.A. "Action, Action Description, and Narrative". *New Literary History*, vol. 6, no. 2, 1975, pp. 273-294.

Volet, J.M. "Calixthe Beyala, or the Literary Success of a Cameroonian Woman Living in Paris". *World Literature Today*, vol. 67, no. 2, 1993, pp. 309-314.

Seven ways of looking at Fan Fiction by Ruby Parker

Abstract

This essay examines the phenomenon of fan fiction from different angles, from the point of view of the readers and writers, to the attitude of the literary establishment and my own personal experience as a member of the Harry Potter fandom. The purpose is to show the cultural significance and merits of this overlooked genre, which has grown exponentially in a post-internet, post-Potter world. This is done by examining its influence on a new generation of writers like Cassandra Clare, who got their start on platforms such as fanfiction.net and have since achieved great commercial success in publishing. It attempts to explain the popularity of the genre, by looking at how it functions as a ‘shadow world’ to established works of fiction like *Twilight*, allowing fan communities to take collective ownership of texts and create multiple interpretations. Many creators like Robin Hobb and Diana Gabaldon are threatened by this change in ownership – and accusations of plagiarism are often leveraged to retain control. However, the essay argues that the majority of fan fiction is not written to profit from another’s creation, but out of genuine love for it. Its popularity with young adults in particular has also made fan fiction an alternative tool of sexual education that allows marginalised individuals like members of the LGBTQI community to find representation, by writing themselves into popular narratives.

Filling the void

The best kinds of friendships are based on shared passions. When you are young, these can be borderline fanatical. My friends and I grew up as part of the *Harry Potter* generation. The first book in the series, *Harry Potter and the Philosopher’s Stone*, was published in the UK in 1997. I encountered it two years later (in Afrikaans) at the age of nine. At the time, I was two years younger than its famous protagonist, but quickly caught up with him. After reading all four books in the series, I had to wait two years for *Harry Potter and the Order of the Phoenix* to be published (by that time I was reading the English versions).

I attended the launch of the fifth book at Exclusive Books in Canal Walk along with thousands of other young (and some considerably older) fans. Despite the swelling word counts, the books came out every two years like clockwork. But how were Potterheads supposed to get their fix as they waited for the next instalment to come out? Launches were fun but there were no other formal fan gatherings in South Africa at the time. So, we had to head online to sites such as *The Leaky Cauldron* or *Mugglenet* to find a digital community. There, we could speculate on forums about book theories or the tantalising hints dropped by JK Rowling in her latest interview. Was Sirius Black really dead? Who was R.A.B.? Could Severus Snape turn into a bat? (A popular theory at the time.) In the two years I spent waiting for *Harry Potter and the Order of the Phoenix*, I must've read books one to four over 10 times. To fill the void, many fans took to writing their own stories set in the *Harry Potter* universe.

Before the advent of the internet, fan fiction had been restricted to science fiction fanzines (mostly produced by the *Star Trek* fandom) (Reich). These fanzines were shared at conventions and had a limited readership. However, the internet made it possible for fans to share their stories with a global audience. Fan fiction as we know it has been around almost as long as the internet. The largest site – *fanfiction.net* – was started in 1998 (Moore 530). It offered a new platform for fans to share stories set in beloved fictional universes, from books to movies and TV shows. There were canonical stories that stayed true to the fictional universe or cross-over ones that were a mash-up of different worlds. Buffy could now go to Hogwarts if she wanted to.

Training ground

The *Harry Potter* books have been widely praised for inspiring a generation of children to read, but what is often overlooked is that they also inspired many to write. Readers were desperate to go to Hogwarts and the only way they could visit it was on the page. Whereas the fantasy genre rallies against accusations of escapism, fan fiction embraces the label. It is pure wish fulfilment. Stories often star an author-insert that must find their way in the *Harry Potter* universe. A large percentage of fan fiction stories fall under 1000

words. What is known in the genre as “one-shot” stories or a text not comprising more than one chapter (“One Shot”).

However, the genre has also spawned a number of novel-length works. Freed from the constraints of a publisher’s schedule, they are delivered directly to readers in regular instalments like modern equivalents of Dickens’s serialised novels. One of the most famous works of fan fiction, *The Draco Trilogy* by Cassandra Clare¹, consisted of three novels, spanning 895 000 words in total (more than the first six Potter books combined) and took the author over six years to complete (“The Draco Trilogy”). Clare eventually leveraged her huge online readership to gain a book deal and has gone on to publish more than 20 original titles, of which there are currently over 50 million copies in print (“Cassandra Clare”).

Not all writers use fan fiction as a platform to gain exposure. Many merely use it to learn the nitty-gritty of storytelling: such as dialogue, scene creation, description, pace, plot. In addition to developing their skills, it also helps them build confidence. The anonymity of the platform makes it a safe space for emerging writers to publish their stories. It also gives them access to reviewers or commenters whose feedback helps them identify their strengths and weaknesses as a writer. Having an engaged audience also encourages writers to finish their work – something which most struggle with at the start of their careers.

Many prolific² authors, however, argue that fan fiction is not the best way for aspiring writers to learn the craft. George RR Martin, the author of the best-selling *Game of Thrones* series, has been one of the genre’s most vocal opponents. “Every writer needs to learn to create his own characters, world, and settings,” he said in an interview with sci-fi magazine *Galaxy’s Edge*. “Using someone else’s world is the lazy way out. If you don’t exercise those ‘literary muscles’, you

¹ The pseudonym for Judith Remelt. She was originally known as Cassandra Claire in the fan fiction community but dropped the ‘i’ after she became a professional writer.

² Professionally published fiction.

will never develop them” (“George R.R. Martin”). This view was also expressed by fantasy author Robin Hobb in her essay “The Fan Fiction Rant”. In the essay, Robb writes that “the first step to becoming a writer is to have your own idea. Not to take someone else’s idea, put a dent in it, and claim it as your own... Fan fiction is to writing what a cake mix is to gourmet cooking.” (Hobb)

Plagiarism

However, the more cynical amongst us will say these writers are not interested in raising a new generation of scribes so much as protecting their own interests. Some authors, such as JK Rowling, see no harm in letting fans write fiction set in their story worlds, so long as they do not profit from it. Others see it as a direct infringement of – and a threat to – their copyright. Since its origin, many authors have requested sites such as fanfiction.net to remove any stories featuring their creations. This list includes notable ‘genre’ writers such as Anne Rice, Raymond Feist and Nora Roberts, amongst others.

These authors argue that by not challenging fan fiction they are not actively protecting their copyright. A legal argument can therefore be made that they have abandoned it (Martin). In 2004, controversial science fiction writer Orson Scott Card defended his anti-fan fiction stance on his website: “In order to protect your copyright and potential filmmaking rights, you have to **AGGRESSIVELY** [sic] protect your own authorship of characters, precisely because it is the characters that film companies need to license and protect when your work is filmed.”

An incident that many writers, including George RR Martin, regularly cite to justify their attitude is the Marion Zimmer Bradley controversy. Zimmer Bradley used to permit fans to write fan fiction set in her *Darkover* universe and went as far as to read fan stories. This was until she allegedly came across an idea in a fan’s story that bore resemblances to her current work in progress. Bradley allegedly contacted the writer to explain the situation, and even offered her a small payment and acknowledgment, but the fan threatened to sue

and eventually Zimmer Bradley had to drop the project entirely (Martin). Unsurprisingly, she stopped reading fanfiction thereafter and wrote to the Science Fiction Writers of America to warn other authors of falling into the same trap³.

However, most established fan fiction sites respect author consent. On the guidelines section of *fanfiction.net* there is a whole list of writers that submitters are not allowed to emulate. In fact, the fan fiction community has their own rules regarding what they consider plagiarism, and these are strictly enforced. Word-for-word plagiarism, for example, is not tolerated and can get members banned from the community. The most famous instance of this is when so-called BNF⁴ Cassandra Clare was kicked off *fanfiction.net* in 2006 after it came to light that she plagiarised the opening section one of her *Draco* chapters from *The Hidden Land* (an out-of-print fantasy novel by Pamela Dean) (“The Cassandra Clare Plagiarism Debacle”). Clare had previously been known to borrow phrases from pop culture but usually cited them (as is the accepted practice in the community).

Shadow world

Many authors have gradually softened their stance on fan fiction, including Orson Scott Card and Anne Rice. Perhaps they realised they were fighting a losing battle, or that most fans did not seek to profit from their work. However, there have been exceptions where a work of fan fiction has gone on to enjoy commercial success, most notably E.L. James’s bestselling *Fifty Shades of Grey* series. Not all readers know that the books originally began as an alternative

³ Zimmer Bradley’s account has since been challenged by the fan in question, Jean Lamb, who spoke out after the author’s death.

⁴ Big Name Fan. A member of a small circle of fans who have risen to celebrity status through their contribution to fandom e.g. created a popular fan site or fan art.

universe⁵ *Twilight* fan fiction. Originally published in 2009 on *fanfiction.net* as *Master of the Universe*, it recast *Twilight* characters Bella and Edward as the naïve literature student Anastasia Steele and controlling CEO Christian Grey. *The Fifty Shades* trilogy was first released as eBooks and print-on-demand paperbacks by a small Australian publisher. The series was later snatched up by Random House's Vintage imprint and became an instant hit, going on to sell more than 100 million copies worldwide (Minkel).

Part of the books' success is that it replicates the central relationship of the of *Twilight* novels but with one big addition: sex. The *Twilight* novels operated in the same way as most romance novels using delayed desire to create tension. In the books Edward's vampirism prevents him from consummating his love with the mortal Bella (or so they believed). The sexual tension is so drawn out that when the couple eventually got around to it, many fans felt let down by the lack of description of the encounter. Not so with *Fifty Shades of Grey*, which delivers on all of the sex that *Twilight* promised (with some light BDSM thrown in for good measure). With its themes of sadism and sexual exploration, *Fifty Shades* can be seen as operating as the *Twilight* series' shadow world, giving expression to characters' (and readers') suppressed desires.

Spank bank

Fan fiction stories are known to mine the erotic possibilities and tensions that lie beneath the surface of mainstream works of fantasy like *Lord of the Rings*. JK Rowling addressed the lack of sex in the *Harry Potter* books, saying “there are certain things you just don't do in fantasy. You don't have sex near unicorns. It's an ironclad rule. It's tacky” (Parker). The reality is that in the world of commercial publishing, readers are unlikely to find sex in a series marketed as

⁵ Characters from one fictional universe are transported to another (non-canonical fan fiction).

“children’s books”. As a result, more mature fans have to head online to speculate about their favourite characters’ sex lives. A large number of one-shot stories centre on such imagined sexual encounters. The lack of representation of LGBTQI characters in mainstream fiction has also given rise to “slash”, a popular sub-genre of fan fiction that pairs same-sex characters. However, the term has recently come to encompass any fan fiction that deals with sex.

For many teens, fan fiction is their first introduction to erotic fiction. Hungry for stories about their favourite characters, they stumble across these sexually explicit fantasies. For young women who are curious about sex, these stories offer an alternative pornography – which is often demeaning in its treatment of women. Their familiarity with the characters provides a compelling narrative which pornography can lack. Story tags like Hermione/Harry can help readers choose pairings that will appeal to specific fantasies. The popularity of these erotic stories has given rise to websites dedicated entirely to slash fiction like audltfan-fiction.org. This erotic sub-genre is the primary reason why fan fiction is deemed “trash” by the literary establishment.

The erotic appeal of fan fiction to female readers is not surprising considering the origins of the genre: Where fandom has traditionally been dominated by fanboys, women have historically dominated fan fiction. By 1970, 70% of Star Trek fan fiction writers were female, and 90% by 1973 (Moore 530). It is also commonly believed in fandom that most of the slash stories with male/male pairings found on fanfiction sites are written by heterosexual females, although there is little evidence to back up this claim.

Death of the Author

Many writers object to the genre based on its erotic treatment of their characters. Diana Gabaldon, the writer of the popular *Outlander* series, wrote on her blog that she “wouldn’t like people writing sex fantasies for public consumption about [her] or members of [her] family – why would [she then] be all right with them doing it to the intimate creations of [her] imagination and personality?” (Nepvue). (Due to the backlash from the fan fiction community, Gabaldon has since deleted the post from her website). In her essay “The Fan

Fiction Rant”, Robin Hobb also expresses disgust at her characters being used for “personal masturbation fantasies”.

However, Hobb’s main objection is that, by creating supplementary scenes or making characters behave in a different way, her authorial intent is being ignored. “The [fan fiction’s] reader’s impression of the writer’s work and creation is changed.” The idea that the text has one definitive interpretation forever chained to the author’s intent seems outdated to any student of literary theory. In his seminal essay “The Death of the Author” in 1967, Roland Barthes argues that “every text is eternally written here and now” (Gallix) and that the meaning of the text therefore lies with the reader. Fan fiction writers are not just re-reading a text but actively re-writing it. They are exploring the many possibilities of a text, which are removed when it is given a definitive author. Instead, the community takes collective ownership of the text, giving it multiple meanings.

Fantitlement

Fan fiction writers’ sense of ownership over an author’s fictional creations can sometimes lead to what is referred to as “fantitlement” – or the “belief by fans that passion and dedication to a person or intellectual property grant them rights and privileges.”(Champers) In the past, when authors such as Robin Hobb and Diana Gabaldon spoke out against fan fiction, their comments were met with an instant backlash from the community. Both were subsequently forced to remove posts criticising the practice on their websites and Gabaldon even had to close the comment section. Fans feel they have a right to write these stories and don’t always understand why authors would object when, according to them, they should feel flattered.

A fan recently asked JK Rowling on Twitter if Sirius Black was gay, but Rowling was adamant that he was not. Her response was met with anger from many LGBTQI fans, who told her that she was wrong. They believed that they knew her characters better than she did. The online abuse and bullying of creators at the hands of so-called fans shows the darker side of fan culture. However, the fan fiction community is so marginalised by the literary establishment.

Can we really blame them for pulling together when they feel under attack?

Until the very end

Despite authors' complaints that it tries to "fix" what is wrong with their stories, it is clear most fan fiction is written out of a genuine love for the material. When a series ends, fans are left with a gaping hole in their lives. JK Rowling has repeatedly stated since *Harry Potter and the Death Hallows* was published in 2007 that there would be no more *Harry Potter* books (we will not speak of *The Cursed Child*, as most *Harry Potter* fans would rather forget it existed). Fans now know how the series ends so there is no longer need for speculation. The "what if" scenarios some of these stories entertain do not necessarily mean fans want a different ending. It is just a way to revisit the material – and generate some more. After all, if JK Rowling is not going to write any more *Harry Potter* books, then why can they not do it themselves?

Works Cited

- Card, Orson Scott. "OSC Answers Questions." *Orson Scott Card Network*, 2004, www.hatrack.com/research/questions/q0121.shtml.
- "Cassandra Clare." *Simon and Schuster*, 2016, www.simonandschuster.com/authors/Cassandra-Clare/35026200.
- Champers, Jamie. "Fantitlement." 2013, www.signalfirestudios.com/jamie/2013/07/29/fantitlement/
- Gallix, Andrew. "Death of the Author." *The Guardian*, 2010, www.theguardian.com/books/booksblog/2010/jan/13/death-of-the-author
- "George R.R. Martin talks about fan fiction, advises aspiring writers and discusses his reasons for killing off characters." *Watchers on the Wall*, 2016, watchersonthewall.com/george-r-r-martin-talks-fan-fiction-advises-aspiring-writersdiscusses-reasons-killing-off-characters.
- Hobb, Robin. "The Fan fiction Rant." *Fan Lore*, 2016, fanlore.org/wiki/The_Fan_Fiction_Rant.
- Martin, George Raymond Richard. "Someone is Angry on the Internet." *Not A Blog*, 2010, grm.livejournal.com/151914.html.

Minkel, Elizabeth. "Fifty Shades of Fan Fiction." *The Millions*, 2012, www.themillions.com/2012/04/fifty-shades-of-fan-fiction.html.

Moore, Linda. *Study of a Nude*. Edited by Todd van Buskirk. United States: Liver Pizza Press, 2006.

Nepvue, Kate. "Diana Gabaldon and Fan Fic Follow-up." 2010, katenevue.livejournal.com/483239.html

"One shot." *Urban Dictionary*, 2016, www.urbandictionary.com/

Parker, Ian. "Mugglemarch." *The New Yorker*, 1 October 2012, www.newyorker.com/magazine/2012/10/01/mugglemarch.

Reich, J.E. "Fanspeak: The Brief Origins of Fan Fiction." *Tech Times*, 2015, techtimes.com/articles/70108/20150723/fan-fiction-star-trek-harry-potter-history-of-fanfiction-shakespeare-roman-mythology-greek-mythology-sherlock-holmes.htm.

"The Cassandra Claire Plagiarism Debacle." *Fan Lore*, 2016, fanlore.org/wiki/The_Cassandra_Claire_Plagiarism_Debacle.

"The Draco Trilogy." *Fan Lore*, 2016, fanlore.org/wiki/The_Draco_Triology.

The Naturalistic Fallacy and LGBTQI Discourse: A Critical Comparison of the Views of Ned Katz and Edward Stein by Jaun-Roche Bergman

Abstract

In discourse on lesbian, gay, bisexual, transgendered, queer and intersex forms of sexuality there have been long-standing debates on whether such forms of sexuality may be regarded as “entirely natural” (or as others would argue “abnormal”) or whether sexual orientation is mainly the product of the “social construction of reality”. The term naturalistic fallacy was introduced by the philosopher G. E. Moore, following insights by David Hume. This has led to ongoing philosophical debates on whether or not the naturalistic fallacy may indeed be regarded as a logical “fallacy”. In this paper, situated in the sub-discipline of Gender Ethics, I will not seek to resolve such debates. Instead, I will investigate the ways in which scholars contributing to LGBTQI discourse, engage with the relationship between moral judgments on homosexuality and the question whether one’s sexual orientation is something biologically and psychologically “natural”.

A brief history of the naturalistic fallacy

Discussions on the naturalistic fallacy; typically refer to the pioneering contributions of David Hume and G.E. Moore. It may be helpful to briefly describe their positions and then to assess the state of the debate on this regard: The “is-ought” fallacy, as articulated by Scottish philosopher and historian David Hume.

David Hume (1711-1776), states that many writers make claims about what “ought” to be on the basis of statements about what is. Hume found that there seems to be a significant difference between positive statements (about what is) and prescriptive or normative statements (about what “ought” to be) and that is not obvious how one can coherently move from descriptive statements to prescriptive ones. The “is-ought” problem is also known as “Hume’s law” or “Hume’s guillotine” (see Hume 335)

In some cases, the naturalistic fallacy can be very difficult to distinguish from the fallacy of “appeal to tradition”. The appeal to

tradition describes how things were done by our own ancestors and have been passed down to us in order to prescribe how things still “ought” to be done. The naturalistic fallacy appeals to how things are done by non-human animals or by groups of humans that we would consider to be “primitive” and thus in a more “natural” state. The claim that something is natural is typically just an appeal to human nature, civilized or not (Darwall et al. 470, with reference to Moore 529).

In relation to the naturalistic fallacy there is a variety of challenges in deriving an “ought” from an “is”. Human beings differ in values, abilities, desires and perspectives. It becomes essential to the natural law position, that there can be some things that can be universally and naturally good. However, how is universal natural goodness possible, given the fact that human beings differ in tastes, desires and happiness? Religions and cultures pose enormous challenges to the naturalistic fallacy. Religions and cultures are different from each other based on what should be seen as natural and morally permissible, what can be seen in one religion as natural can be seen in another religion as unnatural. Human beings are different from each other, because of the different religions, cultures and traditions. They form part of this, because moral formation is conducted in different ways.

Contemporary discourse on the naturalistic fallacy

In philosophical, ethical and religious discourse there is an ongoing debate around the naturalistic fallacy, following the pioneering contributions by David Hume and George Edward Moore as discussed above. I will make use of the philosophical contributions of various scholars on the naturalistic fallacy. I will structure the discussion on the basis of views, as to whether the naturalistic fallacy can indeed be regarded as a logical fallacy or not.

Contemporary scholars standing in the Aristotelian tradition, typically regard the naturalistic fallacy as overstated. They argue, that one can indeed derive an “ought” from an “is”, but only under certain conditions. They base their views on Aristotle’s understanding of nature, in terms of the final purpose (telos) of something – that has significant moral implications. If so, it may seem that one can indeed derive moral imperatives from the purpose of something.

According to Johnson (45), Aristotle developed the idea, that there are goals infused in nature. Aristotle thought that each being has a natural telos (goal), which relates its perfection (flourishing). For example, a seed's telos can be a fully developed tree and the telos of a small child, is to develop into a virtuous and mature adult by developing his (and her) rational capacity. For Aristotle what "ought" to be the case, is based on the natural tendency and potentially to flourish. As human beings, we naturally desire our telos and the fulfillment of our telos rewards everyone with happiness. For Aristotle what "ought to be the case" is based on a potentiality rather than what actually exists. In order to understand human nature, it is necessary to discern such potentiality.

Thomas Aquinas followed Aristotle and argued, that an act is good (or not) depending on whether it contributes to or deters human beings from their proper end, i.e. the telos or final goal at which all human actions are aimed. In the Aristotelian tradition that telos is understood in terms of happiness (eudaimonia). According to Finnis (35), Aquinas states that every law is ultimately derived from what he calls the eternal law. The eternal law refers to God's providential ordering of all created things to their proper end. Human beings participate in that divine ordering, by virtue of the desire for and an ability to discern what is good, created in us by God. This natural law is embedded into the tapestry of our nature. All human actions are governed by a general principle, that is foundational to and necessary for all practical reasoning: good is to be done and evil is to be avoided. This principle is not something that we can ignore or defy. Whenever we deliberate about how we should act, we do so, by virtue of a natural inclination to pursue (or avoid) those goods (or evils), that contribute to (or deter us from) our perfection as human beings. This shows, that ethical language developed in the West, shows the context of a belief in a human telos, end or goal.

According to Finnis (35), Alasdair MacIntyre argues that our inherited moral language, including terms such as good and bad, have functioned to evaluate the way in which certain behaviours facilitate the achievement of that telos. Good and bad can carry moral weight without committing a category error. For example, a pair of scissors that cannot cut through paper can legitimately be

called bad and a knife that cannot cut properly can also be called bad, because it does not fulfil its purpose efficiently. These types of value judgments remain neutral. If a human being is understood as having a precise purpose, then that behaviour (good or bad) of the human being can have an impact on that very purpose. A human being would therefore act well when he / she fulfils that purpose. One problem in moral philosophy is, what happens if someone does not want to be good? Put simply, in what sense “ought” we to hold the goal of being good? It seems one can ask how one is rationally required to hold good as a value in order to pursue it?

The tension between is and “ought” in the literature on homosexuality (with the assumption that gender is socially constructed)

Gender is a range of characteristics, differentiating between masculinity and femininity including the biological state of being male, female or intersex. Human sexuality is established through social structures, gender roles, social roles or gender identity.

Millet (28) states gender is the sum total of parents, peers, cultures and notions of what is appropriate to each gender by temperament, character, interest, status, worth gesture and expression. Feminine and masculine gendered norms, can be problematic, conveniently fitting with and reinforcing the subordinate social role of women learning to be passive-ignorant, docile and emotional. Berger and Luckman (202), explain “the idea that gender differences are socially constructed is a view present in philosophical and sociological theory about gender. Society and culture create gender roles and these roles are prescribed as ideal or appropriate behaviour for a person of that specific sex. Some argue that the differences in behaviour between men and women are entirely social conventions, whereas others believe that behaviour is influenced by universal biological factors to varying degrees of extent, with social conventions having a major effect on gender instead of vice versa”.

Catherine MacKinnon (113) “develops her theory of gender, as a theory of sexuality. Very roughly, the social meaning of sex (gender) is created by the sexual objectification of women, whereby women are viewed and treated as objects for satisfying men’s desires”. Masculinity usually indicates sexual dominance, femininity and sexual

submissiveness, thus eroticizing dominance and submission, leading to the social meaning of sex. Gender is constitutively constructed, to define gender, we must make reference to social factors. As a result, gender is by definition hierarchical-fundamentally tied to sexualised power relations (Mackinnon 113).

The tension between is and “ought” in the literature on homosexuality (with the assumption that homosexuality is natural)

Creating a clear distinction between various academic scholars’ voices and contributions distinguishing and investigating whether homosexuality is indeed natural and morally permissible.

“Being gay or bisexual should not be considered as immoral or criminal by itself, especially when considering the statistics of hate crimes are often violent, due to sexual-orientation bias. If we were also to argue that the sole natural purpose of sex is to reproduce, then we need to ask ourselves whether masturbation and oral sex is also unnatural. We also need to ask, whether we should demonize condom use just as much” (Jackson 1). If some people feel strongly that God will judge homosexual beings, then everyone is entitled to their own beliefs. Humanity fears homosexuality. In the 21st century, human beings should rather focus on how we should live and how to change lives that contribute to society.

James Gray (3), in agreement with Jackson, explains that “homosexuality is not sinful, evil or immoral, because if we have no reason to believe that this action is wrong (a sin), then we have a pretty good reason to think that the action is not wrong after all”. “If we falsely identify an action as wrong, then we could end up causing guilt, oppression and animosity towards people who do not deserve it. This means that homosexuality cannot be wrong, it is indeed something natural and identified falsely as unnatural” (Gray 3).

Amongst multiple theories, the theory of Utilitarianism is guided by the results of an action. This means if an action maximizes good results, minimizes bad results, then the action that produces (eudemonia) is the right action, we “ought” to do it. If causing suffering, then we “ought” not to do so. Gray (3) states that the categorical imperative was originally stated to be “act only in accordance with

that maxim thought which can at the same time become a universal law”.

Homosexuality is natural, being no different than being born or being left-handed. How many have to step out and say that they were born homosexual for people to drop their prejudices? Homosexual couples, having built a stable home are probably more equipped to raise a child, than most straight parents in the world. Tanner (3), states “those who condemn homosexuality often commit the naturalistic fallacy. Humanities perception is that, homosexuality “ought” to be condemned on the grounds that it is not normal, because what is normal is good. Whether what is normal is good (and the goodness of homosexuality) remains open thinking it does not commit the naturalistic fallacy”.

Mark Driscoll (68), an American Evangelical Christian Pastor, states that “homosexual behaviour among non-human species that is interpreted as homosexual or bisexual behaviour. This may include sexual activity, courtship, affection and pair bonding and parenting among same-sex animal pairs. Research indicates various forms of this are found throughout the animal kingdom”. Bruce Bagemihl (12), explains within the animal kingdom, there is a lot more sexual diversity including homosexual, bisexual and non-reproductive sex, than the scientific community and society at large has been previously willing to accept. Homosexual behaviour is very common in the animal kingdom. It seems to be very uncommon that individual animals have a long-lasting predisposition to engage in sexual behaviour, to the exclusion of heterosexual activities.

Tanner (3) agrees with Gray, Jackson and Bagemihl, that homosexuality exhibited in over 1500 species, subsequently leads him to believe that it was implemented for a reason. “If God thinks homosexuality is wrong, then why did he create the function of homosexuality in humans? Reproduction is the way that we sustain our human race. However, who says that homosexuality is unnatural? This occurs within nature and there are countless scientific studies supporting this. It becomes perplexing, that someone who is not homosexual can say that it is not natural and that it is a choice. Humanity would hardly know whether it is a choice or not, if you do not identify as homosexual yourself”. Dolphins have been observed

performing homosexual acts towards other dolphins, as well as humans. (Tanner 3).

Fincke (15) intends to lay out the case for the ethical goodness of homosexuality. For homosexual people that is consistent with the fundamentally naturalistic fallacy. There are a number of fallacious ways of appealing to nature, to justify one's ethical judgments which justify their general wariness. Their worries are based on arguments from nature that have historically been used as ad hoc rationalizations of irrational cultural or physiological antipathies against homosexual and other marginalized groups. Also, homosexuality seems to many on first blush (in our hetero-normative culture) to be inherently "unnatural" and so, prima facie, they assume that a naturalistic ethic would tend towards being anti-homosexual and so, thinking that moral conclusion is erroneous, take this as a mark against naturalistic ethics for apparently implying that it is true.

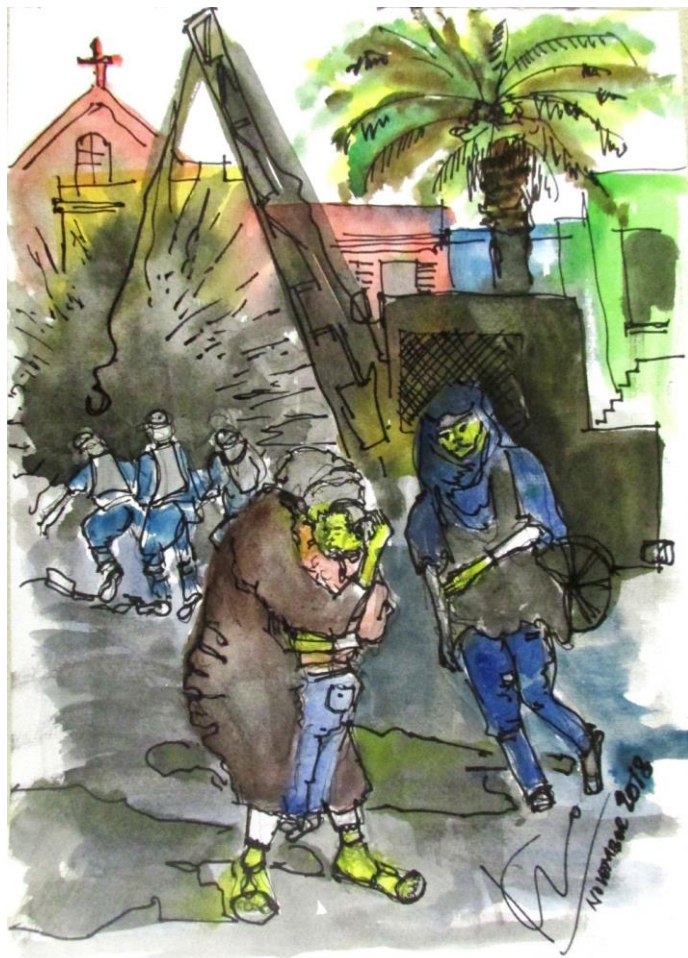
The objection to the naturalistic fallacy is that not appealing to nature, logically could mean taking whatever is normal automatically, as morally normative. Such a principle applied carelessly can mean that left-handed people are deemed as "unnatural". Another problem that appeals to what is natural, is that culture shapes our perceptions so much, that it becomes difficult to distinguish what should be deemed as natural and what is cultural in any of our attitudes, practices and norms. Religious doctrines also underline what should be deemed as natural; for example, Leviticus 18:22 states that homosexuality is seen as a capital crime and an abomination (Fincke 15).

To conclude, it is evident in the above mentioned, that gender is socially constructed by mankind. It is also evident in the above mentioned that we are socially constructed with factual statements and this has led to value statements. This then means, because the Bible "Leviticus 18:22" states that homosexuality "is" an abomination by humanity, therefore it "ought" to be seen as an abomination. However, the Bible, Quran and Poetic forms used by Buddhism and Hinduism at the same time states, that one should "love". Culturally, traditionally and religiously we are constructed by these views, as to what should be seen as natural and good. However, what should really be seen as natural? What is really good? Humanity should accept that in order to progress in life, we need to adjust and simultaneously offer justice, equity, equality and fairness towards every living organism.

Works cited

- Bagemihl, B. *Biological Exuberance: Animal Homosexuality and Natural Diversity*. Canada: University of British Columbia, 1988.
- Berger, P. and Luckmann, T. *The Social Construction of Reality: A Treatise on the Sociology of Knowledge*. London: Penguin, 1977.
- Darwall, S., Gibbard, A. and Railton, P. "Toward Fin de siècle Ethics: Some Trends". *The Philosophical Review*, vol. 101, no. 1, 1992, pp. 115-189.
- Driscoll, E.V. "Bisexual Species: Unorthodox Sex in the Animal Kingdom". *Scientific American Mind*, vol. 19, no. 3, 2008, pp. 68-73.
- Fincke, D. *Homosexuality as Naturally Good Part 1: Laying Out Objections to Ethical Naturalism: Some on Behalf of Gays*. New York: Fordham University, 2011.
- Finnis, J. *Natural Law and Natural Rights*. Washington: Clarendon University Press, 1980.
- Gray, J.W. "Is Homosexuality Immoral?", 2010, <http://www.sec.android.app.browser./readinglist/0720193226.mhtml>
- Hume, D. *A Treatise of Human Nature*. London: John Noon, 1939.
- Jackson, A. "Homosexuality Is Natural", 2013, <http://www.sec.android.app.sbrowser./readinglist/0716121015.mhtml>
- Johnson, M.L. *Moral Imagination*. Chicago: University of Chicago Press, 1993.
- MacKinnon, C. *Toward a Feminist theory of State*. Cambridge, Mass: Harvard University Press, 1989.
- Millet, K. *Sexual politics*. London: Granada Publishing Ltd, 1995.
- Moore, G.E. *Principia Ethics*. Cambridge: Cambridge University Press, 1903.
- Tanner, J. "The naturalistic fallacy". *The Richmond Journal of Philosophy*, 2006.

The artwork of Kenneth M Alexander



THE PRESENT BO KAAP DEVELOPMENT CRISIS



An elderly Khoi couple



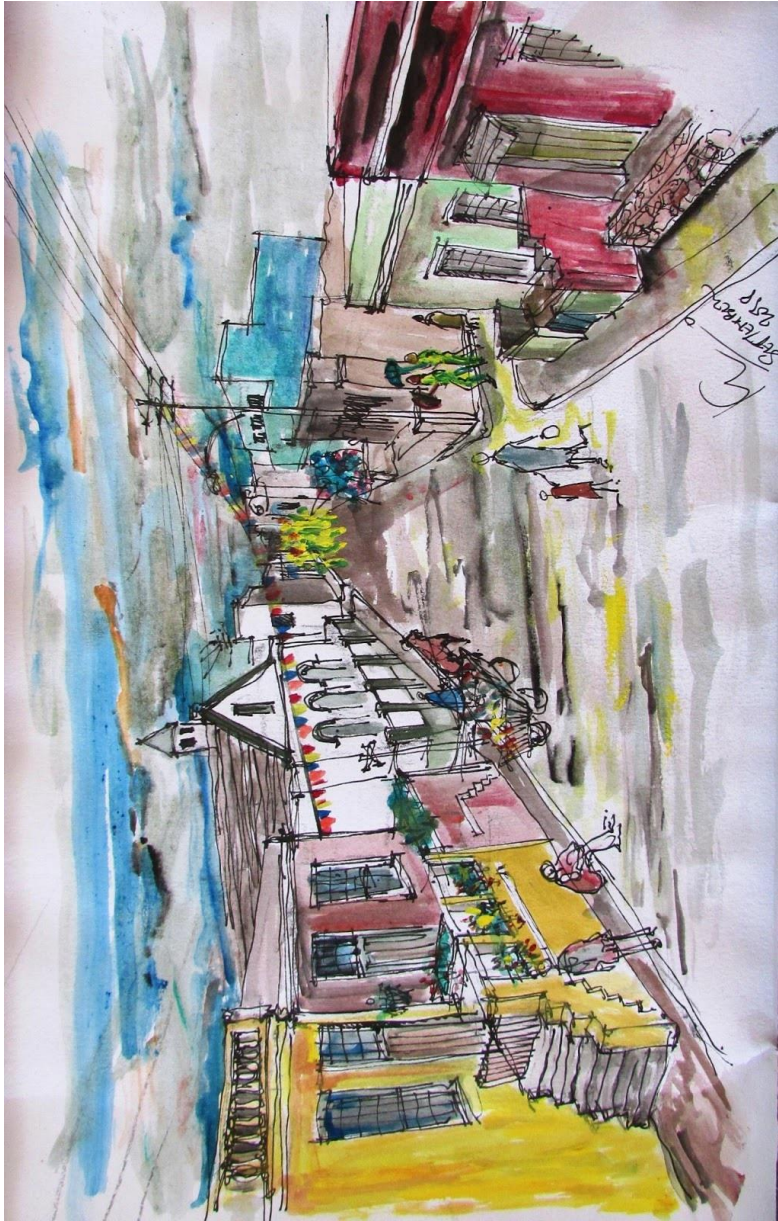
A man, a dog and the elements



Antie doing the Riel dance



Hanover Building



Days gone by in Chiappini Street, Bo-Kaap



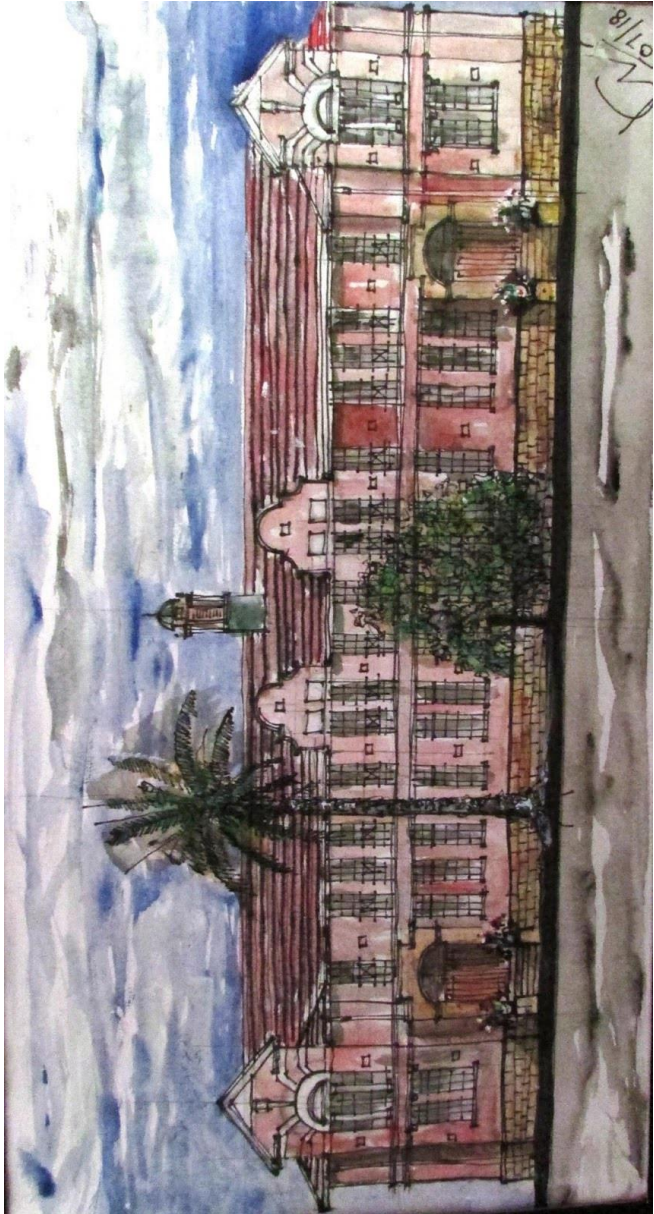
Auwal Mosque, Bo-Kaap, Cape Town



Holy Cross Catholic Church, District 6, Cape Town



St Vincent Street, District Six, Cape Town



Chapel Street Primary School for Boys & Girls, Cape Town



Bryant Street, District Six, Cape Town



Corner of McKenzie & Sackville St, District Six

Poetry by Mario Faulmann

The colours of emotions

Flirting on the breeze of a gentle wind
Caressing clouds with whispers of sunlight
Ruffling the feathers of a soaring eagle;
of such is the height and ecstasy


Magic words spoken in moments of intimacy
Trading treasures with a special friend
Exposing strands in a flicker of vulnerability;
such is the measure of trust

Salty drops falling from heaven's sky
Slipping dreams on broken rainbows
Falling like an injured sparrow on hard ground;
even such is the depth of frailty

Arrows of destruction entering soft flesh
A kiss of deception in the night shadows
Exposing common weaknesses in the safety of lies;
still such is the base nature

Gentle rose petals visited by dewdrops
A melodious skylark capturing life's essence
The soft putty of an innocent child's heart;
such is the purity yearned

A handful of flesh experiencing endless eternity
An ocean of sorrows knowing also a sky of stars
Tunnels of fear escaping with leaps of faith;
of such is the depths and heights of who we are

 *Sea Point, Cape Town, 19th May 1998*

This is the 1st poem I wrote in my Book of Poems, titled 'The stuff of dreams!'

*I started it two weeks after I left Medscheme
to pursue my dream, and became a wanna-be-has-been-writer*

Written 14 years ago, almost to the day, of my first anthology going for editing and printing in 2012

The Bird

The bird pushed
 on its scaly legs
 flapped its powerful wings
 and entered its world...

The wind played through its feathery arms
 and the bird artfully guided
 its aerodynamic body
 through its streams

Head held skywards
 he eyed a cloud
 and swiftly climbed

He passed straight through
 as after years of experience
 he knew

The sun glistened on the droplets
 which had formed
 on his waterproof surface

He glided in unison

with the beauty of his domain
and let out a powerful cry
to justify his presence there

It was a breathtaking moment

✍️ Kuilsriver, Northern Suburbs, Cape Town, 23rd November 1993

'Seen' by the writer, in the eye of the mind

How, I see

I see
the dark cloud of our doom
as it dares to stalk in the shadows that infringe the light

I see
our earth as it spirals into destruction
while we her keepers become her executioners

I see
my brothers killing each other
with hate in their hearts

I see
the corruption in the hearts of people who would live in
splendour
while the other wallows in sheer poverty

I see hunger

I see suffering

I see broken hearts

and I see shattered dreams

I see
but I cannot comprehend
how we can do the things we do
hurt the people we do
destroy our world, our home
as it has just granted to us for the moment

I see a grim future

I see
the exploding sunrise
as it breaks the chains that held the night
I see
that people care and have contributed to the saving
because they are the surgeons of our satellite

I see
as my brother dies, but do not cry
for he done it for the life of his friend or foe

I see
sharing people giving of themselves from their very need
and a happy child's face which is content, as it should be

I see horizons of wheat and vine

I see a happiness that overflows

I see happy families

and I see a wondrous reality

I see
but only now know
that because we done the things we did
we loved when fate our paths crossed
we worked together to salvage and preserve the soil from which
we come

we have made the difference as we traveled through

I see a future

Penlyn Estate, Cape Flats, 13th August 1992

To Charlene Paulus (Abrahams), who raised the question

The loss of innocence

That time the baby cried, and shouts its innocence to the world
That time a rosebud bloomed, for its very first time
Yes, and that time a pine burst right out from the ground
Yes, that time when the boy became the man
That time, it was the loss of innocence

The loss of innocence, it just had to be
The babe it cried no more, as it walked tall into the dawn
The rose, the rose it blossomed and was plucked
While the pine, alas, it grew up to be cut
And our youth to be devoured by the loss of innocence

We've got to hold on to each day
We've got to be strong
We've got to keep that innocence

Yes, the time has come
The cycle is complete, as the man he grows
And the rose adorns another place
And yes, the pine, it is returned from where it came
While, elsewhere, seeds are sown, all to give birth to life
To give birth to that innocence

Surely then we are not defeated by the loss of innocence
For it is there each day
For we have learnt from it and treasured it
As it brings beauty to all life

We've got to hold on to each day

We've got to be strong
We've got to keep that innocence

That time the baby cried, and shouts its innocence to the world
That time a rosebud bloomed, for its very first time
Yes, and that time a pine burst right out from the ground
Yes, that time when the boy became the man
That time, it was the loss of innocence

✍ Penlyn Estate, Cape Flats, 12th August 1992

Shades

The darkness of the clouds
fell onto the endless horizon
In front the waves played
cascaded and rolled
The atmosphere of drums and base
accompanied melodies
And laughter echoed
in the artistic wind spent cove

A boy ran whistling
under sandy, rocky arches
Touches of the approaching rain
told of its imminence
Dredging
the fleeing scurrying strange trio
So they found a nest
with views of a changing skyline

The sparse mist crawled
onto the jutting shoreline
Sending before it
gentle singing waves
And the new abode
sent messages of note
To angels that would hear

of children and of life

 *Swartvlei River-mouth, Sedgefield, 11th February 2002*

*Time-out on the jambi
with Charles and Francois, co-instructors at Outward Bound
after one of our adventure courses*


See

They see me
I see a dream
a flicker of life
Passing through
the smoky haze
of space and time
Yet I see
burnt severed logs
holding circles of fire
Flickering
Feebly
Hopefully
As if life were love

See me scorched
tempered with loss
escaping into a void
This promise
held ransom
by burning faithless fathoms
It must go
with here
and dissipate into mist
So kisses
suffocating the soul
may drown the oceans
Tell me you see

this disfigured clown
before the stage lights
Dance
to find the shadows of the heart
abandoned

This thing touches depths
of unknown barriers
seared with dew
Don't touch
the shattered mesh
You see!

 12th August 2009

Voices from the streets

I feel the crunch of stones under my feet
as I walk the dark roads securing my beat
The cold night air bites deep into my bones
yet this is my home I can voice no moans
I'm viewed in my cage by prospects many
My sad story would hold no interest to any

Throughout the nightlife of spring an' autumn
I hustle the hours away as is my normal custom
From cold stares of passers-by I attention seek
to pay a pimp and feed a child for another week
The drugs and drink keep me warm an' numb
as I cannot grow accustomed selling for a sum

The clouds give way to bright stars in the sky
while my heart is still dark, asking questions of why
Even the sun chose to set many hours before
but I'm still searching in life for something more
The breeze blows exposing my nakedness
which is good for profit for this sad actress

My attentive flirts rewarded as clients appear
while I wish they would not shy but draw near
Their approaches are welcome, bringing trade
I wish I had a chance, a different way to be paid
The bright street lamp reveals my weathered face
as the prospect retreats from my beaten disgrace

Soon dawn will be showing, heralding another day
while tired and worn, I must in hunger go hide away
The darkness promised refuge and financial reward
from a cold world uncaring that poverty was my lord
Oh tell me this new dawn will shine its light on me
because I need hope and desire only to be free

 Denneoord, George, 28th July 1998

A salute to the workers of Straatwerk and Inter-Outreach Ministry, Cape Town and the many unnoticed souls who hear the voices of the street and reach out a hand of hope to the ladies-(and men-)of-the-night.

Contributors

Ashton Lauren Kirsten

Ashton is currently working on a Master of Arts thesis titled "Johannesburg as Dystopia: South African Science Fiction as Political Criticism", which investigates how local science fiction can be seen to act as social commentary with regards to privilege, wealth, neoliberalism, and state control (or lack thereof). My broad research interests include African fiction, dystopian literature, post-apartheid literature(s), Marxism, and feminism. She is also a member of the Urban Connections and African Popular Imaginaries (UCAPI) research project at Rhodes University, which is part of the Andrew Mellon scholarship network.

Jessica Glaeser

Jessica Glaeser is a French Master's student in the Foreign Languages department at the University of the Western Cape. Her research explores African Francophone Literature with specific reference to the works of the Cameroonian female novelist, Calixthe Beyala, who focuses on the predicament of the African female. In doing so, Jessica correlates African actuality with fiction. In 2016, Ms Glaeser spent 8 months in France as an assistant teacher at Lycée Félix-Faure and she is currently a tutor in the Foreign Languages department at UWC.

Ruby Parker

Ruby Parker is currently completing her MA in Creative Writing at UCT. She works as a writer and copy editor, and has contributed to titles such as *House & Garden* and *GQ* magazine, as well as the online journal *Type/Cast*. Her highest ambition is publishing a YA novel.

Jaun-Roche Bergman

Juan-Roche is currently completing a Masters in the discipline Gendered Ethics. In 2017, he graduated with a Bachelor of Arts

Honours in Ethics. In 2016, he graduated with a Bachelor of Arts with a triple major in Linguistics, Ethics and Psychology. In 2017, he was selected as one of the Top 100 Future Leaders in South Africa.

Kenneth M Alexander – Author and Artist

I was born to Dennis and Kathleen Alexander in a single motor garage at 21 Limerick Road in Athlone. In those days, the midwife would do her rounds on a bicycle at the time when the stork was seen flying over the now-collapsed, missing going, gone forever Athlone Towers. Either that or she went to the foot of Table Mountain and placed a hollowed out pumpkin with a precision cut hole in one side. The monkey would come, stick his or her hand in the hole, grab some pips and in trying to pull its hand out in a fist, it gets stuck. The midwife then pounces on the helpless monkey, knocks it out with her case, and then stuffs “it” into that same black case and off she motors on her “dik” wheel bicycle to deliver the latest addition to an Athlone family. The monkey cries with relief when let out of the case. I have since moved on from that belief system. For some reason, the majority of the employers I worked for still believe that. In fact, far too many white people still do. To them we are monkeys and they pay us with peanuts.

I always joke that I was supposed to be a Mini but turned out as a Mercedes with all the frills but I just cannot change the garage mentality. Maybe all my plugs were not tightened properly. Instead of nappy changes, I had oil changes. After all, what can come out of a garage in the sandy Cape Flats of Cape Town, but a crock leaking recycled fish oil?

My parents are, or were, classified as Coloured. Coloureds do not have a colour. You could be light-brown or dark-brown or brown or yellowish-brown or even white, but your hair, yes, your hair may be your downfall. In *Pavement Specials*, you can read all about my “Hairitage”.

I started my school days at Alicedale Primary in Gleemoor, sub A and B. My highlight there was to wet my pants within the first week of school. I do remember writing with thick government-issued wax crayons on newspaper. Up down. Up down. Up down. From standard 1 to 5, I was enrolled at St Raphael’s RC school in Lawrence Road in Athlone.

High school was at Alexander Sinton in Thornton Road. The glory of Sinton returning from another victory on the Green Point Athletics Meeting down Thornton Road was suddenly erased with the Trojan Horse massacre on 15 October 1985. It was a terrible day. By then I had already matriculated in 1973, 12 years earlier.

This was followed by more than forty-two years in Architecture. It started on a kitchen table in Athlone at the age of 15, and then off into offices filled with drawing boards, to open fields, climbing up badly constructed scaffolding, being praised and being humiliated. Quite a mixed bag, filled with life's good and bad.

Eventually, I made it to the top as a Design and Production Director at EBESA Architects until my number was called. "Your time is up". Suddenly I was reduced to monkey status again, or was it a 'crock' from the sandy Cape Flats? In true Christian style, I stood up after standing up, remained standing and refused to lie down, because my time was not up.

The Engine powering my Artwork

Coming from a diverse, historical disadvantaged background, my work encompasses an eclectic mix of beliefs, culture and lived experiences. Everyday life dictates my inspiration to capture a distinctive spirit prevalent in the Cape Flats from central Athlone to the outskirts of the city.

As a self-taught artist, the only colour wheel that I know of is the one at Carnivals. Blue equals your money, Red doubles your money and white swallows your money. NO LIMITS and NO BOUNDARIES.

To make art available to a financially captured society, I make limited copies for sale at affordable prices. I believe that we must wake up what the enemy cannot take away from us. The ARTIST SLEEPING within us.

Books authored by me

An extract from: *Welcome to my World*

"Lastly, for everything these days, we must qualify to be deemed fit for the job. Should we not also qualify before getting married to see if we

have what it takes to raise children because most times they pop up somewhere along the line? And just to throw that last punch, grandchildren follow children. You decide.

An extract from *Pavement Special*

“Either a car gets me or some horrible animal sickness. Rabies, tick fever or hunger. I share a piece of cardboard under the moon with my best friend Johny Vuilvoete. But as they say, it’s a dog’s life this. I am not a dog, I am not a “Pavement Special” or even a “Weekend Special”.

An extract from *A South African By-Product*

“Their minds have been trained to know that they are superior to any black person. From day one, their superiority is drilled into them. Whites are people and Blacks are a mistake and Coloureds a By-Product of Sin.”

An extract from *#just4you*

“All is good until he falls off the wall, bumps his head leaving it cracked, breaks a leg while everyone comes and stares at him in a helpless state. Did he fall off the wall or did life just happen? Did circumstances perhaps push him off the wall? Was he unstable and why? Did he perhaps jump? Who knows? Who really knows? Does anyone really care about you?”

One of 42 contributors to *Disrupting Denial* authored by Dr Sarah Malotane Henkeman.

Contributions: The forgotten People of Simons Town (and Pencil art).

theartistinathlone@gmail.com
kenalex60@gmail.com
083 643 7887

Mario Faulmann – Poet

My life as a poet began on 11th July 1989 - eight-days before my twenty-fourth birthday, the day on which I buried my maternal grandmother. And five months after my eight-and-a-half-month stint on Kibbutz Gonen, Israel. I had to come full circle, and now twenty-three-years later I'm back in Mitchell's Plain, having left there a few months after July 1989 and now live seven kilometres from where I started-off writing. Now here I am a published poet, my journey splashed with a lifetime of stories, escapades and noble quests.

It was in Israel that my storytelling was really born. My writing really flourished there, as I wrote descriptive and humorous stories of my adventures in the Holy Land. The prose poem, titled Dear God, was just a young man feeling lost and restless in a crazy, messed-up world. Now over two decades later, I realise it was worse than I could ever have imagined and have given my life to wage a war of peace. My brief exploration into the world quenched my thirst, gave me a new, broader perspective and birthed dreams of the impossible.

So far my journey of almost half-a-century has been filled with the entire spectrum of human emotion and experience. Somehow, God has always been a central figure in my puzzling existence on this planet. All I do, write or say comes from this context. My inspiration for life and prose is His creation, which is people first then all which walks, flies and grows on the fair face of our beautiful Earth.

I'm a passionate humanitarian and environmentalist and cannot separate these aspects of my being from my encounter with life. For me every bird I see reflects the awesomeness of a creative being; and I am captivated by the love, creativity and childlike wonder at the unpretentious beauty offered to me. Each blade of grass is sacred, bearing the signature of life scribbled in its veins. I feel the pulse of life flowing through my every breath, coursing through my fibre.

My life has been touched by joy and visited by sorrow. Without friends and people who care, without love, what a lonely world this would have been. The privilege of friendship has blessed my soul beyond anything I could hope for and has brought me safely thus far.

My sights are set, my vision is before me, many goals achieved and challenges that still lie ahead. I look back and see a radical teenager and young man who saw the road and made certain choices. I have counted the cost and sacrifice everything to bring love and compassion to a dying world. Forward with the revolution!

The poems in this journal come from my anthology, *Voice in the Wilderness*, published by NewAdventurePublishing in 2012, and published here, with permission.

Carpe Diem!

MaRiO.x

Editorial Team

Llewellyn Jegels

Editor-in-Chief

Llewellyn is a Mellon Foundation Fellow of the Center for Humanities Research, doing a Masters in the English Department at UWC. He is a published novelist whose academic focus lies in life-writing (auto/biography), memory, the contemporary novel, poetry, post-coloniality, re-narrativisation of history, cultural identity and legacies.

Martina van Heerden

Copy Editor

Martina has recently completed her PhD in English Studies. 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, 311/321 English for Educational Development – CHS and Science. Martina serves as Copy Editor for the postgraduate online journal WritingThreeSixty.

Robyn Albertyn

Creative Content Manager

Robyn is currently working towards her MA in the English Department at the University of the Western Cape. Her research interests are in children's literature. Robyn also teaches English as a foreign language to students online.

Ronwyn Bentham

Journal Manager

Ronwyn recently graduated with an Honours in English at the University of the Western Cape. She is currently living and teaching English as a second language to students in Chengdu, China. Ronwyn also has a keen interest in writing and traveling.

Shazia Salie

Social Media Manager

Shazia is an MA student in the English Department at UWC, focusing on reading visual and textual representations of the African American slave, Sojourner Truth in, *The Narrative of Sojourner Truth*. She is also a fellow at the Centre for Humanities Research at UWC.

About the Journal

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 a 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.



Follow the submission guidelines on uwcjournal.wordpress.com to submit creative texts, research essays and other content.



Follow us on social media to keep up with the latest literary news, articles, interviews and book reviews.



Writing360



@Writing360

**For more information email:
writing360@uwc.ac.za**

Submissions for our next issue:

1 MARCH 2019 – 30 APRIL 2019



UNIVERSITY *of the*
WESTERN CAPE

