MEMORY IN SELECTED POEMS OF ANTJIE KROG

Ifeyinwa Odimma
consieangel@gmail.com
Department of English and Literary Studies
University of Calabar

Abstract
For true healing to take place in Post- apartheid South Africa, the wounds of history have to be dehisced via the ambit of memory. A conscious move to address their traumatic past, the psyche of and daily reality of living in the new South Africa need to be addressed. This paper pays critical attention to painful remembrances of oppressive apartheid in selected poems of Antjie Krog. In engaging the past atrocities of apartheid, Krog tries to deal with the feelings of Afrikaner guilt engendered by revelations at the Truth and Reconciliation Commission (TRC). This paper reads some of Krog's Post-apartheid poems in her two collections *Down to my Last Skin (*2000*)* and *Body Bereft* (2006). The essence is to interrogate memory as a personal imaginative apprehension of historical antecedent of a supposed South African society. This is a way of helping present society to come to terms with its past in order to forge a new society that is ironically built on the pains of the past. The paper leans on the eclectic theories of Postcolonialism, Psychoanalysis and New Historicism.

Keywords: Antjie Krog, Post-Apartheid poems, Memory, Apartheid, History, Afrikaner, Afrikaans.

Introduction

The South African literary milieu is basically shaped by the political and social evolution of the country. According to John Saul and Patrick Bond, the repressive apartheid law split the South African population into four official racial groups: 'Whites', 'Indians', 'Coloureds' and 'Blacks'. The Afrikaners defined each racial group's scope of action and interaction with the other. In the ideology of apartheid, White' equals 'good, human and civilised' while 'non-white' equals 'bad, inhuman and savage'. After decades of armed struggle, on 27th April 1994, independence became a reality for Republic of South Africa under the elected leadership of Nelson Mandela. Consequently, South African literary tradition as a social construct is inevitably shaped by their traumatic and gruesome history. Post- apartheid poetry engages themes like nation building, re-evaluation of identity question, reconciliation, femininity among others.

The apartheid period was characterised by incessant killings, imprisonment, disappearances, exile for anti-apartheid activists. Victims of these villainous years include politicians, journalists and creative writers. Antjie Krog

though arguably a white woman but an ANC activist, became an enemy of the apartheid regime when at seventeen she wrote the controversial poem "My Beautiful Land" which castigated the obnoxious regime thereby distancing herself from her racial group's evil. What would be dismissed as a youthful vagary matured into a poetic voice that has withstood the test of four decades in consistently advocating for equality of all races in South Africa. Krog's exposure as a journalist to the ugly revelations at the Truth and Reconciliation Commission (TRC) of inhuman treatments meted out on Blacks further heightens her poetic ardour in voicing the Afrikaner guilt. This creates a space for healing and for charting a course for a new South Africa.

The Nature of Krog's Poetry

Poetry is considered as one of the most universal and important vehicles of human expression as it encapsulates various human experiences in an understandable and well-documented manner. Contemporary women's poetry in South Africa is saturated with the type of historical consciousness which Pumla Gqola dubs "Mnemonic activity"(39). Women's poetry is profoundly attentive to historical context as Gabeba Baderon observes that "history is referenced, questioned, revisited and its archives are read for granularity" (2).

Antjie Krog as a 'white' Afrikaner attempts in her oeuvre to come to terms with her own race's complicity in the atrocities committed during the apartheid era. Gerrit Olivier avers that the victim's stories, revealed in the Truth and Reconciliation Commission hearings provide Krog with a means "to reach out towards a different collectivity than the one defined by past history" (222-3). In view of Njabulo Ndebele's observation that 'the death of apartheid is a social process and not an event'(93), Krog in her poetic oeuvres continues to resurrect and confront the ghosts of the apartheid past by engaging memory with the aim of shaping nationhood in post-apartheid South Africa. Her post-apartheid poems which are the focus of this paper, takes cognisance of our indebtedness to the past depicting the fact, according to Judith Lutage Coullie that "all memories are not equal- not for individuals, families, communities or nations" (1).

Theoretical Issues

The critical evaluation of this paper will be guided by the eclectic application of Postcolonialism, Psychoanalysis and New Historicism. These theories help to give insight into ideological issues that are rooted in the identity question in South Africa. For Merryl Davis, Ashis Nandy and Ziauddin Sardon, "postcolonial theory always intermingles the past with the present, it is directed towards the active transformations of the present out of the clutches of the past" (40). Postcolonial study in South Africa is propelled by colonialism, apartheid, identity question, inequality, gender and resistance.

Antjie Krog's poetry is a quintessential postcolonial text. It discursively confronts her nation's traumatic past and by this confrontation, engages with collective reconstruction of a nation where colour will no longer be a site for struggle and dissension. Krog's poetry under study therefore (re)call or exhume the horrific past of old South Africa to depicting the importance of genuine apology as an acknowledgement of injury in healing the psychic wounds of apartheid on the black populace.

Psychoanalytic theory is also very relevant to this research as the poems depict the connectedness of literature and the artist's individual psyche. Sigmund Freud developed the dynamic form of psychology that he called psychoanalysis as a means of therapy of neuroses which he later extended to account for many developments in different spheres of human activity including literature and other arts. Psychoanalytic criticism, therefore, is an approach in literary interpretation where the meaning of a text is derived by the analysis of the psychology of the characters, author and the society from where such texts emanate as an outflow of the unconscious as well as the conscious part of the artist. Krog therefore in her oeuvre probes, questions, interrogates and reveals the processes that hold the unconscious in place. This goes in conformity with Rozena Mart's claim that: "Writers, artists and intellectuals are drawing from their life experiences and making connections between their consciousness, their artistic skill, their unconscious, and projecting on a canvas or a page, the extent of what they themselves cannot address fully in their day-to-day speech" (Mart, 2015).

Nevertheless, given Krog's recalling of history- shared tragedies of South Africa's collective past- which enables them together to rise above the traumatic past and an uncertain present, the critical grammar of New Historicism becomes relevant in discussing Krog's poems. After the dismantling of Apartheid, there is a self-fashioning (a term used by Stephen Greenblatt and the New Historicists, which stands for 'marketing the author'), self-positioning and self-placing going on which for Vogt Isabella has become one of the battlefields of writers. It is their main aim to re-tell history from an actual point of view, now that censorship cannot interfere with the telling of the truth anymore.

The Role of Memory in Krog's Post-Apartheid Poetry

In his autobiography, the playwright John Osborne observes: "What we remember is what we become. What we have forgotten is kindlier and only disturbs our dreams. We have become resemblances of our past" (231). Cognisance of the indissoluble link between memory and identity informs individuals' day-to-day behaviour, it impacts on casual and long-term relationships. Osborne's statement seems to imply a measure of determinism, with identity as the clay shaped by an immutable past. Idom Inyabri affirms that "memory is a person's recollections or remembrances of the past"(7), therefore

memory is an activity and not mere musing in inertia. Judith Coullie asserts that "the past is not retained in memory intact or intoto. All memories are not equal. not for individuals, families, communities or nations"(1). Krog's poems seek to straddle the divide between personal, individualised memory and collective memory. Memory, both for an individual and for groups is responsive to cues and triggers. The Truth and Reconciliation Commission (TRC) hearings provided such a memory prompt for individuals, institutions and political parties in South Africa.

Linda Hutcheon's classical theory of memory will enhance an in-depth understanding of this phenomenon in the context of Antjie Krog's poetry. For Hutcheon, the ambivalent nature of memory is a postmodern paradox of nostalgia. However, the paradox of memory lies in the fact that the past is not only conjured "longingly, but is also called up to be rejected" (200). Therefore, Inyabri insists that "the remembrances of the past could conjure painful imagery, which in an ironic manner coincides with the harsh realities of the present making memory itself an ironic phenomenon" (8).

Within the context of Krog's poetry, memory becomes in the words of Robert Steinberg a "means by which we draw on our past experiences in order to use this information in the present" (18). Thus, Krog engages memory in (re)calling a tensioned history in the present which becomes a panacea for both her race and all South Africans as Wole Soyinka observes that "the poet appropriates the voice of the people and the full burden of their memory" (1).

In Post-apartheid South Africa, the need for national healing led to the inauguration of the Truth and Reconciliation Commission (TRC)- an opportunity for victims and victimizers of the years of apartheid to engage in self-purgation and reconciliation- the import of memory and stories (retelling) enable the nation in transition to reconceptualise and reconstruct their views, beliefs and value systems. Krog illustrates this point in *Country of my Skull*: 'We make sense of things by fitting them into stories. When events fall into a pattern which we can describe in a way that is satisfying as narrative then we think that we have some grasp of why they occurred. Nations tell stories of their past in terms of which they try to shape their futures"(196-7). Soyinka observes that the South African government recognises the need for a purgation of the past and the creation of a new sense of being (197). Thus, by drawing from victims' testimonies in her poetry, the TRC becomes a means of attempting to reconstruct and heal the malformed identities of South Africa, which have been inherited through the legacies of Apartheid.

In Krog's poetry memory plays an interpretative role as Edward Said observes, "appeals to the past is not only disagreement about what happened in the past and what the past was, but uncertainty about whether the past is really past, over and concluded, or whether it continues, albeit in different forms,

perhaps" (1). It is this Krog's engagement with memory as an ambit for healing and nation building that will be interrogated in the subsequent section.

Memory, Forgiveness and Healing in Krog's Post-apartheid Poetry

In the poetry of Krog under study, the poet is painfully aware of the exclusiveness of Afrikaner identity that she has inherited, and she attempts to construct a new sense of identity that will include all South Africans who are committed to knowing their past. To clearly understand Krog's poems under study, her prose work, *Country of my Skull* can be read as complementary to the verse as it offers insightful commentary to elucidate and contextualise her poetry.

Antjie Krog resurrects and confronts the ghost of the apartheid past in *My Beautiful Land* where the persona advocates inter-racial love in a land where to be another colour other than white is a crime- "look I build myself a land/ where skin colour doesn't count/ only the inner brand of self" (*Down to My Last Skin* 11). The poem recognises the beauty of the inner self and not the outer branding of the outside man. Krog in her forthright manner challenges the South African condition, advocating for a land where no restriction is placed on human relationships because of colour. The poem pictures the dream of a child speaking from inside and outside the formerly dominant group- Afrikaners. The voice is persistent in its demand for a land where every obstruction to freedom should be demolished. In its simplicity, the persona asks for a conducive atmosphere for blossoming of unconditional love in a country where gaiety of lovers is lacking: "where I can love you/ ...where we sing with guitars at night..." (*Down...* 11).

In the final verse, the persona dreams of the peaceful resolution of the political turmoil in the country through the concerted effort of both black and white people: "where black and white hand in hand/ can bring peace and love/ in my beautiful land" (*Down...* 11). Krog's dream do come true and "my beautiful land" played a significant role as the publisher of *Down to My Last Skin* notes that "when the first political prisoners were released from Robben Island, Ahmed Kathrada read it to an audience of thousands at a mass rally in Soweto at the end of October 1989, mentioning the hope that the words of an Afrikaner child had instilled among those held captive on the island" (5).

In "Refused march at Kroonstad Monday 23 October 1989" (*Down...*102), Krog recalls the state of her nation on her 37th birthday. A period following the crumbling of apartheid, mass protests in cities and towns by mainly the black masses are the order of the day. The poem opens with the vivid description of the poet's town, Kroonstad, on her birthday. She ironically calls the town 'backward' due to its people's supportive stance towards apartheid: "my thirty-seventh year to heaven/ I wake up in my town that I can only/ experience as backward in flat air-conditioned little shops..."(*Down...*102).

From the above, we can see a town with cosy air-conditioned little shops. One can hardly call a town such as this backward but the poet persona sees beyond the physical development of the town and addresses it as 'backward' because of its people's inhumane position on apartheid. The poet depicts the extraordinariness of the day in the midst of the ordinary: "the day of my birthday while thousands/ start crowding close/ on the green square between town/ and township..." (*Down*... 102).

In the next stanza, Krog assumes the intercessory role of the Biblical Abraham in indirectly pleading the case of Lot over the impending destruction of Sodom and Gomorrah: "ten I asked for perhaps we'll find ten/ ten whites who want to see the town reconciled the way it/ ...for the sake of ten of eight don't be angry of three for the sake of three don't destroy..." (Down...103). Biblical allusion is employed by the poet to muse over the fact that the majority of her white community do not want the status quo changed but for the oppression against the black people to continue. Krog exposes the hardened heart of her people and their nonchalant attitude towards blacks by interspersing the ordinary- "crickets carve the midday/ bare and willows smell like/ bank..."(Down...103) - with the serious matter of likely destruction of their little town by the marching masses. In the next stanza, life among the whites who gather for Krog's birthday continue in tranquillity not acknowledging the march; "...at tea delicate/ sandwiches light murmuring of peace" (*Down*... 103). It is only Krog that is disconcerted. Her mind is not in the party, she feels distraught and useless in not being a part of the march.

In "Parole"(*Down 55*), the poet persona is invaded by memories of her revered position as a white writer during apartheid era: "in the face of so much injustice if poetry perseveres as luxury, it also becomes a lie/ I live on the other side of injustice/ therefore I have the time to tune the chords..." (*Down*...55). The persona is ridden with guilt of her privileged 'white skin' but her refusal to use poetry as "AK47s... and take sides" (*Down*... 55) with the oppressors brings her under heavy censorship and she wonders: "how can I safeguard/ this poem against the stupidity/ of politics? distressed/ I stand, looked upon with suspicion..." (*Down*... 55). The poet persona's mind is plagued by memories of tyrannies of apartheid: "...she repeats her arrest/ everywhere is damp/ rumours of disappearances/ torture/ and anonymous deaths..." (*Down*... 57). The poet reminiscences the utter helplessness and dilemma of writers in an era where "...they can't write "about" or "of" the oppressed/ and the oppressed writer is drowning in anger..." (*Down*... 57). The poet persona regrets being associated with or coming from the lineage of the oppressors, "I was born from a guild/ of greed and scorn where I always felt myself apart/ a hedge between myself and them myself and the slaughter" (*Down*... 57). The persona dissociates herself from the carnage happening all around her but disappointingly she is engulfed in

an unutterable alienation: "nothing ever prepared me for hunger and homelessness/ landlessness I try to find a bridge/ but everything is burning and I am looking for a guide" (*Down*... 57).

In another poem that captures memories of the past "Demonstration lecture"(Down...90), Krog paints the picture of a normal morning: "lecture in a school Morning 3rd period 9h 30 room A29/ Lecturer: Mrs A. Samuel subject: Afrikaans.../ theme: plurals dream dreams drum drums" (*Down*... 90), and the carnage which follows. The poet persona, a white woman teaching in a black college experiences deep psychological trauma as she "hears stones hitting 'my white car'" (90) creating "a tremor" through her heart. The persona relives being "filled with the icy terror of being unknown/ wall-less white and hated " (90) and the meaning of wearing a white skin in a rioting black township. The poem x-rays the total breakdown of law and order as "tear gas", "bullet stream like strings of copper beads" (*Down*... 90) with "a child's body... loaded unto a jeep to bleed or die between boots" (91). All these, the poet persona recalls to show the price for freedom. The defiance and grim determination of black students (youth) elates the persona; she notes the change in status quo as "where blacks used to roll out daily the background/ for white to move conspicuously/ whites now slink bewildered from door to stoep" (*Down*... 91). However, the poet recalls with disgust the death toll and questions: "why such a terror of schoolkids/ who cannot be armed with anything anymore/ than stones and dreams?" (*Down*... 91). Notwithstanding, the poem ends on a hopeful note as the persona believes that "the hand sparking the fire is the hand/ which will/ ultimately snap dream to drum" (*Down*... 91).

"Jerusalem trekkers" (*Down*...94) is another memorial poem of the struggle for liberation. Using the imagery of Jewish Jerusalem pilgrims who trek from the suburbs to the city of David in songs, the poet likens the confrontations of the black youths with the apartheid security operators as a pilgrimage in search of a city. The agitators' prayer is "for a mighty riot" (*Down*... 94) and they "...fear neither failure nor violence/ nor death" (94). Their dream is "to hear things fall into place/ after a single whipcrack" (*Down*... 94). The poet persona remembers the unflinching commitment of the black youths to the fight to end the minority white subjugation: "for a vision we pay the pleading/ price daily we trek to the point/ be it only an end" (*Down*... 94). Even when they are pushed "further back the horizon" (94), the agitators are intractable as they reject retreat, with "bitter memory" of fallen compatriots heading towards the "City, framework of all movement" (*Down*... 94). The persona also recalls seeing the city in front of her shining "stripped of god and jesus/ aimed- for City/ which is at last humane and soul" (*Down*... 94). Using god and jesus (all in lower case), as metaphors for the white oppressors, the poet persona celebrates their dethronement as the "City" of contention lies becalmed.

In the poem with a telling title "Country of grief and grace", Krog fulfils the role of a poet who according to Brett Dix uses images and analogies to persuade a traumatised society that there is hope which is a way out of conflict. Krog draws from remembrances of the victims of Apartheid (at Truth and Reconciliation Commission) as she attempts to locate (and heal) the rot and disease within South African society, whose "shameful apartheid past has made people lose their humanity" (*Country of My Skull* 58). The poem arises from an attempt to empathise with the suffering of their cultural and racial groups. The title of the poem is a metaphor for the immense natural endowment of the nation and yet amidst these, unspeakable pain and sorrow exist: "between you and me how desperately/ how it aches.../ so much hurt for truth so much destruction/ so little left for survival" (*Down*... 95).

Krog in resurrecting the old wounds of apartheid engenders a second wounding in resonance with Cathy Caruth's position that "deep memory where unspeakable pain lies buried cannot be accessed without a second wounding" (34). It is in unearthing this burden of memory which in the words of Wole Soyinka involves "recourse to the suspended questions of history" (63), that genuine healing of wounded memories can begin to heal. This poem engages the pain that apartheid inflicted on the black masses who in turn matched violence with violence resulting in so much destruction in the land that there is "so little left for survival" (*Down*... 95) and the persona asks "where do we go from here" (*Down*... 95). There is a deep anger- "your voice slung/ in anger/ over the solid cold length of our past" (*Down*... 95)- over decades of suffering inflicted by apartheid that communication which will bring resolution is halted and protracted as the speaker asks "how long does it take for a voice/ to reach another in this country held bleeding between us" (*Down*... 95). This utterance shows the immense distance between people, a bequest of the forced separation of apartheid. By personifying the 'country as bleeding' the poet creates an imagery, suggesting that the land itself separates and splits up individuals. An image of the tug-of-war is created by Krog where each side desperately attempts to claim the land as their own.

"Speechless I stand" (*Down*...96) is another poem in the cycle of "Country of grief and grace", the poet begins with the overwhelming guilt of apartheid on her conscience as a representative of her Afrikaner forbearers: "speechless I stand whence will words come?/ For us doers the hesitant/ we who hang quivering and ill/ from this soundless space of an Afrikaner past?"(*Down*...96) The poem comes in the wake of the revelations of gross inhumane treatment perpetuated against majority black by white minority. Krog asks "what does one say?/ with the load of decrowned skeletons origin shame and ash/ the country of my conscience is disappearing forever like a sheet in the dark" (*Down*... 96).

Georgina Horrel claims that "Krog both acknowledges and is repulsed by her specifically Afrikaner heritage" (774). The poet takes responsibility for the Afrikaner actions but wonders what to say or do as the hidden but revealed evils of her people weigh her down. However, there is hope as all that make for this shame and guilt are now "decrowned skeletons" showing that the power of apartheid is broken and "the country of my conscience/ is disappearing forever like sheet in the dark" (*Down*... 96, depicting the birth of a new order.

In "Because of you"(*Down*...98), the poet creates an exhilarating poem that shows peace and joy of a forgiven heart "because of you this country no longer lies/ between us but within it breathes becalmed/ after being wounded in its wondrous throat"(Down...98). At the TRC, blacks forgive the whites and this magnanimous act supposedly brings unity as "the country no longer lies/ between us but within" (*Down*... 98), and the atmosphere of violence is abating as the country "breathes becalmed". The poem shows that forgiveness is therapeutic as it brings liberation. Krog vividly paints a picture of new South Africa as she- "shudders towards the outline/ new in soft intimate clicks and gutturals" (*Down*... 98)- where different tongues and languages (clicks and gutturals) are finally coming together.

"But if the old is not guilty"(*Down*...100) is the last poem in the cycle of "Country of grief and grace". The poem is short; it starts and ends with a bracket as if it comes as an afterthought or an insert. It conveys a feeling of disappointment and disillusionment after the exuberance of the last poem. The poem is an exposure of the white perpetrators of apartheid, their attitude during the TRC sittings where they made confessions of inhumane treatment of blacks but without acknowledging their guilt or even openly apologising. Krog, as a reporter during these sittings is disgusted with her people's arrogance and haughtiness. She concludes that: "...if the old is not guilty does not confess/ then of course the new can also not be guilty/ nor be held accountable if it repeats the old" (*Down*... 100).

The poem captures a nation in transition where old wounds are opened in order to engender healing but it appears that "the old" is not ready to admit its wrongs thereby giving room for the new to repeat the wrongs of the old order. The poet persona bemoans the state of affairs which is not in the best interest of the new nation. Krog desires an emergence of a non-racial South Africa where as Sarah Nuttal and Cheryl-Ann Michael put it, "the political struggle for democracy has ended but the new nation must be built" (308). The poet persona warns that without accountability and empathy, the cycle of oppression will continue "in a different shade" (*Down*... 100), that is by the blacks. Confession and apology therefore are the keys to dispelling the feelings of uneasiness and insecurity that pervade the land.

In "Colonialism of a special kind" (*Body Bereft* 66), Krog explores the ruminations of whites and blacks in South Africa after the TRC. The Afrikaners find it difficult to believe that the blacks could let them easily off the hook when the table turned in the nation. Krog records in her novel *Begging to be Black*: "When the Truth and Reconciliation Commission was introduced, whites thought: Here it comes, the Great Revenge! But, again, despite the commission travelling across the country listening to two thousand horrific stories of human rights abuses, not only were there no revenge attacks, but some people were actually forgiven" (206). Krog in this poem shows the smugness of the voice representing whites when it says "I am forgiven and accepted.../ I can continue with my life" (*Body Bereft* 66), while the voice of blacks in disappointment says: "I have forgiven and accepted.../ and they continue with their lives" (*Body Bereft* 66). The title of this poem is a metaphor for the dehumanized blacks emerging from the apartheid trauma with determination to put everything behind in true spirit of building a new nation only to be rejected again. Colonialism is exploitative and the colonizer is usually stronger than the colonized whose resources are used to strengthen and enrich the colonizer, but in this poem, the colonized has broken the yoke and is now assuming leadership. However, it is shocking that the colonizer cannot eat the humble pie which indeed makes it "colonialism of a special kind". Forgiveness which is a virtue is contemptuously viewed as a weakness by whites: "I am dumbstruck that I've been forgiven.../ they seem not to be able even to hate effectively" (*Body Bereft* 66). Again, Krog affirms the above assertion in *Begging to Be Black*: "I heard whites say: what is going on with these people? Why do they forgive? Some of them forgive even before forgiveness has been asked. What kind of people are these? 'You see, they are not like us; they can't hate properly'. So, their very humaneness was used to describe their inhumanity" (206).

Allister Spark attempts to explain this attitude of whites thus: white South Africans are not evil, as much as the world believes. But they are blind- blinded by the "illusion they have created for themselves that they live in a white country in Africa, that it belongs to them by right and to no others and by the self-centredness this has induced" (xvii-xviii). Krog in trying to understand what specifically underpins the forgiveness by black South Africans quotes a black witness at the TRC:

> "I think that all South Africans should be committed to the idea of re-accepting these people back into the community. We do not want to return the evil that perpetrators committed to the nation. We want to demonstrate a humaness [ubuntu] towards them, so that [it] in turn may restore their humanity" (*Country of my Skull* 211).

Conclusion

Antjie Krog's poetics remains incisive and relevant in relentlessly interrogating socio-political, gender and neo-liberal issues in contemporary South Africa. Her engagement with the historical to demystify the present for nation building is very apt in fulfilling her poetic role. James Oliver concurs that: "The reawakening of South Africa will be remembered through the words of her poets, writers and in the images of her painters and sculptors more than by the adjurements of her politicians or the lawmakers. Of all our writers, it is the poet who holds us most in thrall, for it is the poet who gives voice to our deepest thoughts and emotions"(Quoted in Ndlovu 2000:2).

This paper reveals a poet's role as an impassioned chronicler of the past and as a recorder of the testimonies of those who might be forgotten. To the extent that Krog's evocation of memory, is, intended to promote individual healing so as to effect national healing. Rather than turning to the past repeatedly (which is, Freud has shown, an obstacle to remembering), the past should be exhumed for the sake of the future. Ricoeur argues that we have "a duty to remember and a duty to forget" (11). The duty to remember is a duty to use the past as lessons for future generations; the duty to forget is a duty to go beyond anger and hatred. This is pivotal to Krog's engagement with memory in the building of the new South Africa she so desires.

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