

any other place the spiritual home of Christian Nationalism, expressed the view that the Broederbond no longer had a task or a vision. From other sources we know that the party leadership after 1948 used the Bond but insisted on a commanding position in the political sphere. Prime Minister Strijdom explicitly told the Bond that it should not interfere with political policy, while Verwoerd, after consolidating his position in the party, used the Bond as a rubber stamp for policies which he often developed single-handed.

Bloomberg's *Broederbond* is a very readable book by a man the dust jacket appropriately calls a brilliant journalist. This is the book to turn to for a lucid exposure of the debates and contests within Afrikanerdom in the 1930s and 1940s. In the end, however, the study fails to add anything to the current scholarly understanding of a movement whose role and influence remain difficult to pinpoint.

HERMANN GILIOME
University of Cape Town

INGRID DE KOK and KAREN PRESS (eds.), *Spring is Rebellious: arguments about cultural freedom by Albie Sachs and respondents*. Cape Town: Buchu Books, 1990, 150 pp.

F. W. De Klerk's speech of 2 February 1990, unbanning the ANC, opened an arena of public debate on matters economic, political and cultural in South Africa that has rapidly burgeoned. This book documents an area of current debate on art and literature that has surfaced in response to a discussion paper entitled 'Preparing ourselves for freedom' written by Albie Sachs in 1989 for an ANC in-house seminar on culture which was subsequently printed in the *Weekly Mail* in February 1990.

Sachs presents his paper as a change of view; having previously been 'arguing that art should be seen as an instrument of struggle', he now says, 'this affirmation seems not only banal and devoid of real content, but actually wrong and potentially harmful'. He is 'totally against censorship and for free speech', he sees the strength of the new South Africa in its variety—multi-lingual, multi-cultural, multi-faith, unified but not uniform, and above all a society in which artists are free to express themselves in whichever way they choose. The ANC should provide leadership but not control; the artist 'participating in the culture of liberation' is expressing 'who we are, how we see ourselves and the vision we have of the world'. The ANC should take note of those varied visions and not attempt to determine them.

Reactions to his paper are vigorous. Some welcome Sachs back into the 'liberal' fold, others defend 'committed' art as meeting the needs of dire circumstances; some say he is out of touch and that individuals and groups of artists are already talking of the struggle of life and love and irony and pain, not merely the 'struggle' and its clenched fists and spears; some point to the complexities inherent in the notion of 'standards' when Sachs says, 'let us write better poems and make better films and compose better music'. The responses are culled from seminars in the university, from newspaper columns, from reports of discussions in writers' groups and from ANC cultural organisations. The overall impression is of great vigour both in artistic creativity and in critical discussion going on currently in South Africa. Sachs's position in the ANC and his personal history make the piece that stands at the centre of the debate particularly interesting.

For this reviewer the piece evoked echoes of other past events. In the autumn of 1938 in *Partisan Review* a manifesto was published, 'Towards a free revolutionary art', signed by André Breton and Diego Rivera. Isaac Deutscher (*The Prophet Outcast: Trotsky, 1929-40*, 1970, p. 432, n. 2) states, 'Breton maintains that Rivera contributed only his signature; and that Trotsky was the chief author of the

Spring Is Rebellious Arguments About Cultural Freedom

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Spring Is Rebellious Arguments About Cultural Freedom:

Spring is Rebellious Albie Sachs,1990 **Imperialism and Theatre** J. Ellen Gainor,2003-09-02 Imperialism is a transnational and transhistorical phenomenon it occurs neither in limited areas nor at one specific moment In cultures from across the world theatrical performance has long been a site for both the representation and support of imperialism and resistance and rebellion against it Imperialism and Theatre is a groundbreaking collection which explores the questions of why and how the theatre was selected within imperial cultures for the representation of the concerns of both the colonizers and the colonized Gathering together fifteen noted scholars and theatre practitioners this collection spans global and historical boundaries and presents a uniquely comprehensive study of post colonial drama The essays engage in current theoretical issues while shifting the focus from the printed text to theatre as a cultural formation and locus of political force A compelling and extremely timely work Imperialism and Theatre reveals fascinating new dimensions to the post colonial debate Contributors Nora Alter Sudipto Chatterjee Mary Karen Dahl Alan Filewood Donald H Frischmann Rhonda Garelick Helen Gilbert Michael Hays Loren Kruger Josephine Lee Robert Eric Livingston Julie S Peters Michael Quinn Edward Said Elaine Savory **Art and the End of Apartheid** John Peffer,2009 Black South African artists have typically had their work labeled African art or township art qualifiers that when contrasted with simply modernist art have been used to marginalize their work both in South Africa and internationally This is the The first book to fully explore cosmopolitan modern art by black South Africans under apartheid **We have now begun our descent** Justice Malala,2015-10-12 I am angry I am furious Because I never thought it would happen to us Not us the rainbow nation that defied doomsayers and suckled and nurtured a fragile democracy into life for its children I never thought it would happen to us this relentless decline the flirtation with a leap over the cliff In a searing honest paean to his country renowned political journalist and commentator Justice Malala forces South Africa to come face to face with the country it has become corrupt crime ridden compromised its institutions captured by a selfish political elite bent on enriching itself at the expense of everyone else In this deeply personal reflection Malala s diagnosis is devastating South Africa is on the brink of ruin He does not stop there Malala believes that we have the wherewithal to turn things around our lauded Constitution the wealth of talent that exists our history of activism and a democratic trajectory can all be used to stop the rot But he has a warning South Africans of all walks of life need to wake up and act or else they will soon find their country has been stolen **After Lives** Barbara Harlow,1996-11-17 History holds many examples of political activists who have paid for their politics with their lives From military suppressions to secretly engineered assassinations the price of revolutionary politics is often dear especially when the revolutionaries are writers whose only offences against the state are their words In a powerful study of three victims of political assassination Barbara Harlow explores the intricate relations between politically engaged imaginative writing and participation in revolutionary struggles Ghassan Kanafani in Palestine Roque Dalton in El Salvador and Ruth First in South Africa laboured

on behalf of social revolutions that none of them lived to see In all three cases the result of the armed conflict in which they were involved has been negotiated settlements with the enemy After Lives explores the complex tensions that motivate and condition political writing as well as its legacies to the movements in whose names it was undertaken A product of political passion and engagement but also an impressive work of scholarship After Lives measures the costs and benefits that accrue to writers who put their lives and works on the line

Critical Perspectives on J. M. Coetzee Graham Huggan, Stephen Watson, 1996-02-12 Critical Perspectives on J M Coetzee is one of the first collections of critical essays on this major contemporary writer The essays written by an international cast of contributors adopt a variety of approaches to Coetzee's often controversial work taking care to place that work within its wider cultural context Contributions include essays of more general import ranging across Coetzee's oeuvre as well as essays that analyse in more detail individual Coetzee novels The collection also includes a preface by Coetzee's fellow South African the internationally acclaimed writer Nadine Gordimer

Multiculturalism & Hybridity in African Literatures African Literature Association. Meeting, 2000 This volume of essays covers all phases and geographical areas of African literature including lesser known areas such as oral literature literature written in African languages and Lusophone literature Also included are articles on Caribbean literature developments in South African theatre and two articles on African film Several writers receive special attention Chinua Achebe Maryse Conde Wole Soyinka Niyi Osundare Ngugi wa Thiong'o and Hampate Ba Also included are the key note addresses by Achebe Conde and Osundare

Skin Tight Louise Bethlehem, 2021-11-15 Skin Tight Apartheid Literary Culture and its Aftermath traces the responses to the emergent paradigm of South African literary studies from the 1970s onwards Embedded in the influential critical texts of the field it claims are hidden narratives of land race gender desire and embodiment This volume explores these submerged dimensions of South African literary history and the influence they continue to exert well into the post apartheid era It suggests that significant continuities exist between late apartheid and post apartheid literary culture and positions these against the interpretive horizon of South Africa's Truth and Reconciliation Commission

Colonial Discourse and Post-colonial Theory Patrick Williams, Laura Chrisman, 1994 Provides an in depth introduction to debates within post colonial theory and criticism The many contributors include Frantz Fanon Amilcar Cabral Gayatri Chakravorty Spivak Homi Bhabha Edward Said Anthony Giddens Anne McClintock Stuart Hall Paul Gilroy and bell hooks

Towards an Ethics of Community James Olthuis, 2006-01-01 How do we deal with difference personally interpersonally nationally Can we weave a cohesive social fabric in a religiously plural society without suppressing differences This collection of significant essays suggests that to truly honour differences in matters of faith and religion we must publicly exercise and celebrate them The secular sacred public private divisions long considered sacred in the West need to be dismantled if Canada or any nation state is to develop a genuine mosaic that embraces fundamental differences instead of a melting pot that marginalizes An ethics of difference starts with a recognition of difference not as deviance or

deficit that threatens but as otherness to connect with cherish and celebrate The book begins with the suggestion that our inability to come to terms with social plurality is not fundamentally the fault of religious differences and that a public private split inadequately deals with matters of basic difference It then explores how encouraging people to live out their respective faiths may open new possibilities for respectful honourable and just negotiations of contemporary dilemmas arising out of the multicultural fabric of Canadian life Towards an Ethics of Community introduces readers to some of the most challenging and divisive dilemmas we face in this increasingly pluralistic postmodern world issues such as family and domestic violence Aboriginal rights homosexuality and public policy and female genital mutilation This is a book truly global in scope and significance

Spring Is Rebellious Arguments About Cultural Freedom Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has are more evident than ever. They have the capability to inspire, provoke, and ignite change. Such is the essence of the book **Spring Is Rebellious Arguments About Cultural Freedom**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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