

the madonna of excelsior zakes mda

The Madonna of Excelsior by Zakes Mda: A Deep Dive into a South African Literary Gem

the madonna of excelsior zakes mda is more than just a novel; it's a poignant exploration of South African society during a turbulent era. Zakes Mda, one of South Africa's most celebrated authors, masterfully weaves history, culture, and personal narratives into a compelling story that resonates far beyond its immediate setting. This novel offers readers a rich tapestry of themes, characters, and social commentary that invites reflection on identity, struggle, and resilience.

Understanding The Madonna of Excelsior by Zakes Mda

Zakes Mda's *The Madonna of Excelsior* is set against the backdrop of apartheid South Africa, a period marked by systemic racial segregation and oppression. The novel is named after the small town of Excelsior, which becomes a microcosm for the broader societal issues faced by the nation. Mda's storytelling captures the complexities of life under apartheid and the ways in which ordinary people navigate extraordinary challenges.

Plot Overview and Setting

At the heart of *The Madonna of Excelsior* is the story of a young woman named Margaret, a teacher whose life becomes intertwined with political activism and the personal costs of resistance. The narrative unfolds in the 1950s and 1960s, a time when South Africa was fraught with political tension and social upheaval. The town of Excelsior is portrayed not just as a geographical location but as a symbol of the struggle between tradition and change.

The novel's setting is crucial; Mda uses the town's dynamics to explore larger themes such as community, betrayal, and the clash between old and new ways of life. Readers get a vivid sense of place and time, which enriches the emotional impact of the story.

Themes and Symbolism in The Madonna of Excelsior

Zakes Mda's work is known for its layered themes and symbolic depth, and *The Madonna of Excelsior* is no exception. The novel delves into issues of identity, spirituality, and resistance, all framed within the harsh realities of apartheid.

Identity and Cultural Conflict

One of the central themes in *The Madonna of Excelsior* is the struggle for identity. Margaret's journey reflects the broader quest of South Africans grappling with their sense of self amidst cultural suppression and political oppression. The novel explores how individuals negotiate their

personal beliefs and cultural heritage in a society that seeks to divide and control.

Religion and Spirituality

The title itself, referencing “Madonna,” immediately evokes religious imagery. Throughout the novel, Mda uses spirituality as a motif to highlight hope, redemption, and sacrifice. The Madonna figure symbolizes both the nurturing and suffering aspects of the community, embodying the resilience of the people in the face of hardship. This spiritual undercurrent adds a profound emotional layer to the narrative, inviting readers to consider the role of faith in social and political struggles.

Resistance and Political Activism

The Madonna of Excelsior does not shy away from the realities of apartheid’s brutality. Through its characters and plot, it portrays the courage and sacrifice involved in standing up against injustice. Margaret’s involvement in political activism illustrates the personal risks taken by many during this era. Mda’s depiction of resistance is nuanced, showing not only the heroism but also the internal conflicts and consequences faced by those who dared to challenge the status quo.

Character Development and Narrative Style

Zakes Mda’s storytelling shines through his richly developed characters and engaging narrative style. The Madonna of Excelsior is told with a blend of lyrical prose and vivid dialogue, making the story both accessible and emotionally compelling.

Margaret as a Central Figure

Margaret’s character is crafted with depth and complexity. She embodies the struggles of many South African women during apartheid — balancing personal desires, societal expectations, and political commitments. Her evolution throughout the novel offers insight into the human capacity for resilience and change.

Supporting Characters and Their Roles

The novel features a diverse cast that reflects the multifaceted nature of South African society. From community elders to political activists, each character adds a unique perspective, enriching the narrative. These interactions help to paint a fuller picture of life in Excelsior and highlight the interconnectedness of personal and political lives.

Narrative Techniques

Mda employs a mixture of third-person narration and intimate character perspectives, allowing readers to engage deeply with the story's emotional and thematic layers. The use of local dialects and cultural references grounds the narrative authentically, while the pacing balances moments of tension with reflective passages.

The Madonna of Excelsior in the Context of South African Literature

The novel holds a significant place in South African literary canon, contributing to the ongoing conversation about apartheid, memory, and reconciliation.

Reflection of Apartheid-Era Realities

By focusing on a smaller community, Mda offers a lens into the everyday impact of apartheid policies. This microcosmic approach helps readers understand the widespread nature of oppression and the varied responses of those affected. The Madonna of Excelsior thus serves as both a historical account and a literary tribute to those who endured and resisted.

Contribution to Postcolonial Literature

Zakes Mda is often celebrated for his contributions to postcolonial literature, and this novel exemplifies his skill in addressing themes of colonial legacy, cultural negotiation, and identity formation. The Madonna of Excelsior challenges dominant narratives and gives voice to marginalized experiences, making it a vital text for understanding South Africa's complex history.

Influence and Legacy

Since its publication, The Madonna of Excelsior has been studied widely in academic settings and appreciated by readers worldwide. Its rich storytelling and profound themes continue to inspire discussions about justice, memory, and the power of storytelling in healing historical wounds.

Tips for Readers Approaching The Madonna of Excelsior

If you're diving into The Madonna of Excelsior for the first time, here are some helpful pointers to enhance your reading experience:

- **Familiarize yourself with apartheid history:** Understanding the political and social context of South Africa during the mid-20th century will deepen your appreciation of the novel's themes.
- **Pay attention to symbolism:** The religious imagery and cultural motifs throughout the book carry significant meaning that enriches the narrative.
- **Reflect on character motivations:** Consider how personal and societal pressures shape the actions of characters like Margaret and those around her.
- **Engage with the cultural nuances:** Mda's use of language and references to local traditions adds layers of authenticity worth exploring.
- **Take your time:** The novel's lyrical prose invites slow, thoughtful reading rather than rushing through the plot.

Exploring the novel through discussion groups or reading guides can also provide valuable insights and different perspectives.

Why The Madonna of Excelsior Remains Relevant Today

Despite being set decades ago, the themes in *The Madonna of Excelsior* resonate strongly in today's world. Issues of racial inequality, cultural identity, and political resistance remain pressing concerns globally. Mda's novel invites readers to reflect on the legacies of colonialism and apartheid and consider how stories from the past inform present struggles.

The novel also highlights the power of community and the importance of standing up for justice, messages that continue to inspire activists and readers alike. Through its vivid portrayal of life in Excelsior, the book reminds us that history is lived through the experiences of ordinary people, whose stories deserve to be heard and remembered.

In many ways, *The Madonna of Excelsior* by Zakes Mda serves as a bridge between past and present, connecting readers to South Africa's rich cultural heritage while encouraging ongoing dialogue about human rights and dignity. This makes it not only a remarkable literary work but also a meaningful contribution to global conversations about freedom, identity, and resilience.

Frequently Asked Questions

What is 'The Madonna of Excelsior' by Zakes Mda about?

'The Madonna of Excelsior' is a novel by Zakes Mda that explores themes of faith, community, and social change in post-apartheid South Africa through the story of a miraculous statue of the Virgin Mary that appears in the small town of Excelsior.

Who is the author of 'The Madonna of Excelsior'?

The author of 'The Madonna of Excelsior' is Zakes Mda, a renowned South African writer known for his works that address social and political issues in South Africa.

What are the main themes in 'The Madonna of Excelsior'?

The main themes include faith and spirituality, the impact of miracles on society, social and racial dynamics in post-apartheid South Africa, and the power of community and belief.

How does 'The Madonna of Excelsior' reflect post-apartheid South African society?

The novel reflects post-apartheid South African society by portraying the complexities of racial and social reconciliation, the struggles of ordinary people, and the role of religion and miracles in fostering hope and transformation.

What genre does 'The Madonna of Excelsior' belong to?

'The Madonna of Excelsior' is a work of literary fiction that incorporates elements of magical realism and social commentary.

Why is 'The Madonna of Excelsior' considered an important work by Zakes Mda?

'The Madonna of Excelsior' is considered important because it captures the nuances of South African society during a time of change, blending spirituality and realism to provoke thought about faith, identity, and community resilience.

Additional Resources

The Madonna of Excelsior by Zakes Mda: A Deep Dive into South African Narrative and Identity

the madonna of excelsior zakes mda stands as a significant literary work that delves into South African socio-political realities through a nuanced narrative lens. Authored by Zakes Mda, a prolific South African writer and dramatist, this novel encapsulates themes of memory, identity, and the complex aftermath of apartheid within a small-town setting. Exploring the layers of this text offers valuable insights into how literature serves as a medium for reflecting and critiquing historical and cultural dynamics in post-apartheid South Africa.

Contextualizing The Madonna of Excelsior within South African Literature

Zakes Mda's oeuvre frequently engages with South Africa's turbulent history, and *The Madonna of Excelsior* is no exception. Published in 2005, the novel situates itself in the fictional town of

Excelsior, a microcosm of broader South African societal tensions. Unlike the sweeping historical narratives common in post-colonial literature, Mda chooses a localized setting that allows for intimate exploration of communal memory and individual experience. This approach enriches the discourse on how apartheid's legacy permeates everyday life beyond the political sphere.

The novel's title itself is evocative, referencing the Madonna, a symbol of sanctity and motherhood, juxtaposed against Excelsior, a town marked by strife and suspicion. This contrast sets the tone for a story that probes themes of innocence lost and the search for redemption amidst fractured community ties.

Plot Overview and Thematic Exploration

At its core, *The Madonna of Excelsior* unfolds around the mysterious disappearance of a young girl named Fezeka. Her vanishing acts as a catalyst for revealing latent conflicts and unspoken histories within the town. The narrative oscillates between perspectives, weaving together voices that reflect divergent experiences shaped by race, class, and history.

Thematically, the novel interrogates:

- **Memory and Truth:** Mda challenges the reliability of collective memory, illustrating how communities can distort or suppress uncomfortable truths to maintain social harmony.
- **Identity and Belonging:** Characters grapple with their sense of self against the backdrop of apartheid's divisive legacy, highlighting ongoing struggles with racial and cultural identity.
- **Justice and Reconciliation:** The quest to uncover Fezeka's fate becomes symbolic of broader efforts to confront past injustices and envision a reconciled future.

Through these themes, Mda crafts a narrative that transcends the specificity of time and place, inviting readers to reflect on universal questions about history, morality, and human connection.

Stylistic Features and Narrative Techniques

Mda's writing style in *The Madonna of Excelsior* is characterized by its lyrical prose mingled with colloquial dialogue, effectively capturing the rhythms of South African speech. This stylistic choice enhances authenticity and immerses the reader in the cultural milieu of the novel's setting.

A notable narrative technique employed is the use of multiple narrators, which serves to present a multifaceted view of events and underscores the subjectivity of truth. This polyphonic structure aligns with postmodern literary tendencies that question singular narratives and authority.

Moreover, Mda integrates elements of magical realism subtly, which adds a layer of symbolic meaning without detracting from the novel's grounded social commentary. This blend allows the story to resonate on both literal and metaphorical levels, enriching the reader's engagement.

Comparative Insights: The Madonna of Excelsior and Mda's Broader Work

When compared to other works by Zakes Mda, such as *The Heart of Redness* or *Ways of Dying*, *The Madonna of Excelsior* maintains thematic consistency in exploring post-apartheid identity and societal healing. However, it is distinguished by its more intimate scale and focus on a single community's internal dynamics.

While *The Heart of Redness* interweaves historical and contemporary narratives to address cultural preservation, *The Madonna of Excelsior* centers on the immediate psychological impacts of trauma and loss. This narrower scope allows for a deeper psychological exploration of characters and a nuanced depiction of communal relations.

In terms of narrative pacing, *The Madonna of Excelsior* adopts a more suspense-driven approach, with the mystery of Fezeka's disappearance propelling the plot. This element introduces a tension that is somewhat less pronounced in Mda's other novels, which often favor reflective and descriptive storytelling.

Critical Reception and Cultural Impact

Critics have lauded *The Madonna of Excelsior* for its compelling portrayal of South African life and its deft handling of complex social issues. The novel has been praised for balancing literary artistry with accessibility, making it a valuable text for both academic study and general readership.

The book's exploration of memory and trauma resonates strongly in post-apartheid discourse, where grappling with the past remains central to national identity formation. Educators often include the novel in curricula focused on African literature and transitional justice, citing its capacity to provoke critical thought about reconciliation processes.

However, some critiques note that the novel's dense narrative structure and shifting perspectives may challenge readers unfamiliar with South African historical contexts. This underscores the importance of contextual knowledge in fully appreciating the novel's layers.

Relevance in Contemporary South African Society

More than a decade after its publication, *The Madonna of Excelsior* continues to hold relevance in discussions about social cohesion and historical accountability. Its portrayal of a community wrestling with secrets and unspoken pain mirrors ongoing societal efforts to address inequalities and build inclusive narratives.

In an era where South Africa confronts new political and social challenges, Mda's work serves as a reminder of the enduring need to listen to diverse voices and acknowledge multifaceted truths. The novel's emphasis on storytelling as a means of healing aligns with broader cultural practices that prioritize oral history and communal dialogue.

For readers seeking to understand the complexities of South African identity beyond headlines and

statistics, *The Madonna of Excelsior* offers a richly textured perspective that humanizes historical wounds.

Conclusion

The *Madonna of Excelsior* by Zakes Mda is more than a literary work; it is a profound exploration of how communities remember, forget, and reconcile with their pasts. Through its intricate narrative, thematic depth, and evocative style, the novel invites readers into the intimate spaces of South African life shaped by history's shadows. As an essential piece of post-apartheid literature, it continues to inform and challenge perceptions of identity, justice, and collective memory.

The Madonna Of Excelsior Zakes Mda

the madonna of excelsior zakes mda: The Madonna of Excelsior Zakes Mda, 2007-05-15 A new novel by a towering presence in contemporary South African literature In 1971, nineteen citizens of Excelsior in South Africa's white-ruled Free State were charged with breaking apartheid's Immorality Act, which forbade sex between blacks and whites. Taking this case as raw material for his alchemic imagination, Zakes Mda tells the story of a family at the heart of the scandal -and of a country in which apartheid concealed interracial liaisons of every kind. Niki, the fallen madonna, transgresses boundaries for the sake of love; her choices have repercussions in the lives of her black son and mixed-race daughter, who come of age in post-apartheid South Africa, where freedom prompts them to reexamine their country's troubled history at first hand. By turns earthy, witty, and tragic, *The Madonna of Excelsior* is a brilliant depiction of life in South Africa and of the dramatic changes between the 1970s and the present.

the madonna of excelsior zakes mda: The Madonna of Excelsior Zakes Mda, 2002 In 1971, nineteen citizens of Excelsior, a farming community in South Africa's rural Free States, were charged with breaking apartheid's Immorality Act, which forbade sexual relations between blacks and whites on the pretext of avoiding miscegenation. The women were jailed as they awaited trial and their white counterparts were released on bail. In the end, the state withdrew the charges, but the accused women's lives, already complicated, became harder than ever. Mda tells the story of a family at the heart of the scandal, revealing a country in which apartheid, even as it sought to keep the races apart, concealed interracial liaisons of every kind. Niki, the fallen Madonna, transgresses boundaries for the sake of love; her choices have profound repercussions in the lives of her black son, Viliki, and her mixed-race daughter, Popi, who come of age in the years after the end of apartheid, when freedom allows them - indeed compels them - to figure out their racial identities for themselves. As the story advances to the present, the mixed society of Excelsior comes to suggest South Africa today, a society far more complex - and more dramatic - than conventional notions of black and white will allow.--BOOK JACKET.

the madonna of excelsior zakes mda: The Madonna of Excelsior Z. Mda,
the madonna of excelsior zakes mda: Word & Image in Colonial and Postcolonial Literatures and Cultures Michael Meyer, 2009 Verbal imagery and visual images as well as the intricate relationships between verbal and visual representations have long shaped the imagination and the practice of intercultural relationships. The contributions to this volume take a fresh look at the ideology of form, especially the gendered and racial implications of the gaze and the voice in various media and intermedial transformations. Analyses of how culturally specific forms of visual and verbal expression are individually understood and manipulated complement reflections on the

potential and limitations of representation. The juxtaposition of visual and verbal signifiers explores the gap between them as a space beyond cultural boundaries. Topics treated include: Caliban; English satirical iconotexts; Oriental travel writing and illustration; expatriate description and picturesque illustration of Edinburgh; ethnographic film; African studio photography; South African cartoons; imagery, ekphrasis, and race in South African art and fiction; face and visibility, representation and memory in Asian fiction; Bollywood; Asian historical film; Asian-British pop music; Australian landscape in painting and fiction; indigenous children's fiction from Aotearoa New Zealand, Canada, and the USA; Canadian photography; Native Americans in film. Writers and artists discussed include: Philip Kwame Apagya; the Asian Dub Foundation; Breyten Breytenbach; Richard Burton; Peter Carey; Gurinder Chadha; Daniel Chodowiecki; J.M. Coetzee; Ashutosh Gowariker; Patricia Grace; W. Greatbatch; Hogarth; Francis K. Honny; Jim Jarmusch; Robyn Kahukiwa; Seydou Keita; Thomas King; Vadyana Krykorka; Alfred Kubin; Michael Arvaarluk Kusugak; Kathleen and Michael Lacapa; László Lakner; George Littlechild; Ken Lum; Franz Marc; Zakes Mda; Ketan Mehta; M.I.A. (Maya Arulpragasam); Timothy Mo; William Kent Monkman; Lady Mary Wortley Montagu; John Hamilton Mortimer; Sidney Nolan; Jean Rouch; Salman Rushdie; William Shakespeare; Robert Louis Stevenson; Richard Van C& Zapiro.

the madonna of excelsior zakes mda: Trauma, Memory, and Narrative in the Contemporary South African Novel, 2012-01-01 The contributions to this volume probe the complex relationship of trauma, memory, and narrative. By looking at the South African situation through the lens of trauma, they make clear how the psychic deformations and injuries left behind by racism and colonialism cannot be mended by material reparation or by simply reversing economic and political power-structures. Western trauma theories – as developed by scholars such as Caruth, van der Kolk, Herman and others – are insufficient for analysing the more complex situation in a postcolony such as South Africa. This is because Western trauma concepts focus on the individual traumatized by a single identifiable event that causes PTSD (Post Traumatic Stress Disorder). What we need is an understanding of trauma that sees it not only as a result of an identifiable event but also as the consequence of an historical condition – in the case of South Africa, that of colonialism, and, more specifically, of apartheid. For most black and coloured South Africans, the structural violence of apartheid's laws were the existential condition under which they had to exist. The living conditions in the townships, pass laws, relocation, and racial segregation affected great parts of the South African population and were responsible for the collective traumatization of several generations. This trauma, however, is not an unclaimed (and unclaimable) experience. Postcolonial thinkers who have been reflecting on the experience of violence and trauma in a colonial context, writing from within a Fanonian tradition, have, on the contrary, believed in the importance of reclaiming the past and of transcending mechanisms of victimization and resentment, so typical of traumatized consciousnesses. Narration and the novel have a decisive role to play here.

the madonna of excelsior zakes mda: The Undergraduate's Companion to African Writers and Their Web Sites Miriam E. Conteh-Morgan, 2005-10-30 Now a firmly established part of world literature course offerings in many general education curricula, African literature is no longer housed exclusively with African Studies programs, and is often studied in English, French, Portuguese, Women's Studies, and Comparative Studies departments. This book helps fill the great need for research materials on this topic, presenting the best resources available for 300 African writers. These writers have been carefully selected to include both well-known writers and those less commonly studied yet highly influential. They are drawn from both the Sub-Sahara and the Maghreb, the major geographical regions of Africa. The study of Africa was introduced into the curriculum of institutions of higher learning in the United States in the 1960s, when the Black Consciousness movement in the United States and the Cold War and decolonization movements in Africa created a need for the systematic study of other regions of the world. Between 1986 and 1991, three Africans won Nobel literature prizes: Soyinka, Mahfouz, and Gordimer, and the visibility of African writers increased. They are now a firmly established part of world literature courses in many general education curricula throughout North America. African Writers is meant to serve as a

resource for introductory material on 300 writers from 39 countries. These writers were selected on the basis on two criteria: that there is material on them in an easily available reference work; and that there is some information of research value on free Web sites. Each writer is from the late-19th or 20th century, with the notable exception of Olaudah Equiano, an 18th-century African whose slave narrative is generally considered the first work of African literature. All entries are annotated.

the madonna of excelsior zakes mda: Race, Decolonization, and Global Citizenship in South Africa Chielozone Eze, 2018 Examines the importance of South Africa's peaceful transition to democracy, especially in light of Nelson Mandela's belief that cosmopolitan dreams are not only desirable but a binding duty.

the madonna of excelsior zakes mda: Female Subversion in Zakes Mda's Novel, the Madonna of Excelsior Pitsi Rebeccah Kgoshiadira, 2015

the madonna of excelsior zakes mda: Black Cultural Life in South Africa Lily Saint, 2018-09-01 Under apartheid, black South Africans experienced severe material and social disadvantages occasioned by the government's policies, and they had limited time for entertainment. Still, they closely engaged with an array of textual and visual cultures in ways that shaped their responses to this period of ethical crisis. Marshaling forms of historical evidence that include passbooks, memoirs, American "B" movies, literary and genre fiction, magazines, and photocomics, *Black Cultural Life in South Africa* considers the importance of popular genres and audiences in the relationship between ethical consciousness and aesthetic engagement. This study provocatively posits that states of oppression, including colonial and postcolonial rule, can elicit ethical responses to imaginative identification through encounters with popular culture, and it asks whether and how they carry over into ethical action. Its consideration of how globalized popular culture "travels" not just in material form, but also through the circuits of the imaginary, opens a new window for exploring the ethical and liberatory stakes of popular culture. Each chapter focuses on a separate genre, yet the overall interdisciplinary approach to the study of genre and argument for an expansion of ethical theory that draws on texts beyond the Western canon speak to growing concerns about studying genres and disciplines in isolation. Freed from oversimplified treatments of popular forms—common to cultural studies and ethical theory alike—this book demonstrates that people can do things with mass culture that reinvigorate ethical life. Lily Saint's new volume will interest Africanists across the humanities and the social sciences, and scholars of Anglophone literary, globalization, and cultural studies; race; ethical theories and philosophies; film studies; book history and material cultures; and the burgeoning field of comics and graphic novels.

the madonna of excelsior zakes mda: *Knowing Differently* G. N. Devy, Geoffrey V. Davis, K. K. Chakravarty, 2015-08-12 This book offers a bold and illuminating account of the worldviews nurtured and sustained by indigenous communities from across continents, through their distinctive understanding of concepts such as space, time, joy, pain, life, and death. It demonstrates how this different mode of 'knowing' has brought the indigenous into a cultural conflict with communities that claim to be modern and scientific. Bringing together scholars, artists and activists engaged in understanding and conserving local knowledge that continues to be in the shadow of cultural extinction, the book attempts to interpret repercussions on identity and cultural transformation and points to the tragic fate of knowing the world differently. The volume inaugurates a new thematic area in post-colonial studies and cultural anthropology by highlighting the perspectives of marginalized indigenous communities, often burdened with being viewed as 'primitive'. It will be useful to scholars and students of anthropology, sociology, cultural studies, history, linguistics, literature, and tribal studies.

the madonna of excelsior zakes mda: Word & Image in Colonial and Postcolonial Literatures and Cultures, 2009-01-01 Verbal imagery and visual images as well as the intricate relationships between verbal and visual representations have long shaped the imagination and the practice of intercultural relationships. The contributions to this volume take a fresh look at the ideology of form, especially the gendered and racial implications of the gaze and the voice in various media and intermedial transformations. Analyses of how culturally specific forms of visual and

verbal expression are individually understood and manipulated complement reflections on the potential and limitations of representation. The juxtaposition of visual and verbal signifiers explores the gap between them as a space beyond cultural boundaries. Topics treated include: Caliban; English satirical iconotexts; Oriental travel writing and illustration; expatriate description and picturesque illustration of Edinburgh; ethnographic film; African studio photography; South African cartoons; imagery, ekphrasis, and race in South African art and fiction; face and visibility, representation and memory in Asian fiction; Bollywood; Asian historical film; Asian-British pop music; Australian landscape in painting and fiction; indigenous children's fiction from Aotearoa New Zealand, Canada, and the USA; Canadian photography; Native Americans in film. Writers and artists discussed include: Philip Kwame Apagya; the Asian Dub Foundation; Breyten Breytenbach; Richard Burton; Peter Carey; Gurinder Chadha; Daniel Chodowiecki; J.M. Coetzee; Ashutosh Gowariker; Patricia Grace; W. Greatbatch; Hogarth; Francis K. Honny; Jim Jarmusch; Robyn Kahukiwa; Seydou Keita; Thomas King; Vladyana Krykorka; Alfred Kubin; Michael Arvaarluk Kusugak; Kathleen and Michael Lacapa; László Lakner; George Littlechild; Ken Lum; Franz Marc; Zakes Mda; Ketan Mehta; M.I.A. (Maya Arulpragasam); Timothy Mo; William Kent Monkman; Lady Mary Wortley Montagu; John Hamilton Mortimer; Sidney Nolan; Jean Rouch; Salman Rushdie; William Shakespeare; Robert Louis Stevenson; Richard Van Camp; Zapiro.

the madonna of excelsior zakes mda: *Food and Appetites* Ann McCulloch, Pavlina Radia, 2013-02-14 This book traces the various configurations of food as hunger, desire, and appetite which point to the complex dialectic of consumption and consummation of ideas and forms underpinning the arts. It examines the relationship between nature and science, space and the act of artistic creation, desire and the arts, appetite and hunger. One of the aims of the book is to explore established theoretical and historical conceptions of "nature" in the arts and re-think their relationship to appetite in the globalized world. Examining the many guises and figurations of hunger in literature and the arts, this book gives an overview of the themes that emerge from the idea of the Hunger Artist alongside the fact of food: the latter's significance as a barometer of social class; its rich source as a metaphor in literature and art; its unequal distribution throughout the world; and the means by which its consumption can lead to gluttony and further exploitation of the "hungry." One of the great strengths of this book is the trans-disciplinary nature of the contributions achieved by mapping how the arts in their representation of social, psychological, political, and philosophical perspectives draw attention to the problems associated with excessive human cravings.

the madonna of excelsior zakes mda: *Emerging Traditions* Vicki Briault Manus, 2012-07-10 The monograph explores the linguistic impact of the colonial and postcolonial situations in South Africa on language policy, on literary production and especially on the stylistics of fiction by indigenous South Africans writing in English. A secondary concern is to investigate the present place of English in the multilingual spectrum of South African languages and to see how this worldly English relates to Global English, in the South African context. The introduction presents a socio-linguistic overview of South Africa from pre-historic times until the present, including language planning policies during and after the colonial era and a cursory review of how the difficulties encountered in implementing the Language Plan, provided for by the new South African constitution, impinge on the development of black South African English. Six chapters track the course of English in South Africa since the arrival of the British in 1795, considered from the point of view of the indigenous African population. The study focuses on ways in which indigenous authors indigenize their writing, innovating and subverting stylistic conventions, including those of African orature, in order to bend language and genre towards their own culture and objectives. Each chapter corresponds to a briefly outlined historical period that is largely reflected in linguistic and literary developments. A small number of significant works for each period are discussed, one of which is selected for a case-study at the end of each chapter, where it is subjected to detailed stylistic analysis and appraised for the degree of indigenization or other linguistic or socio-historic influences on style. The methodology adopted is a linguistic approach to stylistics, focusing on

indigenization of English, inspired by the work of Chantal Zabus in her book, *The African Palimpsest: Indigenization of Language in the West African Europhone Novel* (2007, (1991)). The conclusion reappraises the original hypothesis - that the specific characteristi

the madonna of excelsior zakes mda: *"What Countrey's This? And Whither Are We Gone?"* Rosa E. Penna, Karoline Szatek-Tudor, Janet Hadley Williams, 2010-09-13 In the summer of 2008, the twelfth in a series of biennial conferences on the Literature of Region and Nation was held at Aberdeen University in the North-East of Scotland. Over fifty scholars, representing no fewer than twenty different countries, convened for the occasion; and twenty-two of the papers presented are included in this volume. As at previous conferences in the series, the papers range widely in approach, in subject-matter and in geographical coverage: readers of this book will find explorations of literature from all five continents. The papers are arranged thematically: the central concepts of region and nation are examined in the first section; and subsequent sets of papers go on to consider literary and pictorial representations of places and peoples, literature of diaspora and exile (a keynote topic of the conference), the use of language (particularly non-standard languages) in literary texts, and artistic interactions between cultures. All the papers have been peer-reviewed, and some extensively revised. The collection demonstrates the vitality of scholarship in the field of regional literary studies.

the madonna of excelsior zakes mda: *The Postcolonial Animal* Evan Mwangi, 2019-09-06 Despite the central role that animals play in African writing and daily life, African literature and African thinkers remain conspicuously absent from the field of animal studies. *The Postcolonial Animal: African Literature and Posthuman Ethics* demonstrates the importance of African writing to animal studies by analyzing how postcolonial African writing—including folktales, religion, philosophy, and anticolonial movements—has been mobilized to call for humane treatment of nonhuman others. Mwangi illustrates how African authors grapple with the possibility of an alternative to eating meat, and how they present postcolonial animal-consuming cultures as shifting toward an embrace of cultural and political practices that avoid the use of animals and minimize animal suffering. *The Postcolonial Animal* analyzes texts that imagine a world where animals are not abused or used as a source of food, clothing, or labor, and that offer instruction in how we might act responsibly and how we should relate to others—both human and nonhuman—in order to ensure a world free of oppression. The result is an equitable world where even those who are utterly foreign to us are accorded respect and where we recognize the rights of all marginalized groups.

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