intertextual project. William Wellington Gqoba's 'Discussion between the Christian and the Pagan' and 'Great discussion on education' as allegorical debates come to mind.

Chapter 4 deals with the popular history series by D'Arbez (pseudonym for J.F. van Oordt) and its increasing focus on the Dutch East India period. Although racist prejudice dominate in these texts, there is also another conflicting code of the universality of moral and religious values operating in these texts.

In chapter 5 he rediscovers Jacob Lub's *Het zwarte gevaar* ('The black peril') from 1913, and apparently the second Jim-comes-to-Joburg novel produced in South Africa. Douglas Blackburn's *Leaven: A black and white story* of 1908 being the first. It is a text dealing with the identity transformations that the main character experience through the process of urbanisation and coming to consciousness of his being equal to whites. Although the text endorses a patriarchal and rural order the text clearly counters the way authors such as Said, Fanon and JanMohamed essentialises colonial dicourses as always representing blacks as the 'quintessence of evil' (Huigen 140). The main character is portrayed with great sympathy. The impact of realism as literary form was possibly decisive in this.

Huigen surprises not only through the historical detail uncovered, but also through intelligent argumentation backed up with extensive evidence. This is an important contribution and would gain considerably by in future going much more extensively beyond the confines of Dutch to the texts in the other South African languages.

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Colonization, Violence and Narration

Colonization, Violence, and Narration in White South African Writing: André Brink, Breyten Breytenbach, and J. M. Coetzee
by Rosemary Jane Jolly
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The contemporary concern with representation usually precludes the kind of ancillary

narration that tries to place literary works in their social and historical 'context'. By narrating a context, a commentary may claim to have knowledge and understanding of a text according to the 'reality' in which that text is embedded, thus forestalling any critique of the commentary's own narrative operations. Rosemary Jane Jolly admits that it 'may seem strange to introduce this exploration of violence and literature in the South African context without a description of that context in historical or sociopolitical terms' (1). The reason: 'I have no desire to spectacularize, and thus to exoticize, the violence of South Africa which motivated the founding questions of this study' (1). Turning South Africa—one of the most violent societies in the world—into 'an international spectacle', encouraging the voyeurism and moral condemnation that 'replicates the twin violations of pornographic involvement and the myth of objectivity', is something she wishes 'most strenuously to avoid' (1). If these are by no means the only options—therapy and healing were the goal of the Truth and Reconciliation Commission—one can see why strategies of avoidance and critical distance might have an advantage from a literary standpoint over the more familiar encouragement in the reader of a moral and emotional involvement whose own deeper motives and effects often fail to be taken into account. Indeed, Jolly argues that forms of narrative that assume they can redeem us therapeutically by 'treating' or 'dealing with' violence invoke a specious kind of closure characteristic of a failed white liberalism (12).

Violence, then, is not simply an act or event to be witnessed, commented on, and imagined, but a process in which all of us, whatever the context, are in some way and to some degree accomplices. Before the overt act of violence takes place there is symbolic violation, the violation of the other that occurs in discourse, in language itself. Taking her cue from Coetzee's *Foe*, Jolly examines the extent to which acts of narration are 'always also, necessarily, acts of violation at the figurative level' (2). Certain writers, such as Breytenbach and Coetzee, have challenged or tried to avoid such acts of violation. André Brink, however, in depicting close relationships as violent in *A Chain of Voices*, has according to some reviewers made that intimate violence seem 'in some sense desirable' (39). This is so, Jolly argues, because the description of these white-master-black-slave relationships carries an erotic charge, appealing to sado-masochistic fantasies. Instead of subverting the basis of the master-slave relationship, Brink's novel, by representing violence as the 'truth' of colonial history, and thus promoting horror in the reader, 'overlooks the potential of fiction to create readers who may develop alternative fictions about the status of history' (53).

Breytenbach's strategies for eluding or defying violation are exhaustively analysed in terms of the self, the relationship between interrogator and interrogated, and the unstable, split subject. Jolly's conclusion is, in her own terms, 'fundamentally different' from that of Coetzee: reducing Breytenbach's autobiographical attempts in *Mouroir* and *The True Confessions of an Albino Terrorist* to the status of 'a diversion', she says, 'is to forget that they also comprise a complex and vital act of self-defense'

(99). Jolly quotes here from Coetzee's *Raritan* (1991) essay 'Breytenbach and the Censor': 'Turning the gaze from the window to the mirror has never been a *way out* or a *way past*: it has always proved to be what Breytenbach in *Mouroir* discovers it to be: a diversion'. Coetzee has, however, reworked this essay as 'Breyten Breytenbach and the Reader in the Mirror', chapter twelve in *Giving Offense: Essays on Censorship* (1996), where the (offending?) passage quoted by Jolly no longer appears. In his book Coetzee says of Breytenbach that in 'making the surface of the mirror something that one goes *through*, an opening to an infinite progress, he has deferred the confrontation with his enemy twin, and further has turned this deferring into a model of textual production' (230). From 'diversion' we move to the more acceptable deferral. But Coetzee doubts Breytenbach's strategy in *Mouroir* of incorporating the censor-figure into himself: 'the test is *Mouroir*, and *Mouroir* finally dwindles into a doodling with Ariadne's thread, the Minotaur forgotten' (231). Between 'a complex and vital act of self-defense' and pointless 'doodling' many, including this writer, will be inclined to side with Coetzee.

Jolly's third section comprises subtle and detailed readings of Coetzee's *Dusklands* and *Waiting for the Barbarians*. Following other commentators, she convincingly demonstrates how Coetzee's metafictional strategies manage to avoid the pitfalls into which Brink and—as some (including Coetzee himself) would argue—Breytenbach have fallen. In Coetzee, sado-masochism ('points in the text where there exists the largest propensity for the narrator to perform as sadist, and the reader to respond as masochist') arouses no erotic fascination. The reader is provided with an alternative ethical and aesthetic position from which to view—or rather to view the views—of those scenes of cruelty, killing, and torture evoked in Coetzee's fiction. In *Dusklands* the writer 'takes care to mark the scenes of violence as representations of violence' (121) in, for example, Eugene Dawn's Vietnam photographs. Quoting Barthes' superbly accurate and apposite formulation, the 'over-constructed horror ... that prohibits empathy', Jolly finds that 'Coetzee's narrative does not encourage the reader's involvement as participant in a pornography of violence' (121).

The argument is carried through with rigour and subtlety. The question of the narrative representation of violence/violation is examined from nearly every angle, until one finds it hard to find fault either with Jolly's readings or with her conclusions. The slide from violence to violation is entirely justified from a Derridean or Foucauldian perspective (that is, in relation to 'the violence of the letter'). Although there are times (especially in the discussion of Breytenbach) when the argument is elaborated with a rigour that may tire the patience of readers who lack the necessary stamina, the book is an important contribution to its chosen area of study. It makes a strong, coherent, and convincing case.

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