

JorLitSAF Thinktank/PhD Writing Workshop

13–17 June 2022

Université de Lorraine (Nancy)

	Monday, June 13, 2022 salle A233b Video Link	Tuesday, June 14, 2022 salle A233b Video Link	Wednesday, June 15, 2022 salle A104 Video Link	Thursday, June 16, 2022 salle A104 Video Link	Friday, June 17, 2022 salle A104 Video Link
9:30 – 12:30 (coffee break 11:00–11:15)	Thinktank I on Franco- SA press and the Boer Wars	Thinktank II on Franco- SA press and the Boer Wars	South African group meeting	Prep work for October meeting in Johannesburg	PhD writing workshop
Lunch					
14:00 – 18:00 (coffee break 15:30–16:00)	PhD writing workshop	PhD writing workshop	French group meeting (online)	Individual research time I	Individual research time II
18:00–19:00	Cocktail reception				Banquet dinner (from 20:30)

Legend:

BW: The Boer War / LJ : Literary Journalism / *LJS: Literary Journalism Studies* / PA: Post-Apartheid

Br: British / SA: South Africa / Eu: Europe / Fr : French / PC: Postcolonial

[Key ideas](#) / [Important elements](#) / [Key questions](#)

Monday, 13th June

Roundtable

Mfuneko Toyana: working on Zimbabwean literature, after the coup in 2017. Former journalist, now a spokesperson and a master's student. Looking at how Zimbabwe is covered by the South African perspective.

Marilyne Brun: Postcolonial studies, Australia. Fiction, journalism. Racialization and its representation.

Lesley Cowling.: Associate Professor at Wits. Journalism history, history relating to narrative non-fiction. Shelley Roberts and myself produced a chapter on three women who were writing on journalism. Boer war. There are other South Africans who are part of the project.

Lesley Mofokeng.: Former journalist and spokesperson for a music award ceremony. Doctoral student. Thesis on Sol Plaatje, *The Mafeking Diary*. The only recording of black experience of the Boer War. Hoping to find other voices from the period.

Andrew Griffiths: C19 literature specialist. Fictional discourse and journalistic discourse. The Boer War is a logical next step from where I stopped. Interested in Churchill. How LJ operates in the service of Empire.

Gilles Teulié: writing about the Anglo-Boer war.

John Bak's introduction

This week's program: figure out what we are going to do for October 2022. May 2023: 3rd Summer School. Inviting Andrew (England) and Sara Izzo (Germany). Perhaps someone from The Netherlands as well, if possible. This week is basically a brainstorming week. **Ask questions and narrow down our scope**. LJ has different definitions and perceptions. See the SA perception and the French perception.

Fiction and nonfiction: what are our terms for them? We're doing to deal with **different variations of subjectivity/objectivity**. Some of it is going to be **purely factual**; some **mainly fictional**. Like adding some milk to the coffee. **How much "milk" are we going to allow into the "coffee"? Where does LJ end and fiction start? Fictionalized fact or factualized fiction?**

Roundtable: how do you take your coffee?

John: tiny splash of milk. I am for LJ being **one word**: not literary, not journalism, but one word. **A compound noun**, like roundtable. It's neither journalism, nor literature, but something **in-between**. It should be factual. **Allow a certain dosage of fictional element in there to help carry the truth of something**. A splash of fiction to **raise the level of the fact**, that's okay for me. It's different for Americans though: no fiction.

Lesley C.: we started teaching South African **nonfiction narrative**. We went back and tracked different writers at different times. Get students to be familiar with different voices at different times. We also looked at oral recordings, Bushmen tales, interviews with Zulu elders. We moved into LJ into a much more expensive area of study. We haven't felt it too necessary to define too much. Tackling different approaches to allow students to choose a specific form to express themselves. LJ has to have *some* journalism in it but there has to be some relationship to the word.

John: **collect info** and **make that available** to the world in some way. Personal memoirs vs other types of writing. There has to be some journalism to it (eye-witness accounts). As for the literary side of it, we don't think of it as a normative term like literary fiction as opposed to popular fiction. Literature = techniques and tactics used for **storytelling**: what it means to have a first-person voice vs a third-person, construction, and so on. What falls under the literary is that it raises or heightens our reading experience. What makes it LJ: **structuring your end product by virtue of using those tactics instead of using the journalistic tone** ("the beige tone", "the grey tone").

Mfuneko: "LJ": what is this literary element? Of late, an important distinction: **narrative journalism and literary journalism = a productive tension for me**. You have narrative journalism and literary journalism which I think is **an advancement of narrative journalism**. LJ comes **closer to being art**, to not being merely concerned with the facts and context. When you start speaking about LJ: starting to explain **psychological states** = I'm drawn to that. Fact, context, and **huge spectrum**, especially from the region it's in, from a specific region, of **psychological states**.

John: workshop here in Nancy November 2022 on how to write LJ. Narrative and literary are put as synonyms. Different in C19 from now. Novelists that wrote for newspapers at the time: they used the factual stories as springboards for their later fiction, but also imported fictional devices into their factual reporting.

Lesley C.: You can use factual stuff but when you **focus on the exception rather than the rule**, and you use that as journalism, it's problematic. **It's all true but it's an exception, it might not stand for the whole.**

Lesley M.: I come from the school of thought that thinks the foundation is journalism: **truth comes first** at the end of the day. The usage of techniques: measure, eye-witness accounts, etc. The diary of Sol Plaatje: he uses **fictional devices to tell the truth**. He records numbers, figures... but when he tells the story, it becomes **like fiction**.

John: Allegory of Plato and the Cave: the journalist sees something “uncanny” and has to explain it to the non-informed/non-initiated reader but he knows that the readers haven't ever experienced anything like he has seen. So the journalist is not writing for novelists (or for those who have already seen it and understand the incomprehensible) but for those people have no clue about what the journalist is attempting to explain, especially in the C19. You have to put it in terms that these readers understand/have access to or knowledge of in order for them to understand, and fictionalizing it to **raise awareness of what is truth** might be the best way for these readers to experience what the journalist is trying to relate.

Lesley C.: Afrikaans coffee over a fire, a burning coal into the “burnt” coffee.

Gilles: Churchill using fiction in his accounts **to promote his career**. He lied, it's clear for historians. **Self-promotion of the journalist is something we should tackle during the week.** I have the accounts of French fighters/volunteers who came to SA (no self-promotion here, less exaggeration, they just give their account).

John: the culture of the British (like the U.S. “yellow”) press is wrapped up in that **need for self-promotion**. We don't have that in France at the time. We do have the idea of individual reporters trying to identify themselves away from the herd of those writing for the press – that comes later in the 19C. Trying to become a “grand reporter”. But the “new” journalism from the U.S. and the U.K. raises some suspicions among the French news press editors.

Gilles: Anglophobia. Humor and exaggeration were used.

Andrew: More café au lait. Hard to tell when someone is self-fictionalizing. Tracing Churchill's life story but we can't do that for every literary journalism. My approach is a historicist one. **Mass readership required new techniques to engage them.** More **personal and accessible style of writing** designed to engage that mass audience. **More personal tone nudges journalism in the direction of fictional technique.** War correspondents presented themselves as heroes in their

own narratives. Forbes during the Zulu War: **act of writing through hostile territory becomes part of the story as much as the news he's reporting**. Self-fictionalizing move quite significant for LJ. When LJ confronts limitations and challenges: Churchill, Sudan 1898. Invents his **persona**, he first publishes personal letters but then signs one in his name at the end. Pretending to be a personal correspondent of the editor. When they make a book out of it: adding factual accuracy? Writing everything into a coherent narrative? More or less literary, more or less fictionalized. **We have to see what happens from columns to books.**

John: **example of that in France during this time?**

Gilles: an account by a military attaché [Comte H. de Villebois-Mareuil, *Carnet de Campagne du colonel de Villebois-Mareuil*, Paris Société d'éditions Littéraires et Artistiques 1902], invited by the BR army to look at the war and he wrote a book but it's really something of an officer telling of the war he was witnessing: no self-promotion or publication was not for glory in that sense.

Lesley M.: *The Mafeking Diary*: discovered in the 60s by anthropologist but written earlier. The intention for Plaatje was not to have it published, just his personal accounts and memoirs: maybe for his wife? We don't know who he intended the diary for. When Sol wrote these accounts and entries, he kept with the truth but used fictional elements.

John: The Victorian diary is made for another audience. Explore **the construction of the self**: see if I've improved.

Lesley C.: That's an important part for Lesley M.'s chapter. There's a debate between the editor who's a Sol specialist and Lesley who's saying it's literary journalism. They say he never published it so it's not journalism and not intended as such.

John: **the diary as a moral-searching ground.**

Andrew: a diary is a textual space in which different discourses are combined. Gothic: decapitated. Maybe Sol writing in the style of a journalist. **Even without the intention to publish, he may have been combining elements of these different discourses.** Some fiction writers took chunks from journalism and used them in their fiction. Intention in terms of publication.

John: a historical reference where **a woman's diary was introduced as evidence** in a legal case for the first time in history, about spousal abuse and they allowed her diary to be entered as evidence. Documenting the abuse her husband had upon her. For her own sense of sanity but perhaps she knew one day it would become a legal document.

Lesley M.: Sol worked at the court.

Mfuneko: Sol always about bearing witness. People in the Empire were **not aware of the atrocities that were happening**. One of the motivated things for Sol: **bearing witness so that others could know**.

John: bearing witness for legal reasons: no fiction can be allowed if it will potentially be brought into the courts as evidence.

Lesley C.: *Deliverance*, a book based on it. I went to Ohio and only realized then that that book was ideologically extremely problematic. Taking a complete exception and making it a rule.

John: we haven't brought up **censorship**. The way coffee is milked: when you realize the censors are going to block it, **you work around it using fiction**. Magical realism was about that in South America: work around the dictators. **Everyone knew that the books were factual but sold as fiction**. **What was fictionalized for censorship, for impact, for bearing witness vs. what was fictionalized for lack of journalistic research/integrity? That's a key question, a key problem**.

Lesley C.: war correspondents in the service of Empire. LJ of the time: a tussle for global public opinion. LJ in a new light: think of it in relation to propaganda now. Censorship and embedded reporting from the British press = imperial mostly. Boer War = a settler war = **the settlers have access to journalism and they can come up with counter-narratives. Is LJ produced as a counter-narrative?** Schreiner, Emily Hobhouse. The project to get the French opinion on the side of the Boers. We have to take into account those contexts. That's also what makes it **a colonial project**. Not just from the perspective of Empire but also other discourses, **ideological battle**.

John: we should sign at least one project under one collective name. True artist = move the reader. Tom Wolfe, *The New Journalism*. Mark Kramer, *Breakable Rules for Literary Journalism*. **You use the source and expose it so that the readers can understand, and that becomes an ethical issue**. Expose the sources for the info they have. Routine journalism: not focusing on the exception. Kramer: allow yourself to digress, the readers want detours. Katherine Boo, *15 rules for Narrative Nonfiction*. Crime fiction: fascinated with the killer and not with the victim: what makes the author celebrate the killer and not the victims? Hannah Arendt: *Eichmann in Jerusalem: A Report on the Banality of Evil*. Memory often sucks as a means of recording history: was the diary written directly or three years after the event? These

are contemporary and American “theorists” of writing LJ. Alain Lallemand wrote the only European book I know on how to write LJ.

→ **When you read something that you find disturbing or out of the ordinary, share it with the group and we’ll decide together if we keep it in the corpus or not.**

Obligations & project program

The four major events. This one, the first workshop in Joburg, the summer school back here in Nancy and the second event in Joburg. That’s the minimum we need to fulfill. We need to **produce something**: articles? papers for conferences? We need something more fixed for October 2022.

Lesley C.: On the SA side: students and articles, stuff written for the public. Podcast. Mfuneko and Lesley have to advance on their studies. Very much about students on the SA side. Articles to come out of these sessions. Lesley M. is working on a chapter for *The Mafeking Diary*. Kevin is working on an article about the context. **Presentations for IALJS [International Association for Literary Journalism Studies] next year**. What are we carving out? The British scholarship around war correspondence is pretty solid and we don’t need to go there. Given this ideological context of the BW, and what happens then when you get alternatives or counter-narratives through LJ is an interesting historical context. In the book chapter, Lesley M. and I have tackled the nonfiction writings of these three women and how they provided counter-narratives to the Empire.

Andrew: **Journalism grows along New Imperial narratives**. Difference between these new journalists and the Reuters journalists who used the telegraph. I had a sense that there’s a divergence between **the more professional journalists** (the ones who try to get the story sent by telegram), the ones who try to go and interview the Boers and Afrikaners first **VS the freelance journalists**, some of them not suited to be journalists at all, but they provided **the most creative accounts**. But there’s **a time difference** when it comes to the Boer War. The accounts going home and the post-war accounts = some of those happened within a year or two of the war (the famous commando Deneys Reitz, who published much later, writes it in exile in Madagascar). How do we factor that in? So much of it is **coming afterwards**. After-the-fact reporting. We need to look at indigenous accounts, settler accounts = how do we put that together and how do we look at them?

Lesley C.: Very few existing black accounts of the Boer War. There must be something out there but it hasn't been found. The Boer accounts = general accounts of the war. We can't look at all the newspapers in SA that were publishing (a lot of censorship), it might be worth looking at a couple of newspapers. Shelley was going to look at women writing during the Boer War but she won't have time to look at it. So we can look at it. **It might give us a way in: look at different kinds of accounts, different genres...** All are available + found other accounts. But it takes us away from designated journalists.

John: there's no point in going with the designated journalists, it's been covered.

Lesley: [expanding this to American coverage](#)? The Americans were the only foreigners allowed. Sense of quid pro quo.

John B: [The French-speaking Canadians](#): asking themselves, Shall we align ourselves with the French or the British per the war?

Lesley: Mark Twain wrote humorously about the British and the BW. I've started working on Johnny Steinberg. **Do any of these women's writings make it to the French press?** Emily Hobhouse. The women writers = a small corpus to look at.

John B: The French were looking for anything to condemn the British, so Emily probably made it into the French press.

Lesley C.: let's involve Shelley in this discussion during the week. What about this [time lag problem](#) in some of the stuff that is narrative or LJ? Many diaries about the BW. But if we think of the BW as a sort of ongoing thing... Michelle Pretorius looked at fictional and drama in Afrikaans about the BW and looked at how accurate it was = typical historian perspective: [in Afrikaans, people are still making dramas and stories about the BW](#). **Raises the question of whether the fiction is really accurate, whether they take incidents and present it as the norm**. A continuing trauma for everybody involved. Commander diaries = heavily relied on to build new fictional accounts of the BW. The concentration camps and the burning of the farms, there was huge bitterness which fueled Afrikaner nationalism = "we are unfairly treated".

John: **would it be safe to say the narratives of war tend to remain fixed in the national imago? or do they change to correspond to the contemporary needs?**

Andrew: the national myth-building is open at present, and [a contested space](#). Periodically raised as imperial narrative in the media here. PC wasn't taught when I grew up. Debates around a statue that should be pulled down = outmoded commemoration of Britain's projection of

imperial power overseas. Subject to a cultural conflict in Britain (“culture war”). There is some [revision](#) going on. Maybe this is just popular culture going on with PC work done in universities.

Lesley C.: it could be argued that the BW wasn’t really a victory in quite the way of other wars. By the end of the war, there were so many questions about the way war was conducted, expensive, many deaths... for the Boers, it was disastrous in one way. But for the British, it wasn’t great either. It demonstrated [the limits of imperial power](#). The question of settlers became a difficulty, troublesome, they wanted things their way. The imperial project has changed its policies and moved on. **How do previous LJ accounts of the BW feed into contemporary discourse? In what way are they drawn upon? Looking at those accounts not so much for the impact at the time but for the impact today.** Emily Hobhouse = if she hadn’t gone to the camps, we wouldn’t have known = a turning point for the British opinion. Replacing the LJ in those accounts in a historical, ideological and political context.

Mfukeno: **Do these texts endure because of their literariness?**

John: **Why did those texts survive?**

[Revival of Afrikaner nationalism](#) in post-apartheid years: the TRC, trauma... A song: *De La Rey*. There might be a revival = a small Afrikaner quasi-state but a partial rejection of Afrikaners who are tired of hearing those BW stories and about the heroism of the B generals. Too much of the truth is hidden in these narratives = some of the Afrikaners want to know the bad things that were done so are trying to cut themselves off. We know what these people did were not covered in glory. The transition to New SA = need to admit and distance ourselves from this. Afrikaner sub-cultures that reject that and rewrite these narratives.

Lesley C.: Afrikaner never been a monolith = some of which supported the BW, some of which didn’t. [the national party worked hard to create this sense of wound](#).

Why published after? The Boers were not really in a position to be writing and publishing their accounts because moving from one point to another. The BR controlled the telegraphs and the post office. O Schreiner was sequestered in a small town and she wasn’t able to get her writings out. Censorship. Taking place in two self-proclaimed small republics and two colonial territories which had settlers there (some from Br, some Dutch and France) so they were not at war really. These territories were heavily censored. But some of the accounts (the young woman

who was writing by her brothers) were written after the war was over because it was **difficult for people to write**.

De La Rey song intermission

Lesley C.: sounds like country/western or folk music. Afrikaans music tended to be a sort of indigenous music. An attempt to **create an Afrikaans music**. Took western music in the 60s and translated it into Afrikaans. The tradition was indigenous, but they tried to create **a European music tradition** = excluding the southern African culture. Denies the tribal population and the English at the same time.

Andrew: parallel with Irish folk music = trying to rally emotion against an imperial cause.

Lesley C.: it shows **this BW issue endures**. Debates around the Buller statue in Exeter. Enduring nature of this as a cultural narrative = gives us a rationale to look about the way **the narratives of that event feed into contemporary discourse**. Dela Rey = held up until the last possible moment.

Are there **rewritings of the BW including black people**? Fred Khumalo = *The Longest March*.

Lesley C.: Fiction can allow you to **invent ordinary people who then work in this fictional landscape that is informed by research**. Incidents where the Boers executed black prisoners. An incident with a commander going to a black settlement to ask for help, they refused and they executed them.

Fred Khumalo = nonfiction books, short stories, his most recent novel based on people working on the mines. Found themselves in the war situation. Scorched earth policy = black communities moved back in those spaces and started to settle there. When the Boers came back to their farms, there were secondary battles.

Monday afternoon

Lesley C.: Each of you talk about your project / PhD project / Master's project / What would you need from us? Are you stuck in a particular place? And let you go and write on something specific.

Lesley Mofokeng's research

Working on Sol Plaatje, *The Mafeking Diary*. Primary education. Taught by German missionaries and joined these self-help groups. In Kimberley, there was a self-improvement society. Started working at the post office, then moved to Mafeking to be a court interpreter. 1898. 1899 = the siege broke out and he kept a diary until 1900. The diary is not complete. It does not end at the end of the war. Discovered in the 60s, published in 1973. At the end of the siege in 1901, a newspaper *The Botswana Gazette* funded by a Tswana aristocrat. *The Mail*. 1892: SP became the editor of the paper, successful run for 2 and half years. Tswana speakers all over the world + written in English as well. Strong on the culture of Botswana and the language and preserving it. The paper collapses in 1909. Was in debt. The paper was in the middle of the founding of the union in 1910. Changed to Friend of the People. Part of what became the ANC. The third newspaper collapsed, which was run by his wife and brother-in-law. Marked the end of his editorship of newspaper. Went on being a voice of the people until his death. My thesis ends at 1915, editorship and journalism which hasn't been studied that much. Work done on *Mhudi* and *Native Life in South Africa* + comprehensive account of SP's life. My thesis = how he presented news, how the newspapers were structured, designed... I have submitted my final draft proposal. You can see in SP's diary the DNA of his career in journalism. He makes his writing look more serious = shows what he thinks journalism should be. The PhD project and the PROTEA project are not the same but they feed into each other.

PhDs in SA

Concept paper (2 pages) > < feedback from supervisor. No course work per se. PhD students often know their supervisor and the department. No more than 100,000 words for the PhD + an article has to be published. Readers = assess whether the project is viable / Examiners = write reports, no oral defense.

Mfuneko's research

Course work + produce a research report. Master's dissertation 45,000 words. Stuck at proposal level. Grand scheme of what I wanted to do. Turning it into something manageable and specific. Supplementary ideas I can pick up later. Trying to narrow it down. Research report: writing the proposal, which is an academic exercise, but you produce a narrative piece. It has to engage with the world outside. Hybrid: creative + academic. I'm collecting readings. End of this year

= proposal. The narrative is going to be non-fiction. Post-apartheid era = Zimbabwe LJ = two journalists based in SA of Z descent and how they covered the coup in 2017 and my initial interest in that (I was a journalist when the coup happened) difficulty in covering the coup (the government was denying it: a “non-coup” coup) = straight standard journalism struggled to deal with it. [Zimbabwe’s history](#) since 1980, since independence, and even before that, the Z government relied on [this close control of narrative](#). These two journalists are confronting that dynamic of this control of the historical narrative. [Using LJ to tackle this massive control of historical narratives](#). Z = a clear line between patriotic writers who stick to the state line and then use literary techniques in service of this master narrative but also journalists who try to counter that using LJ.

John: How to hide truth behind literary narrative. The narrative as a sugar-coated pill for the masses.

Mfuneko: [influence of one particular Zimbabwean writer](#) who’s a [fiction writer](#) (...) wrote a lot about the post-independence government, what it would possibly look like, avant-garde fiction. **I want to explore what these writers bring to journalism in the contemporary period.** They’re often evoked by journalists “When I read...” A lot of state censorship in Z. Journalists who have fled Z and found [a fertile space in SA to be able to publish this stuff into Z](#).

Lesley C.: it also [contributes to SA culture](#).

Mfuneko: *Chimurenga* = [creative nonfiction](#), named after Zimbabwe’s revolution against colonialism. One of the few spaces on the continent, especially in southern Africa, where this kind of [experimental journalism finds voice and expression](#). [The main focus of my research is these two journalists who have published in this Chimurenga journal](#). I’d like to find the theoretical aspects, and the readings that tackle that. One of the gaps in my proposal. Get out a clear understanding at the end of the five days and a few paragraphs.

Lesley M.: The Victorian diary.

John: How language creates empathy in the reader.

Lesley C.: The association between **LJ and activism** is interesting.

Mfuneko: LJ influenced by [where](#) this is happening. The techniques are [in response to...](#)

Tuesday, 14th June

John: Fr press, Br correspondents brought into the Fr press. Emily Hobhouse = the Fr equivalent of Reuters retellings in the Fr press with **Fr irony** attached to it in many ways. Some of it purely informational (... soldiers killed today). But if we **isolate specific aspects / events considered major by the French standards**.

John: How the city was "... vite rendue maitresse" -- "quickly made a mistress" = French Literary Journalism. **Factual story of what takes place + interpretation at the end**. I have about a thousand articles from the French press. Once we locate the events we want to cover, I can go back and look at each of those papers. At least 15 or 20 newspapers at the time in the Fr press and each had a way of seeing things. A hint of **interpretive essence** at the end. *Le Figaro*: centered right: **when "je" appears, it is going to carry some importance**. *Le Temps*, "Lettres du Natal," 26 June 1901.

Lesley C.: the descriptive stuff are found in published "letters". They could *claim* they had a correspondent, but it could be a freelance person or a journalist for another newspaper.

John: extended metaphors of the war, natural waters into torrents. 1902. **The Fr get more poetic when it looks like the war is going to be done vs the beginning of the war where every bit of Boer victory was worth celebrating**. The Fr press gets gushy, emotional, later in the war.

Lesley C.: and in commentary/opinion sections. Because they don't have their own people on the ground, the descriptive passages happened in the commentary (secondary level).

John: is it worth my time to read through all, or just pick a few sections and focus on those? Also interested in the way the war was talked about **in the Fr colonies**. **La Réunion, Madagascar: press run by the white man but how could you be anti-colonial when you were an object of colonialism? Hypocritical** approach to the articles in the press. Not a lot of these papers that are preserved. 2 weeks out of the whole year preserved (vs 360 days out of 365 for *Le Figaro* in France). It looks like the perspective of the British Alliance. **The enemy is the Boer but it's written in French and the Fr press was anti-British**.

➔ Ask La Réunion & Madagascar's archives / universities if they have extra resources?

Gilles: written for Fr colonialists there, so might not be different from what you found in the rest of the Fr press.

John: Corpus: Fr papers opinions and letters / island from Maurice or La Réunion or Madagascar as potential source for articles. No proper trenches but newspapers reproduced during sieges. Printing press put on trains and moved from place to another. [Fr trench papers // SA trench papers: no military info but adverts, serves the effect of reconfirming that things are still here \(comfort\)](#). When the Boer prisoners were shipped off to the corners of the planets, they produced [newspapers in prison](#). They exist in archives as well (articles by [Brian Cheadle](#)). The majority are half in Dutch, half in English, or in English. Perhaps a spirit-breaker when it falls into the hands of the English. *The Boer War*, Martin Bossenbroek.

Lesley C.: Deneys Reitz's *Commando*. Very engaging read. Written in Madagascar, [feels like a Memoir to me](#). Got very ill and came back penniless. Jan Smuts encouraged him to publish the book. It feels like it's written after the war, closely (a year or two). Wrote his Memoir about Madagascar separately. [The French response is to welcome them as an advance party of the community of Boers fleeing the British](#).

Mfuneko: writing to a **wider audience = using literary techniques**.

Lesley C.: Is **the question of authenticity** interesting for us? Cheadle raises the different layers for correspondents. The embeddedness of the foreign correspondents. The authenticity, the [freshness of writing that comes from personal accounts](#). Fr newspapers were [cherry-picking and translating texts](#).

John: We look at how things [pave the way for literary journalism](#). First going in every direction, then rules were created for journalism (objective, factual, neutral) which created a [counter-movement](#): LJ.

Andrew: Reuters channeled into India via telegraph cable?

John: there's enough of interest in the colonial papers and I have enough of it to do something of it. I don't think other resources exist, [Gallica](#) is really good.

Lesley C.: Seychelles? [John looked...nothing really available there in terms of online press archives from the 19C].

Gilles: I have articles for my archives. The [illustrated supplement of some of those newspapers](#): *Le Petit Journal*, *Le Petit Parisien*. They both had a Sunday supplement with beautiful color

engravings on both sides. These newspapers meant for the general public and newspapers, so they used **metaphors and wanted to attract people visually**. Poems and vivid images, sometimes blood-curling. Breaker Morant [a good 1980 movie made about him], the Australian officer executed by the British with another of his friends, because accused of having killed Boer war prisoners. Big scandal at the time. The 3rd officer wrote a book after the war entitled *Scapegoats of Empire* = Australia asking for repair from the British government. Big event for Australian history but mentioned in one paragraph in France, the names are not even mentioned. Another opportunity for France. Australia = descendants of convicts. So for French journalists, it was natural they should behave like Hooligans and be executed. Might be something worth looking at. A few things interesting for French politics. References = a big debate around secularism (separation of State and Church, happened in 1905 officially in France but debates, groups of influences, France was a Catholic country). Story of French and Afrikaner communities = **story taken up by the Catholic propaganda in France to fight the attempt to bring secularism**. They promoted the fact the Boers were Christians. Idea of troops being trained in the colonies to take Lorraine and Alsace back from the Germans.

The Summer School

Pedagogical modules for students, informal. **In January = put together a small reading primer**. The reading material is primary material, and you can add an article or two on it. What would you like to teach?

Andrew: Br LJ produced around the Boer War.

Can we argue that LJ worked for the conservative right? We think of LJ today as working **for the left**. In its heyday, it was working towards the popular press and towards the working class who were nonetheless conservative and nationalist.

Andrew: LJ has always been **on the side of the dispossessed but here it was promoting the Empire**.

Interviewing people on the street about a story is a creation of **the reporter**.

Lesley C.: Shift from Sudan (Imperial narrative on the side of the Br) to the Boer War. It feels like there's **a shift**.

Andrew: Yes, the Battle of Omdurman, is the turning point.

Lesley C.: counter-narratives also that find their way through the Fr press. There's a project to [get the Eu press on the side of the Boers](#). There's a propaganda battle. LJ coming from journalists is compromised because of the propaganda whereas [personal accounts carry some authenticity as not for the public](#). The LJ is not innocent here.

John: **today, we tend to say LJ is the good guy.... But was it back then?**

Gilles: political pressure, forms of censorship also a powerful element in the writing of the press. There's a document about En soldiers in SA = they would write to their families and tell them [not to trust the newspapers](#). Kipling: the light that failed.

→ [PISAL](#): Periodicals in South African Libraries

John: Letters, the colonial papers, the Memoirs, circulation in Europe. I'm happy to do the material papers. We can do our own projects, bring them in October, say "this is where I know where I'm weak and I need you support..." Come to Joburg in October and we'll know more where we need help with each other. Circulation of newspapers, publication?

Gilles: look at these documents with "[Boerphilia](#)" in mind.

Lesley C.: the publications happened [very quickly](#).

Gilles: postcards, documents produced and sold very quickly.

Lesley C.: How did Kruger become such an important figure among the Fr?

Mfuneko: [Macro factors](#) which influence the Fr press to find a champion.

John: With the FR empire declining vs the strength of the Br Empire = admiration, envy and disgust = **what role would that have had in the way the Fr viewed and portrayed the war?**

Tuesday afternoon

PhDs in France

Either you have a topic and look for the Professor to direct that topic, or you realize you want to study at a specific university and find a topic that fits the Professor's needs. Contact the director with the PhD project (2, 3 pages). From there, you enroll in your director's university

(so the French choose a director and not a specific university in which to study). There is no disciplinary coursework to do to complete the PhD in France, but the Doctoral School requires from students various types of formation and training (and writing articles and presenting papers can fulfill some of those requirements).

Indiana's PhD

3 years paid (doctoral contract). I have 100 hours of course work + I teach a couple of classes.

Monstrosity in South African and American afrofuturist literature (comparative approach). New generations of authors. Afrofuturism vs African futurism vs South African futurism?

Lesley C: /!\ With the term “comparison” in SA: setting yourself up for a problematic situation. How do you know it's an **actual comparison**? It gets you into problematic territory. **Rather map and track resonances across the different texts (= a dialogue)**. “Comparison” as a social science term = taking one thing and another thing and looking at them = **don't make a general thing out of that**. Social sciences = they have a very specific idea of what “compare” means. Say you are “mapping and tracking... across...”

John: Think about keeping the US side or not. A thesis = 300 or 400 pages, including bibliography and annexes. So that's **125 on SA and 125 pages on the US** = focus on one country only?

Indiana's proposals for this year and the next

- This year: study *The Longest March*, Fred Khumalo, 2019. Look at the way history is rewritten to portray the black experience of the BW. What does fiction add to historical accounts? How much of it is based on historical facts? (The Lesleys: Fred Khumalo actually made the march himself). What are the links between FK's career as a journalist and his fiction? Links to literary journalism? Is it based on research? What genre? **Does it act as a counter-narrative to the Afrikaner revivals of the BW?** /!\ Include Lesley's remarks about **taking the exception and making it a rule**. Is TLM countering Afrikaner exceptions by including black voices and experience?

- In October, end the panel with a presentation on that to build the bridge to the project's second-year topic – /!\ but neither as a FK specialist nor as a BW specialist.
- Next year (as part of my thesis)
 - Links between journalism, “fait divers”, and [the short story form](#) (Beukes, Mashigo).
 - “[Journalistic literature](#)” = using techniques from journalism in speculative fiction. Ntshanga’s *Triangulum*: reports, recordings, investigation. Beuke’s *Zoo City*: investigation, e-mails, academic reports, etc. *Coovadia*’s *A Spy in Time*: investigation, gathering proof, etc.
 - [Speculative rewritings of history](#), blending real and fictional elements (every book in my corpus does that, actually).
 - Links between [fiction and nonfiction](#), journalism and speculative fiction (Mashigo publishes articles in the press sometimes; Beukes is a former journalist).
 - [Hypothesis = after a surge of creative nonfiction / LJ \(Hedley Twidle\), there is a surge of speculative fiction which acts both as a rupture from nonfiction and a continuation of it](#) (using history and facts and blending those into speculative fiction).

Wednesday, 15th June

John: Colonial papers, I can read through them and find as much as I can and see if it's interesting. I'll look at Emily Hobhouse references for the French press and send that to Shelley. I can check the German and Dutch archives as well. That's what I will do for October. Translate the important bits into English. Not sure if we should write individual projects or contribute to a larger, collective article? That is what we did for the Chilean group research project: some of the articles were individual, some collective.

Gilles: objectives? Wondering if not good idea to try to have [a volume](#) published.

Indiana: a special issue of *LJS* on the BW the first year? There's always an “extra” section: that way I can also contribute, and Andrew too for the BW.

John: two problems: the PB is short (two years) but the Boer War is one year of the project. Only half the group is working on the Boer War. Let me contact Bill to ask about **Literary Journalism Studies journal = a collaborative special issue**. [John: Bill accepted the proposal and we will have a spotlight issue on SA LJ for December 2024 – our research here will appear in it].

John: For the Summer School reader, By January, [50 pages of text you'd like the students to have read](#) (primary source material you'd like to talk about and then secondary texts). The SS will be held during the last full week of May.

John: Joburg Reserve already booked. From Monday, October 17th to Friday. I'm sending you all the paperwork ASAP. **Turn the paperwork in mid-September, early September**. we don't need visas. We'll try Air France. The money they promised us was before the war, but with petrol costs rising, I'm not sure their 1 200 euros will cover the travel, etc.

John: to Joburg around the 15th. Meals and rooms booked for us. No per diem but accommodation paid for.

Thursday, 16th June

Recap – The French

- John will focus on colonial papers
- Gilles on the memoirs he talked about [Robert de Kersauson, Comte H. de Villebois-Mareuil, O. d'Etchegoyen, *M Transvaal*, Roger Duval, Christiaan de Wet] and try to find evidence of LJ studies but also how these figures gained [stardom status in France](#) at the time
- Indy is going to work on *The Longest March* which will connect us from the Boer War to contemporary times (finish the session in October with her, nice transition to the second year).

Recap – The South Africans

- Lesley M.: [Black experience](#) of the BW. The starting point will be *The Mafeking Diary* and early years of [K...](#) 1902 (the possibility coverage in the [K](#)). Also see what I can find in [Black newspapers](#). It was shut down at the start of the war because something

unflattering about the Br, so the military shut it down. Plaatje: exchanges with African newspapers and establishment, Euro and US. Wanted to see the influence between the two. **The missionaries and their home countries and the info transmission between the two countries is an area I'd like to explore.**

- Mfuneko: my part will be about **building a bridge between BW period and all the way up to the post-apartheid period**. I haven't identified the texts yet but interested in narratives (heroic nationalist during and after the BW) **revived in the PA period to revive white nationalism and even the counter-narratives** (even during the BW: critical journalistic narratives criticizing Kruger). **Look at how these narratives tend to be revived in the PA period and what kind of political context and pressures influence this revival of these narratives but also why narratives survived in the PA period.** Deneys Reitz and Eugène Marais newspaper (counter nationalist account). Compelling: even in the PA period, you find **a revival of Afrikaner nationalism and of a counter Afrikaner-nationalist narrative from Afrikaners, so within the community**. Black writing: still trying to identify particular texts from the Black press during the BW and then those will be instructive in terms of how we look at the democratic period.
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- Kevin Davie: planning to **revisit the context (the communicative context: technology and circumstances which enabled the BW to become a global media event and involved certain kinds of LJ and what constrained those narratives**. Some of it tracks the Br work but the focus is a bit different: does not focus on the Br correspondents but the media environment, and where journalism sits in **a global media event**.
- Shelley: planning to start her PhD this year but delayed due to demanding job. Looking at the activist woman's voices coming out of the BW. Focus on Emily Hobhouse collaboration btw Shelley and John's works: pull up some of the ways she circulated in the Fr press and **the way it's translated into French**: what happens in the translation? We could see her work appearing in other newspapers (Dutch, German newspapers) able to read those in Dutch and German. The other area: woman writing about the BW. Wo involved in different positions but wide cross section of positions: all of Schreiner (**not writing about the war as it happens**: Sch was sequestered and wasn't able to get anything

out). Sarah R who escaped from a concentration camp and wrote an account. I'll need to speak to Shelley.

- Lesley C.: for me, I've started working on a PA article for the IALJS conference. I'll need to finish that article first but I can do that by the end of July. Ideas I had: talk about **authenticity. More of a feeling of authenticity in the accounts published after the BW** which led us to understand that when looking at writing about the BW and LJ about the BW: we are looking at it *after* the war, which is not a pb because **ongoing resonance of these narratives** in SA, BR and EU. So if one starts to think **about the perspective of circulation, publication and resonance: how these narratives move**. Pretorius who writes about the BW in both Eng and Afrikaans. He's retired now but BW specialization: he wrote about looking at contemporary productions in Afrikaans drawing on the BW or telling BW stories and draws connections to the historical record and looks at it in terms of **accuracy**. Mfuno and Indy: **revivals and fiction** and **nonfiction**. Considered **true and factual** but has certain **writerly elements...** **How does that generate fictional narratives turned into the culture?** Influence like the song on De La Rey. Other idea: writing about **atrocities** (a couple of areas atrocities: concentration camps, shooting of commanders, ill treatment of women by the Br). I haven't decided yet. Come away with a more formalized project. Michelle Pretorius: dig deep into historical records. Certain of these narratives may have been true but **focus on exceptions**. "yes, that did happen, but only one or two women". Events that were given more substance: those events did happen but exception. It may be possible to contact Pretorius and go and visit him in Pretoria and see if he's willing to contribute in some way.

John: We'll see how these projects cross in October. Two final points: I contacted Bill Reynolds at *Literary Journalism Studies* and he's given us the green light for **December 2024**. We need to have final articles that need to be **peer-reviewed** but the special issue comes from us. **We need to have final articles by March-April 2024.**

Lesley C.: we need **to try to produce something for the workshop**. To have **a mapped-out sense of the article to come to the writing retreat with some writing**, some plan for what's going to happen. It would be good to use it for writing. We'll have a first meeting in the beginning: talk about what we're all doing, things discovered and directions and then go and

write or share writing. We're quite loose with these writing sessions. **We need to have something more focused for the writing retreat.** Have something to discuss. Show each other the progress we've made. Expand the writing workshop so Kevin and Shelley might come.

John: We could have sessions at that workshop to **look at next year.** Address the summer school for May, whether we ask Shelley and Davie to present something. I'd present something on the Boer War. You can talk about your specialty and what you want to share, what you want feedback on. **I'll need a paragraph from whoever is going to teach to apply for a grant** to pay for your flights and pay for the per diem but it will not cover for Gilles, Indy and Mélanie. France gives us no money for their internal travel. Andrew's keen on coming for the Summer School and keen on contributing to the issue on *LJS*.

➔ Writing retreat: from October 17th to the 21st (Mon lunch time – Fri lunch time or earlier).

➔ Gilles and Indy: **are we going to go together?** Get there **early, stay late?** Have to check the dates. Have **confirmation by late August.** I'll send the paperwork this weekend. Send it by July if you're ready.